art

& Australia

Witnesses to History

Publicis EtNous

HERMÈS
PARIS

HERMÈS, LIFE AS A TALE

Silk twill scarves.

Sydney
Surfers Paradise
Melbourne
Marina Mirage
Tel. (02) 92 87 32 00

www.hermes.com

MELBOURNE

PETER
BOOTH
26.05 — 19.06

MIKE
PARR
24.06 — 24.07

IAN
BURNS
29.07 — 28.08

SYDNEY

STUART
RINGHOLT
17.07 — 14.08

SHANE
COTTON
21.08 — 25.09

185 Flinders Lane Melbourne 3000
Telephone +613 9654 6131
mail@annaschwartzgallery.com
www.annaschwartzgallery.com

CarriageWorks
245 Wilson Street Darlington 2008
Telephone +612 8580 7002
mail@annaschwartzgallery.com
www.annaschwartzgallery.com

ART | 41 |
BASEL

SHAUN
GLADWELL
6.06 — 20.06

MELBOURNE
ART FAIR

DANIEL
CROOKS
4.08 — 8.08

ANNA
SCHWARTZ
GALLERY

Isaac Julien

Ten Thousand Waves

3 June - 3 July, 2010

RoslynOxley9Gallery

8 Soudan Lane Paddington www.roslynoxley9.com.a

contents

Forum

Features

cover
Brook Andrew, Witnesses to history, 2010, detail, magazine, newspaper, ink, 40 x 70 cm, courtesy the artist and Tolarno Galleries, Melbourne.

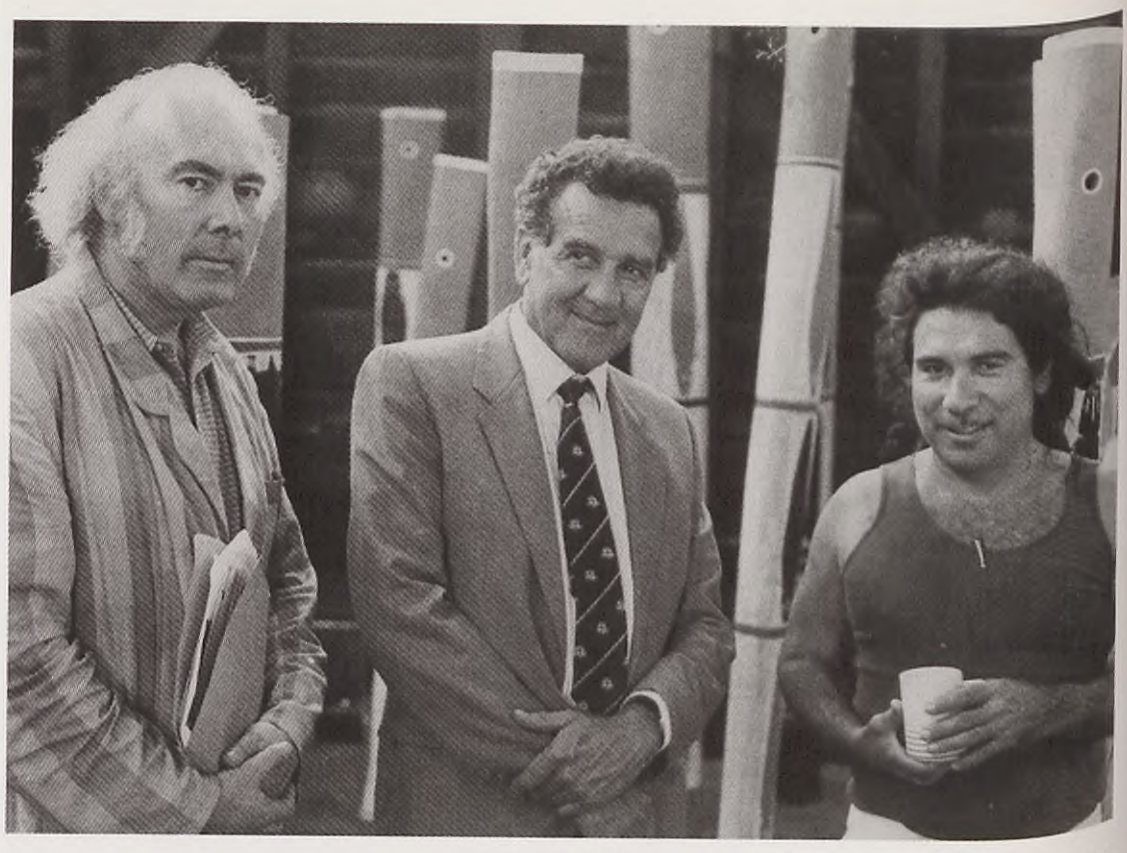
578

582

below, left to right
Cristian Bugatti, Untitled, 2009, plaster, sawdust, glass and feathers, 31 x 56 x 33 cm, courtesy the artist and Motel Salieri, Rome. Photograph Giorgio Benni; **Eric Bridgeman, Billy boo boo, from 'The Sport and Fair Play of Aussie Rules' 2008–09,** inkjet print on silver rag paper, 140 x 120 cm, courtesy the artist. © The artist; **Joseph Kosuth, 'An interpretation of this title' Nietzsche, Darwin and the paradox of content,** installation detail, Anna Schwartz Gallery, Sydney, 2010, courtesy the artist and Anna Schwartz Gallery. Photograph Paul Green.

590

Review



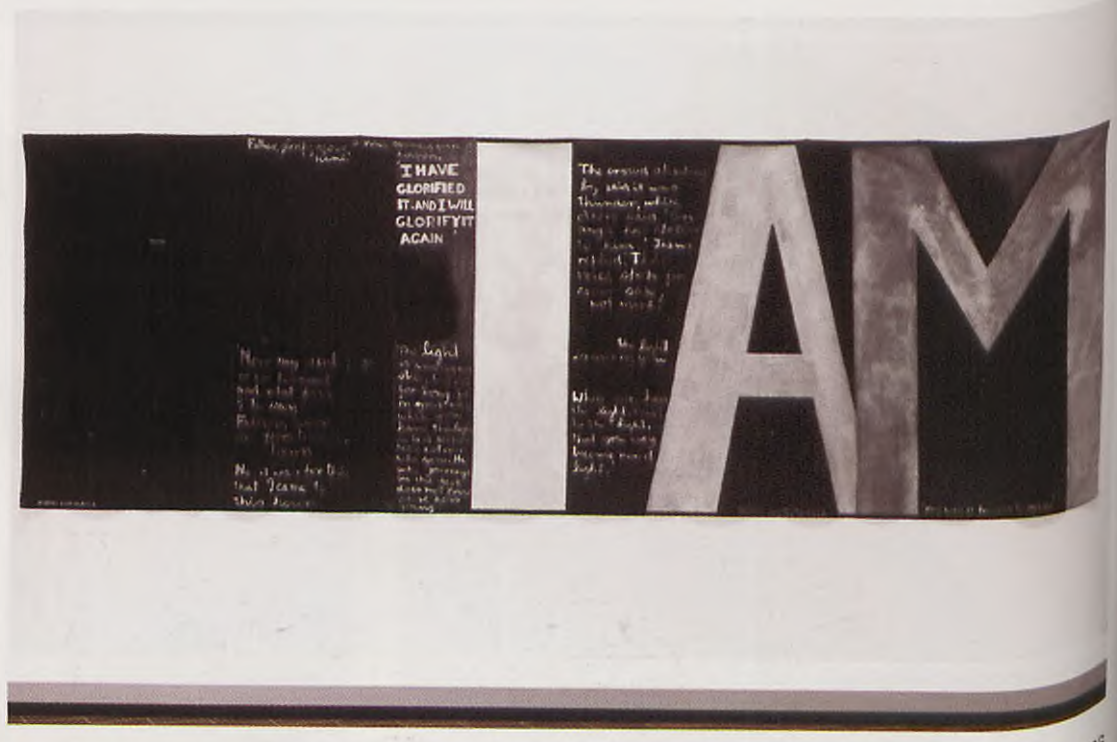
642

Books

648

Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program

Art & Australia / Credit Suisse Private Banking Contemporary Art Award



676

above right, top to bottom
Nick Waterlow, Charles Perkins and Djon Mundine, Pier 2/3, Walsh Bay, Biennale of Sydney (BoS), 1988, courtesy BoS. Photograph Joyce Agee; **Mirdidingkingathi Juwarnda Sally Gabori, McKenzie River, 2008,** synthetic polymer paint on linen, 197 x 100 cm, Macquarie Group Collection, courtesy the artist, Mornington Island Art and Alcaston Gallery, Melbourne. © Sally Gabori. Licensed by Viscopy, Australia, 2010. Photograph Joe Filshie; **Colin McCahon, Victory over death 2, 1970,** synthetic polymer paint on unstretched canvas, 207.5 x 597.7 cm, National Gallery of Australia (NGA), Canberra, gift of the New Zealand Government 1978, courtesy NGA and the Colin McCahon Research and Publication Trust.

PATHS TO ABSTRACTION 1867–1917

ABSTRACTION

WHISTLER MONET CÉZANNE MATISSE PICASSO
KANDINSKY BRAQUE MONDRIAN DERAIN

Over 150 pivotal works by the pioneers of modernism.

26 June – 19 September 2010 • Sydney only

ART GALLERY NSW

Principal sponsor

ERNST & YOUNG
Quality In Everything We Do

INFORMATION LINE 1800 679 278 **www.artgallery.nsw.gov.au**

Art & Australia Vol. 47/4

Winter 2010 June / July / August
Art Quarterly ISSN 0004-301 X
Published by Art & Australia Pty Ltd
11 Cecil Street, Paddington
NSW 2021 Australia
Tel 61 2 9331 4455 Fax 61 2 9331 4577

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

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

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

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

Contributing Editor, Melbourne
Sarah Tutton

Contributing Editor, New Zealand
Justin Paton

Contributing Editor, London
Katrina Schwarz

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

Design
Jay Ryves, Future Classic
www.futureclassicdesign.com.au

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

Special Projects
Fiona David

Publisher's Assistant
Danielle Neely

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

Subscribe online
www.artandaustralia.com.au

Newsagent distribution
NDD Distribution Co. (Australia)
Gordon and Gotch (New Zealand)

International Distribution
Pansing IMM (Europe, United States & Canada)
Eight Point Distribution (Asia)

Printed by DAI Rubicon.

From the Editors

The term 'curator' comes from the Latin word meaning a guardian or overseer. Over time its definition has both expanded and contracted, taking on religious, legal and, more recently, artistic connotations. According to the *Macquarie Dictionary*, for instance, a curator is: 'The person in charge of a museum, art collection, etc; a custodian.' While Nick Waterlow called the visual arts home, with museums and art collections his particular field of focus, this visionary curator transcended all job descriptions, helping elevate 'curating' to a contemporary art form while bringing it back to its Latin roots. Nick was both an overseer and a guardian, enlarging the possibilities of art and its reception in modern society through his numerous and impressive directorial and curatorial endeavours.

In an era when art can perhaps fall too easily into the hands of marketers, as an item of spectacle or mere entertainment for mass-consumption, Nick championed a nobler, more soulful pursuit. Art was something enmeshed with the human spirit and an idea to be grappled with not only in the glittering galleries of exhibition, but in the streets, classrooms and, especially, in our imaginations. It took a lifetime of constant inquiry, curiosity and conversation for his philosophy to ferment, but Nick's curatorial vision crystallised into the following seven points which he jotted into his treasured notebook:

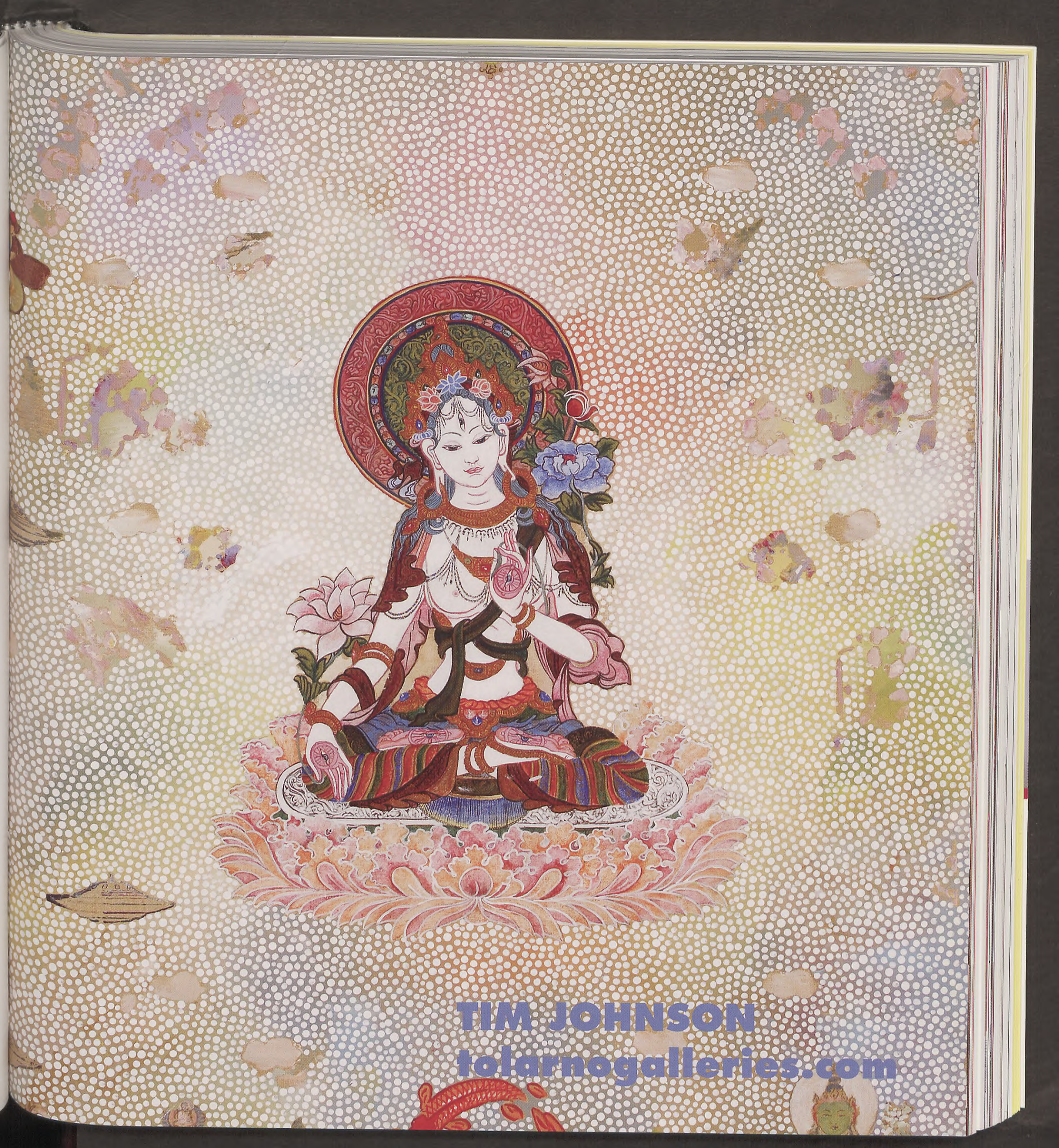
A Curator's Last Will and Testament

1 *Passion*
2 *An eye of discernment*
3 *An empty vessel*
4 *An ability to be uncertain*
5 *Belief in the necessity of art and artists*
6 *A medium – bringing a passionate and informed understanding of works of art to an audience in ways that will stimulate, inspire, question*
7 *Making possible the altering of perception*

Amid an art world of often colliding egos and fickle fashions, Nick was a reminder of what was essential and everlasting. *Art & Australia*, for one, has benefited from his gentle guardianship. A regular contributor to the magazine since 1977, Nick became an editorial adviser in 2003 and our pages and projects have been greatly enriched by his generous insights and wise counsel. 'Nick was a great believer in witnessing history and activating change', says artist Brook Andrew, whose 2010 collage *Witnesses to history* was specially commissioned for our front cover. 'His was an eyes-wide-open approach.'

In dedicating this Winter 2010 issue to Nick's life and work, *Art & Australia* has enlisted the help of family, friends and colleagues to ponder his legacy, while in an empathetic gesture, historians Rex Butler and Laurence Simmons consider Colin McCahon's *Victory over death 2*, 1970, one of Nick's favourite paintings. In doing so, we hope to illuminate a curator's art, and take pause to question – and be stimulated and inspired.

Eleonora Triguboff, Publisher / Editor
Michael Fitzgerald, Managing Editor


TIM JOHNSON
tolarnogalleries.com

contributors

Seán Doran is a former artistic director and chief executive of the English National Opera, London, and festival director of the Perth International Arts Festival (PIAF). For PIAF he brought the visual arts centrestage with presentations including Bill Viola's *The messenger* in St George's Cathedral (2000) and Antony Gormley's *Inside Australia* project for Lake Ballard (2003). Seán is currently developing a set of seven international festivals of individual art forms for regional Western Australia.

David Elliott was director of the Museum of Modern Art in Oxford from 1976–96, director of Moderna Museet in Stockholm from 1996–2001, the founding director of the Mori Art Museum in Tokyo from 2001–06 and, in 2007, the first director of Istanbul Modern. He is the Artistic Director of this year's 17th Biennale of Sydney, 'The Beauty of Distance: Songs of Survival in a Precarious Age'.

Margaret Farmer is a curator at the National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney, which houses the former Ivan Dougherty Gallery. Past curatorial projects include the co-founding in 2006 of SafARI, the ongoing fringe exhibition to the Biennale of Sydney, and the touring exhibition 'Terra Alterius: Land of Another'. Farmer has been managing editor of the *Australian and New Zealand Journal of Art*, a consultant editor to *Art & Australia* and managing editor of *Current: Contemporary Art From Australia and New Zealand* (2008), for which she was also part of the writing team.

Felicity Fenner is Chief Curator at the National Institute for Experimental Arts, College of Fine Arts, University of New South Wales, Sydney. Former senior curator of Ivan Dougherty Gallery, she has curated many exhibitions of contemporary art including 'Primavera 2005' at Sydney's Museum of Contemporary Art, the 2008 Adelaide Biennial of Australian Art and 'Once Removed', Australia's group exhibition at the 2009 Venice Biennale.

Djon Mundine OAM is a member of the Bandjalung people of northern New South Wales. With an extensive career as a curator, activist, writer and occasional artist, Djon was concept curator of *The Aboriginal memorial*, 1987–88, now on permanent display at the National Gallery of Australia, Canberra. He was awarded an Order of Australia Medal in 1993 and was research professor at the National Museum of Ethnology (Minpaku) in Osaka over 2005–06. He is currently Indigenous Curator, Contemporary Art at the Campbelltown Arts Centre, Sydney. His work *The song of Bennelong and Pemulwuy* will be realised for the 2010 Biennale of Sydney.

Laurence Simmons teaches film and critical theory at the University of Auckland. He writes extensively on New Zealand painting, film and photography, and has published a book of essays on contemporary New Zealand art, *The Image Always Has the Last Word* (2002).

Julian Beaumont has been the Chairman of the Macquarie Bank Art Collection since its inception in 1985. He was a member of the inaugural National Art School Advisory Board from 1996, was on the Board of Artbank from 2005–09 and is a judge and adviser to artsCape Biennial environmental sculpture exhibition in Byron Bay. Appointed in 2009, he serves on the Board of the National Gallery of Australia Foundation.

Rex Butler teaches in the School of English, Media Studies and Art History at the University of Queensland, Brisbane. He is currently writing a book on Colin McCahon with Laurence Simmons entitled *Practical Religion: On the Afterlife of Colin McCahon*.

John Clark is Professor of Asian Art History at the University of Sydney where he is an Australian Research Council Professorial Fellow.

Juliet Darling is a filmmaker, artist and writer. Darling has exhibited her paintings, drawings and cartoons in Australia and overseas, including solo exhibitions at George Paton Gallery, Melbourne, and Roslyn Oxley9 Gallery, Sydney. She has collaborated on numerous film and television projects, and has written, directed and produced three films: *Birdman of Kings Cross*, *A Pair of One* (1987) and *Dead Letters*.

Dinah Dysart has published, edited and authored books, catalogues and essays on Australian art. Former editor of *Art & Australia* and inaugural editor of *ArtAsiaPacific*, she has been director of the S.H. Ervin Gallery, a trustee of the Historic Houses Trust of New South Wales and deputy chair of the Australia-China Council.

Cathryn Drake is a writer based in Rome covering art, architecture and travel for publications such as *Artforum*, *Metropolis*, *Men's Vogue* and the *Wall Street Journal*. She spends the time in between bathing around the world as research for the book *The Architecture of Intimacy*, which will recount the history and culture of the public bath from the ancient Greco-Roman tradition.

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

Christine France is an independent curator and writer. A former tutor in contemporary art at the University of New South Wales, Sydney, she has curated exhibitions for regional galleries and worked as a critic and art writer. She is currently researching the former Notanda Gallery and bookshop in Rowe Street, Sydney.

Anthony Gardner is a writer, lecturer and editor based in London. Recent publications include essays in *Third Text*, *Reading Room* and the *Australian and New Zealand Journal of Art*. He is currently writing a book on installation art in Europe since the 1970s.

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.

Charlotte Huddleston is currently Curator, Contemporary Art at the Museum of New Zealand Te Papa Tongarewa, Wellington. Recent projects include 'Diagram', curated for The Engine Room at Massey University School of Fine Arts, Wellington, and commissions by artists Paul Cullen, Ronnie van Hout and Seung Yul Oh for the Te Papa Sculpture Terrace.

Helen Hughes is Assistant Curator at Utopian Slumps, Sub-Editor of *un Magazine* and a PhD student in art history at the University of Melbourne.

Natalie King is curator of the forthcoming exhibition, 'Up Close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang', at Heide Museum of Modern Art, Melbourne. She is the inaugural Director of Utopia – a roving visual arts project for the Asia-Pacific region auspiced by Asialink.

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 publications.

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

Andrew Maerkle 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.

Dr Christopher McAuliffe has been Director of the Ian Potter Museum of Art at the University of Melbourne since 2000. He is the author of *Art and Suburbia* (1996), *Linda Marrinon: Let Her Try* (2007) and *Jon Cattapan: Possible Histories* (2008), and is currently writing on Jackson Pollock. From August 2011 he will be joint Chair of Australian studies with Mick Dodson at Harvard University.

Stephen Muecke is Professor of Writing at the University of New South Wales, Sydney. His most recent book is *Joe in the Andamans and Other Fictocritical Stories* (2008).

Justin Paton is Senior Curator at Christchurch Art Gallery Te Puna O Waiwhetu in New Zealand and curator of the 2011 Anne Landa Award exhibition for video and new media arts at the Art Gallery of New South Wales, Sydney.

David Said is a copywriter who has been an obsessive tribal art collector for more than thirty years. His out-of-control personal collection contains everything from African bead work to Oceanic canoe prows. He has been the Honorary Editor of the Oceanic Art Society newsletter for the past fourteen years and runs an eclectic online tribal art gallery.

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

Dr Souchou Yao is an anthropologist based at the Transforming Culture Research Centre, University of Technology, Sydney. His books include *Confucian Capitalism* (2002) and *Singapore: The State and the Culture of Excess* (2007). He has written extensively on Chinese contemporary art, notably on the work of Xu Bing. In November 2009 he gave the Distinguished Asia-Pacific Lecture at Peking University.

SHERMAN CONTEMPORARY ART FOUNDATION
PRESENTS

BROOK ANDREW
THE CELL

9 JULY – 18 SEPTEMBER 2010

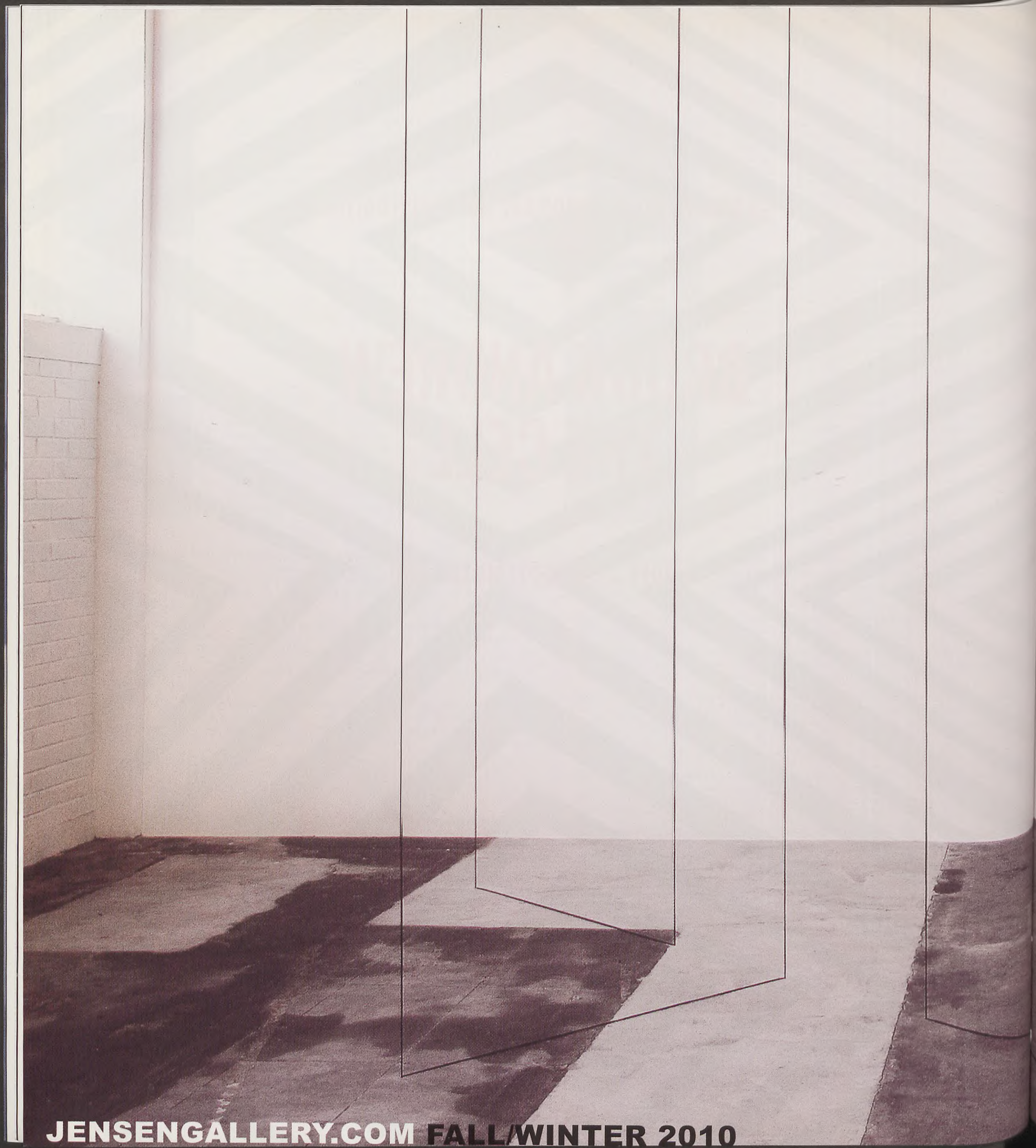
Sherman Contemporary Art Foundation is a not-for-profit organisation providing a platform for innovative visual artists from Asia, Australia and the Pacific Rim. All donations over $2 are tax deductible and will support our exhibition, educational, public and artist-in-residence programmes.

NMF
Nelson Meers Foundation

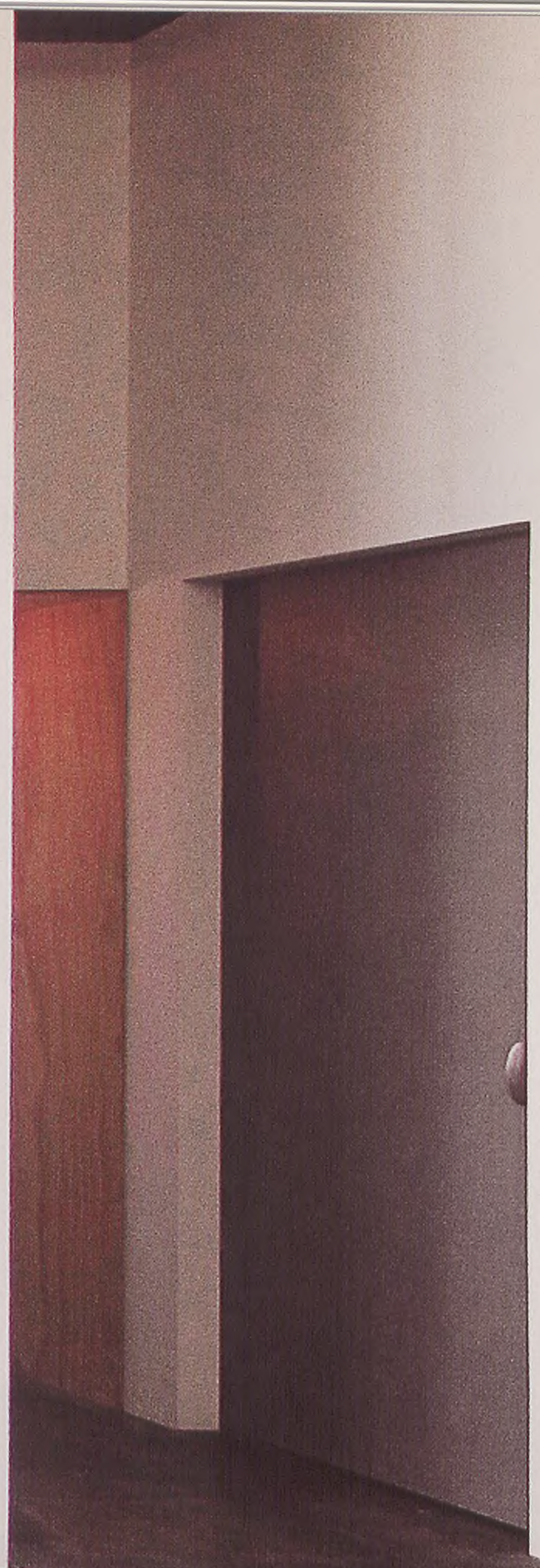
Brook Andrew
The Cell (pattern detail) 2010
Image courtesy the artist and
Tolarno Galleries, Melbourne

Sherman Contemporary Art Foundation
16–20 Goodhope Street, Paddington
Sydney, Australia
Wednesday to Saturday, 11 am – 5 pm

sherman-scaf.org.au



JENSENGALLERY.COM FALL/WINTER 2010



INSTALLATION: E=MC2 FRED SANDBACK & GUNTER UMBERG MAY/JUNE 2009

MAY/JUNE NAKED
LOUISE BOURGEOIS MARINA ABRAMOVIC HANS BELLMER ERIC FISCHL
THOMAS RUFF TRACEY EMIN JUDE RAE WINSTON ROETH MAN RAY
CAROLEE SCHNEEMANN ROBERT MAPPLETHORPE SAMUEL HARRISON

JULY/AUGUST
CALLUM INNES & HIROSHI SUGIMOTO

SEPTEMBER/OCTOBER
SAMUEL HARRISON JUDE RAE

MARCO FUSINATO
This Is Not My World
7 May - 5 June, 2010

Sarah
Cottier
Gallery

3 Neild Ave Paddington NSW 2021 Australia +612 9356 3305 mail@sarahcottiergallery.com sarahcottiergallery.com Wed - Sat 11am

STEPHEN VITIELLO
THE SOUND OF RED EARTH

SOUNDSCAPES
AUGUST 2010
SYDNEY PARK BRICKWORKS

KALDOR
PUBLIC
ART
PROJECTS

kaldorartprojects.org.au

Phillip George

Edge of Empire

11 June – 10 July 2010

The Paradise Suite #1 2010
Giclee print 100 x 100 cm

www.breenspace.com

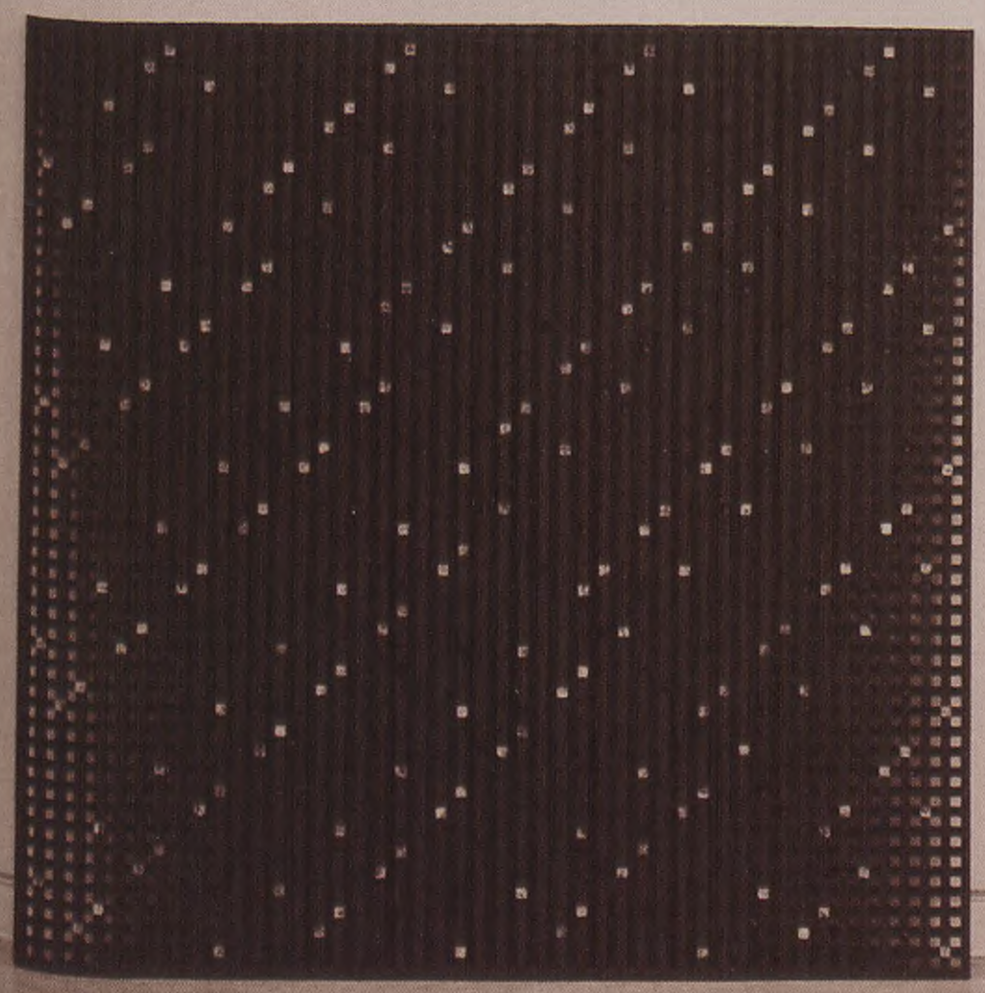
Tuesday to Saturday
11am to 6pm

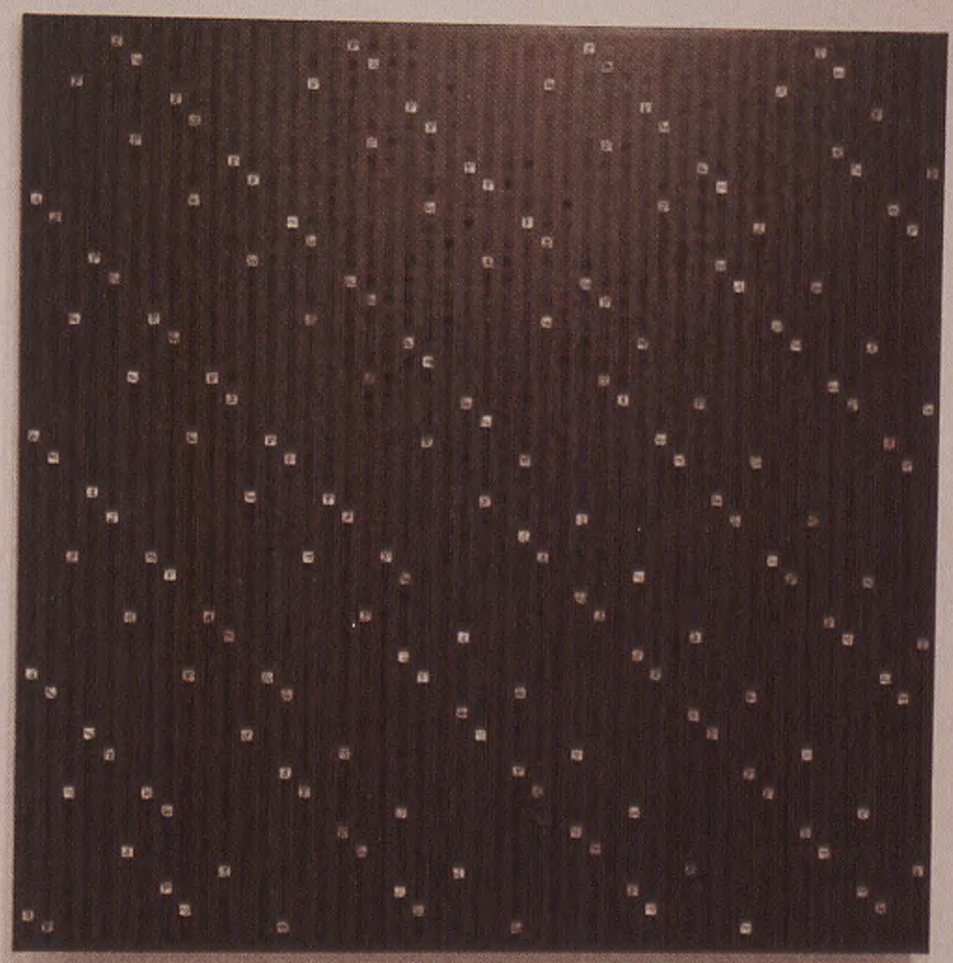
BREENSPACE

289 Young Street
Waterloo NSW 2017
Sydney Australia
Phone +61 2 9690 055

HILARIE MAIS

19 August - 11 September 2010





JOHN BUCKLEY GALLERY 8 Albert St Richmond VIC 3121 Australia Fax: + 61 3 9428 8939 Tel: + 61 3 9428 8554
Gallery hours: 11 – 5 pm Wed – Sat www.johnbuckley.com.au gallery@johnbuckley.com.au

gag | GREENAWAY ART GALLERY
39 Rundle Street, Kent Town, SA 5067 | t +61 8 8362 6354 | E gag@greenaway.com.au | www.greenaway.com.au

HOSSEIN VALAMANESH

28 July – 22 August 2010

image: *Shades of green*, 2010, cotton on linen, 192 x 270cm

AUSTRALIAN GALLERIES

MELBOURNE 11 - 30 MAY 2010
SYDNEY 22 JUNE - 10 JULY 2010

PAINTINGS AND STUDIES

MELBOURNE: T +61 3 9417 4303
SYDNEY: T +61 2 9360 5177
enquiries@australiangalleries.com.au
www.australiangalleries.com.au
Member of ACGA Incorporated

The bus stop (detail) 2009
oil on canvas 85 x 108 cm

Jeffrey Smart

Fourth
15 June – 11 July 2010
Paul Donald
13 July – 15 August 2010
Melbourne Art Fair
4 August – 8 August 2010
Fleur MacDonald
17 August – 5 September 2010

James Dorahy Project Space
Tuesday to Saturday 11am – 6pm
Sunday 11am – 5pm
Suite 4, Level One, Minerva Building
111 Macleay Street Potts Point NSW 2011
Phone +61 [02] 9358 2585
james@jamesdorahy.com.au
www.jamesdorahy.com.au

Yvonne Kendall

27 July – 28 August 2010

and it grew into music, 2009 curtain material, string, glue,wood,book 31 x 23 x 22cm

NIAGARA

245 Punt Road Richmond Melbourne Victoria 3121 Australia Tel: +61 3 9429 3666
mail@niagara-galleries.com.au www.niagara-galleries.com.au Tue 11–8 Wed – Sat 11–6

acga

ANNE ZAHALKA
29 JUNE-24 JULY

NATIONAL PORTRAIT GALLERY,
18TH CENTURY GALLERIES (ROOM 12),
LONDON, 1992/2010
80CM X 80CM, TYPE-C PRINT

PAT BRASSINGTON
24 AUGUST-18 SEPTEMBER

BY THE WAY, 2010
90 X 72CM, DIGITAL PRINT ON ARCHIVAL PAPER

ARC ONE GALLERY
45 FLINDERS LANE MELBOURNE 3000
TELEPHONE + 613 9650 0589
FACSIMILE + 613 9650 0591
WWW.ARC1GALLERY.COM
MAIL@ARC1GALLERY.COM

ARC ONE

JANET LAURENCE
4-8 AUGUST
MELBOURNE ART FAIR 2010

ARC ONE GALLERY
45 FLINDERS LANE MELBOURNE 3000
TELEPHONE + 613 9650 0589
FACSIMILE + 613 9650 0591
WWW.ARC1GALLERY.COM
MAIL@ARC1GALLERY.COM

ARC ONE


JUAN FORD
Melbourne Art Fair 2010
www.diannetanzergallery.net.au

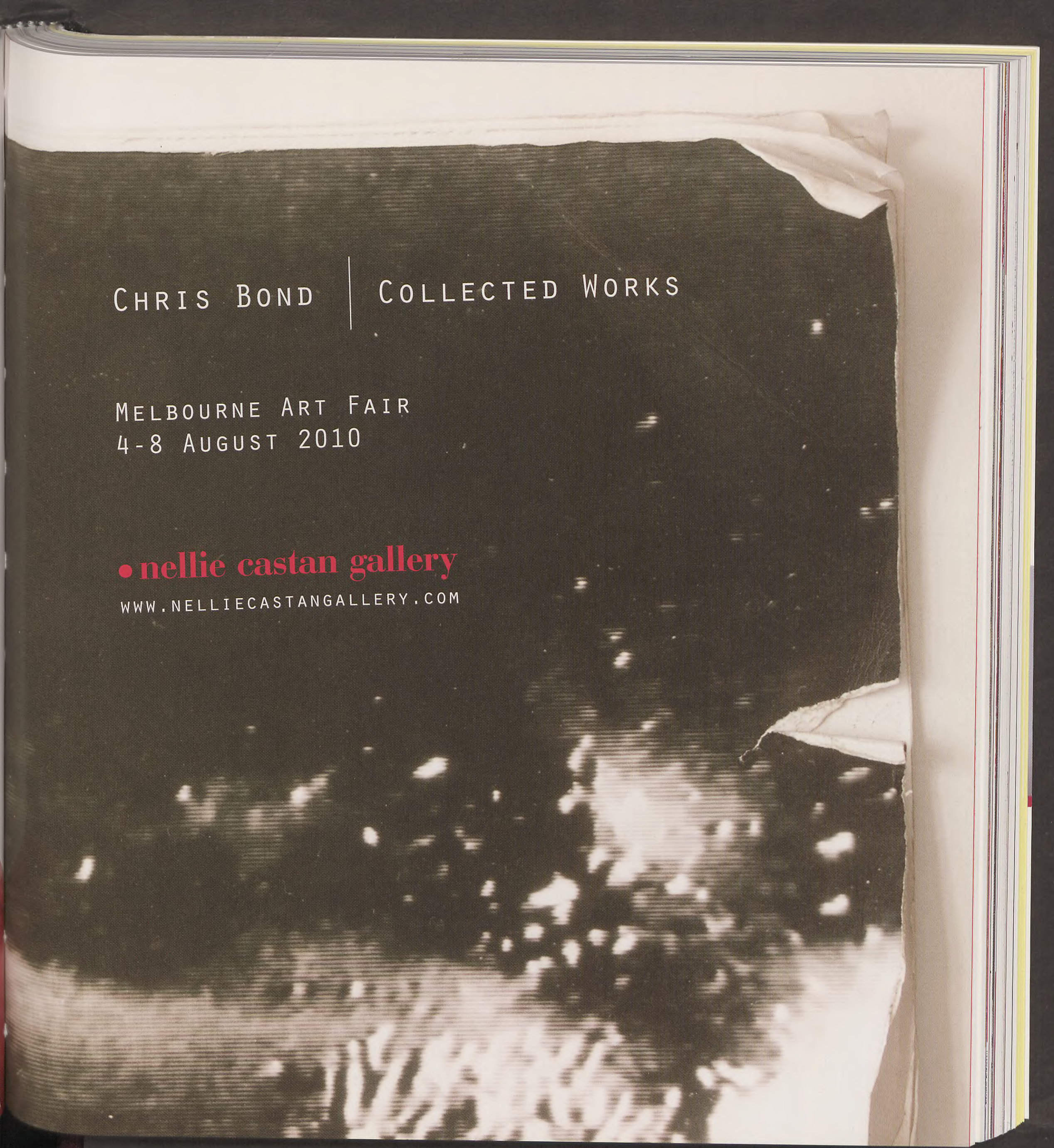
PRESENT TENSE
:AN IMAGINED GRAMMAR OF PORTRAITURE IN THE DIGITAL AGE

22 MAY
22 AUGUST
2010

NATIONAL PORTRAIT GALLERY

KING EDWARD TERRACE
CANBERRA
TEL 02_6102_7000
PORTRAIT.GOV.AU

METABO 2009
GWON OSANG (DETAIL)
COURTESY OF ARARIO
GALLERY, SEOUL


CHRIS BOND | COLLECTED WORKS
MELBOURNE ART FAIR
4-8 AUGUST 2010
• nellie castan gallery
WWW.NELLIECASTANGALLERY.COM

WORKS FROM 1996 – 2010

Trent Parke

29 JULY – 28 AUG 2010

HUGO
MICHELL
GALLERY

260 Portrush Road
Beulah Park 5067
Adelaide, Australia

TEL
08 8331 8000

FAX
08 8331 7000

EMAIL
mail@hugomichellgallery.com

WWW
hugomichellgallery.com

IMAGE
Jellyfish, Western Australia
(detail)
Chromogenic print
100 cm x 154 cm
Edition of 5
(2004)

Pat Brassington

Melbourne Art Fair

4–8 August, 2010

Postmark, 2010, 55 x 80cm

36 Gosbell Street, Paddington NSW 2021 Australia
Tel 61 2 9331 7775, stillsgallery.com.au

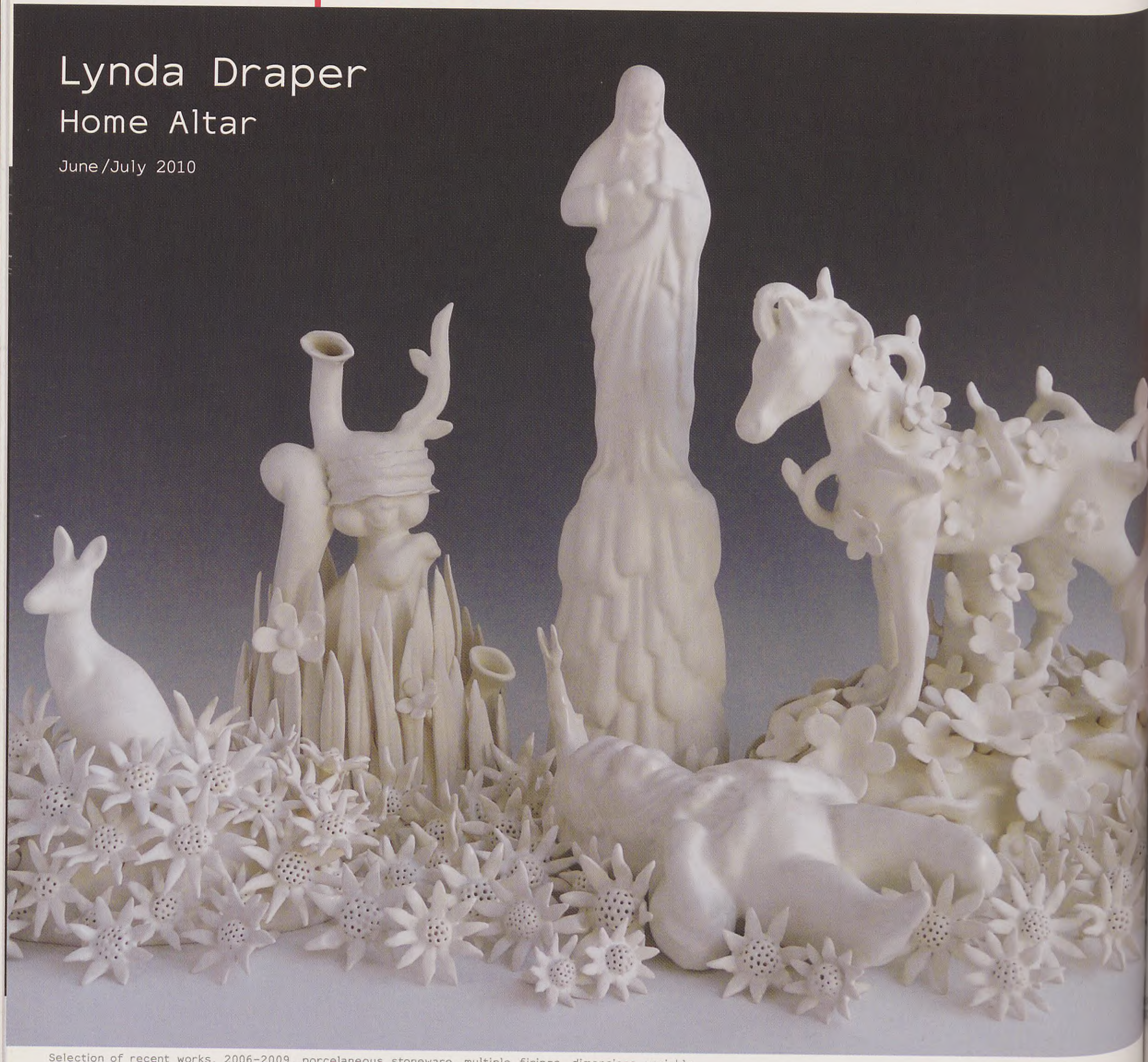
STILLS

GALLERYSMITH

Lynda Draper

Home Altar

June/July 2010



Selection of recent works, 2006-2009, porcelaneous stoneware, multiple firings, dimensions variable

www.gallerysmith.com.au

170-174 Abbotsford St, North Melbourne
Director Marita Smith 03 9329 1860, 0425 809 328
Thursday and Friday 11-6, Saturday 11-4


COMING SOON!
CONSTRUCTION IN PROGRESS...
MONASH UNIVERSITY MUSEUM OF ART
MELBOURNE, AUSTRALIA
RELOCATION TO NEW FACILITIES
MONASH UNIVERSITY, CAULFIELD CAMPUS
DESIGNED BY KERSTIN THOMPSON ARCHITECTS
OPENING SECOND SEMESTER 2010
WWW.MONASH.EDU.AU/MUMA
MONASH University
Museum of Art

gallerysmith

Fiona MacDonald

Local Studies

June/July 2010

Tongue and Groove No. 1 (detail), 2009, digital print on Hahnemuhle photo rag, 60x92cm

www.gallerysmith.com.au

170-174 Abbotsford St, North Melbourne
Director Marita Smith 03 9329 1860, 0425 809 328
Thursday and Friday 11-6, Saturday 11-4

Forum, Winter 2010

Roppongi Crossing
Gilbert & George
Rome round-up
Art versus sport
The MCA's early years
Joseph Kosuth
Dr Stefano Carboni
Tributes to David Baker,
Eva Breuer and Brian Dunlop

Roppongi Crossing 2010: Can there be art?

Andrew Maerkle

When it was founded in 2004, the Mori Art Museum's triennial 'Roppongi Crossing' exhibition presented a diffuse survey of fifty-seven Japanese contemporary artists and groups as well as design collaboratives and architects. At the time, the Mori was less than a year old, Takashi Murakami's 'superflat' theory of Japanese art still had wide-ranging currency (made evident, to say the least, in the artist's role in branding the Roppongi Hills complex that houses the Tokyo museum), and the nascent Chinese contemporary art boom was expanding the possibility of a greater diversity of art dialogues in East Asia.

By the exhibition's second edition in 2007, the celebratory mood had given way to introspection. Although they maintained their predecessors' eclecticism, that year's curators attempted to define the idea of 'crossing' within a historical framework of Japanese art by including artists active from the 1960s such as the painter and illustrator Tiger Tateishi and the doll-maker Simon Yotsuya.

The stakes have been raised even higher in this year's third edition, which takes as its theme the question: 'Can there be art?' and scales back the number of participants to only twenty artists and groups. The titular question in fact references an essay written in 1993 by Teiji Furuhashi, one of the central figures in the multimedia performance collective Dumb Type, while preparing his last work with the group – *S/N* – shortly before he died of AIDS-related complications in 1995. 'Roppongi Crossing' curators Chieko Kinoshita, Kenichi Kondo and Kenji Kubota seek to draw parallels between society then, when Japan suffered a dramatic economic collapse, and the present situation on the heels of a global economic recession.

Confronted by his own mortality, Furuhashi had deeply personal reasons for questioning the possibilities of art, but the problem with posing that question in a museum context is that its answer, presumably, lies in the works on display. Rather than creating a space for open exchange, the exhibition title potentially reinforces the closed circuit presided over by the curator as programmer, with everything adding up

Chim ↑ Pom, Black of death (above 109, Shibuya, Tokyo), 2007, lambda print, video, courtesy Mujin-to Production, Tokyo.

to the predetermined conclusion: 'This is art.' It doesn't help that the layout of the Mori galleries follows a narrow, one-way loop around the circumference of the Mori Tower.

While the curatorial statements all make reference to finding values for art outside of market contexts, one of the great ironies of 'Roppongi Crossing' is that this year's installation embodies the logic of perhaps the ultimate market context, real estate, with each artist given the exact amount of space necessary for the display of their works – and nothing more. One feels this on entering the Mori galleries proper, where a selection of works by Yuken Teruya, including a sprawling floor-based installation of customised pizza boxes satirising the United States military presence in the artist's native Okinawa, almost directly abuts a low partition leading to a circle of saturated, high-contrast photos by Lieko Shiga installed on freestanding tripods, just beyond which a multimedia installation by Aki Yahata, *Michiko church*, 2008, is visible, featuring billboard-sized photographs and video documentation of a mountain shed that has been converted into a church by its elderly proprietress. Directly behind this installation is another, with Masaru Aikawa's hand-drawn CD covers presented on racks next to listening stations where visitors can hear the artist's a cappella interpretations of musicians ranging from Kraftwerk to Jimi Hendrix. Across from this is a window display by the collective Chim ↑ Pom, where two white mannequins are engaged in a kiss amid a cascade of plastic food ranging from roast chickens to spaghetti.

Passing into another gallery, viewers are then deposited before the street art collaborative HITOTZUKI [Kami+Sasu]'s wave-and-petal painted skateboard ramp, undulating 15 metres across one corner, while on the far side UJINO's *The ballad of extended backyard*, 2010, incorporating a station wagon and ceiling-high stacks of furniture, periodically cranks out booming dance beats through an assortment of amplified window wipers, blenders and other repurposed electronics. It is here that the steroidal flushness of the exhibition begins to resemble not just any real estate (Tokyo's dense urban patchwork, or the international art fair model with its row upon row of booths come to mind), but the very particular real estate of broadcast television in which every second must be accounted for and the guiding ethos is all turnover, all the time. Thus while the majority of works defy prevailing market taste, any ability they may have had to critique market-determined social values is undermined by the exhibition itself. Teruya's *Upside down Hinomaru*, 2006, which puts the Japanese flag with its red circle centred against a white background through a 180-degree revolution, could justify a room of its own to better accentuate its elegant reflection on the arbitrariness of 'spin'. Instead it hangs in the shallow alcove that leads into the Mori galleries. Similarly, Tomoko Yoneda's photographs of the dilapidated interiors of the former Korean Defense Agency building in Seoul, *Kimusa*, 2009, evoke eerie quietude, but were mercilessly squeezed into two L-shaped patches of wall – or is it a corridor? – across from each other.

In this regard, another work by Chim ↑ Pom is telling. Entitled *Black of death*, 2007, this single-channel video projection presented in the Mori atrium finds the artists using megaphones and a pathetic stuffed bird to shepherd flocks of crows to city landmarks ranging from Tokyo Tower to the National Diet Building. In the opening segment, two collective members ride a motorcycle through the streets at dawn. Part of the footage is filmed from the motorcycle itself, and as crows continue gathering in the sky above, the artists cannot contain their surprise at the success of their fanciful intervention. Their surprise expresses art's potential to take us out of our regularly programmed environments, but ultimately, like Furuhashi's quote and Dumb Type's work *S/N* which appears in a separate room at the very end of the exhibition, it seems sadly taken out of context when considering how 'Can There Be Art?' has been realised.

Roppongi Crossing 2010: Can There Be Art?, Mori Art Museum, Tokyo, 20 March – 4 July 2010.

'We are two people but one artist': Four decades of Gilbert & George

Michael Fitzgerald

above, from left

Gilbert & George at the Art Gallery of New South Wales (AGNSW), February 2010, in front of **Reaming, 1982,** 302 x 303 cm, collection AGNSW, Sydney; **Gilbert & George, Hoi polloi, 2008,** 127 x 151 cm, courtesy private collection, Korea. © Gilbert & George; **Gilbert & George, Union Jack, 2008,** 254 x 377 cm, courtesy the artist and Bernier/Eliades Gallery, Athens.

'Two sculptors, one stick, one glove, one song.' And so, with a modicum of fanfare, 'singing sculpture' was introduced to the Australian public in 1973. The harbingers of this quaint new fashion were a couple of recent graduates of St Martins School of Art in London, their faces melding under a mask of metallic powder and Vaseline. With identities conjoined, and inscrutable in their heavy English suits, they stood on a table, slowly pirouetting to the tune of an old vaudevillian song, 'Underneath the Arches'.

In the four decades since John Kaldor's staging of *The singing sculpture* at Sydney's Art Gallery of New South Wales (AGNSW), as performance and collaborative practice flourished around them, Gilbert & George have marked out their own distinct path. Most recently, with large-scale photomontages as brightly hued and heraldic as the neon signs of Piccadilly Circus, the pair have presented the world through the frame of their own eccentric double vision. On the occasion of their return to the AGNSW for '40 Years: Kaldor Public Art Projects', Gilbert & George spoke with Michael Fitzgerald about dancing to their own tune.[1]

Michael Fitzgerald: I was interested in exploring the evolution of your practice from the early singing sculpture work to the more recent photomontages in your 2009 series, 'Jack Freak Pictures', now touring Europe. I can't help noticing a nice synergy between *The singing sculpture*, 1969–73, and *Nettle dance*, 2008.

Gilbert & George: It's a very good point, however the dance images in 'Jack Freak Pictures' were not made for that purpose. They were made to be split [through digital photomontage]. But we always like to do something that we didn't know we were doing, to fall into some new truth. And we suddenly started to see these dances, and so we used them in our recent works: *Nettle dance*, *Salvation Army dance*, *War dance*, *Hoi polloi*, *La de da*. We try to be inclusive because there are so many things in the educated art world which are not allowed to

be spoken about – for instance, nobody speaks of the Salvation Army, and it's the biggest charity in the world that rescues countless lives.

MF: How do you differentiate your singing sculpture from much of the performance art we see today?

G&G: We never felt we were performance artists. We made ourselves the centre of the art and kept at that – that's it – we became the subject. Once we started, it was forever. We are not switching it on and off. All the 2000-odd works stem from that, from the living sculpture, the centre of all the art that is us. A singing sculpture is a highlight of life. It's just a highlighted moment.

MF: While the art world today is rife with male 'double acts', such as Pierre et Gilles and Elmgreen & Dragset, the idea of collaboration, especially between two men, was not that common when you first began exploring portable and singing sculpture in the late 1960s.

G&G: Non-existent.

MF: One has to travel back over a hundred years to the Victorian age and its vogue for literary collaborations between men. How conscious were you of such traditions?

G&G: We never felt we were a collaboration. As we always say, we are two people but one artist. When we are invited to be in shows with artists who collaborate we always say, 'No thank you'. Collaborating suggests that two people put different things into the boiling pot. We don't feel we do that. Because we are always together, we are getting ideas together. Walking the streets of London, there are certain things that we like, certain things that we don't like. So we're taking images of stuff that we like, and we're making pictures out of the subjects that talk to us: religion, graffiti, sexuality. We are seeing it in front of us; we don't have to make big decisions.

MF: A deep vein of Britishness runs through your work, which is replete with images of London's East End, and often emblazoned with the colours of the Union Jack. To what extent are you inspired by ideas of nationhood?

G&G: I think we're just discussing [nationhood] with everybody, because everybody's involved. Everyone has a flag inside themselves. But we prefer to be world artists not English artists.

MF: In her review of your 2007 retrospective at London's Tate Modern, Germaine Greer famously said: 'There is only one way Gilbert & George can complete the work – by dying, in unison.'[2] What did you make of her review?

G&G: German journalists always ask: 'Do you plan to die together?' I thought the [Greer] article was nuts. All couples live in fear of one going – it's the everyday reality for everybody. But in the end I think it was jealousy because we had such a big show, and because she thinks she's in charge of what we call morality. She also has some twitch about the British anyway. We were amazed because she said that she didn't like that women were enjoying our exhibition. It's madness. I can understand that women maybe don't like seeing yet again another female nude, but at least we have the sex that most women are attracted to: male. What was her recent book by the way?

MF: *The Boy*.

G&G: There's not one girl in there … I don't know what she meant that women should not enjoy our art.

MF: I imagine some of your biggest fans are women.

G&G: Absolutely. Even gallery and museum people are invariably women.

---

1 The conversation took place at the Art Gallery of New South Wales, Sydney, 12 February 2010.
2 Germaine Greer, 'There is only one way Gilbert and George can complete the work – by dying, in unison', *Guardian*, 26 February 2007.

Gilbert & George: Jack Freak Pictures, Museum of Contemporary Art, Zagreb, June – September 2010; Palais des Beaux Arts (Bozar), Brussels, October 2010 – January 2011; Deichtorhallen, Hamburg, February – May 2011; Lentos Kunstmuseum, Linz, June – October 2011; Laznia Centre for Contemporary Art, Gdansk, November 2011 – February 2012; **40 Years: Kaldor Public Art Projects,** Art Gallery of New South Wales, Sydney, 2 October 2009 – 14 February 2010.

Clockwise from top left
Jim Drain, Sourpuss, 2005, mixed media and yarn, 154.9 x 203.2 x 76.2 cm, installation view, 'New York Minute', Museo D'Arte Contemporanea di Roma (MACRO) Future, Rome, courtesy Deitch Projects, New York. Photograph Giorgio Benni; **Graham Hudson, The ruins, 2009,** scaffolds, pallets, record players, installation view, Monitor Gallery, Rome, collection Claudio Gargini, Arezzo. Photograph Massimo Valicchia; **Ryan Gander, As loose as anything, 2010,** produced by Nomas Foundation, Rome, courtesy Tanya Bonakdar Gallery, New York, Annet Gelink Gallery, Amsterdam, gb Agency, Paris, Lisson Gallery, London, and Taro Nasu Gallery, Tokyo. Photograph Altrospazio; **Graziella Lonardi Buontempo** with **Gino Marotta, La Pioggia, 1969,** from 'Vitality of the Negative in Italian Art 1960/70', 1970, courtesy MACRO. Photograph Cristina Ghergo; **Sasha Waltz and guest dancers at the inauguration of the Museo Nazionale delle Arti del XXI Secolo (MAXXI),** November 2009. Photograph Cathryn Drake; centre: **Cristian Bugatti, Untitled, 2009,** plaster, sawdust, glass and feathers, 31 x 56 x 33 cm, courtesy the artist and Motel Salieri, Rome. Photograph Giorgio Benni.

Back to the Future: Rome 2010

Cathryn Drake

The temporal arc of Rome is so epic that it is hard to take a decade seriously. Resembling the rhythmic motion of a drunken accordion, the Roman moment is both infinitesimal and momentous, which makes for some good everyday theatrics (and the notorious local disregard for punctuality in mere hourly terms). Modern Rome has always been somewhat anachronistic, dominated as it is by monumental evidence of its significant history on the physical landscape. Although changes pop up here and there, the city has resisted succumbing to the exigencies of contemporary life. Yet suddenly, at a time when the rest of the world is downscaling, Rome's contemporary art scene is leaping forward – a huge boost signalled on the architectural horizon by the new Museo Nazionale delle Arti del XXI Secolo (MAXXI), translated as National Museum of the Twenty-First Century Arts.

Italy's first national museum of contemporary art and architecture, MAXXI encompasses two institutions, administered respectively by directors Anna Mattirolo and Margherita Guccione. Commissioned when the economic coffers were relatively full, the explosive building has finally emerged at a time when nobody else would dare to construct such a monster. Its delayed construction seems to have been not just in character but also serendipitous: the rise of this newest monument injecting innovative new energy into the provincial Roman atmosphere. Indeed the complex and imperious structure (much like the imperial ego of its architect, Zaha Hadid) activates, even dictates, its contents *per forza* – unlike the passive, now passé white box. For its official opening, dancers twirled through the empty spaces, set into motion by the undulating curves and serpentine ramps connected by intersections resembling highway interchanges.

Throwing down the gauntlet to conventional modes of producing and displaying exhibitions, MAXXI's gargantuan spaces, defined by sloping walls and asymmetrical dimensions dictate a revolutionary new curatorial direction. Naturally this presents a formidable task for its posse of curators, headed by Bartolomeo Pietromarchi and architect Pippo Ciorra, who are faced with a minuscule yearly collecting budget of only €1.5 million (A$2.23 million). Shortly before the opening of the inaugural exhibitions in May of this year, curator Carlos Basualdo was brought in as an adviser. In addition to a retrospective of Gino De Dominicis, and 'Mesopotamian Dramaturgies', a show of film and video by Turkish artist Kutlug Ataman curated by Cristiana Perrella, there is an exhibition drawn from the permanent collection quite fittingly titled 'Space!'.

The simultaneous expansion of Museo d'Arte Contemporanea di Roma (MACRO), the other government institution devoted to contemporary art, is similarly all the more striking in a country with a dearth of such publicly funded institutions. The municipal museum recently opened a huge glass-and-steel addition designed by French architect Odile Decq, and inserted a permanent installation by French artist Daniel Buren in the vast courtyard to add some zap to the museum's original unexciting space, a former Peroni brewery. The recent exhibition, 'Rome: We Were the Avant-Garde', documented the definitive 'Vitality of the Negative in Italian Art 1960/70' and 'Contemporanea', both shows curated in the early 1970s by Roman éminence grise Achille Bonito Oliva, the force behind the Italian transavanguardia movement.

Concurrently, a coterie of famously reticent Roman collectors have emerged from their shells to open new foundations and exhibition spaces in an effort to take up the slack for the perceived shameful lack of public funding for contemporary art. The aim is not just to showcase their collections but also to produce work by young artists and expand the audience for contemporary art by inhabiting non-traditional spaces. The Nomas Foundation, founded by young collectors Raffaella and Stefano Sciarretta, has daringly established a space in the outlying so-called African quarter north of the city centre. One of a series

dedicated to collecting as storytelling and memory, Danish artists Nina Beier and Marie Lund's recent exhibition quartet staged a ten-year reunion of former activists at the posh Caffè Greco. The curators, Cecilia Canziani and Ilaria Gianni, were required to read along with a film in the main space, and a retired dancer performed recollected choreographies throughout the MACRO collection. A related performance cycle featuring artists Ryan Gander, Pierre Leguillon, Tris Vonna-Michell and Patrizio Di Massimo took place at the Accademia di Belle Arti, the local school of fine arts.

The Depart Foundation, an initiative started by young collector Pierpaolo Barzan, launched in Rome late last year with the exhibition 'New York Minute' at MACRO Future, an ex-slaughterhouse in the Testaccio neighbourhood. Curated by Deitch Project's Kathy Grayson, it was promoted as a showcase of the current generation of young American artists, including Agathe and Dash Snow, practising 'street punk, wild figuration and new abstraction'. In September Depart will reverse the international exchange in New York with 'Roman Waffles', an exhibition of young Roman artists chosen by *Nero* magazine editor Luca Lo Pinto.

As if the soaring Future space were not enough, in addition to MACRO's labyrinthine main site the city has now bequeathed the museum a 5000-square-metre former pig-skinning facility, called La Pelanda, in the same complex. The inaugural show, 'Digital Life', was an international sampling of large-scale installations engaging digital technology, in which the best were the most retrospective: Julien Maire's interactive demonstrations of the use of various low-tech technologies for new effects and Erwin Redl's immersive room full of LED lights.

The situation in the San Lorenzo district has been simmering for some time. The Fondazione Pastificio Cerere, which sponsors the new Sei Artiste residency program, started up in 2004 at the ex-Pastificio, the former spaghetti factory where many of Rome's 1980s art stars – the likes of Nunzio, Piero Pizzi Cannella, Bruno Ceccobelli and Marco Tirelli – have been based since the late 1970s. One of the godfathers of Roman collectors, Pino Casagrande, has long had a gallery in the building and he recently hosted the first solo show of young Roman painter Giacinto Occhionero. Around the corner, a former mattress-factory space housed a show by the non-profit cultural association Opera Rebis – a collective focused on inhabiting transient locations to extend artistic dialogue beyond the commercial establishment.

On the subject of the transformation of space, Rome's biggest asset is also its problem: history. Every corner carries traces of the distant past, so that anything from the last century risks looking weightless – vapid, tacky and irrelevant to anything but a passing fancy. Even Larry Gagosian had difficulty finding a space big enough for his blue-chip gallery before it opened, fittingly, in a former bank in late 2007. The ancient buildings impose intrinsic constraints so that site-specific exhibitions that draw on the rich context, using space as material, are often the most successful.

The latest show at three-year-old Guest at Motel Salieri, by indie musician Cristian Bugatti, evocatively incorporated the painterly layers left on the walls in a darkly gorgeous installation of sculptural elements, such as an old divan turned on its side to evoke a column and a lifelike human bust made of vivid multicoloured feathers. At V. M. 21, a gallery across town, a related performance, *Sento tutto gli occhi addosso*, featured people lined up along the walls simply watching visitors as they entered. For the recent 'Last Hours of Ancient Sunlight' at Monitor – now arguably the best gallery in town – artist Ursula Mayer created films and sculptures that juxtaposed diverse temporal narratives of Italian history, to both suspend and compress time while highlighting the relative economic and aesthetic value of precious objects. It all worked beautifully within the historical context of the site. In the same space,

Graham Hudson's awe-inspiring 2009 installation *The ruins* – a colossal construction of stacked pallets illuminated by flickering light bulbs along with distorted music from turntables driven by fluctuating electricity – took on more profound meaning in proximity to ancient Roman monuments.

Coordination between galleries and museums around Rome has stepped up with simultaneous shows of the same artists, especially since Gagosian came to town with a high-profile stable to draw on and the savvy to promote them. The 2009–10 Calder retrospective at the Palazzo delle Esposizioni was complemented by an exhibition of the artist's monumental sculpture *Triumphant red*, 1959–63, at Gagosian Rome. The gallery also played a part in bringing a big Cy Twombly survey to the Galleria Nazionale d'Arte Moderna last year, including a fresh series of new sculptures. Another notable trend is collaboration with and among Rome's numerous international cultural institutes, including the recent exhibition reuniting Philip Guston's 'Roma' paintings, hosted at the Museo Carlo Bilotti and organised by the American Academy, where the artist was a fellow.

The purposeful exchange of resources has incited a season featuring a remarkable collusion of both international interaction and performative collaboration, connecting the city like a living organism. Hopefully all of this activity will continue to benefit a homegrown resource that has been overshadowed by the privileging of global trends: local artists. While in Rome for his show at Gagosian in 2008, American artist Lawrence Weiner noted: 'Local galleries should start showing some of these younger Italians who are showing all over the world but not in Italy – it's strange, isn't it?' Perhaps after Depart's export of 'Roman Waffles' to New York, local galleries will take more notice of their own prodigal offspring, drawing a full circle on the local artistic landscape.

All of this new blood and infrastructure has created a more cosmopolitan milieu in a city that has long been a destination for artists seeking inspiration but has somehow remained stubbornly provincial and socially reserved. On the other hand, the recent controversial appointment of former Culture Ministry undersecretary Vittorio Sgarbi, who hates contemporary art, as curator for the Italian Pavilion at the 2011 Venice Biennale – and, to add insult to injury, as adviser to MAXXI – is the perfect example of the Italian penchant for polemic impudence with a pinch of nepotism thrown in. But it is exactly this unique brew of tension – along with the conflict between old and new – that makes Rome so intensely exciting.

opposite
Sidney Nolan, Footballer, 1946, enamel paint on composition board, 121.9 x 91.4 cm, National Gallery of Victoria (NGV), Melbourne, purchased with the assistance of the Government of Victoria, Foster's Group Limited and through the NGV Foundation, 2002, courtesy NGV.

page 584
Tarryn Gill and Pilar Mata Dupont, A gladiator class, envied by all the men, adored by all the women, from 'Heart of Gold Project 5: The All-Australian Surf Lifesaver', 2008, giclee print, 76 x 51 cm, courtesy the artists. © The artists.

Fair game: Art versus sport in 'the lucky country'

Christopher McAuliffe

Reflecting on his beginnings as a playwright in the early 1970s, David Williamson aired a familiar lament: 'It was believed that anyone with talent in writing, theatre or film should leave the country immediately and work elsewhere before they were stifled by the deadly distrust of creativity in sports-obsessed Australia'.[1] So there it is, sport is the enemy of art. This from a man whose play *The Club* (1976) captured the behind-the-scenes drama of an Australian Rules football club, who was the number two ticket-holder for the Sydney Swans, and who cameoed as a football-playing ANZAC in Peter Weir's *Gallipoli* (1981). Why does a creative Australian who clearly loves football feel besieged by his own peers – sports fans? The easy answer is that the opposition between art and sport made for a useful division between high-minded artists and the low-brow hoi polloi, a black-and-white distinction that had the added advantage of casting the culturati as the Zarathustras of the great southern land.

One such prophet, Robin Boyd, used his newspaper columns like a latter-day Ruskin, gently cajoling the general public to abandon Featurism in favour of Good Taste. But in private his noblesse oblige could give way to aristocratic disdain as he dismissed 'that other world of terrifying moronity: the crowds lining up for the footy at the MCG'.[2] This from a man who hung John Brack's *Three of the players*, 1953, an elegant frieze of Collingwood footballers, in the dining room of the home he built for himself in South Yarra. Was it there to remind him, in his own modest temple to the modernist aesthetic, that this was the 'Digger cult' – as he termed it in his book *The Australian Ugliness* (1960) – that he must overcome? Or did Boyd perhaps feel that Brack, in reducing the footballers to generic templates of 1950s masculinity, was successfully skewering their 'moronity'?

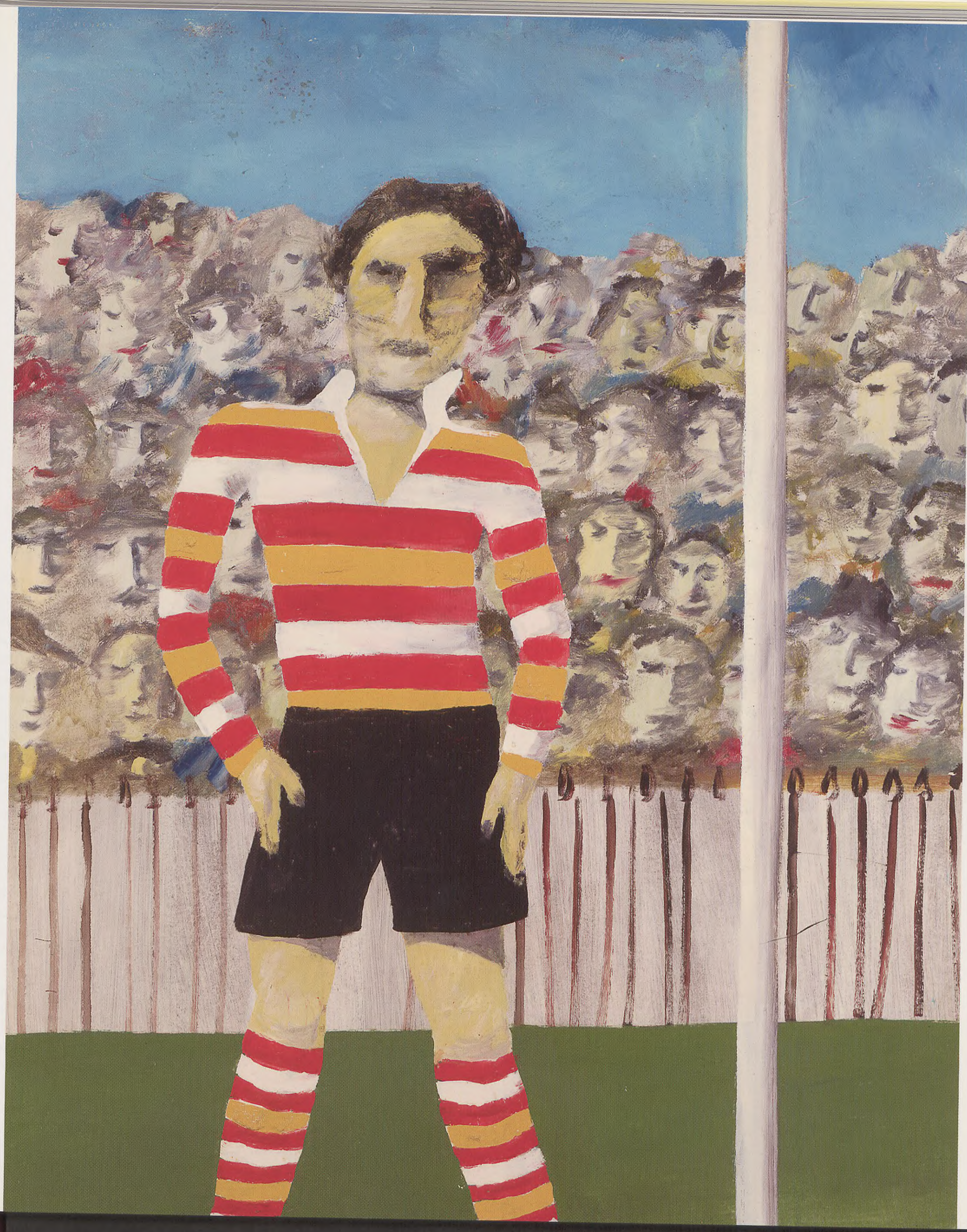
Such are the contradictions that arise when cultural commentators adopt the classic tactic of modernist criticality: seeking to be in but not *of* their culture; attempting to speak of its realities at close quarters even as they seek to redefine that reality. More plainly, this is what happens when the rise of art rests on the destruction of a straw man.

By contrast, earlier commentators, both obscure and prominent, seem to have had a less Manichean conception of sport. In the nineteenth century an obsession with sport was approached in what we would now call relativist terms: 'The footballer being the hero, and the barracker being the hero-worshipper of the hour, it is, if we may accept the witness of Carlyle,[3] to them we must look if we are to understand our age.'[4] Many commentators, Mark Twain foremost among them, discovered positive signs of an energetic, egalitarian modernity in sporting carnivals such as the Melbourne Cup. Even when the prominence of sport was disputed, as it was by Henry Parkes late in his life, it was from the moral point of view of the nation-builder, not the beleaguered aesthete:

> *One danger to a sound and healthy public spirit in Australia is the inordinate appetite for sports and amusements. Outdoor exercises and indoor recreations are excellent within rational limits; but man in a civilised state has capacities for something more, and lives under obligations to use his capacities for much higher objects …*[5]

Parkes's quasi-puritan tone makes him sound like a precursor to Boyd but there is a telling difference: the 'Father of Federation' felt that a healthy balance between sport and national character could be achieved. Parkes's contribution to the art of sport – Tommaso Sani's sculpture *We won*, 1891–93, which he commissioned for Centennial Park, Sydney – celebrated football, nobly pursued and sensibly restrained, as a metaphor for 'Australasia, her trials and triumphs in the past, her union and progress in the future'.[6]

That capacity to position sport purposefully, but not uncritically, within art, continued well into the twentieth century. Artists as diverse as Grace Cossington-Smith, Margaret Preston, Albert Tucker and Russell Drysdale all found a place for sport, whether as part of the everyday scene or as a larger (occasionally ambivalent) symbol of national character and aspiration. Not only did Sidney Nolan paint a sportsman – *Footballer*, 1946 – he decorated the wall of his studio with photographs of Australian Rules players taking high marks. Having already discovered an Australian



anti-hero in Ned Kelly, he seems to have found another in Saturday's warriors. Far from being the antithesis of art, for Nolan football was a metaphor for his practice. Describing how he got around mental blocks while painting, Nolan said: 'If it doesn't work … [I] take it off the table and stand it against the wall, hovering in front, rather like a slow-motion film of an Australian Rules football match with a player looking for an opening … or deciding how to pass the ball for the best tactical advantage – how to continue with the painting.'[7]

So for about a century, sport was seen as a dynamic, if occasionally problematic, register of the Australian spirit. Only in the 1960s did the chasm between sport and art open. What happened? Why did sport cease to be the exemplification of national vigour – of a 'youthful race, buoyant and strong, bounding into a manhood that must command the admiration of the world'[8] – and come to represent 'moronity' instead? Was this a reaction to a particular event: perhaps to the provincial pageantry of the 1956 Melbourne Olympics? Or to a particular personality: a cricket-loving prime minister allowing the conflation of love of sport with conservative politics? To my mind, the answer lies in the cultural pessimism that characterised the liberal cultural commentary of the 1960s. Boyd and other social critics surveyed the nation's character in popular texts with consistently negative or ironic titles – *The Australian Ugliness*, *The Lucky Country* (Donald Horne, 1964), *The Land of the Long Weekend* (Ronald Conway, 1978) – and found it wanting. Colonial and modernist confidence in Australian identity gave way to a terrifying vacuum. 'There can be few other nations', Boyd wrote, 'which are less certain than Australia as to what they are and where they are.'[9] Sport was no longer aspirational and affirmative. On the contrary, it was a kind of false consciousness, masking Australia's lack of self-reflection with the glitter of trophies.

As these advocates for a critical appraisal of Australian culture struggled to press their case in Godzone country, their resentment of sport became raw and direct. 'Sport', Donald Horne noted bitterly, 'has been one national institution that has had no "knockers" … to play sport, or watch others play, and to read and talk about it is to uphold the nation and build its character.'[10] So, from behind ramparts, the cultivated Australian sees sport suffering none of the attacks that it does and, worse, usurping art's role as the definer of national character. This cultural pessimism continues to cast a long shadow: with every comparison, invariably unfavourable, of government spending on sport or the arts, and with every headline-grabbing case of an athlete behaving badly, the sentiment is revived. We will continue to see art and sport in opposition while cultural pessimism propels the debate.

Perhaps we can learn from one of Australia's great cultural pessimists, Patrick White. Apt to declare his disgust with the world at the drop of a hat, White nevertheless mellowed as his fellow citizens responded to his win of the Nobel Prize in 1973: 'I am amazed at the way Australians have reacted, in a way they usually behave only for swimmers and athletes. I am very touched, and have been feeling guilty for some of the things I have said about them in the past.'[11] If one of our greatest grumpy old men can soften, and find a common place for fans of literature and sport alike, there's hope for us yet.

---

1 Kristin Williamson, *David Williamson: Behind the Scenes,* Viking, Melbourne, 2009, p. 91.
2 Letter to Penleigh Boyd, 1970, cited in Geoffrey Serle, *Robin Boyd: A Life*, Melbourne University Press, 1995, p. 329.
3 Scottish essayist and historian whose 1840 lecture series *On Heroes, Hero-Worship, and the Heroic in History* was published the following year.
4 A non-footballer, 'The Intercolonial Football Match', *Daily Telegraph*, 15 July 1889, p. 6.
5 Sir Henry Parkes, *Fifty Years in the Making of Australian History*, vol. 2, Longmans Green & Co., London, 1892, pp. 402–03.
6 Henry Parkes's centenary toast to Australia, quoted in W. Frederic Morrison, *The Aldine Centennial History of New South Wales*, vol. 1, The Aldine Publishing Co., Sydney, 1888, p. 219.
7 Brian Adams, *Sidney Nolan: Such is Life*, Hutchinson, Melbourne, 1987, p. 156.
8 Morrison, op. cit., p. 378.
9 Robin Boyd, *The Australian Ugliness*, Text Publishing, Melbourne, 2010, p. 71.
10 Donald Horne, *The Lucky Country: Australia in the Sixties*, Penguin, Melbourne, 1964, p. 40.
11 'Letter to Tom Maschler', 23 October 1973, in David Marr (ed.), *Patrick White: Letters*, Random House, Sydney, 1994, p. 422.

Basil Sellers Art Prize 2010, Ian Potter Museum of Art, Melbourne, 6 August – 7 November 2010.

Preparing the ground: On the founding of Sydney's Museum of Contemporary Art

Dinah Dysart

In 1984, when Bernice Murphy and Leon Paroissien surprised the art world by accepting co-curatorship of the Power Collection, job-sharing in itself was a novelty. It was a very different time, one in which, as Murphy has said, exhibitions of contemporary art were regarded as 'fringe activities', not part of serious day-to-day art gallery business, and hence meagrely resourced. Sydney was preoccupied with the forthcoming bicentenary of European settlement and colonial art was the object of official attention. To understand the origins of Sydney's Museum of Contemporary Art (MCA) it is important to recognise that in the 1980s the very idea of a museum catering for the professional presentation of contemporary artworks was a challenge to the public imagination.

Murphy and Paroissien were already pioneers in their field: as the first curator of contemporary art at Sydney's Art Gallery of New South Wales, Murphy had overseen the first two editions of Australian Perspecta in 1981 and 1983; Paroissien, founding director of the Visual Arts Board of the Australia Council for the Arts (1974–80), was then the artistic director of the 5th Biennale of Sydney. Both had keenly followed the vicissitudes of the J. J. W. Power Bequest, formally accepted by the University of Sydney in 1962, and shared strong ideas about its evolving collection and exhibition policies.

According to the terms of the 1939 will of John Joseph Wardell Power (1881–1943), the bequest was to be used for the foundation of a Faculty of Fine Arts and, more generally:

> *To make available to the people of Australia the latest ideas and theories in the plastic arts by means of lectures and teaching and by the purchase of the most recent contemporary art of the world and by the creation of schools, lecture halls, museums and other places for the purpose of lectures and teaching and of suitably housing the works purchased so as to bring the people of Australia in more direct touch with the latest art developments in other countries.*[1]

By 1984 two conditions of the bequest had been met – the establishment of a Department of Fine Arts, including a research library (under Professor Bernard Smith), and the formulation of a collection of contemporary art – but plans for the creation of a 'museum' or building to house this collection suitably had been constantly thwarted.

When Murphy and Paroissien took over responsibility for the Power Collection, largely assembled by curator Elwyn Lynn from 1969 to 1983, it numbered some 3000 works (including paintings and drawings by Power himself) housed inadequately in premises at the University of Sydney with restricted public access. Both felt that the time had come 'to change the terms by which contemporary art was presented'.[2]

Over the years plans for building a gallery on campus had fallen through, but with the appointment of Professor Virginia Spate as director of the Power Institute in 1979 attention was once again focused on this challenge. In 1983 the university began to look for an off-site solution, approaching the State Government in regard to possible unused public buildings that might be suitable. Late in the following year Premier Neville Wran announced that the headquarters of the Maritime Services Board at Circular Quay, shortly to be vacated, would be made available for the Power Gallery of Contemporary Art.

As it happened, the building was not vacated until 1989, which, as Paroissien has said, worked very much in their favour. As well as allowing time to develop an appropriate structure and funding arrangements, there was the opportunity to develop exhibitions in a temporary space on campus that would help signal their future curatorial policy. While always working in partnership with Murphy, Paroissien threw his energies into transforming the former 1940s office building with heritage classification into an appropriate space for the presentation of contemporary art, consulting with architect Andrew Andersons to ensure that any changes would be reversible and affordable. Concurrently Murphy concentrated on developing an exhibition program that would meet their expectations.

The exhibition which caused the most stir in the years leading up to the MCA's opening was 'Objects and Representations from Ramingining'. Murphy commissioned Indigenous curator Djon Mundine to assemble the show, which was displayed at the university in late 1984: 'There was still a prevailing view that Indigenous people may own their culture but don't know how to present it to a mainstream audience … I wanted it to be entirely community developed without my interference.' The exhibition had a natural history focus – in one room, for example, there were five painted images and two sculptures of the same species of native duck – and many people commented that it was the first time they had really understood Indigenous art. The show's 200 objects were acquired for the collection, setting the blueprint for future Indigenous displays – most notably the MCA's first temporary exhibition, 'Tyerabarrbowaryaou: I shall never become a white man', curated by Mundine and artist Fiona Foley in 1992.

A central philosophy for the burgeoning museum was the conviction that Australia was part of the world and that international art should naturally include Australian art. While taken for granted today, it was a radical notion at the time. Under Lynn's curatorship Australian art only entered the collection as a gift and therefore a fresh interpretation of the terms of Power's will was required. Murphy and Paroissien adopted a similarly innovative approach with regard to exhibitions. While Pacific art had not hitherto been regarded as international, the MCA's first foreign blockbuster show in 1992 was of New Zealand art: 'Headlands' included Maori culture in a contemporary context for the first time.

A respect for history was evident not only in the way Murphy and Paroissien produced supporting documentation such as catalogues but also in their attitude to both the collection and its new geographical context. 'Tyerabarrbowaryaou' was conceived to acknowledge the significance of Circular Quay as a historical site of confrontation between white settlers and the land's traditional owners. Developed for

opposite, clockwise from top left
'Zones of Love: Contemporary Art from Japan', installation view, Museum of Contemporary Art (MCA), 1992; **Bernice Murphy and Leon Paroissien at the opening of 'Yves Klein' at the MCA, Sydney, 1997**. Photograph Cynthia Jackson AM; **Paddy Wainburranga, Balangjalngalan spirit, 1988,** installation view, MCA, Sydney, ochre on wood, dimensions variable, courtesy Chips Mackinolty, Glenn Bird, Aboriginal and Tribal Art Centre, Kimberley Kitchener collection, and the MCA, Sydney; **'Opening Transformations: The Museum Collection',** installation view of the Joseph Beuys room, with **Joseph Beuys, Felt suit, 1970,** MCA, Sydney, 1991–92.

the MCA opening was a special Joseph Beuys room, including the artist's *Felt suit*, 1970, a major piece in the collection, supported by multiples and small works. Elwyn Lynn had a longstanding relationship with German art and was responsible for many of these works in the collection, so one of Murphy's first tasks was to acknowledge this inheritance and to redress a public perception that the collection was 'minor' and lacking 'masterpieces'.

While always emphasising the special relationship between the museum and its collection, Murphy and Paroissien believed that exhibitions should be driven by ideas and used as research tools in an ongoing dialogue. But rather than allowing the nature of the collection to determine the exhibition program they would respond to current public preoccupations and concerns, developing projects that would stimulate debate and discourse. Suitable acquisitions would also be suggested through this process.

The choice of the name 'museum' over 'art gallery' not only made reference to Power's will but also emphasised the contextual significance of the presentation of contemporary art. Such a title helped recognise the wider role contemporary art can play in the dissemination of contemporary ideas, providing a historical snapshot of a moment in time: 'Museums are about histories that aren't yours and are even about values that aren't necessarily yours.'

Following the establishment of a company and board, the MCA officially opened in November 1991 with Paroissien as founding director and Murphy as chief curator. Paroissien recently recalled: 'The museum sought to be a vibrant place for immediate public engagement and an intersecting point for diverse cultural forms. It focused on the visual arts, but selectively stretched its programs into design, literature, performance, music and acoustic work.'[3] Exhibition highlights from the early years include 'Mao Goes Pop: China Post-1989' (1993), 'Art Taiwan' (1995), and 'Zones of Love' (1992), focusing on Japanese contemporary art. An annual spring exhibition of work by young emerging artists, 'Primavera', was conceived during discussions with Cynthia and Ted Jackson in memory of their artist daughter, Belinda, and is still a regular event in the museum's calendar.

Australia's first CD-ROM exhibition and first annual Internet festival were subsequent MCA initiatives in the museum's opening decade. A professional installation crew composed of artists was established, and at Paroissien's retirement in 1997 there were approximately 120 full- and part-time staff members. The MCA Collection (as distinct from the original Power Collection) comprised more than 2500 works, including the Arnott's Collection of Aboriginal Bark Paintings and the Loti and Victor Smorgon Collection of Contemporary Australian Art.

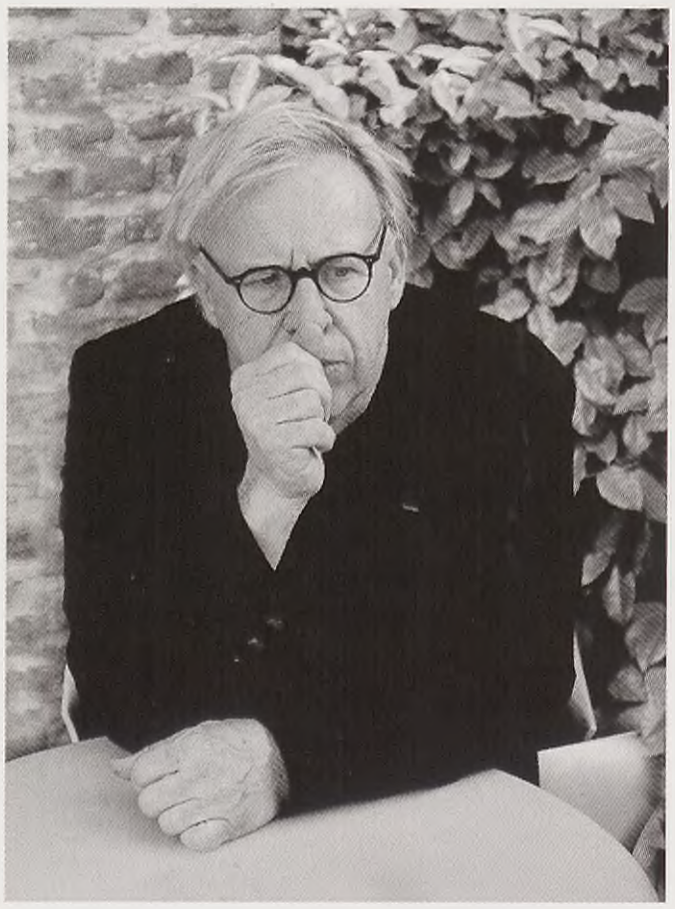
With last year's announcement that the MCA has received planning approval for a new $50 million redevelopment of the site, it is timely to consider how the early ideas of Murphy and Paroissien helped shape not only the attitudes and future directions of the museum but Australia's contemporary art landscape in general. Many of their innovations, unexpected at the time, would be unquestioned today. As Murphy recalls: 'In the 1980s there was still enormous affirmative action needed to have contemporary art understood as part of contemporary culture.' Today, with communication and travel much easier, artists and curators meet their peers and counterparts from all over the world face-to-face on a regular basis. As aimed for by John Joseph Wardell Power in his generous bequest, there is far more opportunity for the exchange of ideas and a general acceptance that contemporary art is a driving force in cultural life.

---

1 Bernice Murphy, *Museum of Contemporary Art: Vision and Context,* Museum of Contemporary Art, Sydney, 1993, p. 93.
2 Unless otherwise stated, all quotes from Bernice Murphy are drawn from an interview with the writer in Sydney, 8 May 2009.
3 Leon Paroissien, 'University art museums and galleries: Collections, contradictions and challenges', Salek Minc Memorial Lecture, Lawrence Wilson Art Gallery, The University of Western Australia, Perth, 20 August 2005.

The material of meaning: Illuminating the art of Joseph Kosuth

Natalie King



Joseph Kosuth is candid, astute and erudite. At the time of our meeting in Sydney, I was reading Pierre Cabanne's dialogue with Marcel Duchamp and the latter's views on the elastic definition of the word 'intelligence': 'There is something like an explosion in the meaning of certain words: they have a greater value than their meaning in the dictionary.'[1] Kosuth relishes linguistic philosophy as I discovered in our interview on the occasion of his exhibition '"An Interpretation of This Title" Nietzsche, Darwin and the Paradox of Content' at Anna Schwartz Gallery, Sydney.

Natalie King: Can you discuss the conceptual underpinnings of your early work?

Joseph Kosuth: I wanted to show that one could make a work that had a life in the culture as art which didn't constitute art simply by *a priori* established ideas of the authority of the form or the medium. Then, as art, it could be free to ask questions because its meaning wasn't constructed by citing its own authority as a form, like painting for instance. As an example, your aunt or uncle living just outside of Alice Springs doesn't know anything about art. But if they walk into someone's living room and they see a painting hanging on the wall, they know immediately that it's art. That baggage of prior meaning, that inherited valise of presumptions based on media and tradition eclipses the meaning that *you* want to assert as an individual artist.

NK: Is this why you chose to work in neon?

JK: In 1965 I wanted to make works which were tautological and self-referential that would bare the device of the system of art. Works like *One and three chairs* were one way I did it, but also neon was very useful for this because it references popular culture. One is familiar with it as signage, but it was not a fine-art material. There were also a lot of qualities I could separate and articulate as components – glass, electrical, letters, English – and I needed

qualities, aspects, to unpack. An early example, *One and eight – a description*, 1965, is in the collection of the National Gallery of Australia, purchased from Leo Castelli in 1974.

But it's necessary to get rid of this idea that I'm some sort of neon artist if you want to understand any of my work. Modernism taught us to see art as the limits of the medium, that being an artist was being a painter, a sculptor or even a photographer. Conceptual art introduced the idea that we were simply artists, and how you made work was at the service of *why* you made work. Our real material was meaning. In the 1960s I saw that these modernist issues alienated us from the world we lived in, that it led to formalism and formalism led to empty, meaningless decoration. Modernism suggests you work with a medium and the medium defines you. I've done a lot of neon work in the past decade or two because I began to be interested in public projects, and neon functions well in large-scale works, but half of my work isn't neon.

NK: Have you exhibited before in Australia?

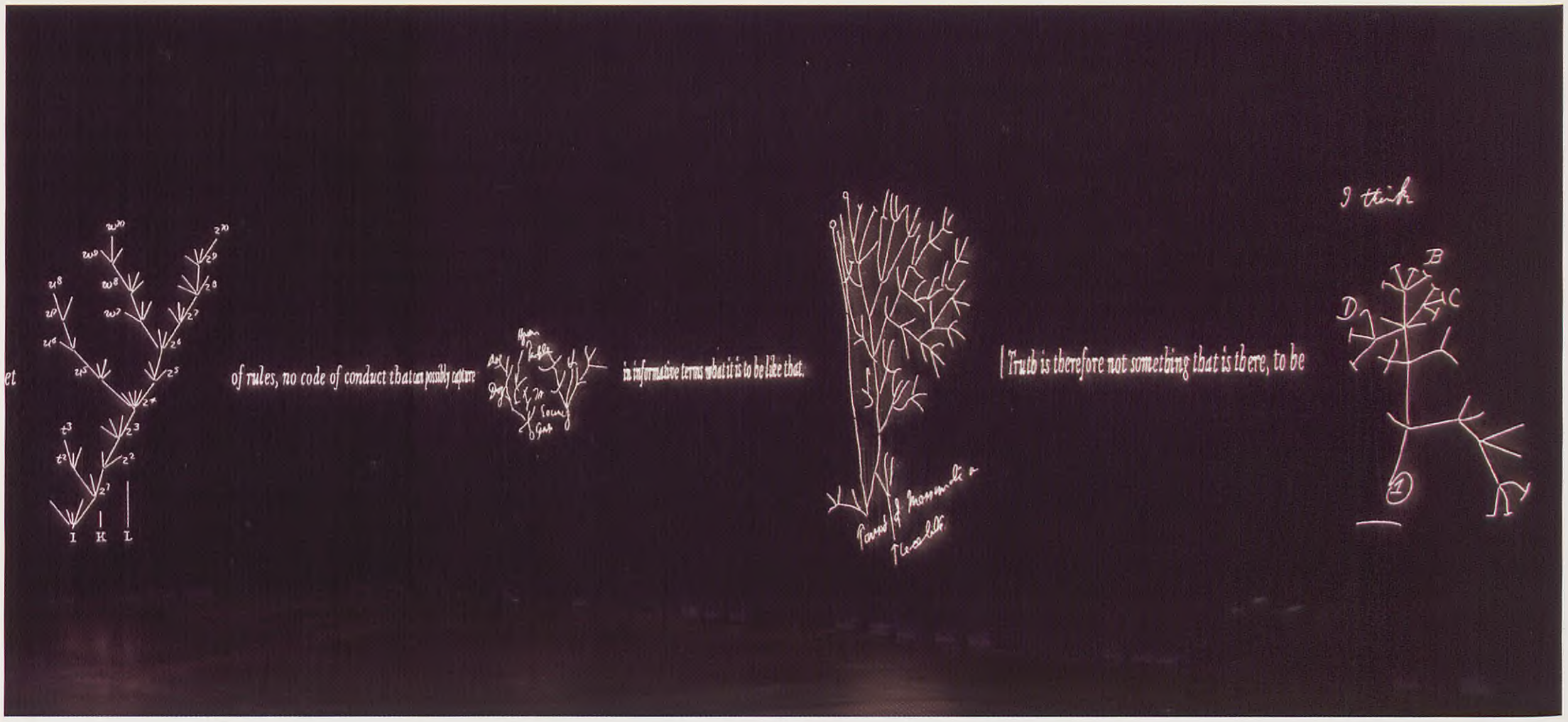
JK: Apart from my current exhibition at Anna Schwartz Gallery, Sydney, the only other show was in 1970 at Bruce Pollard's Pinacotheca Gallery, Melbourne. This was one of fifteen shows I did around the world in many locations, including Leo Castelli Gallery in New York, Oxford University, the Museum of Contemporary Art Chicago and Kunsthalle Bern. Beginning in 1968, 'The Second Investigation' consisted of ads employing the Synopsis of Categories by Roget for his *Thesaurus*. In effect the work was essentially a description of the world which I put back into the world as fragments of its own description. In the Melbourne gallery, for example, there were labels installed which showed the local Australian project (using fourteen newspapers around the country) plus fourteen other labels with the information of the other museum locations around the world and the projects they supported in that country.

NK: Was this project connected to your activities with Art & Language?

JK: No, it preceded it, but I was smart enough not to limit myself to Art & Language. I had very strong points of view which, frankly, would often get diluted or mutated in the group dynamic. I enjoyed much of it intellectually, but when it came to actual work in the end you still have a work being made by a committee. Some of the stronger personalities, like Michael Baldwin, had no real practice of their own, and basically wanted a viral-like relationship with those who had one, such as Terry Atkinson or myself. I had my own practice before I ever met them and the larger group evolved out of art school as a collaborative activity. I had both a theory *and* a practice (my article 'Art after Philosophy' was pre-Art & Language), and I quickly came to wonder why I needed Michael on my back. Terry came to the same conclusion even before I did. He was always the artist of the British team and had been Michael's teacher at Coventry College of Art. Even though we came to a joint agreement to end Art & Language in 1975, Michael, with the support of a couple of others, picked the name up again with the return to painting in the early 1980s and did these embarrassing and disastrous group paintings under the name of Art & Language contrary to that history. I think one can safely say they have more in common with Julian Schnabel than previous Art & Language work.

NK: Did you have a connection with Ian Burn who has been an important figure in Australian conceptual art?

JK: Ian should be seen as significant because he did a lot of important things. So certainly his high reputation here in Australia is well deserved, considering what he did when he did it. But I wouldn't be honest if I didn't confess that he and I were always at odds. Ian and Mel Ramsden sought me out when they came to New York and I took them under my wing. Aspects of their work was for

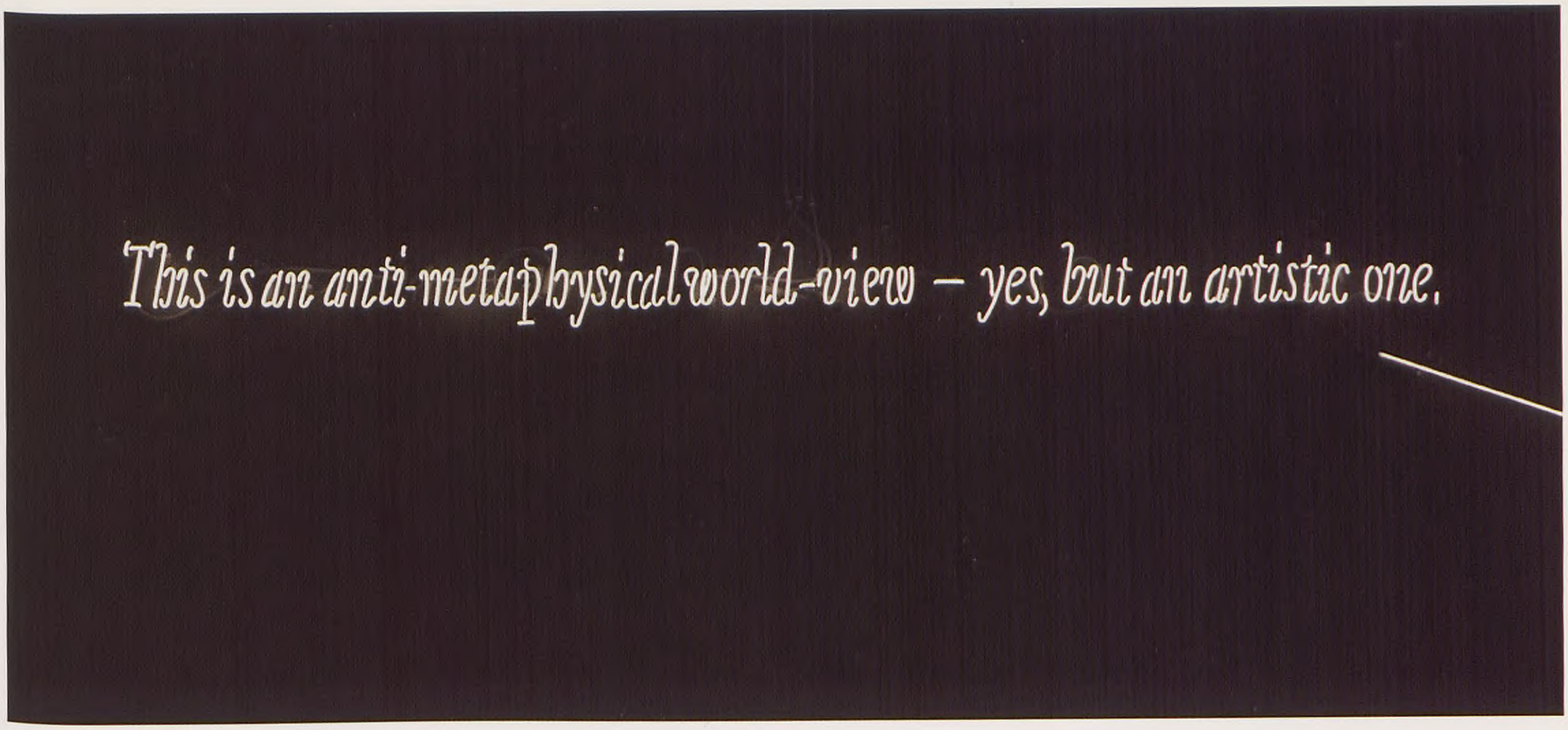


me interestingly parallel to what I had done some years before and we shared a discourse, something rare in the New York art world at that time. I ghost-curated the first conceptual art exhibition at the New York Cultural Center in 1970 called 'Conceptual Art and Conceptual Aspects' and they helped me do that. The idea of an artist actually curating a show at that time was unheard of, and Donald Karshan, the curator of the New York Cultural Center, let me do the show under his name. This was the first institutional show of conceptual art, and it preceded 'Information' at the Museum of Modern Art and 'Software' at the Jewish Museum. I developed a mentoring relationship with Ian and Mel but later on they apparently felt as though their souls were slightly stolen by their association with me and then, of course, patricide set in!

My basic problem with Ian was that he was, by nature, somewhat of a Stalinist – everything tended to be a little too right angle, appropriate or not, and the issues were always reduced to black and white. I was very convinced about my own body of ideas that I was fighting for, but it was obvious to me anyway that the important aspects were, in fact, the areas of grey. This is where the questions were, where the work had to be done. The 'black-and-white' approach rather eliminated them before you started. Finally, in the last years of Art & Language there was a central committee mentality of rules and procedures and forced company statements and in that environment Ian thrived. Ultimately, Ian left and began to work with unions, which many of us took as a fairly logical consequence of where he had been heading. Part of the romanticism which fuelled much of Art & Language was Rimbaud-like, with the implication that leaving art, or not having a practice to begin with, was the greatest of artistic gestures. To my mind such romanticism was already old by the 1970s and rather used up. But Ian had made his contribution by that time in any case.

There was a point at which I was fed up with the direction of Art & Language and Michael's attempts at rather heavy-handed control over an allegedly 'collaborative' enterprise. They were all in England and we were in New York. So I began a magazine in New York called *The Fox*. Named in reference to Isaiah Berlin's *The Hedgehog and The Fox*, I put up the money, designed it and invited people in – some, but not all, being from Art & Language. Michael was very threatened by it, for good reason, and worked feverishly to sabotage it, ultimately with success unfortunately. Besides the embarrassment of a group of middle-class kids in SoHo and Oxfordshire discovering Marx a bit late, the behaviour that this discovery seemed to justify remains their worst legacy. There were only three issues of *The Fox* and then the magazine, as well as Art & Language, had to break up.

But still, one can safely say that not very much accurate art history has been done on this, unfortunately. Most of the writing so far has been a *parti pris* – texts generated by Michael, et al. through Charles Harrison or others. I can imagine his discomfort at the possibility that the actual history would come out. Terry has written about Art & Language well; he's quite straight about it. Few probably know that Harald Szeemann invited me into documenta V in 1972 and I found out that Art & Language was not invited to participate. So I said: 'Harry, do you mind if I invite them into my room?' And he replied: 'Joseph, it's your room. If that's what you want to do with it it's completely up to you.' So I invited them in. Not long before I had begun a project with Michael in New York that we called 'The Index Work'. One sees in retrospect how much this work was related to my own 'Investigations' I was doing at the time. I guess they understood the gift that it was as they later made this work important, and, of course, to do that they had to play down my role in relation to it once I left Art & Language. It was basically a project that Michael and I did together in New York at my studio, with me having the role of



the artist on this one instead of Terry, and the rest of Art & Language coming in later to flesh it out.

Another story involved a historical conceptual art show at Musée d'Art Contemporain (CAPC) in Bordeaux with a large drawing from 'The Index Work' exhibited. And, although you could see my handwriting all over it, Art & Language had left my name off the label, and the curators at CAPC simply didn't know. I once told Charles: 'If you were a doctor of anything else they'd take away your licence to practise.' This was because, while an otherwise accomplished art historian, he permitted himself to become what amounted to the Goebbels of Art & Language, and it was a pity to see him do that. I had brought him into Art & Language, which I always regretted.

Probably the main downside of this chaotic story is that the confusion risks colouring the historical value of *all* of Art & Language activity, since obviously many people don't know the difference between the authentic earlier group and the paintings made later under the same name. You asked about Art & Language because of Ian, but I haven't had contact with them for years, or thought about them much either, fortunately. But one doesn't easily forget such an experience. I don't think one can doubt the importance of Art & Language even if some of the practitioners were quite nasty guys.

NK: It's interesting for me to hear the intensity of your recollections of interpersonal relationships.

JK: Do you really think so? I'm basically suspicious. My generation inherited a legacy of making art that was based on expressionist monographs and, at heart, essentially biography that was not useful, at least to me, for the kind of approach to art I felt was needed. But what I'm speaking of is the history of a certain kind of practice, the history of which deserves to be told more accurately than we have seen. Frankly, I think the biographical road to approaching art is really for a general audience that isn't all that interested in art to begin with. As a young artist, people that I respected such as Ad Reinhardt and Donald Judd admonished this false populism, where personal history matters more than ideas. One speaks of the *life* of Van Gogh; there's not a lot one can say about those paintings even with a publishing industry busy nonetheless. Ad, who had befriended me while I was still a student, would tell me some incredible stories. Journalists were always trying to get pictures of him shaving or walking his dog to show he was human!

NK: I wanted to ask you about the work that you first showed at Anna Schwartz Gallery in Sydney, *Clear words, clear sight,* 2007. I am interested in the economy of words in relationship to the complexity of your philosophical enterprise.

JK: As a constructive device it was about putting together two quotations from two writers, both being representative of diverse locations within a certain body of thinking. The third meaning, that surplus one which comes from the juxtaposition of the two, is my construction. For me, the idea of getting to the very extreme with two short statements and juxtaposing them was interesting. I haven't been able to do that many works in this series because obviously they're hard to find. So this series continues, but slowly. My new work at the Louvre – *Ni apparence ni illusion*, 2009 – was quite a different approach, utilising my own comments about approaching the context and implications of the work itself, whereas my latest installation at Anna Schwartz Gallery in Sydney draws on Darwin and Nietzsche. This work, originally a commission by Juliana Engberg for the Edinburgh International Festival, was installed at the University of Edinburgh, where Darwin began his studies and his work. Nietzsche was both attracted to Darwin and highly critical of what he saw as Darwin's compromises in the name of science and polite society. The work, however, ultimately reflects on the role of the artist in society, from Nietzsche contrasting it with science – as represented by Darwin – and the role of art.

pages 592–3 and opposite
Joseph Kosuth, 'An interpretation of this title' Nietzsche, Darwin and the paradox of content, installation detail, Anna Schwartz Gallery, Sydney, 2010, courtesy the artist and Anna Schwartz Gallery. Photograph Paul Green.

My philosophical interests began many years ago with Wittgenstein and language philosophy. It has remained an interest which I draw on. Following from the later 'anthropological' Wittgenstein of the 'Investigations', I studied cultural anthropology at The New School for Social Research in New York with Stanley Diamond, who was involved with a group called Reinventing Anthropology with a focus on Marx the philosopher rather than Marx the agent of political change. That is, a philosophical line which goes from Vico to Rousseau to Marx. I think now one can fairly say that Marx was a political disaster, even having the most honourable of good intentions. His 'positive' program provided little understanding of culture and the importance of its formative political role and that is what unravelled the rest of his social and political goals. The value of Marxism remains in its critique of capitalism. This is all far too glib, of course. So, anyway, after I studied cultural anthropology I proceeded with my own organised 'fieldwork' as it were. The truth is that I found myself to be a white, male, Eurocentric artist and I wanted to know and experience another cultural view. I never imagined that I could ever enter into another world view, but I could make more opaque the edge of my own. I lived with the Yagua Indians in the Peruvian Amazon. I went on a trip around the world by myself and that's when I first came to Australia, in the early 1970s. I went to Alice Springs and I met a cab driver whose father had been a trader with the Aboriginal people and he grew up with them. We camped with Aboriginal people who had only known the existence of white people for six years. It was an amazing experience I will never forget.

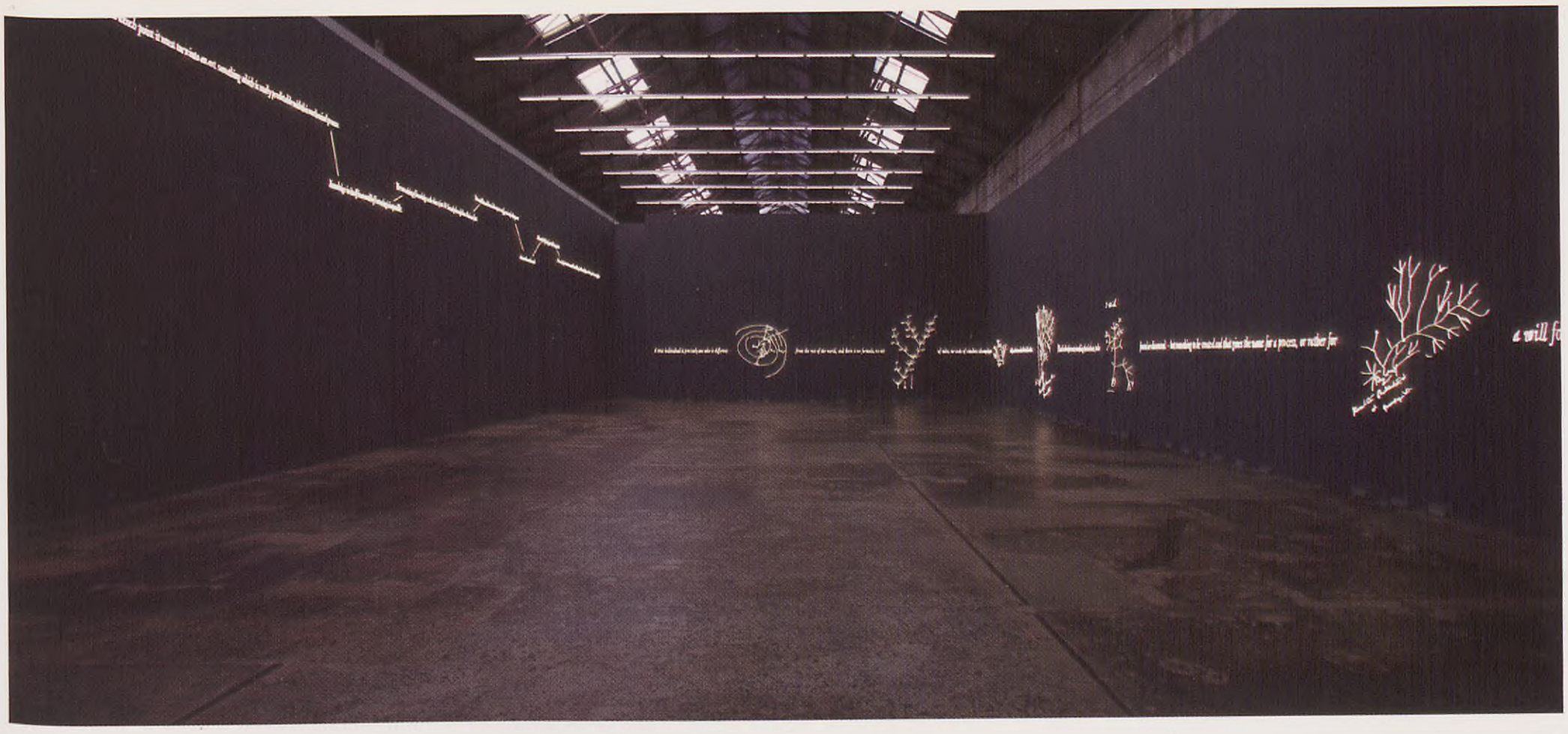
NK: How did these experiences impact on your work?

JK: Honestly, in many ways, much of it is far too complex to cover in an interview. I certainly began to see how science eclipsed other religions as philosophy became a historicised academic subject, resulting in a crisis of meaning that became basic to modern life. To this end art became a non-speculative alternative to philosophy. But I've learned from many things; I never let go of anything. When I was a student, my school in New York would invite a student to have lunch with the visiting speaker and I had lunch with Jorge Luis Borges when I was nineteen. It was very important to me as I had just finished reading *Labyrinths,* which had finally been published in English in 1962 – it was very profound for me and very useful for me as an artist. I also spent a year in Paris at this time of my life and had the fortune to have dinner with Jean-Paul Sartre and Simone de Beauvoir.

NK: You were awarded a prize from the Cassandra Foundation by Duchamp a week before he passed away in 1968. Can you discuss the legacy of Duchamp in your work?

JK: Yes, Duchamp was on the board that voted to give me the grant. Cassandra Foundation was the foundation of Bill Copley, so important to the history of Duchamp. I was very interested in the readymade, but there was a lot that I left behind that was part of the dada historical framework which, although very interesting, simply was not of my time and has been used by more traditionalists within modernism to limit our understanding and use of the implications of Duchamp's contribution. It has been written that when I separated the readymade from the rest of Duchamp in the 1960s, in my theory *and* my practice, it led to a reassessment of him which led to the postmodern Duchamp we now speak of, making him relevant for another generation in a new way. These kinds of questions, the ontological issues brought up by the readymade, ultimately evolved into what we now call appropriation. Works like my *One and three chairs* were possible because of this questioning process that came out of Duchamp.

I had only one personal contact with Duchamp. In the mid-1960s I was working in a studio space in Paris at the Centre Americain des Artistes on Boulevard Raspail. Jean-Jacques Lebel, who did the



Festival of Free Expression there, organised a happening with a Volkswagen covered in spaghetti with Lawrence Ferlinghetti standing in the middle of it reading one of his poems. The crowd had to stand around this scene in a circle and after a while I started making ironic comments. There was this old guy, to me anyway, standing next to me who started responding to my comments. Many assembled there found our interchange more entertaining than the poet. At the end of the event, he turned to me, shook my hand and said: 'That was a pleasure.' And I replied: 'Yes, a pleasure.' We smiled and he walked off, but I thought he looked vaguely familiar. The person next to me said: 'Wow, do you know who that was? That was Marcel Duchamp.' So, I had contact with him without knowing it was him, which is perfect of course.

At some point a few years ago Centre Pompidou invited me to work with some Duchamp acquisitions which had recently come into their collection. They invited me to install 'Postmodern Duchamp' in one room and Richard Hamilton was invited to do the modernist Duchamp in another. I know museum politics and policy, and I really didn't want to use up my museum ticket, so to speak, in Paris, on a smallish acquisition show of another artist, even *that* artist. So I refused for the sake of a larger project I was then in discussion about at another museum. Later I was given the facade of Centre Pompidou for the twentieth-anniversary show. I was going to take the title of every work that was ever shown there and put them on the facade in neon. We were three-quarters through the research and a new director came in and cancelled everything.

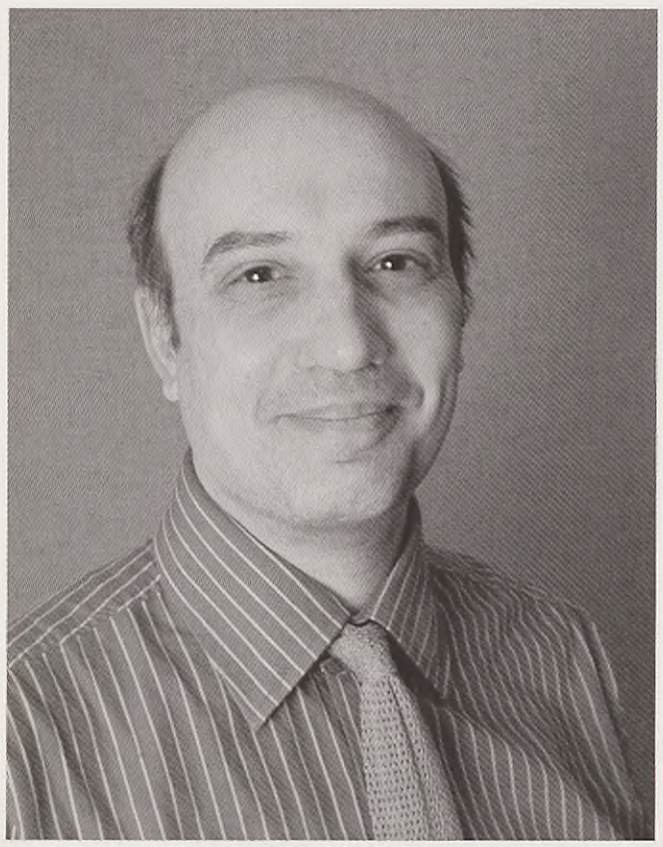
NK: Let's talk more closely about the current body of work originally commissioned for the Edinburgh International Festival. Can you elaborate on the role of the Enlightenment, the use of light and diagrams?

JK: This work was first presented in a Georgian library at the University of Edinburgh, but as my work uses architecture syntactically, I really had to transform it into another installation for Anna Schwartz's magnificent space in Sydney. The architecture of her space couldn't be more different. To begin with I use diagrams to set up a network of relations. My researcher at Cambridge University found Darwin's diagrams but, interestingly and useful for me, nobody knows what they mean; they remain an enigma. So they were perfect for this work where I wanted to deal with the 'belief' of science, science reduced to a religion of its own process. Who personifies that more than Darwin? The Nietzsche text comes from different sources so there is a play between different moments in Nietzschean thinking. As I have always said, I work with the relations between relations.

1 Pierre Cabanne, *Dialogues with Marcel Duchamp*, Da Capo Press, New York, 1979, p. 16.

Joseph Kosuth, 'An Interpretation of This Title' Nietzsche, Darwin and the Paradox of Content, Anna Schwartz Gallery, Sydney, 13 February – 10 April 2010.

A gallery on the Indian Ocean Rim: Dr Stefano Carboni in conversation with Seán Doran



As the new Director of the Art Gallery of Western Australia (AGWA), Perth, Dr Stefano Carboni clearly relishes great shifts of contrast in life. Born in Venice, schooled in western art history yet a specialist in Islamic art, he has spent much of his career in New York, most recently as curator and administrator of the Department of Islamic Art at The Metropolitan Museum of Art (Met). Sixteen months into his five-year contract with the AGWA, Carboni talks with Seán Doran, director of the Perth International Arts Festival from 2000 to 2003, about envisioning the future and the challenge of patience.

Seán Doran: What most inspired you to move halfway across the world, from a literally polar-opposite location and environment, New York, to the self-proclaimed most isolated city in the world, Perth?

Stefano Carboni: Well, first of all I'd like to challenge who is the 'self' in this case. Perth is certainly a few hours away from many large cities but it is, in the end, only about four hours from Singapore, Kuala Lumpur, Sydney and the Australian east coast in general. It has a geographical vicinity to the Indian Ocean Rim and it's not so far away from a lot of very strong economic powerhouses.

In terms of my individual decision, a lot of these directors' appointments are serendipitous in the end, with different conjunctions of the stars that come together. I certainly never thought it was the right time to leave my former institution, because I was at the top of my career at the Met. With the step up to becoming director in a relatively small (in order to start, of course) institution, we were looking at several possibilities, including Australia, not only because Australian museums (or art galleries, as you call them here) have a nice balance between what are the private art museums in the United States and the public institutions in England, but my wife grew up in Australia so it was also a way to come closer to one side of the family.

I've always been struck by the aesthetics of Indigenous art and one of the reasons why I felt it could be a great learning experience is

because of the AGWA's wonderful collection. It was important for me to come in with an open mind and a humble attitude, having to rely a lot on my curators to make choices that I can learn from. This year-and-a half has been fantastic in furthering my understanding of what is contemporary art and what is contemporary Indigenous art.

SD: Soon after your arrival here you said, 'I wouldn't have come here if I didn't think I could make a difference'. Could you outline some of the leading aspects of your artistic vision for the future of the AGWA?

SC: I hope to be able to bring the AGWA to a higher international level, but I understand that in order to do that you first have to work at a national level. I think that the AGWA has all the potential to become a major art museum in Australia; it's acknowledged as a good one but certainly not at the same level as the National Gallery of Victoria, or the Art Gallery of New South Wales, or the Queensland Art Gallery. Brisbane should be a model because it's a recent development and it was more or less acknowledged the same way as the AGWA until fifteen to twenty years ago when there was a definite move at a government level, which in turn spurred a lot of private enterprise. The building of the Gallery of Modern Art there and a serious yearly budget really made a difference.

It's not only about bringing in exhibitions of an international standard, it's about having a place that becomes a destination for Western Australians. A good coffee, a good meal, an evening with music, strong educational programs – all these things can make a difference in an art gallery so that it becomes a destination.

In order to be able to achieve a different standard it's important to implement small steps. The first few months of my tenure were mostly about understanding what is the past and what is the present in order to start doing this. Curators are of course the heart of any art institution and the AGWA has been described as an incubator for good curators who can't wait to apply for positions on the east coast and I find that depressing. We should come to the point where curators feel that this is a perfectly good professional environment for their development. This can be expanded to education officers, senior staff and the rest. The staff's wellbeing is an important thing for me – to make sure that we are creating a team that works well and has a vision.

SD: I am particularly interested to hear your thinking about how your lifelong specialisation in Islamic art might find a future connection or new realisation within your plans and the context of Western Australia.

SC: Certainly it's still my field of study, research and passion. I hope to be able to make a difference in the way Islamic art is perceived but obviously I cannot expect to be able to create a collection of Islamic art here – it's quite far from the acquisitions policy of this gallery, which is mostly modern and contemporary.

One thing I really wanted to bring to the mission statement of the gallery was a more precise geographical attitude, which is something that [former director] Alan Dodge was already very strong on. The new mission statement that I proposed, which used to have 'Australia' and 'the rest of the world', now has a buffer in between: 'the Indian Ocean Rim'. This Indian Ocean geographical vicinity is very important to Perth from an economic point of view because its main partners are China, Japan and South-East Asia in general. The majority of people on the Indian Ocean Rim are Muslim and this is an identity that Western Australia has to deal with, to appreciate, certainly not to confront – but it's a matter of educating people as well. The Muslim population here is already a strong presence that will inevitably grow.

Something I'm trying to do at the moment is give a stronger awareness of what Islamic art is, what Islamic culture is. It's important for me to show I have a passion for this topic and I hope to be able to reach out so that if and when I'm able to bring in a high standard exhibition of Islamic art, people will already be quite familiar with it.

SD: You were centrally involved in the investigation into the looting and damage of valuable Islamic art in Iraq at the time of the invasion in 2003. Can you tell us something of this experience?

SC: It was intense and relatively short in terms of personal involvement. There were reports almost immediately that the main museum in Baghdad had been looted and no-one knew what had happened – if it was the local population just taking what they could, or something organised by expert art thieves that took advantage of the situation, or if there was involvement from occupying troops or even Iraqi troops. Obviously it was a war zone so information was very scattered. I happened to be the chair of the Forum of Curators and Conservators at the Met and had recently been one of the founders of the Association of Art Museum Curators. We had our first symposium and with events in Iraq it was natural for me to give a report, after which I was invited to go to the British Museum, who took the leadership in trying to understand what was going on. At the time there were talks about going to Baghdad as part of a team organised by them, but it was a complicated and dangerous situation so I was involved at a local level, communicating strongly with many people who were in and out of Iraq.

SD: The AGWA is part of the Perth Cultural Centre alongside the State Library, the Western Australian Museum, Perth Institute of Contemporary Arts and, later this year, the new State Theatre Centre. Perth's Cultural Centre has long been perceived in the public's mind as a dark and dangerous night-time destination. One of the early wins in your tenure was to secure $10 million for a long overdue building facelift. You have also begun an evening music performance series to liven things up. Can you reveal more of your vision to combat this particularly challenging public perception?

SC: The gallery's facade is a series of concrete panels now about thirty years old that need to be replaced. What we are exploring is the possibility of having it 'facelifted' to a certain extent by creating a more dynamic exterior surface, whether it be with LED screens or some electronic device to show images.

Another idea is to utilise the rooftop, and we are developing a business case for it. Already the Premier and Minister for Planning, Culture and the Arts have expressed strong support to create a lively space on top of the gallery – not only a space for parties and openings but a sculpture garden, open-air cinema, playground – to create an urban atmosphere that will benefit the entire Cultural Centre.

In the future we hope to have Friday or Saturday evening openings, creating synergies with the new State Theatre. Ideas are now circulating with such urban redevelopment projects as Northbridge Link, Forrest Place and the Perth Waterfront. In the past there have been a lot of ideas, a lot of consultants giving a lot of reports. Being from another place and not having grown up in this environment, one of my roles is to have a strong opinion and push for things to happen.

SD: When it comes to culture and Western Australia, things move within a state of overcaution (my words). You are on record as saying, 'Now we have to fight for everything, and we need to be aggressive'. Where are you currently in the stakes of patience versus aggressiveness?

SC: It's a good question. Of course I never expected to walk into a global financial crisis, so I had to learn to be much more patient in the last few months. It's important to be as dynamic – aggressive if you wish – as possible with ideas, especially in lean times. So with the rooftop, for example, we've developed the costs and the minister is aware that we're moving forward with it, and when the time is right we'll be the first in line with a properly developed case. My mission is that of moving forward. My contract is for five years, so I certainly hope to achieve a few good results in terms of the perception of this gallery in this community and outside. I know that patience will at least last five years.

David Baker with Dapeni Jonevari, Albin Sare and Pauline Rose Hago at the opening of 'Omie: Bark Cloths from New Guinea', Annandale Galleries, 1 July 2009, courtesy Annandale Galleries, Sydney. Photograph Michelle Haywood.

DAVID BAKER

1943–2009

David Said

While I had known David Baker for decades as a slick and successful advertising man, it wasn't until relatively recently that I really got to know him as a tribal art collector and champion of surviving Oceanic art traditions. I first visited David's house a decade ago to interview him for the Oceanic Art Society (OAS) newsletter about his collection. The Baker family live in an elegant old house on the edge of Sydney's Centennial Park, but instead of being filled with oil paintings and family silver like many of its neighbours, it is crammed with an incredible trove of Oceanic art. In the hallway, handsome glass-fronted cabinets accommodate an amazing variety of superb body adornments, betel-nut mortars and other small and fragile items and, at the foot of the stairs, a huge Malangan funerary pole from New Ireland juts up through a custom-built glass dome in the ceiling. What I was yet to discover was that David shared a secret passion not just for the finest tribal art of the South Pacific, but for the contemporary artists and cultures still creating it. He loved the boy's own adventure of crossing coral reefs in open aluminium boats and climbing the sides of active volcanoes, and relished the excitement of witnessing ancient rites and ceremonies.

David actively collected in the field, with his focus quickly shifting towards helping sustain the creator communities producing the art that made their cultural survival possible. His first project provided financial support for the last authentic Malangan funerary ceremonies on Tabar Island, Papua New Guinea (PNG). These ancient ceremonies, for which many fantastic carvings are made, take years to plan and execute and consume vast amounts of money and pigs. I will never forget one lecture at the OAS in Sydney when David described how the *wanis* dancers, masked as dangerous spirits with strange insect-like faces, came creeping slowly out of the sea in the half-light of dawn to open the ceremonies.

David soon discovered the exquisite bark cloths of the Omie people of Mount Lamington in PNG's Oro Province, almost unknown outside their isolated mountain villages. He not only introduced these sophisticated artworks to Sydney and, most recently, Melbourne, but established an artist's co-op that would enable Omie artists to receive an income from their work. He ensured this by staging two very successful exhibitions at Sydney's Annandale Galleries – 'In the Shadow of a Volcano: The Barkcloth Art of Omie', 2007, and 'Omie: Bark Cloths from New Guinea', 2009.

Of equal fascination to him was the art of Vanuatu, particularly that from the islands of Malekula and Ambrym, where cultural survival remains strong. David's exhibition of Ambrym art at Annandale Galleries in 2008 was a landmark show in which he not only presented wonderful old and contemporary log drums and figures made of black palm used in *mage* grade-taking ceremonies, but also superb and secretive *temar* figures, exposing many local audiences to these ritual sculptures for the first time. Several of the items were acquired for public collections, including Canberra's National Gallery of Australia, with a portion of the proceeds returning to Ambrym to support the local community and school.

Ever generous, David covered the travel costs for many PNG and Pacific visitors, including dancers and artists from Oro Province and Vanuatu, who stayed as regular guests at his house. For the last three years of his life he served as president of the OAS, where his enthusiasm and charm sustained and energised the entire organisation.

All of us in the Oceanic art community offer our deep sympathy to the Baker family and in particular David's wife, Ros, who always supported his dynamic endeavours and tolerated a constant home invasion of artists, dancers and OAS members. David's passing is a significant loss to the many lives he touched along the unique path he travelled, from the Australian art world to remote island villages across the Pacific. His last show, 'Wisdom of the Mountain: Art of the Omie', created with curator Judith Ryan, opened at Melbourne's National Gallery of Victoria in late November 2009, just a few weeks after David's death.

Eva Breuer, 2000. Photograph Phillip Castleton.

EVA BREUER

1943–2010

Christine France

Eva Breuer's vitality and passion for the art world masked the recurring cancer which she first suffered in 1984 and which finally claimed her life in February of this year. Her death came as a shock to many. With her bubbling personality, elegance and prodigious capacity for hard work, Eva refused to let illness interfere with her life.

As with other European émigrés of her generation Eva greatly enriched the cultural life of Australia. In her dual roles of dealing in the secondary art market and representing living artists at her eponymous Sydney gallery, she enjoyed discovering fresh new talent but equally recognised the lasting contribution of more mature artists.

Born in Budapest to Imre and Magda Fenyves in 1943, Eva's family suffered many atrocities under Nazi occupation. Her father was sent to a labour camp while she and her mother narrowly escaped death after being loaded onto a cattle truck and taken to the Danube to be shot. They later found refuge in a safe house in Wollenberg and in 1948 emigrated to Sydney, where they changed their name to Pine and began a new life.

It was a tough beginning which encouraged resilience in the young Eva. Gallery director and art writer Anne Loxley recalls the story of how, when left alone to do her homework, Eva would call up telephone operators and ask such questions as: what is the capital of Brazil? This tenacity and resourcefulness soon paid off and she was chosen for the selective Fort Street High School where she gained an excellent pass in the then Leaving Certificate and admittance to the University of Sydney. Soon after, she met Tommy Breuer, who she married at the age of nineteen. They had three children – Tony, Nicky and Nadia – and then in 1972 Eva returned to university, gaining an Arts degree and Diploma of Education.

It was in 1988 while teaching at Cranbrook School and working as a volunteer guide at the Art Gallery of New South Wales that Eva was approached by the Cancer Council to coordinate 'Million Dollar Print'. The success of this charity exhibition, for which Eva liaised with artists such as Arthur Boyd, Lloyd Rees and Colin Lanceley, confirmed her preference for dealing in art rather than teaching.

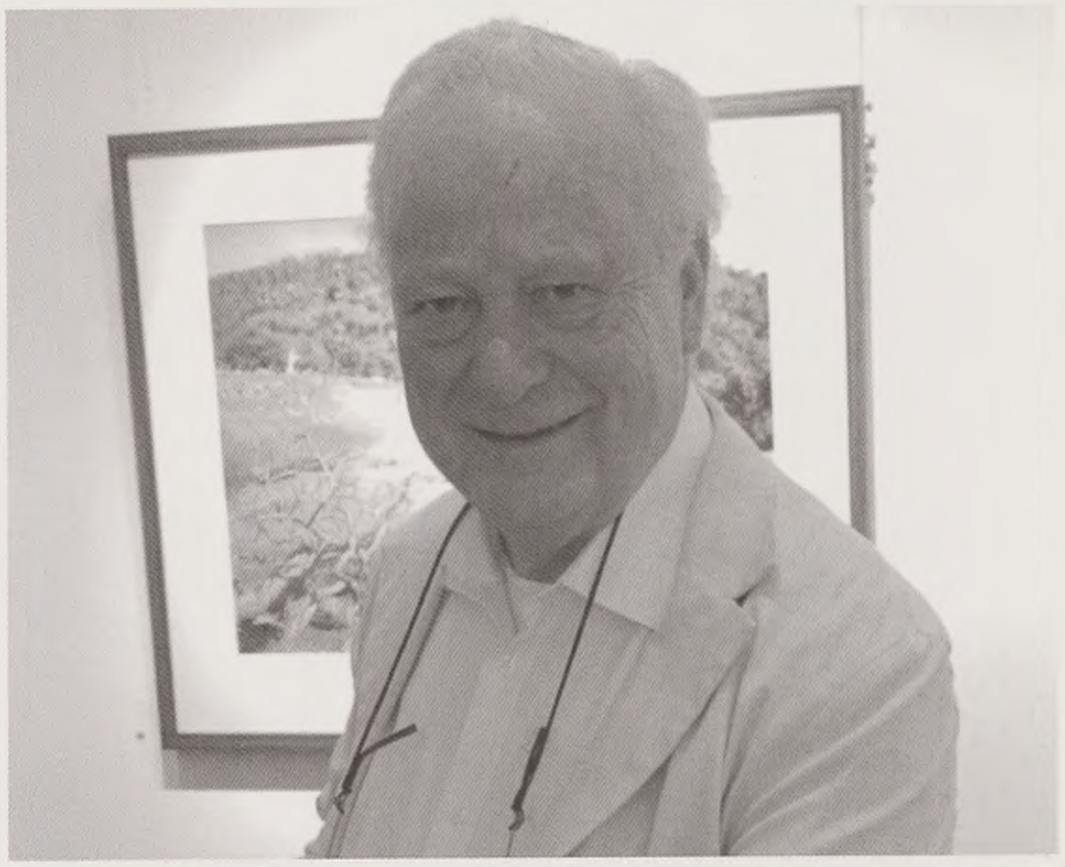
I first met Eva around this time. She had just begun an art dealing business from home, and I was struck by the enormous enthusiasm and compassion she showed for art and its makers. In the early 1990s when she heard that the young artist Tim Maguire was struggling to make ends meet, Eva rallied together friends for a buying trip to his studio in support of his talent.

After another bout of cancer in 1992 Eva decided to open a tiny gallery at 83 Moncur Street, Woollahra, and later took over the lease of the equally small space next door, from which people regularly spilled out onto the footpath at her popular openings.

Eva's great strength was in the secondary art market, which she argued was essential for raising awareness about artists and helping lift the prices of their current work. She strove to find museum-quality art for clients, with an instinctive eye and feel for their particular interests. Scouring the auction houses for quality paintings, Eva helped establish important collections of women's art and 1960s abstraction. Figurative artists featured prominently in a broad range of her commercial shows, including Anna Platten, David Boyd, Brian Dunlop and Victor Rubin. There were also some excellent abstract exhibitions, such as those of John Coburn and, more recently, the remarkable collage works of Carl Plate.

My own dealings with Eva were as a curator often on the hunt for a hard-to-locate painting that had passed through her hands. Eva's knowledge and efficiency were remarkable. Often within hours she had contacted the owner, arranged a viewing and sent through any information she had on the particular work.

I often thought that Eva's ability to work seven days a week must have been daunting for the young people she employed at her gallery. Such training, however, put them in good stead. Ursula Sullivan, Joanna Strumpf and Karen Woodbury (to name but a few) have all gone on to run successful galleries. Current director Robert Maconachie will continue to run the gallery under Eva's name. He speaks for many when he says of Eva: 'She had integrity. She was intelligent and fun. She lived for the gallery and for her family. To me, she was a great mentor who taught me everything.'



Brian Dunlop, Sydney, May 2009. Photograph Megan Fizell.

BRIAN DUNLOP

1938–2009

Sasha Grishin

Conscious of the grand humanist tradition of art history, Brian Dunlop's work transcended time. As with his friends Justin O'Brien and Jeffrey Smart, he remained staunchly figurative, neither a 'conservative' nor a 'traditionalist' but, rather, an innovator within the conventions of mark-making created by the Old Masters. If O'Brien saw the Sienese and Venetians as the predecessors who informed his practice, for Dunlop's formal compositional strategies the inspirations were Piero della Francesca, Fra Angelico, Vermeer and Giovanni Bellini. An ardent admirer of American art, he was attracted less by abstract expressionism than by painters such as Frederic Church, Winslow Homer, Thomas Eakins, Edward Hopper and Andrew Wyeth. Dunlop was preoccupied with the idea of a transfigured space – a form of mystical realism – and qualities of light were central to his practice. This inner luminosity not only bathed many of his compositions, but was also the source of a spiritual energy which vibrated in some of his finest paintings.

Dunlop was born in Sydney, the sole child of British working-class parents who emigrated to Australia during the Great Depression. His passion for art appears to have been inherited from his father, who was an amateur painter. In 1954 Dunlop won a scholarship to study at Sydney's National Art School, where he remained until 1959. The two painters who dominated his art-school years were Godfrey Miller and John Passmore, yet Dunlop did not follow in their footsteps towards then fashionable abstraction, nor did he embrace American-style action painting or hard-edge colourfield work. By the early 1960s he was in Europe where, guided by O'Brien, he defined the fundamental nature of his artistic inquiry, which he was to follow for the rest of his life. As Dunlop later recalled: 'Justin O'Brien had looked at sketches and drawings I had done in Rome, depicting a wall and shadows of a palm at different times of day, and said that they were more "true to you" than the abstract work. He said, "Keep doing them and they will evolve". So I did.'

Dunlop's art was the product of a singular vision which involved a constant refinement and growing intensity. With very little repetition within his oeuvre, he upheld a pronounced integrity of the painting medium and a triumph of visual intelligence. Dunlop was also a very accomplished technician whose work progressed with age, setting himself ever more complex conceptual challenges. Strategies of allegory and metaphor became central to his practice. Within the appearance of a compositional simplicity, he wove a sophisticated and multi-tiered narrative which could be approached and interpreted on many levels.

Exploring the idea of metaphysical enigma, Dunlop's practice found a common chord with such artists as Smart, Balthus and Lucian Freud. In many of Dunlop's paintings a sense of drama is predicated on the powerful pull of secret shadows, converting the composition into a wonderful play of light and shade. On occasion his ambiguous titles accentuate the sense of mystery.

Formal portraiture occupied much of Dunlop's time as a practising artist. This to some extent culminated in his commissioned sesquicentenary portrait of Her Royal Highness Queen Elizabeth II in 1984, on display at Melbourne's Government House on loan from the National Gallery of Victoria. Immaculate in their execution, these portraits often display a strong and convincing characterisation of the sitter, especially those of the composer George Dreyfus and art dealer Joseph Brown.

Yet these works do not constitute the most interesting part of Dunlop's artistic output. Instead, his principal contribution to Australian art lies in the transfigured domestic spaces he painted. Balconies and rooms, especially the bay-windowed interior of his house near Port Fairy on the south-west coast of Victoria, became psychological spaces – thresholds to the outside world. Within these mindscapes, beautiful and ethereal female figures served the role of angelic messengers.

Dunlop also painted a sizeable body of exquisite and distinguished still-life compositions and created an impressive opus as a printmaker. With his passing, Australia is robbed of one of its most significant contemporary figurative artists.

HANS HEYSEN

NATIONAL GALLERY OF AUSTRALIA

Until 11 July 2010

An Art Gallery of South Australia National Travelling Exhibition

www.artgallery.sa.gov.au/hansheysen

Australian Government
Visions of Australia

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

QUEENSLAND ART GALLERY

From 31 July – 24 October 2010

ART GALLERY
OF SOUTH AUSTRALIA

Travelling Exhibition

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

SAMSTAG MUSEUM

Anne & Gordon
Samstag Museum of Art
University of South Australia
unisa.edu.au/samstagmuseum

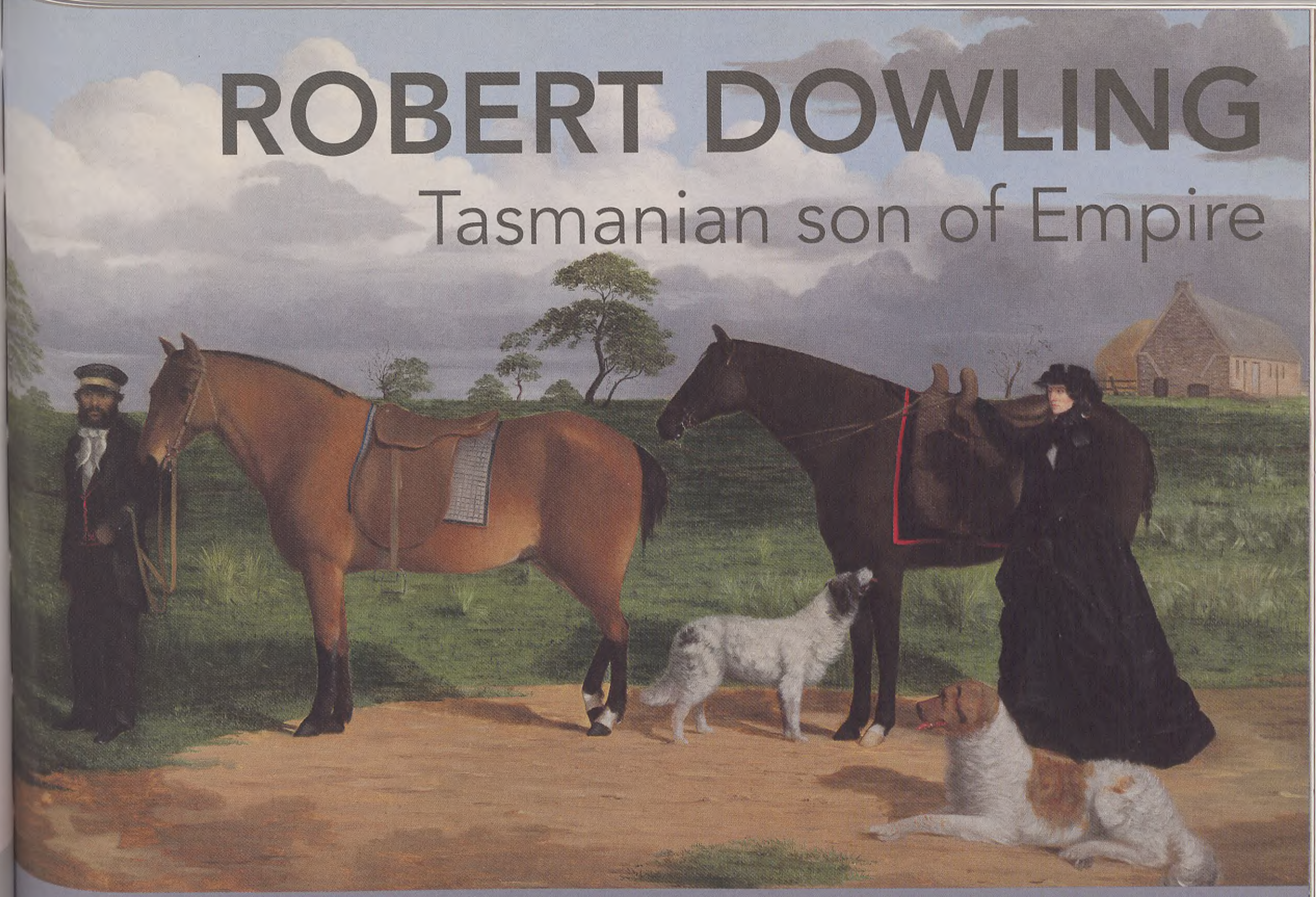
30 July – 8 October 2010
Abstract Nature
A Samstag Museum of Art exhibition
by guest curator Margot Osborne

UniSA BESTEC Helpmann Academy Dowie Doole mosaic audio visual

Image: Julie BLYFIELD, *Drought vessel*, 2009, sterling silver, 12.5 x 24.5 x 23 cm, © the artist, photograph by Grant Hancock

ROBERT DOWLING

Tasmanian son of Empire



Discover Robert Dowling,
Australia's first locally trained colonial artist.

Geelong Gallery, Geelong, Victoria 8 May–11 July 2010
National Gallery of Australia, Canberra, ACT 24 July–3 October 2010

national gallery of **australia**

Robert Dowling *Mrs Adolphus Sceales with Black Jimmie on Merrang Station* 1856 (detail), National Gallery of Australia, Canberra, purchased from the Founding Donor Fund 1984

ADAM RISH

NAGA

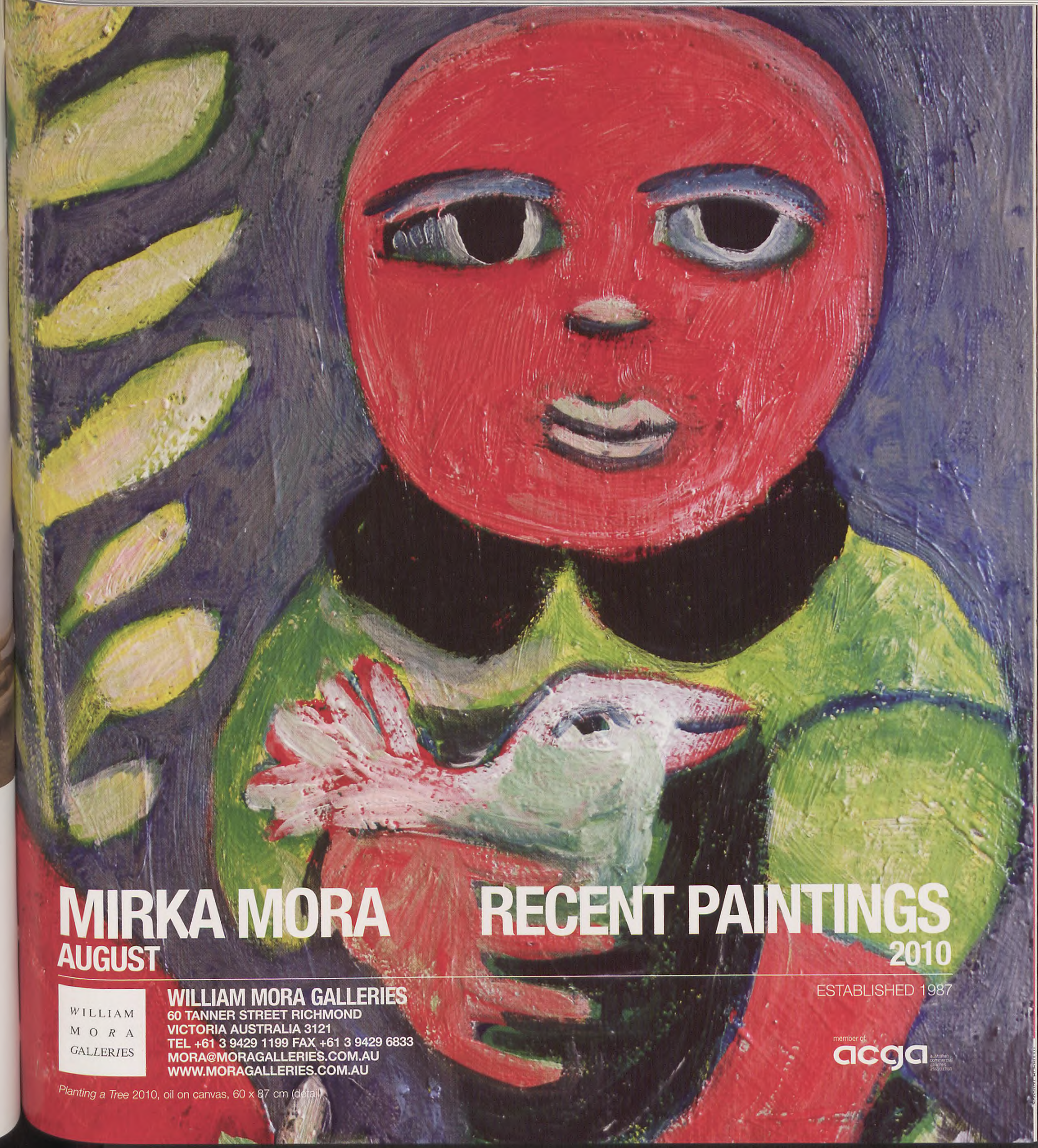
Wooden Sculpture with I Wayan Sumantra

27 May - 19 June 2010 Sydney
2 - 26 September 2010 Melbourne

24 Glenmore Road Paddington NSW 2021 T 02 9380 8744
50 Smith Street Collingwood VIC 3066 T 03 9417 0800
Mon - Sat 10am to 6pm Sun 12pm to 5pm

enquiries@australiangalleries.com.au www.adamrish.com
Member of ACGA Incorporated Image: Artist's studio, Sydney 2010

AUSTRALIAN GALLERIES
www.australiangalleries.com.au


MIRKA MORA
AUGUST
RECENT PAINTINGS
2010
WILLIAM MORA GALLERIES
60 TANNER STREET RICHMOND
VICTORIA AUSTRALIA 3121
TEL +61 3 9429 1199 FAX +61 3 9429 6833
MORA@MORAGALLERIES.COM.AU
WWW.MORAGALLERIES.COM.AU
WILLIAM MORA GALLERIES
ESTABLISHED 1987
member of acga
Planting a Tree 2010, oil on canvas, 60 x 87 cm (detail)

Proudly representing Timothy Cook since 2002

Timothy Cook

17 August - 4 September 2010

Aboriginal & Pacific Art

member of acga australian commercial galleries association

2 Danks Street Waterloo NSW 2017 ph: 612 9699 2211 fax: 612 9699 2277 www.2danksstreet.com.au gallery hours: tues - sat, 11 - 5

RUPERT BUNNY
artist in Paris

23 JULY – 4 OCTOBER

Art Gallery of South Australia, North Terrace, Adelaide
Open daily 10am – 5pm www.artgallery.sa.gov.au

ART GALLERY
OF SOUTH AUSTRALIA

ERNST & YOUNG
Quality In Everything We Do

ART GALLERY NSW

An Art Gallery of New South Wales travelling exhibition

Rupert BUNNY, Australia, 1864 – 1947, *A summer morning*, 1897, Paris, oil on canvas, 97.9 x 129.5 cm; M.J.M. Carter AO Collection through the Art Gallery of South Australia Foundation 2009. Given in memory of Jean A. Sutcliffe (1921-2004), Art Gallery of South Australia, Adelaide.

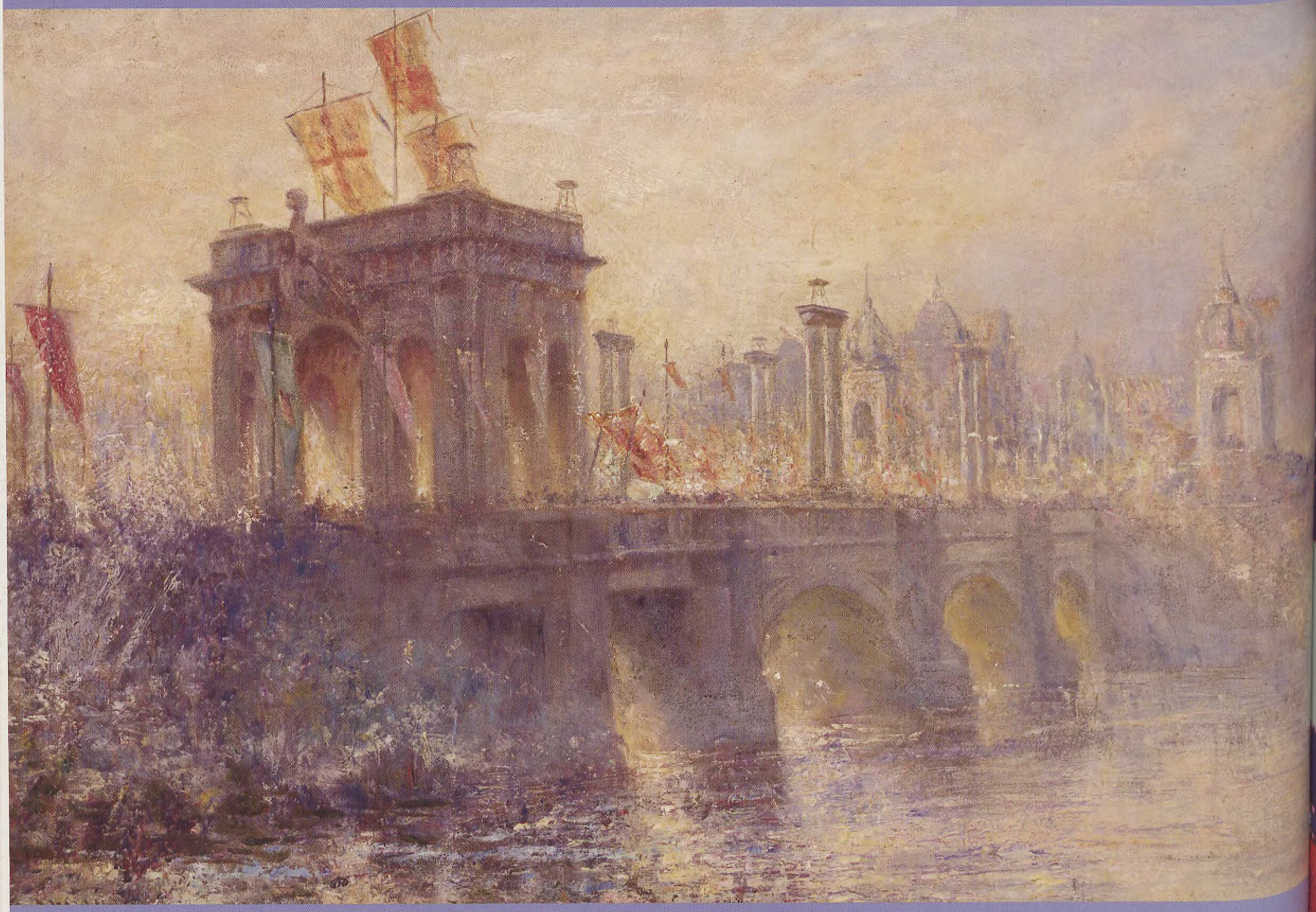
McCUBBIN

LAST IMPRESSIONS 1907–17

A National Gallery of Australia Travelling Exhibition

24 APRIL – 25 JULY 2010

Bendigo Art Gallery
42 VIEW ST
BENDIGO
VICTORIA 3550
T 03 5434 6088
BENDIGOART
GALLERY.COM.AU



Frederick McCubbin
Arrival of the Duke and Duchess of York, Melbourne 1901 (detail) c1908
oil on paper on canvas
59.4 x 89.8 cm
National Gallery of Victoria, Melbourne
Purchased with the assistance of a special grant from the Government of Victoria, 1979

national gallery of **australia**
travelling exhibitions

The National Gallery of Australia is an Australian Government Agency

Proudly sponsored by

R.M. Williams
THE BUSH OUTFITTER

Exhibition Benefactor

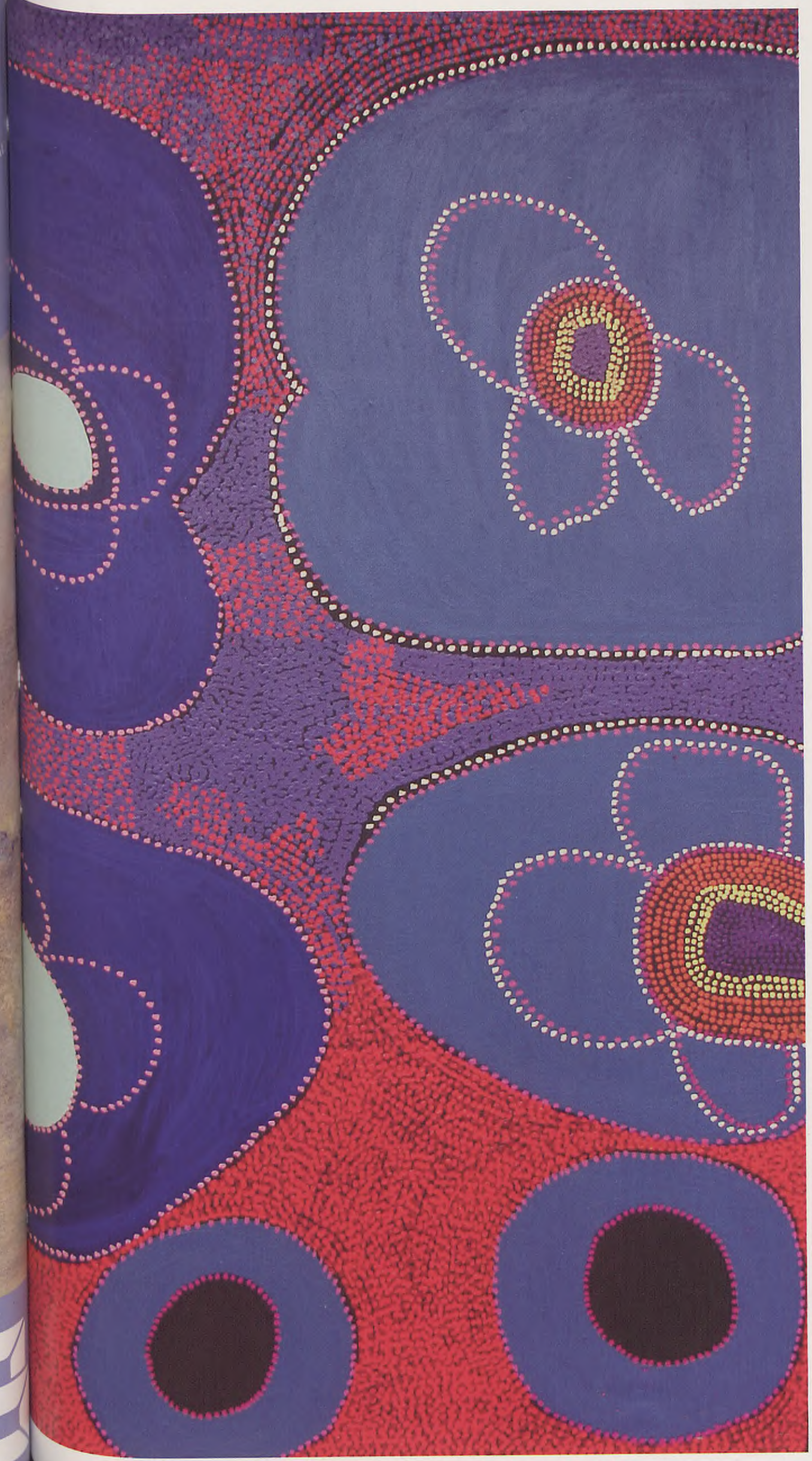
The Honourable Mrs Ashley Dawson-Damer

Media Partner

ABC Central Victoria

NGA Travelling Exhibitions Program Supporter

Australian air Express



Ruby Williamson, Puli Murpu (Mountain Range), 2010, 198 x 122 cm, acrylic on linen.

TJALA WOMEN

PAMPA MINYMA PULKA MUNU KUNGKAWARRAKU WARKA TJUNGU. NGANAMPA WAY. TJUKURPA PULKA KAWARITJA

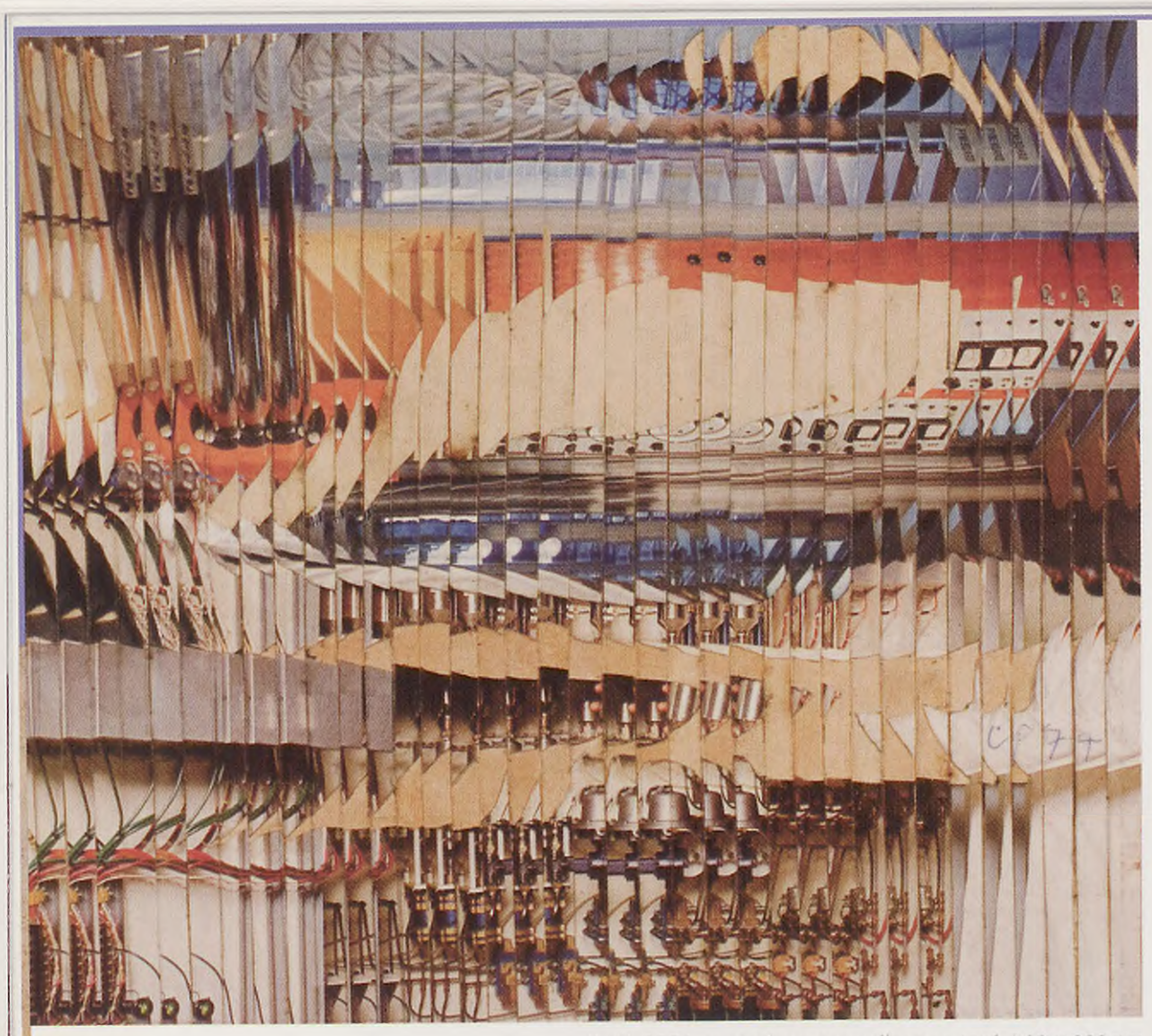
"Old Ladies, Women and Young Women Working Together. Our Way. Strong Culture Today."

FEATURING RUBY WILLIAMSON
3 AUGUST - 4 SEPTEMBER

gallery gabrielle pizzi

Level 3, 75–77 Flinders Lane Melbourne 3000 Australia
T 61 03 9654 2944 F 61 03 9650 7087
gallery@gabriellepizzi.com.au www.gabriellepizzi.com.au

ACGA



'Lab', 1974, magazine paper collage on card, 180 x 200mm

10 JUNE – 03 JULY 2010

CARL PLATE
collages

CHARLES NODRUM GALLERY

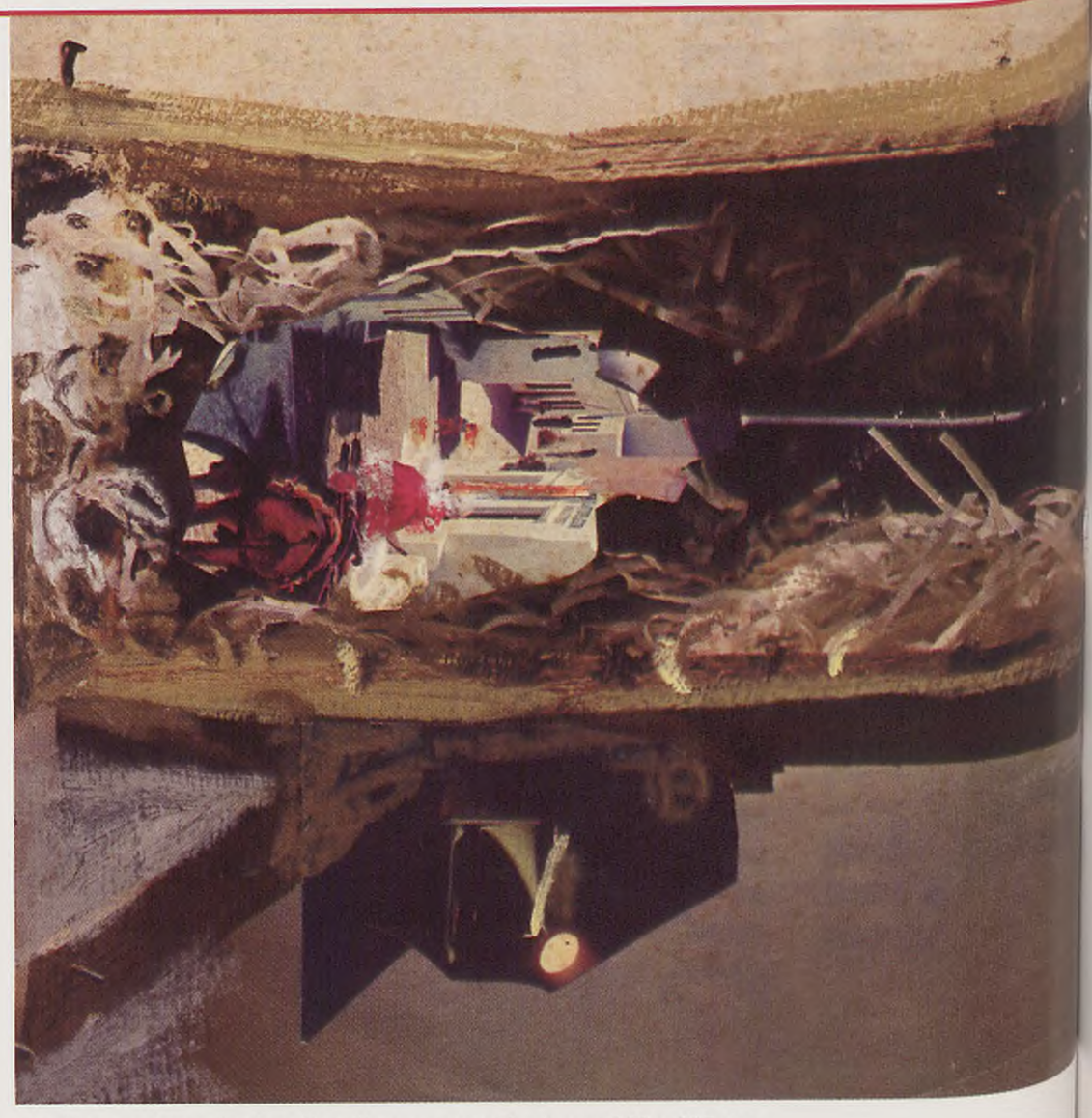
CHARLES NODRUM GALLERY
267 CHURCH STREET RICHMOND MELBOURNE VICTORIA 3121 AUSTRALIA
www.charlesnodrumgallery.com.au gallery@charlesnodrumgallery.com.au ABN 22 007 380 136
TEL (61 3) 9427 0140 FAX (61 3) 9428 7350 HOURS: TUES–SAT 11-6

07 JULY – 24 JULY 2010

CARL PLATE
60'S & 70'S | paintings + collages

DAMIEN MINTON GALLERY

damien minton gallery
open wed to sat 11am – 6pm
telephone: 02 9699 7551
61-63 great buckingham st redfern
art@damienmintongallery.com.au
www.damienmintongallery.com.au



Untitled, c. 1973, mixed media collage on magazine paper, 180 x 205 mm

Joanna Logue

Window III 2010 Oil on board 120 x 120cm

June 1 – June 26 2010

King Street Gallery
on William

10am – 6pm Tuesday – Saturday

177 William St Darlinghurst NSW 2010 Australia

T: 61 2 9360 9727 kingst@kingstreetgallery.com.au

www.kingstreetgallery.com.au

Directors: Robert Linnegar and Randi Linnegar

PETA APPLEYARD GALLERY INGKERR ANYENT-ANTEY

The Language of Batik
12 - 28 June 2010
www.petaappleyardgallery.com.au
Image: Patsy Long Kemarr
In association with

BATCHELOR INSTITUTE
OF INDIGENOUS TERTIARY EDUCATION

Belinda Fox
Day to Day
paintings and prints

9 - 28 September 2010

beaver galleries

81 Denison Street, Deakin, Canberra ACT 2600
Open Tuesday - Sunday

Directors: Martin and Susie Beaver
T 02 62825294 F 02 62811315
E mail@beavergalleries.com.au
W www.beavergalleries.com.au

member of acga australian commercial galleries association

Rewind (detail), painting & drawing on board,
3 panels, 102 x 107 cm (photography by Pixart)

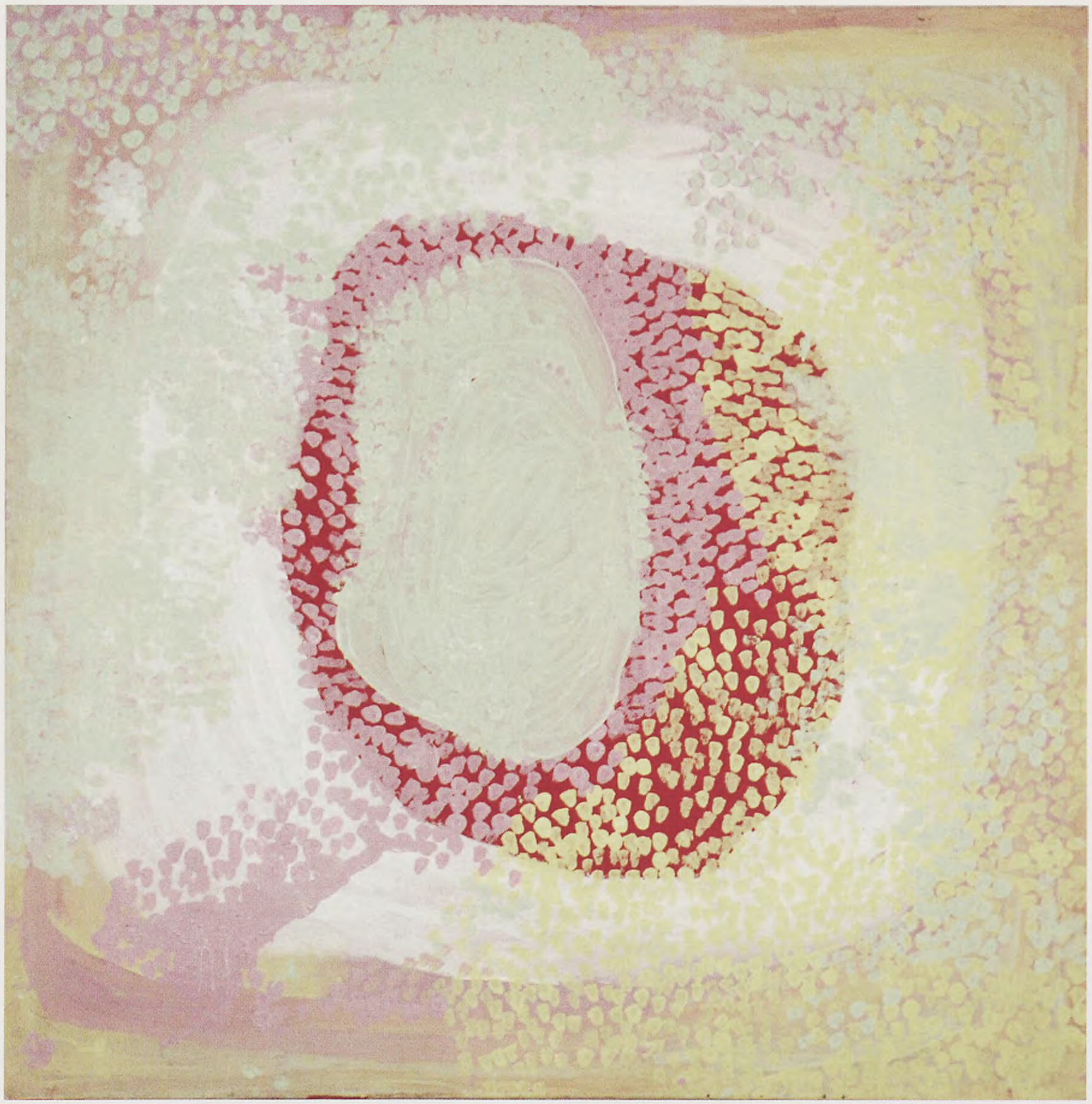
GOULD GALLERIES

270 TOORAK RD SOUTH YARRA 03 9827 8482
Tues–Fri 10–5.30 Sat 11–5 www.gouldgalleries.com

Collectable + Exceptional

Del Kathryn Barton *Keeper of the Polka Dots* 2004 223x173cm © Del Kathryn Barton

Brett Whiteley *Galah* 1988 oil, collage and wire on canvas 122x122cm



Ilyara, Mary Meribida, acrylic on canvas, 106.5 x 106.5 cm, 2010

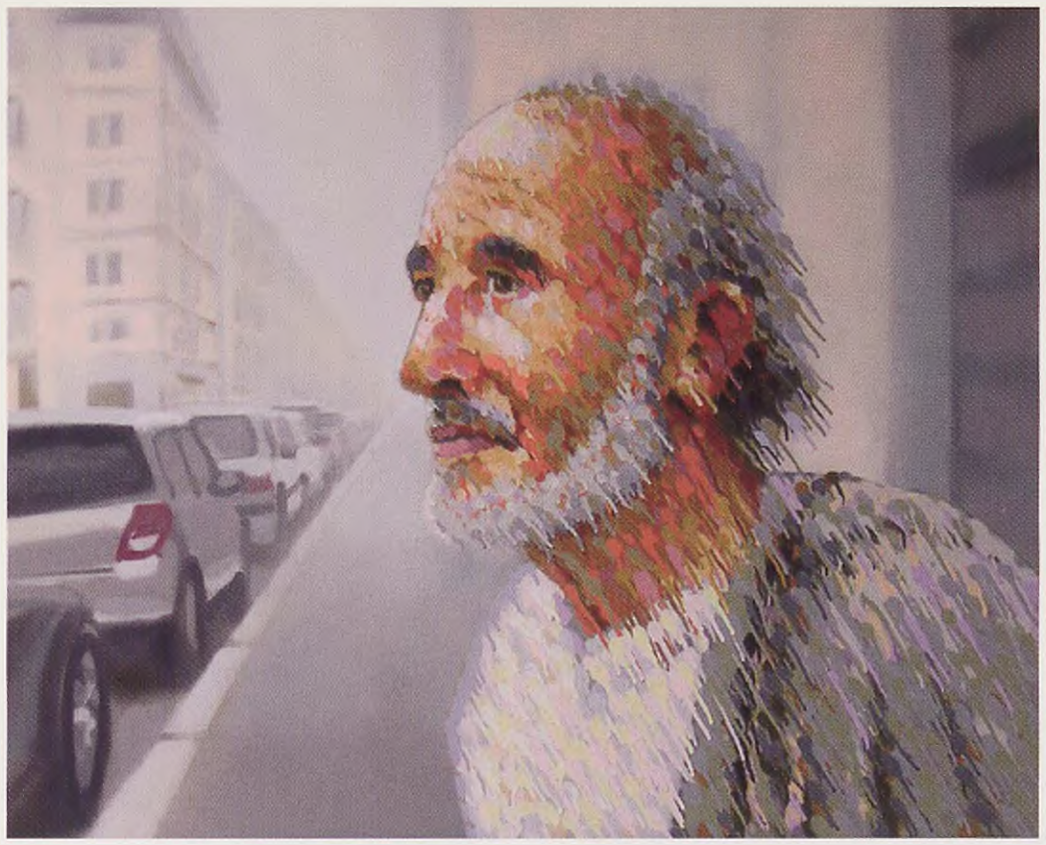
Short St Gallery in association with William Mora Galleries present the Yulparija Artists of Bidyadanga

Melbourne Art Fair August 4 - 8th 2010

WILLIAM MORA GALLERIES

60 Tanner Street Richmond
Victoria Australia 3121
Tel +61 3 9429 1199 Fax + 61 3 9429 6833
mora@moragalleries.com.au
www.moragalleries.com.au

Bin Bin, Lydia Balbal, acrylic on linen, 152.5 x 152.5 cm, 2010



JAMES COCHRAN
10TH JUNE TIL 3RD JULY

SHANNON SMILEY
9TH JULY TIL 31ST JULY

MICHELLE TRAN
6TH AUGUST TIL 28TH AUGUST

LINDBERG
GALLERIES

LEVEL 2/289 FLINDERS LANE MELBOURNE 3000
PH: 0403 066 775 HRS: TUES TIL FRI 11-5 SAT 12-5
DAVID@LINDBERGCONTEMPORARY.COM.AU
WWW.LINDBERGCONTEMPORARY.COM.AU

Priscilla Bracks *Symbiosis 1* 2009 digital c type photographic print 52.0 x 75.0 cm

Melbourne Art Fair 2010

—

Vexta
Kill Pixie
Priscilla Bracks
Bundit Puangthong

EDWINA CORLETTE GALLERY

555 Brunswick Street New Farm Qld 4005
Tuesday–Saturday 10.00–5.00

Dinni Kunoth Kemarre

Utopia, Northern Territory

Exhibiting at

THE MELBOURNE ART FAIR 2010

4-8 August 2010

MOSSENSON GALLERIES

Perth • 115 Hay Street, Subiaco, WA, 6008 • (08) 9388 2899
Melbourne • 41 Derby Street, Collingwood, VIC, 3066 • (03) 9417 6694
www.mossensongalleries.com.au • art@mossensongalleries.com.au

member of acga

INDIGENART

All About Art

Annual Collectors' Exhibition
featuring Christine Yukenbarri
13 July – 14 August 2010

ALCASTON GALLERY
11 Brunswick Street, Fitzroy Vic 3065
Tel: 03 9418 6444 Fax: 03 9418 6499
E: art@alcastongallery.com.au
W: www.alcastongallery.com.au
Tuesday to Friday 10am-6pm, Saturday 11am-5pm

Image: Christine Yukenbarri *Winpurpurla* (detail) 2009 Synthetic polymer paint on linen 75 x 150 cm

CHRISTOPHE STIBIO

Lakes Mungo-Arumpo Series 4

KEVIN WHITE

New Works

27 JULY - 14 AUGUST 2010

FLINDERS LANE GALLERY
137 Flinders Lane Melbourne 3000
Tel: 03 9654 3332
Email: info@flg.com.au
Web: www.flg.com.au

Christophe Stibio, Detail: *Where were you when it happened #4* 2
natural pigments on paper mounted on cotton duck 56 x 38
Kevin White, Detail: *Vessel #2* 2009, limoges porcelain h 23cm w 27

mossgreen
GALLERY

Directors: Paul Sumner & Amanda Swanson
310 Toorak Road, South Yarra, Victoria
Hours: Tue–Sat 10.00am–5.30pm
Telephone: 03 9826 0822
mail@mossgreen.com.au
www.mossgreen.com.au

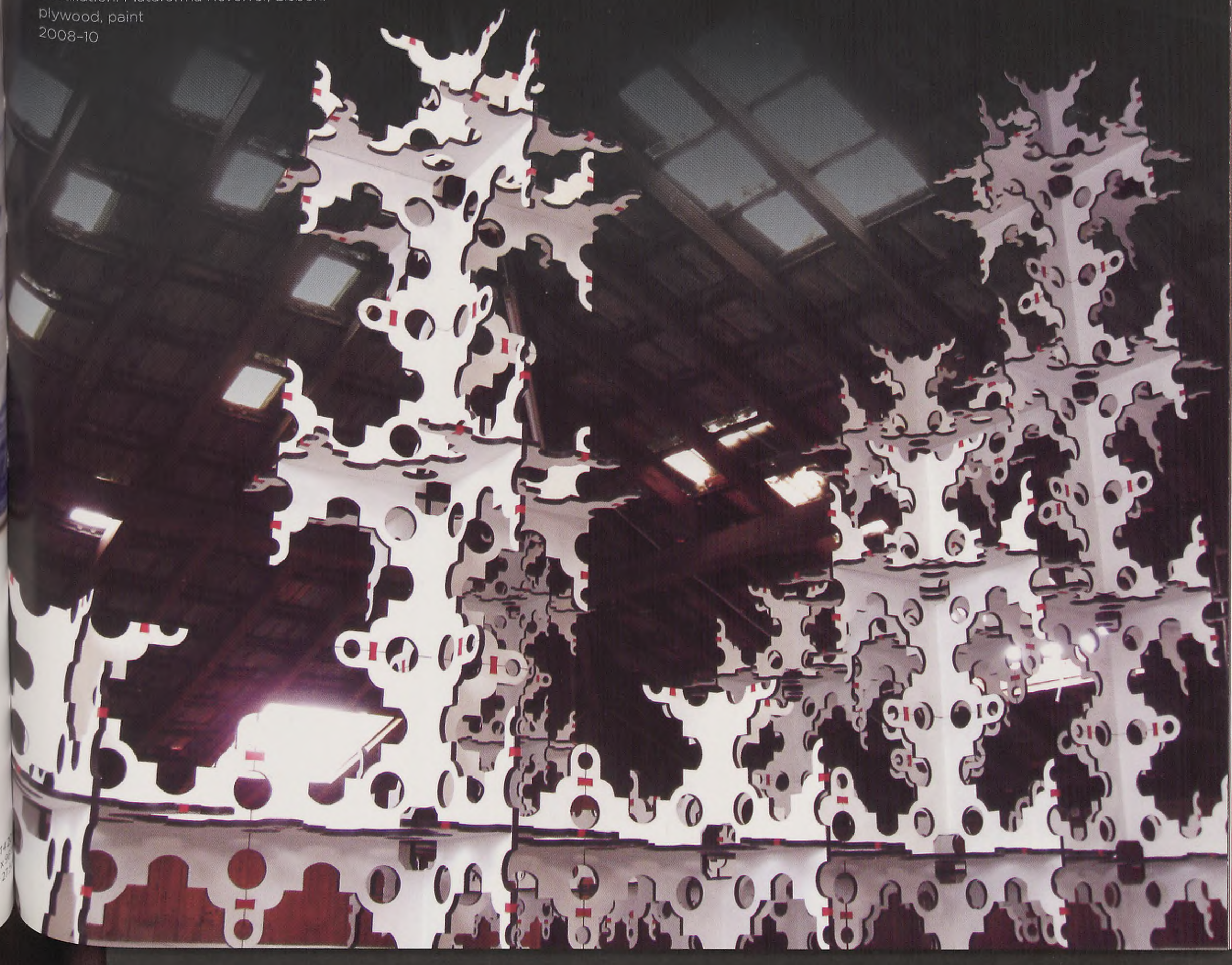
SIMEON NELSON

AT MELBOURNE ART FAIR 2010

Simeon Nelson will be visiting Australia to stage a solo show with Mossgreen Gallery at Melbourne Art Fair 2010

4 – 8 August 2010

Cryptosphere (open sculptural system)
Installation: Plataforma Revolver, Lisbon.
plywood, paint
2008–10



Carolyn Fels
Continuum
+
Michaela Gleave
Persistent Optimism

8 June – 3 July
2010

Visit us at the
Melbourne Art Fair 2010
Stand A 59

4 – 8 August
2010

anna pappas gallery

2–4 Carlton Street Prahran
Victoria 3181 Australia
Telephone +613 8598 9915
info@annapappasgallery.com
annapappasgallery.com
Tue to Fri 10–6, Sat 12–6

member of acga australian commercial galleries association

Image credit: Carolyn Fels Continuum 2009

Living deadly

haunted surfaces in contemporary art

Brook **Andrew** Anne **Ferran** John **Gollings**
Ruark **Lewis** John **Mawurndjul** eX **de Medici**
James **Morrison** Rod **McNicol** Robyn **Stacey**

Monash Gallery of Art
16 July–19 September 2010
www.mga.org.au

CONNECTEAST ARTS VICTORIA Victoria The Place To Be CITY OF MONASH mga

Image credit: Carolyn Eels Continuum 2009 [illegible] aluminium. Courtesy of the artist and Sutton Gallery, Melbourne. Monash Gallery of Art, City of Monash Collection

acga galleries association

Rona Green, *zombies* 2001
digital print, edition 6, 12.7 x 17.8 cm
Image courtesy of the artist

RONA GREEN

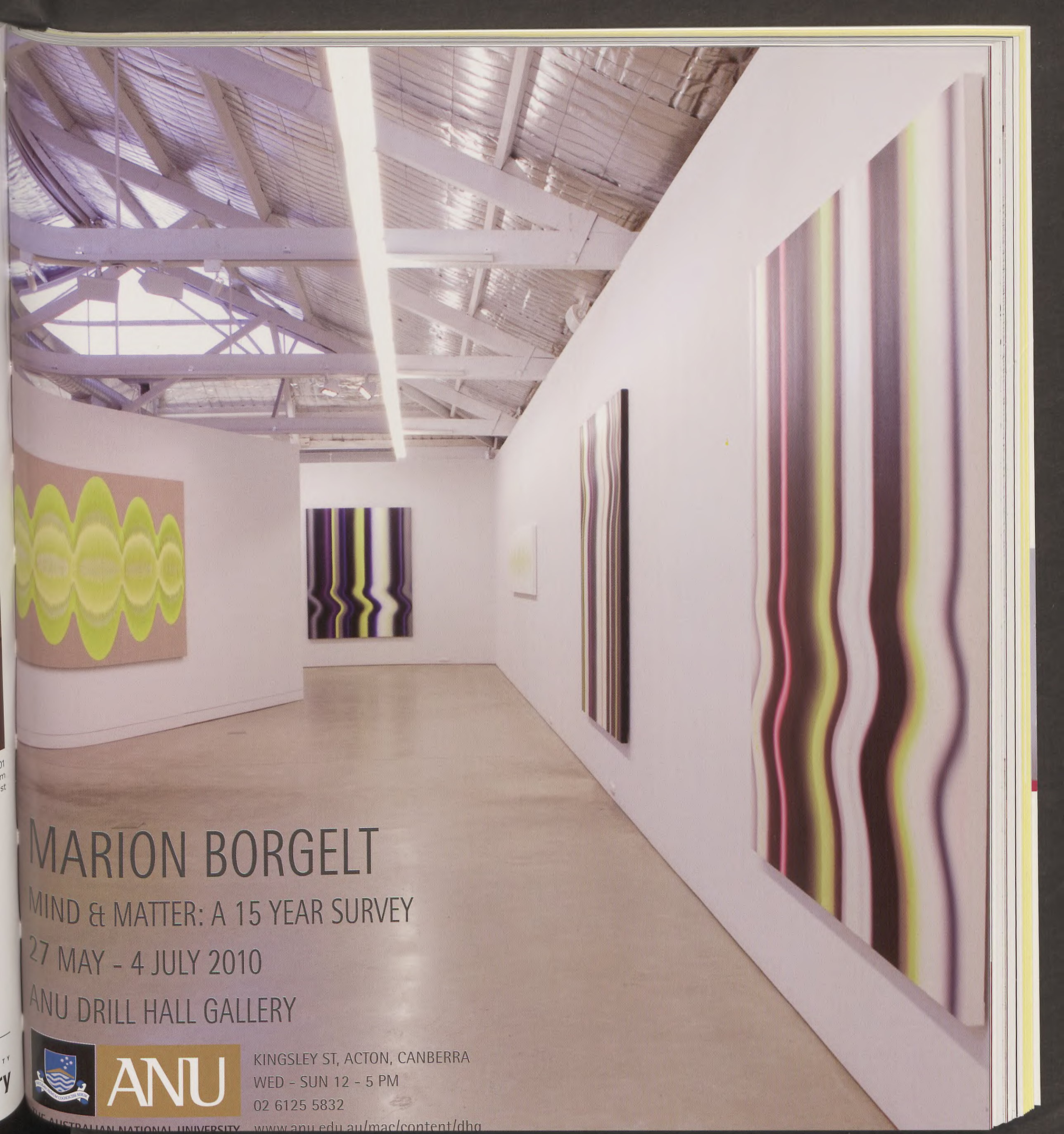
Prints and Poppets 2000 – 2010

2 June to 10 July 2010

Deakin University Art Gallery Deakin University, Melbourne Campus at Burwood
221 Burwood Highway Burwood 3125 Ref: Map 61 B5
T +61 3 9244 5344 F +61 3 9244 5254 E artgallery@deakin.edu.au www.deakin.edu.au/art-collection
Gallery Hours Tues - Fri 10am - 4pm. Sat 1 pm - 5 pm. Gallery closed on public holidays

DEAKIN

DEAKIN UNIVERSITY
Art Gallery


MARION BORGELT
MIND & MATTER: A 15 YEAR SURVEY
27 MAY - 4 JULY 2010
ANU DRILL HALL GALLERY
ANU
THE AUSTRALIAN NATIONAL UNIVERSITY
KINGSLEY ST, ACTON, CANBERRA
WED - SUN 12 - 5 PM
02 6125 5832
www.anu.edu.au/mac/content/dhg

beam contemporary

2010

september kim demuth october clare rae november natalya hughes december debbie pridmore

level 1/30 guildford lane melbourne vic 3000 info@beamcontemporary.com.au tues-sat 11-6


kim demuth
9 sept - 2 oct
www.beamcontemporary.com.au

SPIRIT WORLDS

31 JULY – 26 SEPTEMBER

Marion Borgelt, Amanda Davies, Maree Faulkner, Michelle Hanlin, Brent Harris, Edith Kouto, what, Jaki Middleton and David Lawrey.

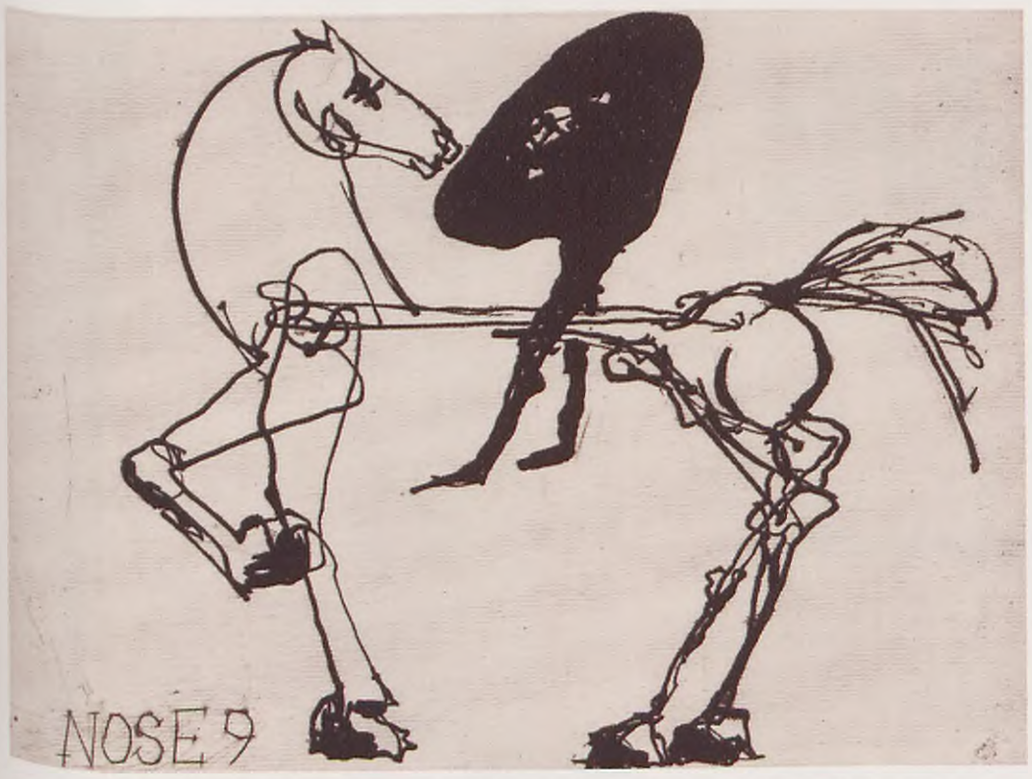
Michelle Hanlin, *Spirit World*, 2006, Installation of multiple parts. Sticks, wax, plaster, fabric, foam, paint, artificial flowers, cardboard, 2 x wall-mounted shelves, 1 x free-standing table, dimensions variable. Gift of the Ergas Collection, Sydney.
Reproduced courtesy of the artist and Gallery 9, Sydney.
Photograph by Mark Hanlin.

WOLLONGONG CITY GALLERY
Cnr Kembla & Burelli streets Wollongong
phone 02 4228 7500 web www.wollongongcitygallery.com
Wollongong City Gallery is a service of Wollongong City Council and receives assistance from the NSW Government through Arts NSW.

WILLIAM KENTRIDGE

New Etchings Sculpture Film

7 July - 14 August 2010



The Nose 2007-9 30 etchings 40 x 35 cm / 35 x 40 cm

ZADOK BEN-DAVID

Small Works

18 August - 11 September 2010

Untitled 2010 acrylic on stainless steel height ca. 24 cm

ANNANDALE GALLERIES

110 Trafalgar Street Annandale Sydney NSW 2038 Australia T (61-2) 9552 1699 F (61-2) 9552 4424 annangal@ozemail.com.au

www.annandalegalleries.com.au Gallery Hours Tuesday - Saturday 11:00 - 5:00 pm **Directors Anne & Bill Gregory** acga

Annually in Different Cities Worldwide
Exhibition Design by Ai Weiwei
International Commercial Galleries
Non-Commercial Arts Spaces
Performances
Discussion Forums
Momentum: Projects

Sydney 12–15 May 2010

MOMENTUM: SYDNEY

Focusing exclusively on film and video art, performance, new media and sound, we re-imagine the art fair as a dynamic laboratory for non-object-based practices.

www.momentumsydney.com

DOMINIK
MERSCH
GALLERY

2 DANKS STREET
WATERLOO/SYDNEY
NSW 2017 AUSTRALIA
PH +61 (2) 9698 4499
F +61 (2) 8021 0058
INFO@DOMINIKMERSCHGALLERY.COM
WWW.DOMINIKMERSCHGALLERY.COM

BRIGITTE WALDACH 'STURZ'

15.07. - 14.08.2010

Melbourne Art Fair 2010
4-8 August
Royal Exhibition Building
Melbourne Australia

**Want to know where the best galleries go…
Melbourne Art Fair 2010.**

Leading galleries, representing over 900 living artists, exhibiting some 3,000 artworks gather together at the 12th biennial Melbourne Art Fair. Save the date!

Alongside over 80 selected national and international gallery exhibitions, Melbourne Art Fair 2010 presents programs including: Artist Commissions; Project Rooms, featuring independent and emerging artists; Education Programs; and free Public Fora and Lectures with artists, curators and international guests.

Melbourne Art Fair 2010 is presented by the Melbourne Art Foundation, a not for profit organisation supporting living artists.

Melbourne Art Fair 2010 Vernissage
Preview party Wednesday 4 August
Royal Exhibition Building Melbourne
7 – 10.30pm Tickets AU$175
Bookings essential vernissage@melbourneartfair.com

Tickets
5 – 8 August
Adult AU$25, Concession AU$19
Tickets at door

Collector Packages
Available for purchase prior to the event only, includes:
4 day unlimited exhibition pass, entry to Vernissage, VIP Lounge.
Premium Collector Packages AU$375 including the 'be first' Exclusive Preview
Collector Packages AU$275

Travel and Accommodation
Special accommodation packages through ACCOR hotels.
For reservations phone 1300 65 65 65 and quote 'Melbourne Art Fair'.
For online bookings visit www.melbourneartfair.com
Platinum Travel & Cruise can arrange all your travel requirements.
Email: jan.lyons@ptc.travel
Tel 61 3 9835 3003 Fax 61 3 9835 3030

Melbourne Art Foundation
Tel 61 3 9416 2050 Fax 61 3 9416 2020
mail@melbourneartfoundation.com
www.melbourneartfoundation.com

Major Partners

CHANDON SOFITEL LUXURY HOTELS

Partners

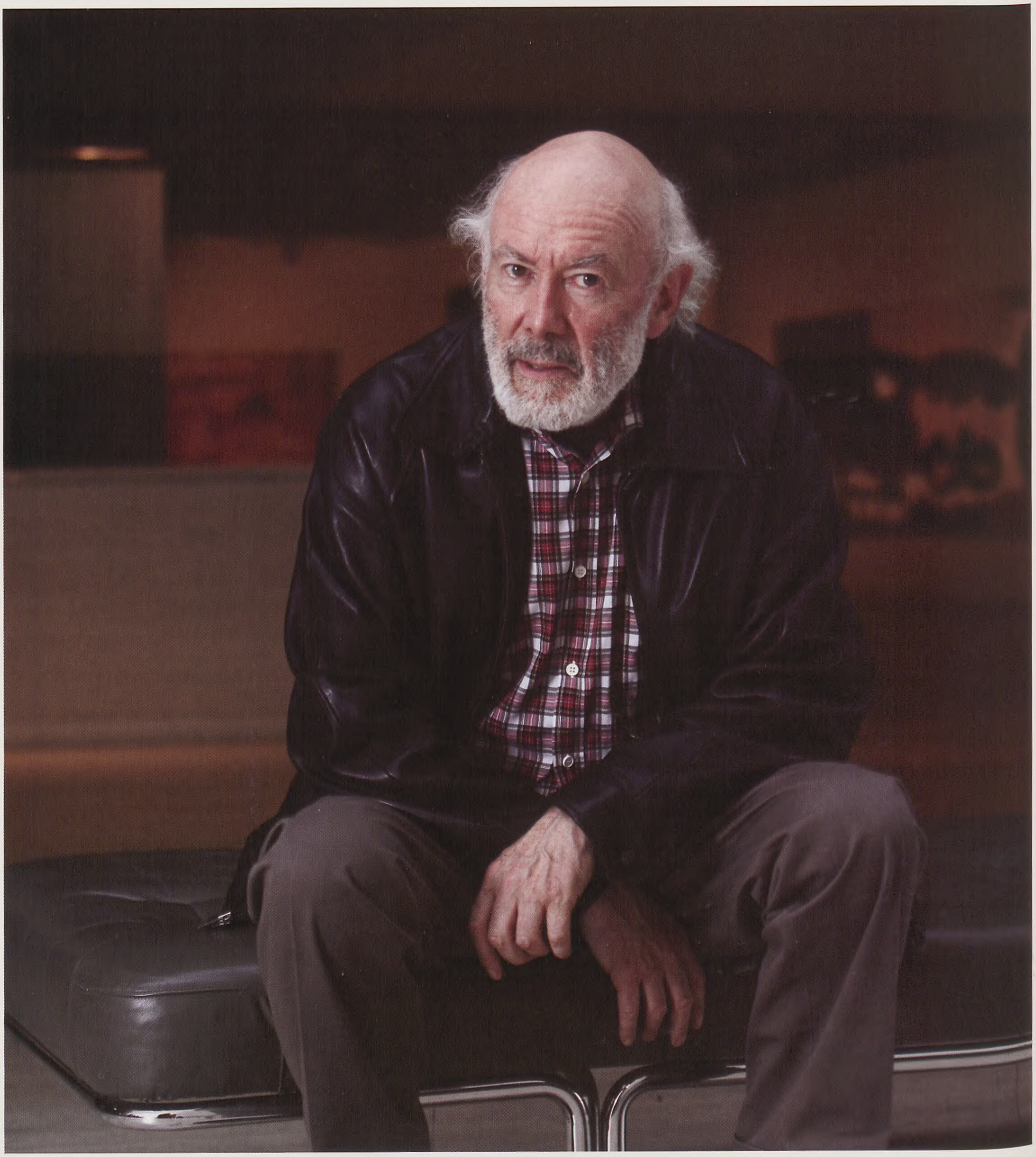
King & Wilson
World Wide Fine Art Services

Government Partners

Australia Council for the Arts
Australian Government | Victoria The Place To Be
THE VISUAL ARTS AND CRAFT STRATEGY
ARTS VICTORIA
CITY OF MELBOURNE
Tourism Victoria
You'll love every piece of Victoria

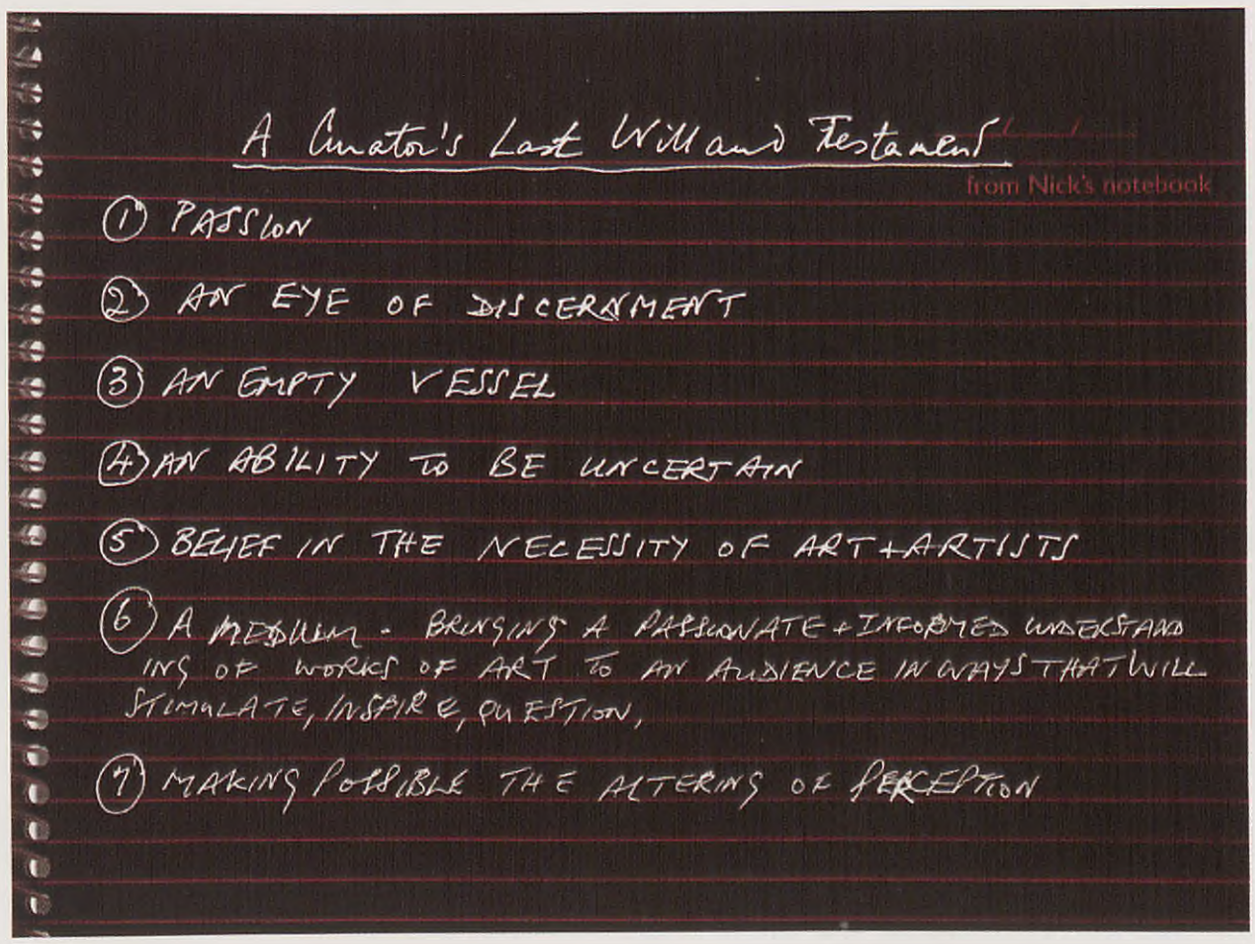
Leading Contemporary Galleries Exhibiting at Melbourne Art Fair 2010:

10 Chancery Lane Hong Kong
Aboriginal and Pacific Art Sydney
Alcaston Gallery Melbourne
Alison Kelly Gallery Melbourne
Anna Pappas Gallery Melbourne
Anna Schwartz Gallery Melbourne
Annandale Galleries Sydney
Arc One Gallery Melbourne
Arts Project Australia Melbourne
Australian Galleries Painting and Sculpture Melbourne/Sydney
Beaver Galleries Canberra
Bett Gallery Hobart Hobart
Breenspace Sydney
Chalk Horse Sydney
Charles Nodrum Gallery Melbourne
China Art Projects Beijing
Conny Dietzschold Gallery Sydney
Damien Minton Gallery Sydney
Darren Knight Gallery Sydney
Dianne Tanzer Gallery Melbourne
Dominik Mersch Gallery Sydney
Edwina Corlette Gallery Brisbane
Fireworks Gallery Brisbane
Gallery 9 Sydney
Gallery Barry Keldoulis Sydney
Gallery East Perth
Gallery Gabrielle Pizzi Melbourne
Gallerysmith Melbourne
Goddard de Fiddes Gallery Perth
Greenaway Art Gallery Adelaide
Heiser Gallery Brisbane
Helen Gory Galerie Melbourne
Hill Smith Gallery Adelaide
Hugo Michell Gallery Adelaide
James Dorahy Project Space Sydney
James Makin Gallery Melbourne
Jan Murphy Gallery Brisbane
Jensen Gallery Auckland
John Buckley Gallery Melbourne
Kalli Rolfe Contemporary Art Melbourne
Karen Brown Gallery Darwin
Karen Woodbury Gallery Melbourne
Liverpool Street Gallery Sydney
MARS - Melbourne Art Rooms Melbourne
Martin Browne Fine Art Sydney
Michael Reid at Elizabeth Bay Sydney
Mossenson Galleries Perth/Melbourne
Mossgreen Gallery Melbourne
Nellie Castan Gallery Melbourne
Neon Parc Melbourne
Niagara Galleries Melbourne
Orexart Auckland
Perth Galleries Perth
Raft Artspace Darwin
Rex Irwin Art Dealer Sydney
Roslyn Oxley9 Gallery Sydney
Ryan Renshaw Gallery Brisbane
Sarah Cottier Gallery Sydney
Sarah Scout Presents Melbourne
Scott Livesey Galleries Melbourne
Sophie Gannon Gallery Melbourne
Stella Downer Fine Art Sydney
Stills Gallery Sydney
Sullivan+Strumpf Fine Art Sydney
Sutton Gallery Melbourne
Tim Melville Gallery Auckland
Tim Olsen Gallery Sydney
Tolarno Galleries Melbourne
TrepanierBaer Gallery Calgary
Turner Gallery Perth
Uplands Gallery Melbourne
Utopia Art Sydney Sydney
Victorian Tapestry Workshop Melbourne
Watters Gallery Sydney
William Mora Galleries Melbourne
Yamaki Art Gallery Osaka



A curator's life: Remembering Nick Waterlow

Juliet Darling
Djon Mundine
David Elliott
Julian Beaumont
Felicity Fenner
Margaret Farmer
Nicholas Serota
Hetti Perkins
Louise Neri
Fumio Nanjo



below
Nick Waterlow's 2009 pocket diary,
courtesy Juliet Darling.

far right
Juliet Darling and Nick Waterlow,
courtesy Juliet Darling.

Tillers 'Victory over death (Jon Paul Taylor)' 1992

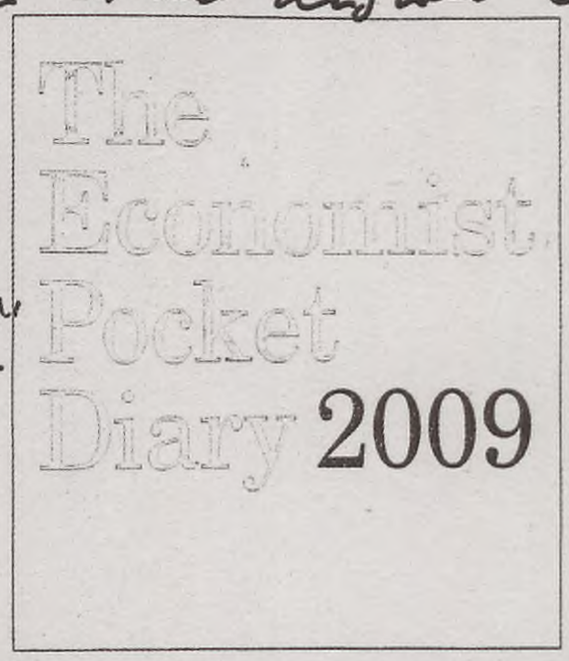
"If you have seen any man die think that you yourself shall go the same way. Wherefore be ever ready and LIVE so that death find you never unready."

"Knowledge is social in its origin, social in its nature, & social in its results. It expresses itself in achievement, & if the achievement is not advantageous to the community, to civilisation in fact, it becomes really an increased armament against society." John Cotton 'The Views of Labour' 1932

'Falsehood can hold out against much in this world, but not against art.' Aleksandr Solzhenitsyn 1918–2008

"Art is always a question: propaganda is an answer" C C-B

"Not the sharpest tool in the shed."



'Remember, no one else knows what it is that you need.' Dulcie, in Mercy Among P 142

'The way of truth and love always prevails. There are always tyrants, but eventually they fall.' M Gandhi

"Many young people die of old age." FJ Mills

'Not the sharpest tool in the shed'

'consultation but not co-determination' D. Ellis

Re-order Details:
To re-order this diary, or any item from The Economist Business Gift Collection, see the re-order form within this diary, or use one of the other options detailed below.
All products can be viewed on our website

Ordering from UK, Europe and the Rest of the World (excluding the Americas)
Online at www.economistdiaries.com
Telephone +44 (0) 131 654 7677
Written enquiries to Economist Diaries, PO Box 28900, Thornybank, Dalkeith, Midlothian, EH22 2YN

Ordering from US and Canada
Online at www.economistdiaries.com
Toll-free telephone 1-866-448-4464
Toll-free fax 1-866-661-6686
E-mail enquiries to economist@lettscanada.com

Ordering from Central and South America
Online at www.economistdiaries.com
Canadian office telephone +1 416-438-7657, ext. 228
Canadian office fax +1 416-438-6459
E-mail enquiries to economist@lettscanada.com

Information compiled for The Economist by
Charles Letts & Co Limited

The Economist Newspaper Limited
25 St James's Street
London
United Kingdom
SW1A 1HG

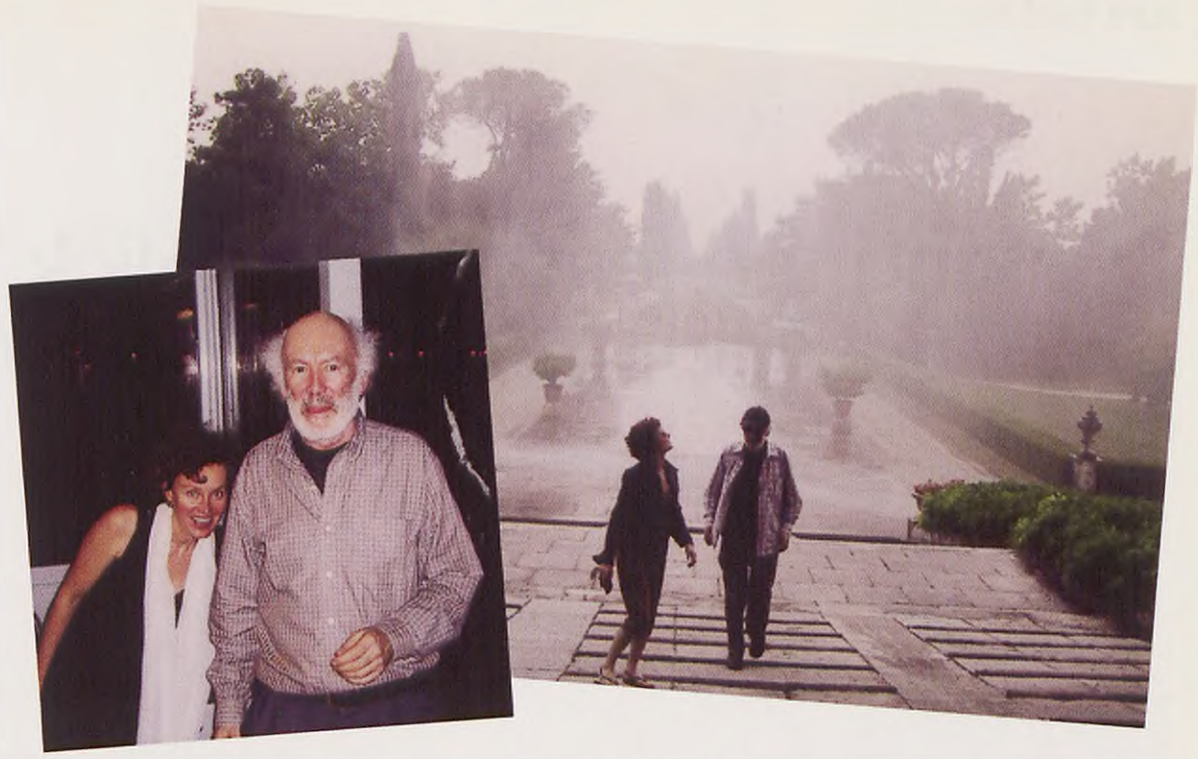
Telephone +44 20 7830 7000
Fax +44 20 7839 2968
Website www.economist.com

Published in Great Britain by Charles Letts & Co Limited
under licence from The Economist Newspaper Limited

"I can't change the direction of the wind, but I can adjust my sails to always reach my destination." Jimmy Dean

Nick's eyes

Juliet Darling



Of those of us who had met Nick Waterlow, who could forget his soft, incredibly focused caramel-coloured eyes? At each greeting they would glow with warmth, delight and surprise as he gave, to each of us, his entire attention and extreme curiosity. At each reunion I always had the sense we were meeting for the first time.

When Nick looked at an artwork he brought to it this same special focus. He seemed to look physically with his body, with his whole mind, and to start from the beginning. He understood that truthful art can be slow to reveal itself – that it waits to be seen. He looked deeply into an artwork, not to label or to classify, but to see its hidden potential; to see it for itself. Often he would stand before a painting for so long I would wonder what he was actually seeing. Only then did he set out to criticise, to find meaning, to judge. In this way he was able to go beyond reason and function, to discern the difference between the fleeting and the lasting.

Nick was interested in contemporary art that challenged and extended the realm of what is known. Art that exposed, that asked questions. A quote from his diary reveals this longstanding preoccupation: 'Art is always a question; propaganda is an answer.' Another maxim he tried to live by was suggested by these words of Jeff Nuttall, which I heard him repeat often: 'The certainty of uncertainty twisting in your guts …'

Nick's measure was his own passion. All he needed was four walls.

As a curator Nick's integrity lay in his choices. He approached exhibition-making in the same way an artist does, once remarking: 'The artist, it goes without saying, is the monarch, but the curator or exhibition-maker exercises the crucial choice of *which artist* and *which work*.' To create is to choose. Nick was a creator. He was always pondering, deciding, choosing. He knew that artistic truth resists paraphrase and prefers to show rather than to tell or explain. He wanted to create exhibitions with open endings. He trusted his instincts, his eye. He was one of the few independent curators who, in this cluttered world of research and knowledge, was equally interested in what could be left out. His exhibitions were never a catalogue or an inventory as so many are. For Nick art was alive. His higher purpose was to choose works that, through careful juxtaposition, could speak to one another, be seen through the other, to help the viewer understand each work for itself while at the same time gaining a sense of the whole.

When Nick first came to Australia in 1965 he perceived what he thought was a particularly Australian syndrome: a general indifference to the life of the soul or spirit. The feeling unsettled him and placed him outside his comfort zone yet gave him an inroad when it came to looking at the contemporary art of this country. At Sydney's Museum of Contemporary Art in 1996 he and Ross Mellick created an exhilarating exhibition that helped me understand my country and myself. 'Spirit + Place: Art in Australia 1861–1996' broke all the rules. It was conceived as a poem, with each work a line, and with a rhythm imposed by the sequence and shape of the rooms. With over ninety artists the exhibition made startling juxtapositions, such as Rover Thomas with Colin McCahon, Howard Taylor with Peter Booth, Joseph Beuys and Wolfgang Laib with Indigenous art. It invited the viewer to share the experience of the artist. It reached into our souls.

'Spirit + Place' attracted people from across religious denominations; a group of nuns asked to dance in front of the paintings. Rosalie Gascoigne found it hard to leave. Robert Hughes said it was the best Australian show he had seen. It was conceived to incite feeling as well as thought. Like Gascoigne's *Feathered fence*, 1979, the show was both earthbound and of the air. It encapsulated the saying by William Carlos Williams: 'If it ain't a pleasure, it ain't a poem.'

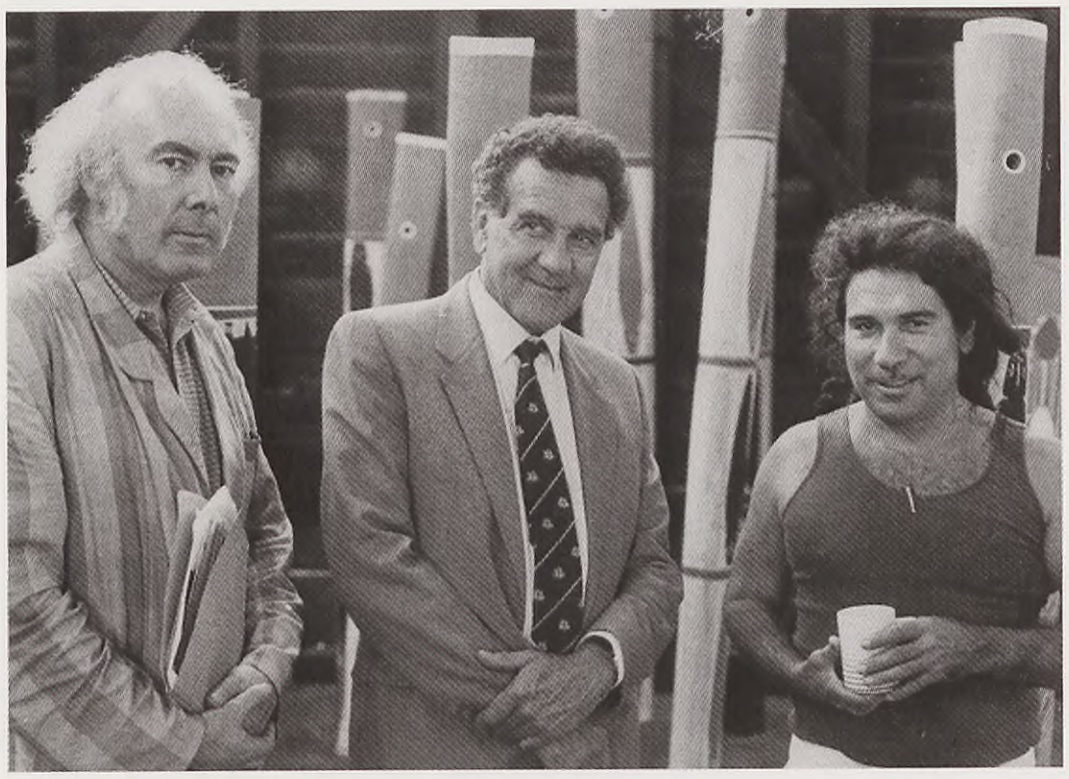
Nick could help artists because he loved them. He used his brain to exercise the heart and the imagination, searching to find works that render ourselves bare, exposing our desires and fears, uniting the dualities of life and reminding us that we are all in the process of becoming. What I most appreciated about Nick was the way he encouraged this general expansiveness of feeling.

Nick's interests were truly international and he found a way to marry Australian art with the world. He was able to make connections through different cultures and times. When he first came to Australia he saw the possibility of this confluence, that distant points could be eternally linked, such as the ancient Mimi figures of Aboriginal art with the prehistoric remains found in the caves of northern Spain. For Nick, works from the past were contemporary, as was the Indigenous art of Australia.

Nick was honoured to work with Aboriginal artists. He told me that some of the most dignified people he met were Indigenous Australians. It saddens me to think that he never fulfilled his wish to visit much of their country. But Nick didn't waste a second either, living each full day in readiness for his last. He wrote the following words on the inside sleeve of his 2009 pocket diary, which was on him when he died. They are taken from Thomas à Kempis and also quoted by Colin McCahon in one of his paintings: 'If you have seen any man die think that you yourself shall go the same way. Wherefore be ever ready and LIVE so that *death* find you never unready.'

Marking the test of time: Nick Waterlow and *The Aboriginal memorial*

Djon Mundine



Nick Waterlow, Charles Perkins and Djon Mundine, Pier 2/3, Walsh Bay, Biennale of Sydney (BoS), 1988, courtesy BoS. Photograph Joyce Agee.

It was with the 1986 Biennale of Sydney, 'Origins, Originality + Beyond', that I really met Nick Waterlow. At the time I was the art adviser at Ramingining in Arnhem Land. It was curious because the Aboriginal artists that were in his first biennale in 1979 were from Ramingining, but I didn't meet Nick then. I'd just gone to Arnhem Land so I didn't get to see that show. It was only after Bill Wright's 1982 biennale and Leon Paroissien's 1984 biennale that I met him through them, and then I was asked to contribute something to 'Origins, Originality + Beyond'.

Aboriginal artists from the Western Desert had been to Sydney for the 1981 Festival of Sydney, laying a ground painting near Observatory Hill at the Rocks, and I was motivated by that project. In Arnhem Land the people hold a cleansing ritual in a space created out of plain white sand. So a group of artists came down to perform that piece to open the 1986 biennale press conference.

What I remember is that Nick just allowed me to do what I wanted to do. He certainly had a way of talking to artists and allowing artists to speak more clearly or to speak their way. I wasn't an artist at that time, but I was certainly a catalyst for Nick to work with the artists to present this performance piece. I got to meet Nick then and spend some time with him – although there were about sixteen people in the travelling group and that was taking up much of my time – and I was impressed with the diversity of art forms and practice that he was interested in.

Curating can be very easy. The difficult things are most probably looking back and trying to see a pathway through the past. Throwing things in and not knowing what they are is another way, and probably more what biennales are supposed to be about. With Nick you could see a common eye or a hand in things that made works harmonise, and that was a trait that I noticed about his curation of the 1986 biennale.

When it came to commissioning *The Aboriginal memorial*, 1987–88, I was coming back through Sydney and curator Bernice Murphy said to talk to Nick because he was the director of the 1988 biennale. I had this concept in my head so I went to talk to him. It was the Bicentenary of Australia and everyone was doing 200-this, 200-that, and trying to rationalise or draw a progression or an enrichment over that period, which was a good thing. Aboriginal people were boycotting Bicentenary events, so I had to think about that quite a bit,

but then I had this idea to have an installation of 200 burial poles. With all my ideas I try and talk them through, and eventually I came to talk this one through with Nick. Someone once told me that if people don't get your ideas you shouldn't waste time on them, but the thing that struck me about Nick was how he was able to see it. He could see it physically and conceptually.

The number 200 was the central concept around which to build the installation, and then we developed this idea about what the colonisation of Australia meant to Aboriginal people: 200 years of death and destruction. This wasn't a celebration for us. It was a time to reflect on all the people who had died defending the country since 1788. We wanted to seriously ruminate on our history rather than just have a big party to celebrate everything. There's still a lot of work to be done in the nation. There's a lot of unfinished business and things that can be done within the society plus interpersonally to make the country a better place to live in and to make us happier as people, as a community and as a society.

In retrospect it was a very heavy political statement to make if you think about it, and the biennale was still a very conservative western art site in a sense. And Nick taking that in was a very bold statement. In the catalogue he said that it was the single most important work in the biennale. That resonated with me. It was a very powerful statement of support. And I think *The Aboriginal memorial* has weathered the storm in a certain way; it really withstands the mark of time.

At the time it was seen as a very political statement but it was also seen as a very correct statement. I kept hearing: 'Oh, I went to *The Aboriginal memorial*.' Of course you can make an artwork and make a statement but the audience has to see it. And in the years since, the National Gallery of Australia has done a very good job of making people aware; caring for an artwork is to actually show and tell people about it.

Over the years Nick and I came to have other conversations about Aboriginal art. There were a number of exhibitions at Ivan Dougherty that I was on the fringe of, such as 'What is Aboriginal Art?' (1997) and 'Binocular: Looking Closely at Country' (2004). I was really impressed with the variety and the depth of each exhibition. Nick has always been someone I admired as a curator, giving the sense that everything you do as a curator must have depth and a strong 'gee–wow' factor. You can't just do simple things. You shouldn't do things casually. And I think that always stuck with me about him – not to do things that aren't up to scratch. You have to do things from good strong ideas and really insightful views.

I remember one of the last things we talked about was this issue of the contemporary nature of Aboriginal art, and about why art curators or historians don't see Aboriginal art as fitting into a western art history. This was in 2007. Someone, a critic, had said Aboriginal art isn't developmental; Aboriginal art is too self-referential and that those Aboriginal art references aren't current – they aren't what western society is concerned with now; and that Aboriginal art is not influential on other art forms.

We talked through all of these points, recasting them. I said that Aboriginal art does develop, it's just not being read properly. It talks about a country that people don't yet believe in, a landscape that people don't actually live in. White Australia lives somewhere else, and the art history is about somewhere else. And one day people will intellectually live here, but at the moment they don't. We talked about how there are turning points in Aboriginal art; how there are signature pieces that lead the art this way or that way, to explain how it fits into an Australian western art.

It's interesting that in Aboriginal art here, two of the most influential changes have come from Englishmen: Tony Tuckson at the Art Gallery of New South Wales and then Nick taking these things into his biennales. It's very easy to do things after someone else has done them, but to be the first is a very difficult and very courageous thing. Otherwise we could have remained a very backward little country on the edge of the Pacific.

Ramingining Artists, The Aboriginal memorial, 1987–88, installation of 200 hollow log bone coffins, natural pigments on wood, height (irregular) 327 cm, National Gallery of Australia (NGA), Canberra, purchased with the assistance of funds from NGA admission charges and commissioned in 1987, courtesy NGA.

Nick Waterlow, the biennale, and me

David Elliott

I always knew that it had been Nick Waterlow's idea to invite me to curate 'The Quick and the Dead',[1] a small show of older work by Susan Hiller, Araya Rasdjarmrearnsook and Bill Viola, as a 'teaser' for the 17th Biennale of Sydney (BoS). We first met over thirty-five years ago and maintained a mutual respect for each other's work, but only very recently did I learn that Nick was also one of the people who had originally suggested me for the role of BoS Artistic Director. When we shared a glass of strong Turkish tea in September 2007, during the press days of the 10th Istanbul Biennale, little did I think that my next large exhibition project would be 'The Beauty of Distance: Songs of Survival in a Precarious Age'.[2] Never in my most harrowing nightmares did I ever imagine that Nick would not be here to see this biennale take place.

We met in Oxford when I was twenty-five. He had been director of the Bear Lane Gallery there in the 1960s but at the time was the first senior arts officer for the Milton Keynes Development Corporation – the planners of an ambitious new city, then a hole in the ground, not far from Buckingham. He was older than me, we were not close, but got on well. I was a regional art officer for the Arts Council of Great Britain and was breaking out of my turf, the eastern side of England, to find out what Nick was doing. He showed me some of the new model houses by different architects, and plans for public sculpture and a gallery.

We ended up at his old house in Stony Stratford with a fantastic meal. I remember looking at the various paintings he had on his walls: a pop-y Joe Tilson, vertiginously stacked brightly coloured 'bowls' by Terry Frost, but, most of all, at a tense, spare, knock-'em-dead figure by Roger Hilton. We looked at this for some time. Nick told me something that Hilton had said to him: 'Seeing a work for the first time is like meeting a new person … within a second or two you know if they are any good.' This has stuck with me and I know that Nick also trusted intuition. I reminded him of this conversation last winter when we had dinner at his place in Sydney.

Nick kept his Oxford connections and was on the interviewing board (with the painter Howard Hodgkin, the philosopher David Pears and others) when, in May 1976, I was offered my first big job, the directorship of the Museum of Modern Art Oxford. The following year he moved with his family to live and work in Sydney. From that time we met sporadically – at some big art events, or when he returned to England to see friends. I first visited Australia in 1992 and have returned frequently since then. We again established a regular contact. During this time I had of course been aware that Nick was developing the BoS, but did not see any of his editions. Now when I look back at the catalogues, the scale of what he contributed to the Australian art scene becomes clear.

Following the generic titles of the first two editions – 'The Inaugural Biennale of Sydney' (1973) and 'Recent International Forms in Art' (1976) – Nick obviously took it by the scruff of the neck with the third biennale, 'European Dialogue' (1979). It was a show very much of its time, a reaction against pervasive American influence. With the clarity his distant origins had given him, Nick could see, smell and kick the lumpen conservatism of the establishment. For him Europe was not bland Euramerica but a real, chewy, living, conflicted continent that included Eastern Europe and the Balkans as well as Switzerland, Great Britain, Germany, the Netherlands, France, Italy and Spain. Two Australian artists from that show figure large in the current 17th BoS – Aleks Danko and Robert MacPherson – as does Nick's definitive idea that Australian art must be strongly expressed within an international context by the significant presence of Indigenous culture.

Nick's 1986 biennale, 'Origins, Originality + Beyond', was even more confident and expansive than that of 1979. Using the idea of postmodernity as a prism through which to critique the (post)colonial fate of derivativeness and belatedness, it included art from Latin America and Asia as well as Europe and the United States. What impressed me most about this show was Nick's inspired combination of Ad Reinhardt's cartoon *How to look at modern art in America*, 1946, a parody of Alfred Barr's famous 'flowchart' showing the history of modern art,[3] with Glenn Baxter's gentle spoofs of modernity. Baxter's *It was Tom's first brush with modernism*, 1986, was the cover of the catalogue. This casts a simultaneously humorous and sceptical light on the shaky state of imperial power, driven home by such works as Richard Dunn's painting *1919*, 1985, a superimposition of Kasimir Malevich's suprematism over an image of revolutionary soldiers returning to Australia after the horrors of the First World War. In a rather different way, a similar perception hovered in the silent, glowering presence of Mrinalini Mukherjee's life-sized, hemp-woven figures.

Nick's third BoS, 'From the Southern Cross: A View of World Art c. 1940–1988', was more consciously a 'museum' show in that it set out a

historical view of the state and development of art from the perspective of the South Pacific. Organised in association with the Australian Bicentennial Authority, shown in Sydney at the Art Gallery of New South Wales and Pier 2/3, and in Melbourne at the National Gallery of Victoria, this was an opportunity to bring major international works to Australia for the first time. There are not so many affinities between this and the 2010 BoS in that I have decided to focus on recent art within a historical context rather than to show historical alongside contemporary works, but the three similarities that exist are telling. Both biennales contain new works by Bill Viola, a massive expression of Australian Indigenous art and a lasting memorial to the people who created it.

Nick had been working with Djon Mundine at Ramingining in north-east Arnhem Land to ensure that *The Aboriginal memorial*, 1987–88 – two hundred newly painted hollow log bone coffins now in the collection of the National Gallery of Australia, Canberra – was an incontrovertible statement at the heart of the biennale. As a result, what could so easily have become an uncritical celebration of colonial 'success' was brought down to earth by the inclusion of a major collective artwork that honoured the memories of the over 'several hundred thousand Aboriginals [who] … died at the hands of white invaders.'[4]

'The Beauty of Distance' contains 110 hollow-log coffins (*larrakitj*) recently assembled for the Kerry Stokes Collection. Nick showed *The Aboriginal memorial* not only because of what it represented but also because it comprised the work of forty-three artists that was good in itself, in the same way that these more recent works were selected not out of any conscious desire to echo the 1988 BoS, but because of their quality as contemporary art. The 17th BoS extends this idea by including contemporary art from First Nations across the world – thoughtful and challenging work from different peoples who have suffered colonial abuse.

But there are few permanent memorials in Sydney to those who died when their lands were taken from them. The 17th BoS is proud and honoured to be associated with Djon Mundine and Campbelltown Arts Centre's initiative to create *The Song of Bennelong and Pemulwuy*, a large public work based on enlarged figures of men from traditional art. It will be carved into the tall rock face on ancestral Aboriginal lands now part of the Royal Botanic Gardens.

This and the whole of this year's biennale continues the free, open-minded and empathetic spirit of Nick's life as a curator; that is why I have dedicated the biennale to his memory and influence. It is a terrible tragedy for us all that he is not here to see it.

---

1 'The Quick and the Dead: Rites of Passage in Art, Spirit and Life', Ivan Dougherty Gallery, Sydney, 28 May – 27 June 2009.
2 The title of the 17th Biennale of Sydney presented at Cockatoo Island, Pier 2/3, the Museum of Contemporary Art, Sydney Opera House, Royal Botanic Gardens, Artspace and the Art Gallery of New South Wales, Grand Court, 12 May – 1 August 2010.
3 Published on the jacket of the original edition of Barr's exhibition catalogue, *Cubism and Abstract Art*, Museum of Modern Art, New York, 1936.
4 Djon Mundine, *From the Southern Cross: A View of World Art c. 1940–1988*, exhibition catalogue, Art Gallery of New South Wales, Sydney, 1988, p. 230.

I can look at a beautiful landscape but I can't carry it with me. I can photograph it but that can only convey one view at one particular moment, whereas a painting can capture a particular place and time that can also be for all time, can be returned to time after time after time.

In that sense a painting is more useful to me than the memory of witnessing a landscape, a sunrise or sunset or cascading waterfall or gently undulating river, each in their changing light. For example, to be surrounded by Monet's waterlilies at the Jeu de Paume in Paris is infinitely more rewarding than visiting Giverny.

From Nick Waterlow's notebook

pages 650–51
Mirdidingkingathi Juwarnda Sally Gabori, McKenzie River, 2008,
synthetic polymer paint on linen, 197 x 100 cm, Macquarie Group Collection, courtesy the artist, Mornington Island Art and Alcaston Gallery, Melbourne.
 Photograph Joe Filshie.

Nick Waterlow: The ability to be uncertain

Julian Beaumont

I'm constantly reminded of Nick's notebook entry, containing seven insightful qualities which he felt should be the legacy of a curator – all qualities he himself held in spades, of course. Of the seven qualities, perhaps the one that resonates most strongly for me is 'the ability to be uncertain'. How many of us (particularly in our advanced years) can claim to have that quality? We are often so sure of our ground that our opinions are firm before due. But that was not Nick's way. Let me go back to the beginning …

When Nick first joined us as an independent consultant the idea that a Macquarie Group Collection should symbolise the youthful enthusiasm of the organisation had already been established, but we lacked the input of someone outside the bank who actually knew what they were talking about when it came to young Australian artists – our objective being to concentrate mostly on works of those still developing their oeuvre. I was introduced one day in 1985 to that rather spare, distinguished, extremely likeable and self-effacing man with the infectious guffaw, and we agreed to meet to discuss the project.

Nick's enthusiasm for the infant collection was emphatic and contagious. It was in talking to Nick that we agreed on the theme of the landscape and its psyche, its spirit of place. It was through him that I could actually see the vision splendid. It was Nick who breathed life into the framework.

Like me, Nick was English born and bred, brought up in the gentle and cosseting landscape of a kinder clime. It seems that the stark contrasts delivered to our senses by the comparative harshness of the Australian landscape – its light and sheer majesty – affected us both significantly, and with lasting emphasis along our different paths. It certainly affected the eagerness with which we began to build a collection of Australian landscapes. I will always remember with great fondness the gallery visits with Nick – the serious business of selecting artworks, liberally laced with good humour. What fun we had. What a joy it was to do something so creative and interesting with someone so delightful – but especially to learn so much from someone who knew pretty much everything there was to know about the particular business we had embarked on.

A couple of 'gallery moments' spring to mind. One, at Rex Irwin's gallery in 1989, was when we bought a beautiful and early John Wolseley – *Murchison sand plains, WA*, 1985, an exquisite rendering of the Western Australian landscape and the minutiae of life contained within it. As we decided to buy the work of his old friend (they had been at prep school together in England), Nick's face reflected a great contentment, along with his customary enthusiasm. On another occasion, in 1999, Nick and I were on the hunt for a tondo and tracked our quarry to Sydney's Sherman Galleries in the form of a beautiful Hilarie Mais sculpture, *Island*, 1999. We bumped into Bill Wright there, and the Waterlow laugh rang out loud with the joy of discovery, not just of the artwork, but of meeting another old friend. He treated every such moment as a bonus to be treasured. And thus it was with all the gallery visits we did with Nick.

No doubt if we had appointed him as our curator we simply could have handed Nick the job of picking and hanging everything single-handedly. But that's not the way we wanted it and frankly neither did he. He wanted our involvement. He knew that as an adviser to the collection he would be able to share his intimate knowledge with us, the committee, and we the committee would be required to engage in the process. Over all the years that followed this was the way it worked. Nick made us question our own opinions, to challenge each other and challenge convention. We looked to him for his wisdom and knowledge and he shared his precious gift of understanding the necessity of art as a way to provoke interest and stimulation, as distinct from accepting the bland and predictable.

Nick was very rarely dogmatic in his view of an artwork. He was always interested in our views and was prepared to understand why one work might be preferred over another. He never told us that our views were invalid; he swayed us by the gentle persuasion of a deeper knowledge: 'That work is lovely, but this is more painterly'; 'That work is very appealing but this work probably represents a more defining moment in the artist's career.'

He shared his insights with us without hesitation – not guardedly for fear of losing something unique – but joyfully, because he was a generous man. In so doing he brought huge enjoyment to the rest of us – and to all the people who experienced the collection.

Nick enjoyed a confidence in knowing that in art there is no right or wrong – just a matter of faith in one's own judgment and the collective judgment of the group. What we have in place therefore is a collection which has been put together with common objectives and one which, with Nick's advice and wisdom, has been brought through its infancy into maturity.

My last and most enduring memory of Nick is when he, collection manager Helen Burton and I hung the artworks at Macquarie's new offices in Shelley Street, Sydney. Everything he loved about the collection, all his energy, his intimacy with the subject, and his great friendship were encapsulated in those few days, and the glow of satisfaction on his face will be with me always.

And what of the future of the collection? Can we go on? Certainly we can and we are already doing so. It has been Nick's greatest gift to us that we can do so with confidence – confidence in each other's judgment and hopefully, as we think of him, with *the ability to be uncertain*.

A bird's-eye view: Nick Waterlow's exhibitions

Felicity Fenner

I visited the 1979 Biennale of Sydney (BoS), 'European Dialogue', as a schoolgirl on a class excursion. I couldn't have known then that thirty years later I would mourn the sudden loss of the exhibition's curator as a long-term colleague and mentor. I remember the exhibition well. From the visual lyricism and political cogency of Rosalie Gascoigne's *Feathered fence*, 1979, to the violent display of blood and guts in Hermann Nitsch's performances, I was captivated. I obtained a copy of the catalogue, the first art book I ever bought, and made a mental note of the curator – a young Englishman by the name of Nick Waterlow. In 1992, more than twelve years later, I jumped at the opportunity to take up a curatorial position at Ivan Dougherty Gallery (IDG), where Nick had been appointed director the previous year.

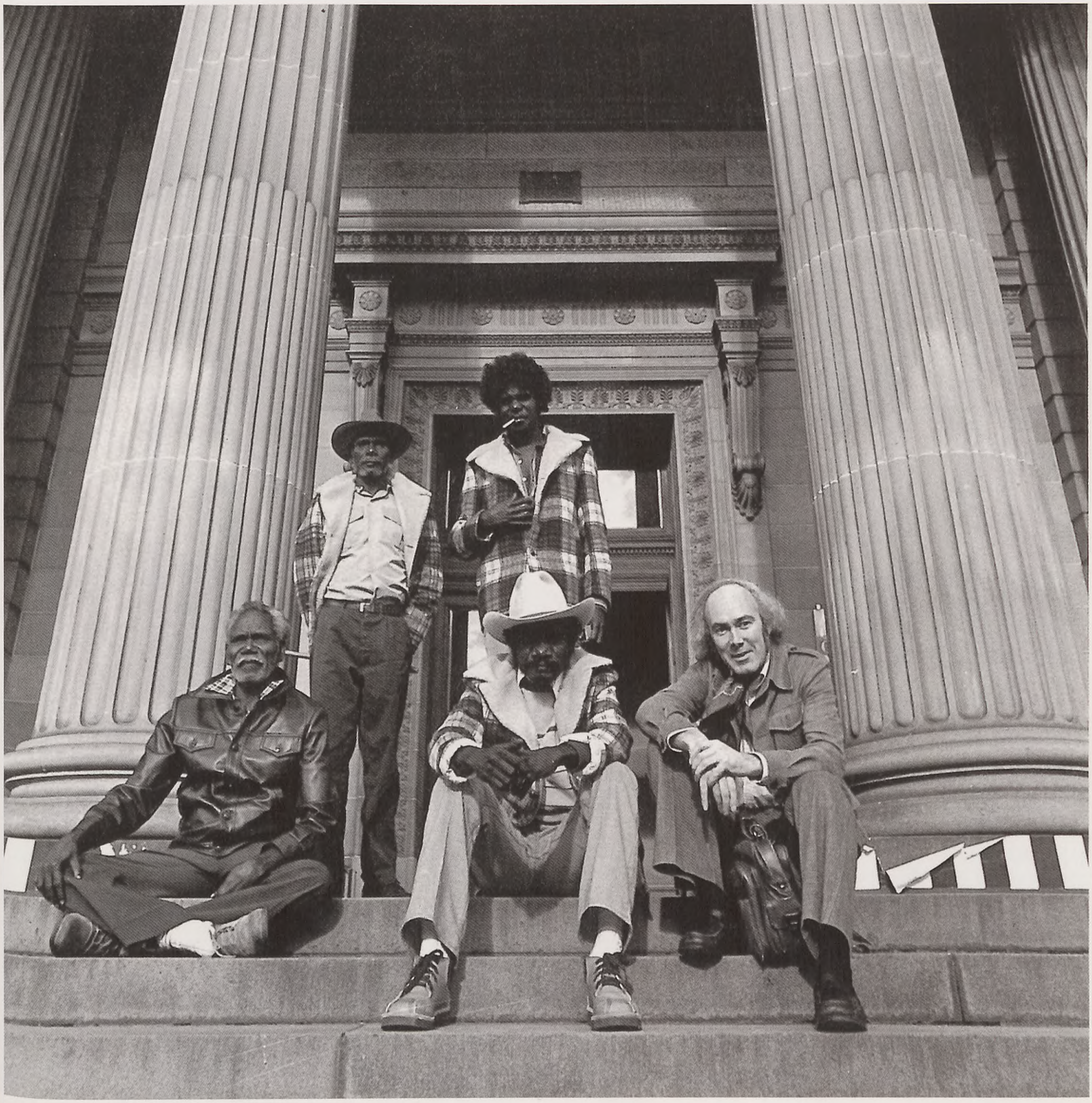
For many people in Australia, Nick first came to prominence as curator of that 1979 biennale. It was a groundbreaking exhibition, arguably the most important Sydney biennale to date. Nick's deft curatorial skill revealed to us here in Australia not only how an inquisitive mind sensitive to the Zeitgeist can build a compelling bridge between art and its audience, but the local and international importance of presenting Australian art in a global context.

Nick's rich life experience, his unabating curiosity and wide-ranging friendships, formed the foundation of his professional life. Fundamental to his approach as an exhibition curator was an openness to all manifestations of artistic expression. He wrote of the 1979 biennale, which had a major focus on performance art: 'It matters not so much what artists do, or what materials they use, as how they do it and how they use them.'[1] A full decade before Jean-Hubert Martin controversially included non-western artists from the so-called 'periphery' in 'Magiciens de la Terre' (Centre Pompidou, Paris, 1989), Nick included three senior Aboriginal artists in his first Sydney biennale, demonstrating his belief that art transcends cultural barriers. For the 1988 biennale, Nick returned to Ramingining in Arnhem Land, this time presenting 200 burial poles created by forty-three artists. *The Aboriginal memorial* was an astute way, in the politically contentious context of the bicentennial year, 'to present Aboriginal culture without celebrating'.[2]

Nick's was an inclusive philosophy that willingly dispensed with accepted models of contemporary art. The 1986 BoS, 'Origins, Originality + Beyond', revealed new work from the United States and Japan, among other countries, that embraced postmodern appropriation as its raison d'être. The exhibition expanded the definition of visual art by throwing into the mix some leading postmodernist icons in the fields of music and fashion, such as Laurie Anderson and Malcolm McLaren. Two years later the 1988 biennale, 'From the Southern Cross: A View of World Art c. 1940–1988', was also underpinned by laterally minded curatorial leaps. Besides *The Aboriginal memorial*, British sound artist Brian Eno and Australian musicians Severed Heads were presented alongside the world's leading contemporary visual artists and their historical precedents, from Bonnard and Picasso to Beckmann and Duchamp. Sir Nicholas Serota recently reflected that: 'it was a pivotal exhibition in contemporary Australian cultural history. It took courage and some well-hidden guile to lead in this way. As a curator, Nick had verve and the courage to make unconventional choices and juxtapositions.'[3]

Indeed, it was these elements of surprise in Nick's exhibitions that engaged audiences, prompting them to question preconceptions about current practice and reconsider art–historical alignments. Nick was (sometimes painfully) aware of Australia's cultural isolation, and for this reason was assiduous in articulating in his exhibitions western influences on Australian art. In his 1988 biennale, the early works from Europe and the United States provided links, among others, from Balthus to Hester and Rrap, from Beckmann to Kiefer and Booth, creating visual lineages for contemporary Australian art. Like BoS founder Franco Belgiorno-Nettis, who oversaw Nick's unprecedented role as artistic director three times in the space of one decade, Nick had the advantage of an immigrant's relationship to Australian culture. His was a bird's-eye vision, capable of seeing that which shines brightly from a viewpoint over and above the local context. Nick introduced new curatorial approaches that brought together art of very different cultures in exhibitions characterised by unexpected inclusions and stimulating propositions.

In the course of curating three biennales, Nick developed a global knowledge of contemporary art and a wide circle of artist friends and acquaintances across Australia and abroad. These were brought to bear on his curatorial program at IDG. It was a coup for the University of New South Wales's College of Fine Arts (COFA) to secure him as a lecturer on the fledgling Art Administration program in 1989, and subsequently to expand his role to include directorship of the gallery in 1991, the year of his fiftieth birthday. On taking up that role Nick set to work organising an exhibition of drawings by George Baldessin, an artist he believed had been overlooked in his own time. This was quickly followed by an exhibition of



current Australian painters simply named 'Seven' (1992), and the following year 'Confrontations', featuring seven sculptors.

These finely articulated small-scale projects set out Nick's mission at IDG, which was to oversee an independent program of exhibitions that captured the spirit of their time, including that which flew under the radar of prevailing fashions. Assured in his reasoning yet ever the diplomat, he wrote of the painters in 'Seven': 'These artists are neither undersung [sic] nor undervalued in Sydney, but for a variety of reasons there are others with higher profiles that are less deserving.'[4] Similarly, in his introduction to 'Confrontations', he said: 'There are, I believe, many good reasons for presenting at this time a modest exhibition of sculpture as there exists a need, when installation is so dominant, to reassess if not restate the particular characteristics of this medium.'[5]

Early in his directorship, Nick introduced a program of 'Live Actions' at IDG, once a week transforming the gallery into a domain for experimentation by both known and younger performance artists. This program culminated in his major IDG project during the mid-1990s, '25 Years of Performance Art in Australia' (1994–95). The exhibition was the first such investigation into performance art in this country, bringing together photographic documentation from the 1970s to the 1990s with a week-long festival of live performances at IDG and the Performance Space in Redfern. The exhibition toured to Brisbane, Perth, Melbourne and Adelaide, raising the profile of performance art with live acts by local artists in each city. Nick embraced the inherent unpredictability of the live performance program, even when the Post-Arrivalists locked the audience in the Performance Space theatre and disappeared, reversing the usual audience–performer relationship. Some people panicked, others were angry, but Nick kept his cool, assuring me that he'd seen it all before in the heyday of 1970s performance art. Though mildly annoyed at their flouting of occupational health and safety regulations, he was delighted to witness the young artists' debt to the antics of his own generation.

In 1996 Nick took time away from IDG to co-curate 'Spirit + Place: Art in Australia 1861–1996' at Sydney's Museum of Contemporary Art. Co-curator Ross Mellick recalls that Nick regarded the exhibition as special for a number of reasons, including the seamless connection it made between Indigenous art and Australian and international art of the western tradition, and because it had political and ecological relevance in view of the landmark High Court Mabo decision. Mellick recalls a moment of particular elation for Nick when Robert Hughes, art critic for *Time* magazine, on visiting the show remarked that it was the best exhibition of Australian art he'd ever seen and asked: 'Why don't you bring it to New York?'[6] In 1997 Professor Joan Kerr also acknowledged the importance of the exhibition, claiming that 'Spirit + Place' 'opened up a rich lode of potential new stories of Australian art – past, present and future'.[7]

In the late 1990s Nick was invited to oversee another milestone edition of the BoS, the millennium exhibition of 2000. Entrusting IDG to me for eighteen months, he based himself between Sydney and London, bringing together a team of leading curatorial colleagues from around the world to select artists for the biennale in what was the event's first and only curatorial collaboration.

Nick had a great capacity to bring people together. For an IDG exhibition the following year he gained access to many of Sydney's leading art collections. 'A Century of Collecting: 1901–2001' (2001) was staged to coincide with Australia's Centenary of Federation and revealed works not generally available to a public audience. More importantly for Nick, it revealed the depth of passion for art that these collectors shared with him. The curatorial journey – visiting private homes, looking at and discussing the art and how it came into collections – was something he relished.

The last exhibitions Nick was involved in, perhaps with a subconscious understanding that time was limited, returned to the art and issues that resonated with personal significance. The first was 'Larrikins in London: An Australian Presence in 1960s London' (2003). The experience of London's cultural revolution of the 1960s was a defining one for Nick. He was a larrikin himself, as revealed by the *Tatler* photographs of his twenty-first birthday party in 1962, featuring Nick in full drag, sporting make-up and pearls. At the time, he worked in the London art world, briefly came to Australia to marry in 1965, then returned to London before being appointed director of Bear Lane Gallery in Oxford in 1967. He remained in England (later as senior arts adviser to the Milton Keynes Development Corporation) for another ten years before moving to Australia permanently with his young family in 1977. He wrote of the 1960s in London: 'Ideas were the currency of the day. It was an ideal place to be at a formative stage of your life, if you were open, inquisitive and half alert … I owe sixties London an eternal debt of gratitude, not least for forging the experiences that led to many lasting friendships.'[8]

Nick drew on these experiences and friendships in researching and planning 'Larrikins'. A visually engaging and scholarly exhibition, for Nick its success epitomised the value of personal experience. He appreciated

page 653
Nick Waterlow with artists in front of the Art Gallery of New South Wales, Sydney, 3rd Biennale of Sydney (BoS), 1979; seated: John Bunguwuy, George Milpurrurru, Nick Waterlow; standing: David Malangi, assistant Djolta; courtesy BoS. Photograph Penny Tweedie.

previous page, clockwise from top left
Marina Abramovic, Citrine shoes for departure, 1994, detail, citrine quartz, in 'Spirit + Place: Art in Australia 1861–1996', Museum of Contemporary Art, Sydney, 1996, courtesy the artist and Sean Kelly Gallery, New York; **Xu Bing, Introduction to new English calligraphy, 1994–96,** mixed-media installation, desk/chair sets, copy and tracing books, brushes, ink, video, installation view, Art Gallery of New South Wales (AGNSW), Sydney, 12th Biennale of Sydney (BoS), 2000, courtesy the artist and BoS; **Arnulf Rainer, Snake pit, 1986,** oil on photo, wood-mounted, 80 x 120 cm, AGNSW, 7th BoS, 1988, courtesy the artist and BoS. © Atelier Arnulf Rainer; **Yoko Ono, Ex it, 1997,** 100 wooden coffins, native trees, installation view, AGNSW, 12th BoS, 2000, courtesy the artist and BoS.

more than most the Australian influence on 1960s London because he was a central part of that story. He was an Englishman in love with an Australian girl, witnessing firsthand the radical proclamations of Germaine Greer and Robert Hughes and the trial over *Oz* magazine's 'Schoolkids' issue, meeting a range of expat Australian artists from Nolan and Boyd to the Whiteleys, Lanceleys and Warrens. Having himself lasted less than a year in the 'cultural backwater' of Australia, Nick felt a deep affinity with the influx of some of Australia's leading artists and writers.

Nick became familiar with Martin Sharp's work in 1960s London and later came to know the artist in Sydney. Not known for wordy catalogue essays for any of his exhibitions, Nick did however savour opportunities for long discussions with artists about their work, as revealed by the extended and insightful interview he conducted with Sharp for 'The Everlasting World of Martin Sharp' (2006) exhibition catalogue. Nick was drawn to Sharp's quest for free speech and justice, and his appreciation of unseen and nebulous forces beyond the tangible world.

Nick worked closely with Annabel Pegus as co-curator on 'Larrikins' and the subsequent 'Martin Sharp' exhibition. Testifying to his love of sharing ideas and insights, Pegus recalls: 'Nick always wanted to know what I thought of a certain work, often before giving his own opinion, and you could tell he was genuinely interested to hear and understand what I thought. Driving back from Sharp's house one day, I remember him telling me how much he enjoyed co-curating exhibitions as he could share his enthusiasm about art and exhibition-making. He loved the "coming together of minds".'[9]

In 2004 Nick joined the curatorial panel of 'For Matthew & Others: Journeys with Schizophrenia' (2006), an exhibition initiated by art writer and curator Dinah Dysart in memory of her son Matthew, whose life was lost to schizophrenia in 1999. Working in collaboration with the directors of Penrith and Campbelltown galleries, Nick was particularly interested in researching the historical artists in the exhibition, such as Ivor Francis, James Gleeson and Joy Hester. He also interviewed Sharp for the exhibition. It was always crucial for Nick to locate current art both against an art–historical background and within the culture of its time.

Though not a catalyst for his involvement in the project, it was around this time – in the context of the exhibition's mission not only to reveal the role in art of altered mental states but to destigmatise mental illness – that Nick discreetly began to discuss the challenges his own family was facing in regard to the mental health of his son Antony.

The last exhibition he curated, again with Pegus, was 'Colour in Art: Revisiting 1919', which explored the continuing impact of Roland Wakelin and Roy de Maistre's 1919 exhibition of the same name. Here, too, Nick was fascinated not only by the early painters' experimental approaches to art, but by the links that could be traced through to current practitioners. He admired all forms of experimentation and often referred to IDG as a 'laboratory'. Long before the notion of 'curator-as-creator' gained parlance in the international art world, Nick had invited practising artists to curate for IDG, welcoming the alternative and non-conformist approaches they brought to exhibition-making. Ian Burn, A. D. S. Donaldson, Tony Oliver, Mike Parr, Peter Pinson, Sam Schoenbaum and many others were invited to participate as curators over the years.

Nick died less than three weeks before IDG was to close after thirty-two years as one of Australia's leading public art galleries. Relieved and excited that the long-anticipated campus redevelopment was finally upon us, as we planned the final farewell party we were also cognisant of the fact that the gallery's closure signified the end of an era – a very successful era on so many curatorial and academic levels. This end took on an unimaginable, devastatingly dark dimension with the murder of Nick and his daughter Chloe in early November 2009. Inherently modest about his own achievements and always up for a celebratory party, Nick would have been appalled to know that the gallery's much anticipated final moments would be upstaged by his own.

As well as being one of the world's leading curators of his generation, Nick was an inspired teacher and generous sounding-board for artists, students and younger curators. I am just one of many to have benefited from the knowledge and experience that he so willingly shared. At IDG ideas would flow freely between our offices. When we co-curated an exhibition for Australian Perspecta in 1997, he asked me to draft some words for the catalogue before passing it on to him to 'have a look at' (his code for improve on). The text was never returned to me and went to press unedited so I wondered if he'd had a chance to read it. I found the original document when packing up his office late last year, complete with a handwritten response that sums up Nick's generous nature, quick wit and unabashed passion. I would like to think that

he'd have a similar response if he were to 'have a look at' the preceding, albeit abridged, overview of his own enormous role in the Australian art world from 1979 to 2009:

> *This is brilliant Felicity – I could only have done worse. It is as clear as a bell, as fresh as mountain dew, as flowing as volcanic lava and there are no typos! N.*

---

1 Nick Waterlow, 'European dialogue', in *European Dialogue: Biennale of Sydney 1979*, exhibition catalogue, Art Gallery of New South Wales, Sydney, 1979, n. p.
2 John (Djon) Mundine, 'Aboriginal memorial', in *From the Southern Cross: Australian Biennale 1988*, exhibition catalogue, Art Gallery of New South Wales, Sydney, 1988, p. 230.
3 Sir Nicholas Serota, Eulogy for Nick Waterlow, Chelsea Old Church, London, 10 February 2010, unpublished.
4 Nick Waterlow, 'Seven', Ivan Dougherty Gallery, Sydney, 1992. Participating artists were Leonard Brown, Louise Hearman, Maxie Tjampitjinpa, Aida Tomescu, Alex Wanders, Judy Watson and Philip Wolfhagen.
5 Nick Waterlow, 'Confrontations', Ivan Dougherty Gallery, Sydney, 1993. Participating artists were Rosalie Gascoigne, Helga Groves, Gwyn Hanssen Pigott, Victor Meertens, Bronwyn Oliver, Nicole Page-Smith and Ken Unsworth.
6 Ross Mellick, conversation with the author March 2010.
7 Joan Kerr, 'Divining the spiritual: The "Spirit and Place" exhibition at the MCA', *Art & Australia*, vol. 35, no. 1, 1997, p. 53.
8 Nick Waterlow, *Larrikins in London: An Australian Presence in 1960s London*, exhibition catalogue, Ivan Dougherty Gallery, Sydney, 2003, pp. 4–9.
9 Annabel Pegus, correspondence with the author March 2010.

next pages, clockwise from left
Sydney Biennale 2000, exhibition catalogue, Art Gallery of New South Wales (AGNSW), Sydney; **Smoking ceremony held at Ivan Dougherty Gallery (IDG) and Nick Waterlow's office** with Adrian Davies, curator, IDG, and Graham Davis King, Wiradjuri and Ngiyampaa artist and activist, 8 December 2009; **Nick Waterlow, Martin Sharp, Annabel Pegus,** exhibition talk, 'The Everlasting World of Martin Sharp', IDG, Sydney, 2006; **Julie Rrap and Nick Waterlow** in front of **Julie Rrap, Window dresser #1 (Marilyn), 2000,** at 'A Silver Lining & A New Beginning', IDG, Sydney; **Origins, Originality + Beyond: Biennale Of Sydney 1986,** exhibition catalogue, AGNSW, Sydney; **Nick Waterlow and Stelarc,** performance week, '25 Years of Performance Art in Australia', IDG, Sydney, May 1994, courtesy IDG; **From the Southern Cross: A View of World Art c. 1940–1988: Biennale of Sydney 1988,** exhibition catalogue, AGNSW, Sydney; **Spirit + Place: Art in Australia 1861–1996,** exhibition catalogue, Museum of Contemporary Art, Sydney, 1996; **European Dialogue: Biennale of Sydney 1979,** exhibition catalogue, AGNSW, Sydney; **Nick Waterlow and Japanese Butoh dancer Kuniko Kisanuki** in front of **Magdalena Abakanowicz, Seven standing figures, 1985,** on the occasion of Kisanuki's performance **Tefu tefu 6,** BoS, 1986, courtesy BoS.

Selected exhibitions (curated and co-curated)

1967–72
Bear Lane Gallery: 'Australians Working in London'; 'European Kineticists'; Tom Phillips, Roger Hilton, John Piper, Terry Frost, Bridget Riley, John Hoyland; 'Concrete Poetry'; Derrick Greaves, Sandra Blow, Jack Smith, R. B. Kitaj, David Hockney, Prunella Clough, among others

1973–77
Exhibitions in a variety of mediums, including public art commissions, at the new city of Milton Keynes

1979
The 3rd Biennale of Sydney, 'European Dialogue'

1986
The 6th Biennale of Sydney, 'Origins, Originality + Beyond'

1988
The 7th Biennale of Sydney, 'From the Southern Cross: A View of World Art c. 1940–1988'

1989
'Genius Loci Spirit of Place: Contemporary Tasmanian Painting', Plimsoll Gallery, Hobart; Launceston Art Gallery; RMIT Gallery, Melbourne

1991
'George Baldessin: Drawings and Related Sculpture', Ivan Dougherty Gallery, Sydney

1992
'Henry Moore 1898–1986', Art Gallery of New South Wales, Sydney

'Seven', Ivan Dougherty Gallery, Sydney

1993
'Confrontations', Ivan Dougherty Gallery, Sydney

1994
'25 Years of Performance Art in Australia', Ivan Dougherty Gallery and Performance Space, Sydney; touring to Institute of Modern Art, Brisbane; Perth Institute of Contemporary Arts; Experimental Art Foundation, Adelaide; Australian Centre for Contemporary Art, Melbourne

1995
'Asia & Oceania Influence', Ivan Dougherty Gallery, Sydney

1996
'Godfrey Miller and Postwar Sydney', Ivan Dougherty Gallery, Sydney

'Spirit + Place: Art in Australia 1861–1996', Museum of Contemporary Art, Sydney

1997
'Sextet', Ivan Dougherty Gallery, Sydney

'John Passmore: The Late Works', Ivan Dougherty Gallery, Sydney, and Australian tour

1998
'After the Masters: MFA 1993–1997 Selected Work', Ivan Dougherty Gallery, Sydney

1999
'SILVER: 25th Anniversary Exhibition', Ivan Dougherty Gallery, Sydney

2000
The 12th Biennale of Sydney

'Viktoria Marinov (1933–96)', Ivan Dougherty Gallery, Sydney

2001
'A Century of Collecting 1901–2001', Ivan Dougherty Gallery, Sydney

'Morphologies', Ivan Dougherty Gallery and Artspace, Sydney

2002
'A Silver Lining & A New Beginning', Ivan Dougherty Gallery, Sydney

2003
'Larrikins in London: An Australian Presence in 1960s London', Ivan Dougherty Gallery, Sydney

2004
'COFA Fundraising Exhibition', Ivan Dougherty Gallery and Kudos Gallery, Student Association COFA, Sydney

2006
'For Matthew & Others: Journeys with Schizophrenia', Ivan Dougherty Gallery; Campbelltown Art Centre; Penrith Regional Art Gallery, Sydney; toured to Bundoora Homestead Art Centre, Melbourne

'The Everlasting World of Martin Sharp: Paintings from 1948 to Today', Ivan Dougherty Gallery, Sydney

2007
'Five x Five', Ivan Dougherty Gallery, Sydney

2008
'Colour in Art: Revisiting 1919', Ivan Dougherty Gallery, Sydney; touring to Heide Museum of Modern Art, Melbourne; State Library of Queensland, Brisbane

What did inspire me to become a curator & entrepreneur?

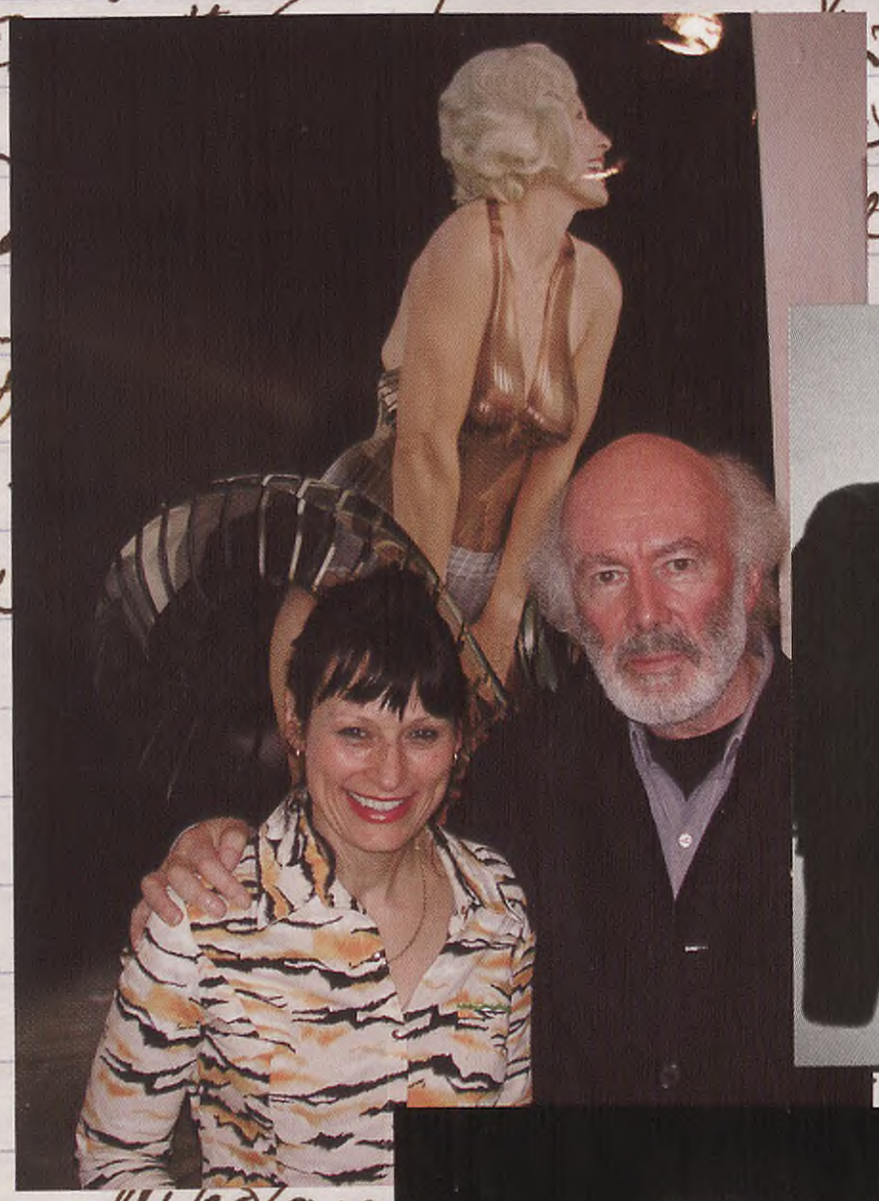
I can look at a beautiful landscape but I can't carry it with me. I can photograph it but that can only convey one view of one particular moment whereas a painting can capture a particular place + time that can also be for all time, can be returned to time after time after time

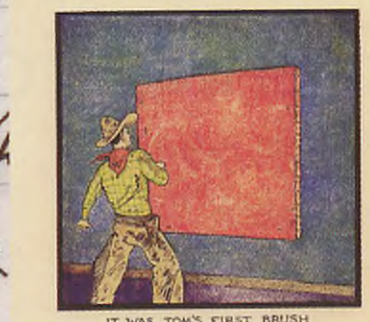
In that sense a painting is more useful to me than the memory of witnessing a landscape a fountain or cascade or cascading waterfall or gently undulating river each in their changing light for example to be photographed by tourists at waterfalls such as the Jeu de Paume in Paris is more rewarding than visiting Giverny

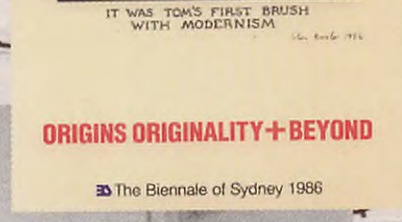
think of McCahon - Five Days in Nelson

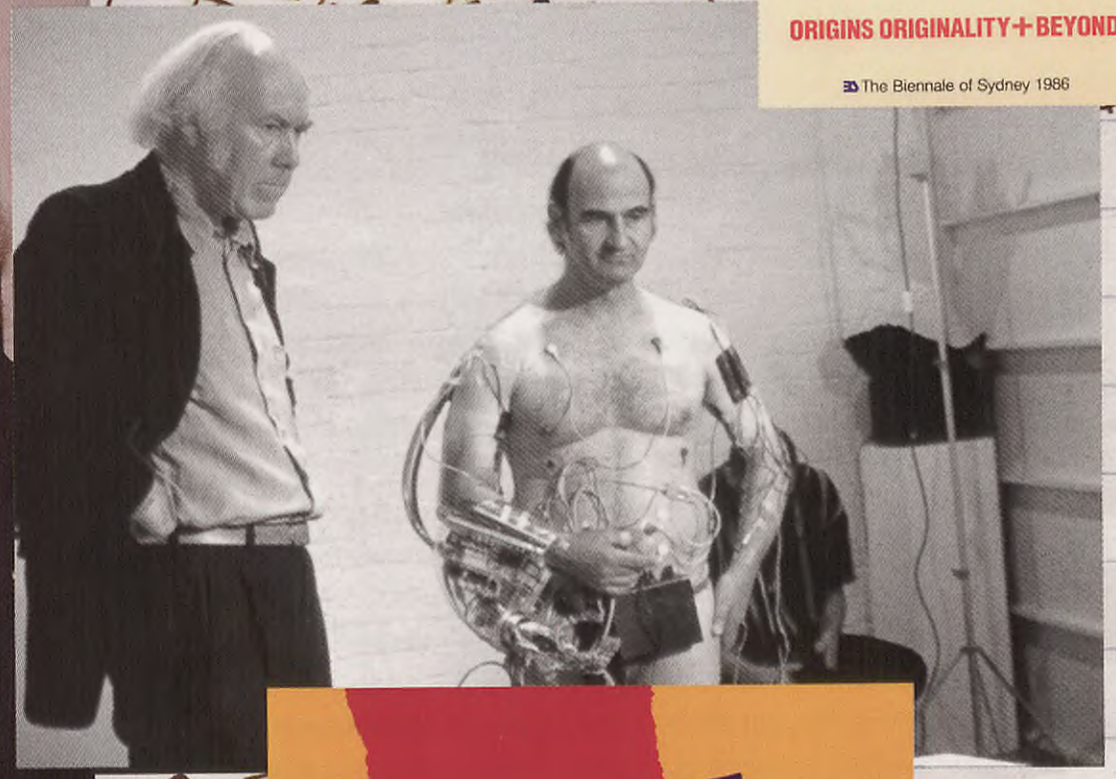
I can look at a beautiful landscape but I can't paint
it with me. I can photograph it but that can only convey one
view of one particular moment whereas a painting can capture a
particular place + time that can also be for all time. I've
returned to time after time after time

I ... painting is more use ... landscape a ... on
the ... or
case ... ly ... tell
cha ... f
hate ... y
more ...
...









Wolfgang ...
Antoni ...
Anselm ...
Tony ...
Nicke ...
Ken ...
Ian Abdulla =
Ginaiger Riley Munduwalawala =
Gerhard Richter =
John Olsen = Yon Beaute Country
Fiona Foley =

First among equals: Nick Waterlow and the 2000 Biennale of Sydney

Margaret Farmer

The year 2000 was charged with a momentous sense of history, a heady consciousness of being present at the turn of the new millennium that dramatically shaped the theme of the 2000 Biennale of Sydney. The biennale board's objective was to 'draw attention to the continuity of vision linking the two centuries'.[1] To achieve this, the board invited an international panel to select artists for the exhibition, comprising Hetti Perkins, Fumio Nanjo, Louise Neri, Nicholas Serota, Robert Storr and Harald Szeemann, chaired by Nick Waterlow.[2]

The exhibition was, as Robert Storr put it, 'an assorted assortment – or curatorial readymade'.[3] The diversity was electric, with the exhibition branching widely from a core group of influential artists to include forty-eight artists and collectives drawn from Asia, Europe, the Americas, Africa, Iran, Australia and New Zealand.

The selection panel's goal and achievement was to present a view of the art of the world at that moment, showing that art had moved beyond nineteenth-century notions of progress and hierarchy and of centre and periphery to a wealth of artistic visions: 'in the words of Gerhard Richter, "the collective experience of the age".'[4]

The following interviews with four of the 2000 Biennale of Sydney's eminent selection panelists – Nicholas Serota, Hetti Perkins, Louise Neri and Fumio Nanjo – explore the role of the curatorium in that exhibition and in exhibition-making in general.

Nicholas Serota, Director, Tate Gallery, London

Margaret Farmer: From your experience, including that of the 2000 Biennale of Sydney, what is the role of a curatorium?

Nicholas Serota: In my view, the group that was assembled to advise on the 2000 biennale was more of an advisory board rather than a curatorium as such. Responsibility for curating the exhibition was given to Nick Waterlow. The advisory group met formally only once, in Venice [in June 1999]. It nevertheless gave a very strong direction to the exhibition, including the identity of the principal artists, together with suggestions about a range of younger and emerging artists. Nick took these suggestions and began discussions with the artists, often following a personal introduction from one of the advisory board members. There were conversations between Nick and the board about particular works by individual artists that might be included in the exhibition, and a healthy respect for the different positions represented, but in the end the decision was his.

In 1985 I served on the board that selected the Carnegie International in Pittsburgh. The Carnegie board comprised six curators and critics, three from Europe and three from America. We met in Pittsburgh on several occasions over a two-year period, travelled together to see some exhibitions in Europe and hammered out the representation of each artist. That board was what I would term a curatorium, a group that works closely together and takes full responsibility for the choice of artists and their representation by given works.

In Australia in 2000, the solution adopted by the biennale gave Nick insight into recent developments, but also a clear understanding of what a group of critics and curators believed to be the outstanding figures of the previous decade. In contrast to 1996 and 1998, the exhibition did not attempt to present a broad theme, but rather to gather a number of current strands and present them in juxtaposition to one another.

MF: When working in a curatorium do you feel that you have to be able to stand behind each and every artist and work? Or do you see the nature of a curatorium as allowing more breathing space?

NS: As a member of an advisory board I do feel the need to be able to support the choices of the artists who may be regarded as the scaffolding for an exhibition. However, I recognise the limitations of my own knowledge regarding emerging artists and respect the opinion of other board members and trust their view that a particular artist should be included, especially where their work adds a special note or resonates with other work in the exhibition. Working with other board members whose opinion one respects can be very stimulating. It is a way of reassessing one's own opinions and gaining insight into work that you may have overlooked.

MF: When working towards the 2000 biennale was there any particular moment at which you thought, 'Yes, we have an exhibition'?

NS: I think we felt that we had a structure and a shape for the exhibition at the end of our meeting in Venice. There were five or six strong fields of interest, each represented by two or three major artists, and a long list of emerging artists to consider. The show already had a clear sense of purpose and direction.

MF: Are there any hazards in exhibition-making by curatorium or advisory board?

NS: The obvious hazard of making an exhibition by committee is that the exhibition will be bland, lack rigour or have no point of view. The passions that are evident in a show made by a single curator need to be maintained in a big group survey. In the case of the Carnegie there was no hierarchy, but

in Sydney it was clear from the outset that the detail of the show would be made by Nick, taking our advice, and using his experience and knowledge of the context in Sydney. He therefore became *primus inter pares* [first among equals]. There was no tension in this and it was a necessary outcome of the character of the advisory committee, given that we were spread across the world.

The essential criterion in creating an advisory board or curatorium is that the individual members should have respect for each other. In my experience a board can only work with a maximum of four, or perhaps six members. Generally the documenta exhibitions have had an artistic director, but he or she has almost always worked with a small board of three or four curators. The most successful documentas have presented several different strands within the contemporary field and in this they have usually been more successful and influential than the principal exhibition at the Venice Biennale, which is usually curated by a single critic or curator.

MF: Can you tell me more of your experience of working with Nick?

NS: In order to curate the 2000 biennale Nick established himself in a small office adjacent to mine at Tate Britain. From time to time he and I would meet to talk about progress, to open new leads or close down others. He was a consummate professional, always wanting to work closely with the artists in order to establish trust and increase the chance of bringing great work to Australia. He was dogged, but flexible, and succeeded in persuading artists with many time pressures to make the commitment involved in showing in Sydney.

Hetti Perkins, Senior Curator, Aboriginal and Torres Strait Islander Art, Art Gallery of New South Wales, Sydney

Margaret Farmer: From your experience, including that of the 2000 biennale, what is the role of a curatorium?

Hetti Perkins: My experience of working on biennales is relatively limited. Aside from the 2000 biennale, I have been involved most recently in Carolyn Christov-Bakargiev's 2008 biennale and 'Fluent', Australia's representative exhibition at the 47th Venice Biennale in 1997, with Brenda L. Croft and Victoria Lynn. While each of these models was quite different, I felt that my way of working was reflected in each to a degree. That is, my experience of working on exhibitions is essentially curatorium-based in that it is a collaborative process with other curators, artists, community art centres or gallery representatives and support staff. The common characteristic is that one person usually leads the process, taking the initiative in conceiving a core concept, drawing on a 'think tank', making and taking responsibility for key decisions. I have yet to experience a curatorium where a group of curators achieves consensus and shares responsibility for each and every decision. My understanding is that this was Nick's intention for the 2000 project. He wanted to achieve something significant for the millennium milestone exhibition and shift the monographic curatorial vision of previous Sydney biennales. A number of factors prohibited the exhibition curatorium from being as collaborative as I think Nick would have liked. The logistics of drawing together a group of curators from all around the world is very costly and difficult to schedule, even with Nick's considerable influence. The only roundtable was therefore planned to coincide with the Venice Biennale and while everyone was 'in town' at the time, there were also considerable distractions – especially for Harald Szeemann who was the Venice Biennale's artistic director. Furthermore, due to ill health, Nick was not able to attend the roundtable in Venice and had to remain in the United Kingdom for some months. This was the most critical factor in the curatorium evolving to more of an advisory group in my view.

MF: Does such a curatorium also bring challenges in terms of differences in culture, and of working and discussion styles?

HP: Yes it does. For example, I felt like I was speaking another language at the roundtable in Venice without Nick there to 'translate' the local to the global, or vice versa. We were asked to bring to the table a list of artists we felt had made a 'significant impact on our ideas and attitudes' and who 'embrace change and the possibility of change'. Each of us proposed a shortlist of artists and, in a nutshell, it seemed to me that the 'givens' were dispensed with as a matter of due course, with little or no time devoted to discussing their merit or the possible inclusion of artists outside the mainstream. Without intending to detract at all from their significance, the names of the artists read like a 'who's who' of the North American/European capitals of culture. I believe this reflected the degree of common understanding between those working in the Northern Hemisphere and that if Nick had been present, knowing as he did the context of the biennale, there would have been far more meaningful discussion about all of the artists and the core intent of the biennale – with probably the same result but having arrived there by a more interesting path. Of course, cultural understandings work both ways so, for example, when I am co-curating with other Indigenous curators on exhibitions of Indigenous art I can

dispense with the tired old arguments about bark painters and weavers not being contemporary artists, identity and race being unfashionable, and politics being provincial. To move beyond shared or accepted cultural understandings, to gain a range of perspectives – that is the point of bringing together a diverse curatorium.

MF: So, how do you achieve this?

HP: In my view, it requires the sorts of qualities Nick brought to that biennale, among them his curatorial mantra of inclusiveness. This meant that a number of Aboriginal and Torres Strait Islander artists, singly or collectively, were included in the 2000 biennale, as well as artists from a wide range of countries. Nick had a genuine interest in other perspectives, so even while I had been invited to participate in that biennale primarily because of my experiences with Australian Indigenous artists, he encouraged my suggestions about non-Indigenous artists, both national and international, as indeed I believe he encouraged the expression of views by those working in overseas contexts on Australian and Indigenous artists. Nick's genuine delight at 'meeting' a new artist and his unflaggingly passionate engagement with ideas were inspirational.

Louise Neri, Gagosian Gallery, New York

Margaret Farmer: From your personal experience, including the 2000 biennale, what are the strengths and challenges of curating by curatorium?

Louise Neri: The strengths include the opportunity for a broad dialogue and polemic, the necessity of having to clearly articulate and present proposals and choices to others, exposure to the ideas and subjectivities of others, and the presence of a larger pool of information across generation and culture. The challenges include dealing with the illusion of consensus, having to compromise, incompatibility within the curatorium, unwieldiness of decision-making, and the way that your role can become more a conduit of information and ideas rather than a direct implementer.

Working with Paulo Herkenhoff in his curatorium for the 1998 São Paulo Biennial was a revelatory experience. The historical Brazilian concept of cultural *antropofagia* [cannabalism] that he adopted as the framework for the project was one of the most profound curatorial proposals of recent times and it completely reset my comprehension of how the cross-cultural fertilisation that produces art occurs – in history and the present. More than ten years later this experience is still generating ideas for me. I was thrilled to be able to introduce really challenging Australian artists including Geoff Lowe and A Constructed World, Warlpiri Media, Mutlu Çerkez and Tracey Moffatt into this context. And in the process of working in Brazil I also became very familiar with and passionate about the work of Brazilian artists such as Hélio Oiticica and Adriana Varejão.

To present contemporary Australian and Oceanic art in the context of Paulo's provocative and profound curatorial concept was extremely stimulating. I enjoyed researching and working with Australian artists in this context, having the sense that I could offer them a new, unique and, hopefully, lasting experience and at the same time introduce a huge international audience to their work. To this end I chose to work with fewer artists so that I could present substantial bodies of work including retrospective material. While I welcome bringing Australian artists together with international artists in meaningful ways, each new artist with whom I work, regardless of their national or cultural origins, brings joys and challenges.

MF: How will you remember Nick Waterlow?

LN: Nick was definitely an innovator in the Australian scene before and during my years as a young curator working in Melbourne. He worked hard to create and maintain a platform for local and international exchange in projects large and small. He kept up with international developments and was definitely liked and respected in the international scene. I only worked with him directly and briefly in the context of the millennial biennale, when his gentle and convivial manner belied his exploratory attitude and his ambition to reboot the Biennale of Sydney with a blockbuster-style exhibition of local and international artists.

Fumio Nanjo, Director, Mori Art Museum, Tokyo

Margaret Farmer: Since the 2000 Biennale of Sydney you have been artistic director of the 2006 and 2008 editions of the Singapore Biennale, each time working with co-curators, and you co-initiated the Yokohama Triennale in 2001 and the Taipei Biennial in 1998. Do you particularly like to work collaboratively?

Fumio Nanjo: My answer to the question is 'yes and no'. If I curate an exhibition, it is much easier and simpler. But I think you cannot grow that way, and sometimes perhaps you will not be able to achieve the higher task of the venture. The strength of a curatorium is that it allows the possibility of wider visions, for example, of covering a different region of the world such as Africa or Central Asia and a different field of art such as media art.

Another strength is that through discussion one can learn more about art. Accordingly, to work in a curatorium is a process of education and revelation. The hazard is some of the compromise that may happen. A curatorium requires group decision-making and that is always loose. There is no final responsibility for the selection, so some may feel, 'Okay, if you like it, I will let it be'.

I think the character of the team of curators itself becomes a message. For example, the Singapore Biennale is the art of the world as seen by Asian curators who know the western art world and its aesthetics. For the 1st Singapore Biennale in 2006 there were two curatorial layers. The first comprised four main curators including me, making links between Asian and western culture. In addition, I asked a second group of forty-one curators and critics working in different parts of the world to participate. In the era of postmodernity and the multicultural society, I wanted to include a wide range of artists from different cultures and regions. My position was that in order to discover who were the interesting artists, we had to trust colleagues from each society.

I think a curator should be more open to those artists who they cannot understand. If you include such artists with an enigmatic quality, it will certainly enrich the exhibition. And collaboration with other curators offers more opportunity to bring new blood to the vision.

The 2nd Singapore Biennale in 2008 was basically constructed in the same way. In both cases the theme was very open to interpretation. The theme of the first biennale was 'Belief' and the theme of the second 'Wonder'. For collaborative work to function, the theme or concept should be evocative and multidimensional.

MF: When you were working on the 2000 Biennale of Sydney what was your sense of the developing exhibition?

FN: It was like a series of different points of view all put on the table, and I understood which artists each curator thought were important at the time. It looked somehow local and somehow international. By local I mean that some of the artists did not seem very important to me and some were of course very important. Looking at it another way, it was the very moment some regional artists became international, since if the curatorium approved one of the lesser-known artists, it meant that the art world deemed them 'international'.

MF: What was your reaction when you saw that biennale?

FN: It was a very concise directory of major artists of the contemporary art world. I had brought Mariko Mori, Yayoi Kusama and Yoko Ono into the discussions as they were three outstanding and well-known female Japanese artists. Of course there were artists from other areas of the world but I was interested to see how the Asian artists looked in comparison, and particularly whether the Asian artists were proposing new aesthetics or not. I still do not have the answer to that. But I clearly remember that there was an Aboriginal artist standing beside the three from Japan, and I really felt that things were changing, that the twenty-first century was coming with everything put out on the same table so the aesthetics of each culture could be appreciated in its own way.

I remember that the Australian artists looked natural to be there and some foreign artists looked strange, meaning that the root of the art was cut from its original ground. But perhaps art is always like that since it travels from poor society to rich society and one country to another, sometimes as an ambassador of the culture.

MF: What was the impact of the 2000 Biennale of Sydney, as can be observed ten years on?

FN: My impression is that we should have this kind of exhibition more often. Then it will become a regular observation of art at a precise moment in the world. The essence of art of the time is very important.

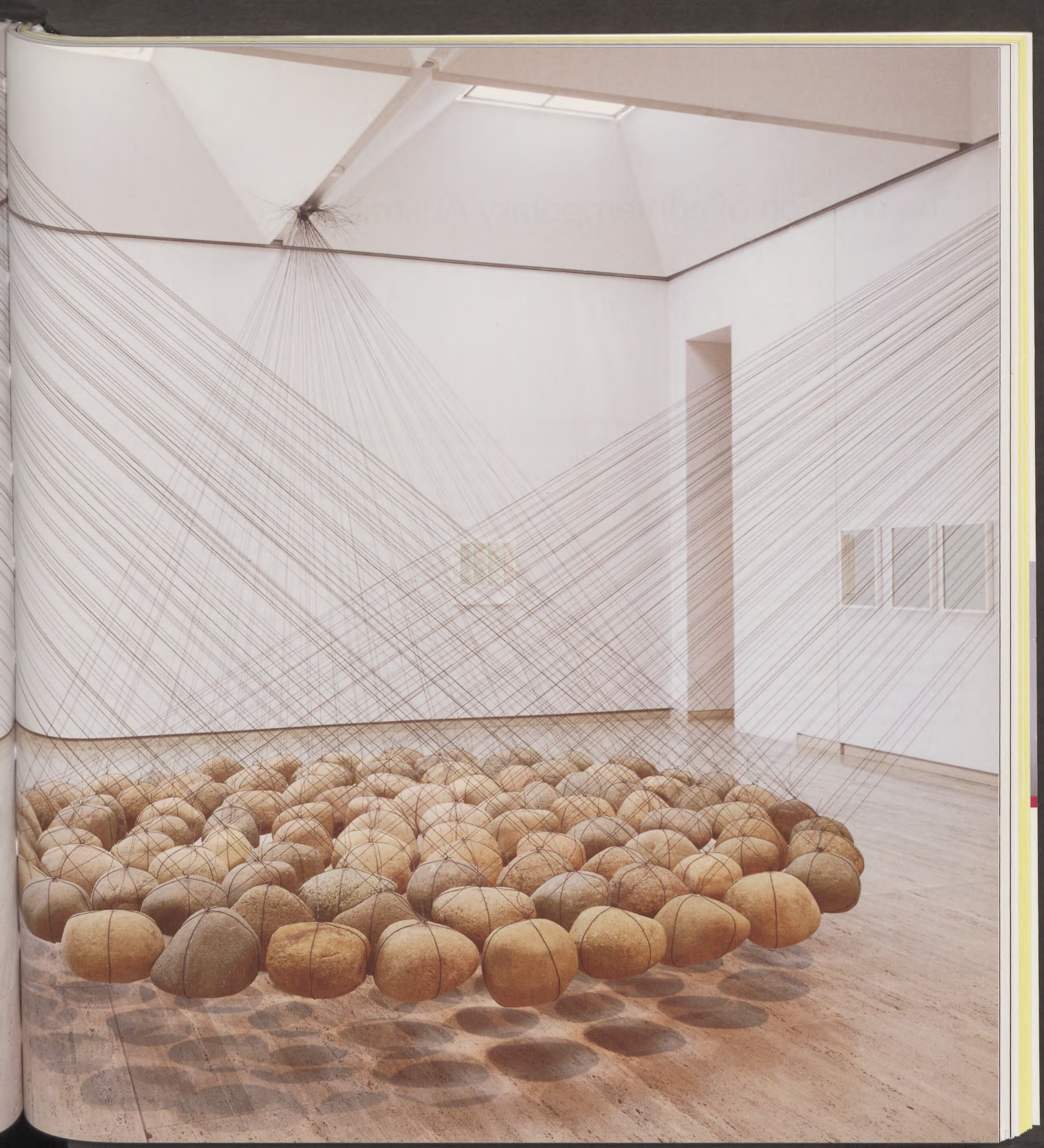
MF: What was it like to work with Nick Waterlow?

FN: He was always generous and open. He did not say complicated things or make pedantic arguments, so for a curator coming from elsewhere, such as myself, it was easy to talk and discuss with him. His attitude was open-minded and embracing of other cultures.

---

1 Based on recommendations from a specially convened think tank: Nick Waterlow, 'Introduction', *Biennale of Sydney 2000*, exhibition catalogue, Biennale of Sydney, 2000, p. 11.
2 Other than the inaugural edition in 1973, it was the only time in the biennale's history that there had been no single artistic director.
3 Robert Storr, 'Robert Storr interviewed by Nick Waterlow', *Biennale of Sydney 2000*, exhibition catalogue, Biennale of Sydney, 2000, p. 23.
4 Waterlow, op. cit., p. 13.

Ken Unsworth, Suspended stone circle II, 1974–77, 1988, 103 river stones, wire, 400 cm diameter, purchased 1988, collection Art Gallery of New South Wales, Sydney. © Ken Unsworth.



The creation of contemporary Australian art

Nick Waterlow

The conditions that create contemporary art in one country differ considerably from those of others, therefore in order to understand Australian art now it is useful to cast a glance at the past.

I first visited Australia, arriving from London, in 1965, and it did not take long to understand why so many intellectuals, artists, poets, writers and creative larrikins had migrated north to the centre of the swinging sixties. Australia, by comparison, was both insular and conservative. It was not until the mid-1970s, after the Whitlam government initiated the Australia Council, that effective recognition of and support for contemporary art and artists, as well as for public galleries and their collections, for publishing and for exhibitions, was put in place. There were also individuals whose energy and vision was breaking down Australia's cultural isolation. John Kaldor began Kaldor Art Projects in 1969 by bringing Christo and Jeanne-Claude to Sydney to wrap Little Bay, following with Gilbert & George, Charlotte Moorman and Nam June Paik, Richard Long and Sol LeWitt, among others. In 1973, Franco Belgiorno-Nettis set up the inaugural Biennale of Sydney at the newly opened Opera House. The biennale, which moved to the Art Gallery of New South Wales in 1976, and effectively a triennial until 1982, brought to Australia a number of truly significant artists and vibrant work to show alongside the cream of Australian contemporary art.

One of the most lastingly influential of the Australia Council's programs, amplified by the Biennale of Sydney, was its support for visiting artists, arts writers and publishers, art gallery and museum directors, and curators. The accumulative results were numerous, and included the development of an awareness of Australian art as part of the global discourse. This in turn led to the inclusion of works by Australian artists in international exhibitions and public and private collections; it led to overseas residencies, to coverage in a great variety of international publications as well as on television and in film, and brought the international arts community into contact with the emerging Aboriginal and Torres Strait Islander art of the 1970s.

This era also heralded the growth of the interconnected public gallery network that is now taken for granted – from the National Gallery of Australia, through state and regional and university galleries, to contemporary art spaces, artist-run initiatives and commercial galleries, as well as the state arts funding bodies. In 1981, Australian Perspecta, a biennial survey of current Australian art, was initiated by Bernice Murphy at the Art Gallery of New South Wales, becoming the precedent for a considerable number of such overviews. Contemporary Australian art continues to expand from these complex yet interlocking foundation stones.

Art in Australia today has a unique breadth and range. While not that long ago the major battles were between the Figs (Antipodeans, figurative artists and nationalists) and Abs (abstract expressionists, abstractionists, and internationalists) and their respective champions such as Bernard Smith and Patrick McCaughey, this boys club was assailed by feminism, among other ways of thinking, and then Aboriginal and Torres Strait Islander artists asserted their presence. The groundbreaking 1961 exhibition 'Recent Australian Painting' at London's Whitechapel Gallery included very few women and no Indigenous artists, whereas today any exhibition truly representative of Australian art could well be dominated by both. The other great changes have come through the diaspora that has expanded the country from its White Australia Policy era – when Labor opposition leader Arthur Calwell infamously proclaimed 'two Wongs don't make a white' and Anglo-Saxon, Celtic and European migration was dominant – to a multicultural reality in which South-East Asian, as well as South American immigrants, among numerous others, have created a cultural tapestry as rich and varied as the cuisine that is now available.

The many Australian artists with bicultural and in some cases poly-cultural backgrounds include those artists, who, for a variety of reasons, have sought refuge or solace in Australia, such as Guan Wei and Ah Xian from China, Savanhdary Vongpoothorn from Laos, My Le Thi from Vietnam and Dadang Christanto from Indonesia. All have brought, in a considerable variety of mediums, a singular view of the worlds or cultures which formed them as well as those in which they live, with all their richness, uncertainties, cultural diversity and interrogatory complexity.

There is, then, a core to Australian contemporary art that extends from a first pioneering group, through further groupings, to today's crop of emerging artists, with each group responding to and being defined by distinctive conditions. Forged in the crucible that was then the art world in Australia, the first pioneering group established their contemporary practice through challenging performances or actions as well as by profound sculpture and painting to variously probe neo-dada, tease conceptualism and develop the nascent appropriation. These artists, including Ken Unsworth, Mike Parr, Imants Tillers, Aleks Danko, Robert MacPherson, Stelarc and Peter Booth, were the first generation for

whom an international art circuit became accessible. In 1978, Unsworth, Robert Owen and John Davis represented their country at the Venice Biennale as contemporary artists – the beginning of a constant presence in the oldest of all international forums. Unsworth's epic river-stone sculptures made a remarkable impact as fine examples of a vernacular yet universal language, prompting Robert Hughes to extol their virtues in *Time* magazine. These artists continue to be influential to this moment, and their prominence has both inspired and elicited investigation from subsequent generations.

The next two groups emerged to a more supportive situation, yet still one in which understanding and acceptance were hard won and never to be taken for granted. The second group comprises, among others, Pat Brassington, Dale Frank, Fiona Hall, Bill Henson, Susan Norrie, Julie Rrap and Hossein Valamanesh; and the third includes Hany Armanious, Gordon Bennett, Philip Brophy, Adam Cullen, Destiny Deacon, Rosemary Laing, Tracey Moffatt, Ron Mueck, Kathy Temin, George Tjungurrayi and Vongpoothorn. Their strengths lie in installation, photography in all its extended guises, mixed media, sound, performance, video, film, as well as sculpture and painting. A fourth, younger, group is adept in the field of new media and collective and individual performance, operating also through intervention (often sculptural and on a heightened scale), installation, motorised models, neon and LED signs, sculpture, drawing and painting. This group includes Brook Andrew, James Angus, Del Kathryn Barton, Daniel Crooks, Shaun Gladwell, The Kingpins, Callum Morton, Ben Quilty, Ricky Swallow, Monika Tichacek and Louise Weaver. They and today's emerging artists, such as Cordeiro and Healy, Newell Harry and Astra Howard, and those others whose practices engage a great variety of approaches, have unprecedented access to national and, particularly, international possibilities: the result not only of many years of proactive development but also of the energy and talent that is now apparent.

The multifarious practices that constitute Australian contemporary art today are not opposed, as so often in the past, between producing specifically Australian imagery or work that espouses an international language. The meaning of the vernacular has expanded from one of direct representation of Australia's landscape and its mythology, epitomised by Arthur Boyd and Sidney Nolan, to a wide-ranging interpretation that can encompass equally questions of colour and race in work by Andrew and Deacon; the highly inventive larrikinism of Armanious, Mikala Dwyer and Frank; the use of topical local parody in The Kingpins, TV Moore and Cullen; the poeticism of MacPherson's quotidian sales pitch appropriations; the sense of place with an extra twist of Moffatt, Laing and Gladwell; the calling of the land variously in Paddy Bedford, James Morrison, Tjungarrayi and, at times, Norrie, and even Quilty; the inquisitorial performance works of Parr; the beauty and darkness of Henson's sub-urban peregrinations; the homespun origins that often underpin the creations of Swallow and Angus; as well as Hall's and Barton's interpretations of native flora and the erotic.

Australia has become an exciting multiracial regional centre that is fully reflected in its cultural fields. The advent of artists from all parts of neighbouring Asia, recently, for example, Isabel and Alfredo Aquilizan from the Philippines, has brought ways of viewing the world previously unimagined by the local populace, and the presence of so many others who eschew monoculturalism has added a richness, sophistication and complexity to the situation. Yet it is the presence of Aboriginal and Torres Strait Islander art, within which 'the truly spiritual visual images of Australia are to be found',[1] that in all its manifestations reveals the essence of the country, and provides for the world links with its oldest continuing culture. These conditions, unique to Australia, coupled with the presence of a constantly growing number of collectors, supporters, interest groups and national and international opportunities for artists, were unimaginable not so very long ago. There is also, I believe, a fundamental leanness that helps maintain an artistic integrity, whereas in other parts of the developed world inflated art markets and constant demand for new work can seriously emasculate both practice and production. Here, this leanness does occasionally mean the scaling back of some of the grandest plans, however I do not see any lack of ambition in the contemporary art of Australia, nor of opportunity for rigorous contemporary art of every persuasion to flourish.

---

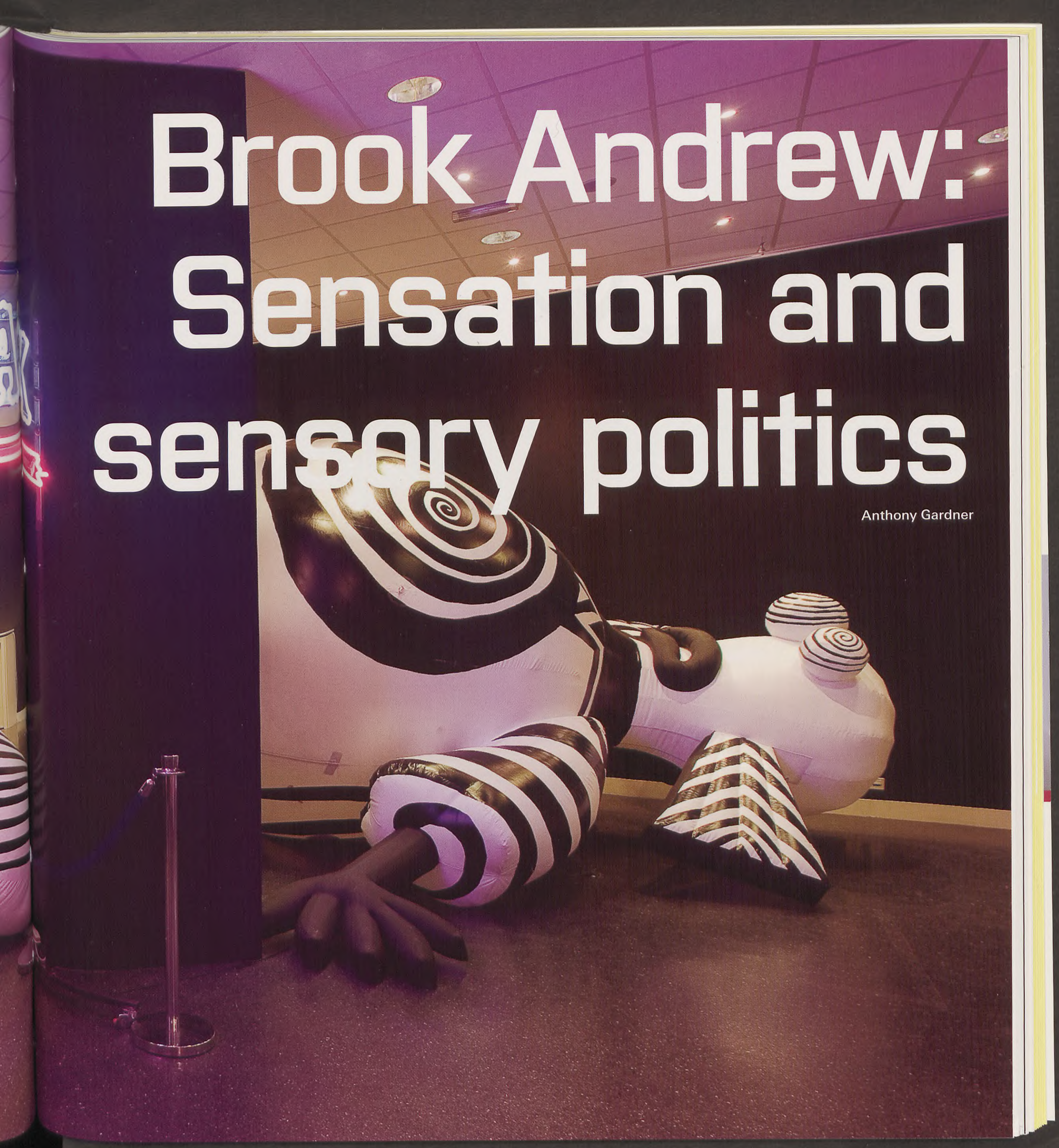
1 Djon Mundine, 'You can be the President, I'd rather be the Pope', in *Tyerabarrbowaryaou II: I shall never become a white man*, 5th Havana Biennial, exhibition catalogue, Museum of Contemporary Art, Sydney, 1994, p. 4.

This article was originally published in Art & Australia (ed.), *Current: Contemporary Art from Australia and New Zealand*, Dott Publishing, Sydney, 2008.


THE SMILE PA
◀ museumgalerie
◀ toiletten
◀ garderobe
auditorium ▶
museumcafé ▶

Brook Andrew: Sensation and sensory politics

Anthony Gardner



pages 668–69
Brook Andrew, Theme park, 2008, neon and steel frame, 272.5 x 300 x 13 cm, collection Aboriginal Art Museum Utrecht (AAMU), the Netherlands, with **Brook Andrew, Clown I, 2008,** PVC vinyl, 200w tunnel–fan blower, 600 x 520 x 270 cm, and **Brook Andrew, Clown II, 2008,** PVC vinyl, 200w tunnel-fan blower, 520 x 450 x 450, collection National Australia Bank, installation view, AAMU, 2008, courtesy the artist, AAMU, and Tolarno Galleries, Melbourne. © The artist 2008. Photograph Bert Muller.

opposite, top to bottom
Brook Andrew, Jumping castle war memorial, 2010, 3D rendered drawing, PVC vinyl, 400 x 700 x 700 cm, in production for a Biennale of Sydney commission, May 2010, courtesy the artist and Tolarno Galleries, Melbourne. This work has been made possible through the support of Detached, Hobart, in partnership with the University of Queensland Art Museum and Urban Art Projects. © The artist 2010; **Brook Andrew, The cell, 2010,** 3D rendered image, 2.5 x 6 x 3 m, PVC vinyl and fan, in production for a Sherman Contemporary Art Foundation commission, July 2010, courtesy the artist and Tolarno Galleries, Melbourne. © The artist 2010.

The idea of a jumping castle that is also a war memorial is surely a perverse oxymoron. What is a memorial, after all, but a space of solemn contemplation, a testament to lives lost, a lasting monument. And what better signifies the trope of childhood high jinks than bouncing around on an inflatable fort, being king or queen of the castle for five minutes before the uncontrollable flood of exhaustion or tears strikes and playtime swiftly closes. At face value, then, these would appear to be antithetical interests: on the one hand we have the uprightness and adult reflection often associated with memorials, with their sombre concerns for the past, their rigid angularity and equally rigid stonework; and on the other hand, the bouncing castle that reverberates with the giggly squeals and spongy jumps of children locked in the throes of forgetting the world around them. Bringing these two objects and their rival significations together would thus seem to be inapt, in conflict, even insensitive to the gravitas that memorials and their burdensome histories ostensibly demand. And yet that is precisely what Melbourne-based artist Brook Andrew has chosen to do with his contribution to the 17th Biennale of Sydney (BoS).

Initially commissioned through the Tasmanian cultural organisation Detached, the University of Queensland Art Museum and specialist design consultants Urban Art Projects, Andrew's *Jumping castle war memorial*, 2010, is having its first public airing in one of the biennale's most strategic locations. Installed on Sydney's Cockatoo Island, the castle is perched in just the right spot to offer visitors the chance to queue for the artwork while imbibing harbour views, and then to leap all over it with the Harbour Bridge humming in the background. Spectacle is the most obvious name of this game, a game that may be considered highly strategic given the accusations of mindless sensationalism frequently thrust on Sydney (for residents and tourists alike), and biennales, as a weapon of self-promotion. Indeed, what better way to celebrate the 2010 BoS than to be photographed shedding one's inhibitions and jumping like a kid or the star of a Jetstar commercial with Sydney as the backdrop. Exhibition, artwork and site become strongly entwined, suggesting that Andrew's *Jumping castle* may be the ultimate fantasy for the biennale's marketers, the stuff of T-shirts and postcards that declare 'I was here'.

But is such a celebration of spectacle the only, or even the primary, force within Andrew's work? Perhaps not, for what this view neglects is the castle's avowed status as a kind of war memorial conjoining the 'serious' and the 'frivolous', weighty memory and throwaway kitsch, in ways that have recurred throughout Andrew's practice in recent years. This conjunction has often found form in the knick-knacks and tacky souvenirs that Andrew has long collected and exhibited as repositories of Australia's racialised histories: the ashtrays emblazoned with such 'Aboriginalia' as shields decorated in mock dendroglyph designs, or the caricatured faces of Indigenous men and women; or the collectible trading cards for the meat extract Liebig that depict idealised scenes from Eora country or the Central Desert. In other instances, most notably in his 2008 suite of paintings 'The Island', Andrew has emphasised the European fantasies through which nineteenth-century imagists such as Wilhelm Blandowski depicted Australia, its landscapes and inhabitants. Land formations come to resemble crop circles or a UFO parked in a wooded grove, while hounds engage in a battle for cultural supremacy with an anthropomorphised kangaroo rearing on its hind legs. For Andrew, as for Bernard Smith, Ian McLean and numerous others before him, the colonial projections of what Australia was thought to look like became a vital way for the colonisers to fashion their entire cultural make-up, to reflect their own idealised visions of themselves and thus to forge their world view. It is not actuality but fantasy that provides the deep yet unstable grounding for perceptions not only of 'Australia', but conceptualisations of the globe and markers of place within it.[1]

Indeed, for Andrew, Australia risks becoming little more than a plaything for ideologies of the global: an Eden to be dreamed up but never actually visited, and a 'constitutive outside' for the 'real' work of those with global power. It may even be perceived as little more than a theme park for others to play in, as suggested explicitly by the title of one of Andrew's exhibitions in 2008, a large-scale survey that served as a precis for the artist's core thematic concerns.

For visitors to this eponymous exhibition, staged at AAMU, the museum for contemporary Aboriginal art in the Dutch city of Utrecht, the relics of Australia's past coalesced with the mood of a three-ring circus. Two oversized plastic clowns – one upright, the other tipped drunkenly on its back – filled the ground floor foyer, bathed in light gleaming from a gaudy neon sign that bore the exhibition's title. Upstairs, brightly coloured walls and 1950s Australiana jostled for attention with the sounds of Jimmy Little and Slim Dusty-style bush ballads. For six months this curious museum – an island unto itself in the heart of historic Utrecht – became even more of a self-contained world,

above, from left
Brook Andrew, The island I, 2008, mixed media on Belgian linen, 250 x 300 x 5 cm, courtesy the artist and Tolarno Galleries, Melbourne. © The artist 2008; **Brook Andrew, The island V, 2008,** mixed media on Belgian linen, 250 x 300 x 5 cm, private collection, Brisbane, courtesy the artist and Tolarno Galleries, Melbourne. © The artist 2008.

in which cultural and national stereotypes were let loose in garish spectacle. And with its bright lights, multi-sensory play and kitschy visions, 'Theme Park' became a popular attraction, especially for children revelling in the controlled chaos of the space.

Yet, as Marcia Langton has shown in one of her many perceptive articles on Andrew's work, this facet of fun and the sensational invariably has a dark side. If Australia has been considered a theme park or a circus of sorts, then the success of that perception has hinged on local populations, especially Aboriginal populations, having to leap through hoops to please the madding crowds. The foundations of the Australian carnivalesque are not just the abstract European fantasies of the South Pacific, as Smith argued, but the persistent humiliation and denigration of Aboriginal individuals, from the 'curiosities' locked in the imperial cabinets that were the world fairs of the mid-to-late nineteenth century, and the enslaved actors in the circuses of the same era, through to the performers in photo-essays from the nineteenth into the twentieth centuries (and contexts far beyond those, of course).[2]

As Langton's argument implies, there may therefore be little distance between spectacle and postcolonial critique; the latter has a habit of haunting the former, to the point of their inseparability. I would argue that this is one of the core lessons to gather from numerous postcolonialisms and anti-colonial critiques around the globe. While such critiques are often dismissed as earnest, politically correct, or just plain dull, it is often with wry pleasure and fun that colonial thought can best be countered, sometimes surreptitiously. This could be something as simple as breathing on a mirror, as with Oscar Muñoz's *Aliento*, 1996–2002, where the humid glaze that results from the viewer's respiration reveals a photographic image of a person who 'disappeared' during the dictatorship of Colombia. The work ruptures the tendency of past and present political economies to brush aside historical atrocities in order to fixate perpetually on present betterment. Perhaps more famously, Brazil's *tropicália* and other neo-concrete art movements were instrumental in using the pleasures of dance, festivals and popular culture to disrupt, and propose alternative worlds to, the country's United States-sponsored dictatorship during the 1960s. From the piercing of the body by Caetano Veloso's voice, through the haptic aesthetics invoked by handling the stones, glasses and other tactile objects in Lygia Clark's work, to the patterns danced when wearing Hélio Oiticica's loose-fitting *parangolés*, neo-concretism's critique of Brazil's neo-colonial politics hinged on allowing free rein of the body. The idea was to let one's senses and not government censors be in charge; mobilising the pleasures of freedom and the freedoms of pleasure. In the words of art historian Anna Dezeuze, what neo-concretists like Oiticica presented was a 'sensory politics': a freeing of the self in opposition to the constraints colonising and dictating the self, 'as a means both of becoming aware of one's own freedom and of preparing, of practising, for another kind of society'.[3]

Such allusions to Oiticica's practice in relation to Andrew's are not unwarranted, especially given the hallucinatory turn in the latter's recent work. His recurrent use of Wiradjuri dendroglyph patternings, drawn from the lines and lozenge shapes incised into tree trunks on Wiradjuri country, create sharp optical illusions that dazzle and potentially disorientate the senses. Coupled with the neon signs of advertising, as in *Loop: A model of how the world operates*, 2008, or *YOU'VEALWAYS-WANTEDTOBEBLACK (white friend)*, 2006, Andrew creates a mix of pop and Wiradjuri-op that can be remarkably dizzying, transforming the black and white lines into more ambiguous spirals of grey. If these works do indeed suggest 'how the world operates', then it is not through marked distinctions of colour but more complex kaleidoscopes that pulse in and out of one's vision and senses of control.

This is true, too, of another work currently in development for exhibition at Sydney's Sherman Contemporary Art Foundation in July 2010. Like *Jumping castle*, this new work, called *The cell* is a pneumatic installation, albeit one enclosed on all sides (including the ceiling), with a small amount of natural light penetrating the space. Andrew's optical illusions will become all-encompassing here, for the Wiradjuri-op designs shift from exterior walls, as in previous works, to cover all the interior surfaces within the installation. Furthermore, Andrew has requested that anyone who enters *The cell* don a large garment – we might even consider it a version of Oiticica's parangolés – that is also patterned in Wiradjuri-op. The anticipated effect is that as people move through the space, the patterns across the work's surfaces and the bodies will begin to clash, align and morph around each other, threatening to collapse the distinctions between figure and ground. In so doing, it may also become increasingly difficult to determine whether this is supposed to be a liberating effect or yet another constraining one. Is this meshing of patterns an enactment of camouflage or mimicry – as might befit the catchcry common to postcolonial discourses influenced

by Homi Bhabha's writings – or the dissolution of the self into the Wiradjurified environment? Is this environment an all-too-rare space organised by Wiradjuri design, or another phantasmagoric spectacle in which to ensnare oneself, much like those familiar from contemporary consumer capitalism? In short, is *The cell* a sanctuary from neo-colonial capital or a spectacular prison within it?

As this work suggests, it is no longer an easy thing to distinguish between spectacle and critique. If, for Oiticica and his fellow neo-concretists, freeing up the senses could be a radical act, then such sensory politics may have become reified through today's experience economy, driven as it is by tactility, mobility and affect. At the same time, however, it is precisely this general enthusiasm for the sensorial that may ensure the ongoing need and possibility for thinking critically about colonialisms past and present. What better way to propose an alternative agenda to those that dominate many societies globally – regardless of hemisphere, race or cultural background – than to use those tools of domination against themselves in order to open up other modes of thinking through the past or being in the present? Or to put it another way, can critical thinking be as genuinely pleasurable and efficacious as the thing under investigation? Or is such thinking doomed in an economy of the sensational, the immediate and the affective?

This may well be the key question underpinning much of Andrew's recent series of work, including his *Jumping castle* set atop Cockatoo Island. No matter how thrilling the backdrop or the ride it is hard not to find something discomforting or out of joint about the work, from its appearance – a European medieval-style fortress draped in Wiradjuri patterning installed in the middle of Sydney Harbour, a site of Australia's disputed 'founding' – to its purpose. Which wars might it commemorate (culture wars? colonial wars? international wars?), and can a children's fairground attraction provide the space and time for commemoration? Is it possible to think through the past while bouncing giddily in the here and now – or, for that matter, to think critically about that experience long after its sensations have dissipated? And can sensory politics still have bite or currency within a culture of biennialisation?

Perhaps the idea of a jumping castle war memorial may not be as oxymoronic as first glances proposed, for it is no longer the 'either/or' structure of paradox and opposition through which we need to think critically today. That sense of distinction or distance between things has largely collapsed into models of conflation, and it is through these ambiguities that Andrew's work can best be seen to function: conflations between the slow time of history and the immediate thrills of the present, between sensation and sensory politics, between spectacle and critique. As his work indicates, one of our more pressing tasks may be to find ways of thinking critically in supposedly 'post-critical' times – to rethink the ties that bind the Indigenous and the global, or the post- and neo-colonial – while ensuring that it is not just solemn commemoration that emerges from grappling with the past, but the pleasures and potentialities of a different kind of future.

1 Bernard Smith, *European Vision and the South Pacific 1768–1850*, Clarendon Press, Oxford, 1960; Ian McLean, *White Aborigines: Identity Politics in Australian Art*, Cambridge University Press, Cambridge, 1998.
2 Marcia Langton, 'Tinsel dreams', in Georges Petitjean et al., *Brook Andrew: Theme Park*, AAMU, Utrecht, 2008, pp. 25–46.
3 Anna Dezeuze, 'Tactile dematerialization, sensory politics: Hélio Oiticica's *parangolés*', *Art Journal*, vol. 63, no. 2, Summer 2004, p. 70.

Victory over death: For Nick Waterlow

Rex Butler and Laurence Simmons

By the summer of 1969, New Zealand painter Colin McCahon had begun to search for fresh subject matter to paint. It was a period of increasing acclaim and recognition for McCahon. In July of the previous year, influential American art critic Clement Greenberg, visiting New Zealand, declared in an interview that he had been 'impressed by the work of Colin McCahon and Toss Woollaston'.[1] In August 1969 Peter McLeavey Gallery in Wellington – one of the two dealers McCahon now had – held a small retrospective exhibition of seventeen paintings and watercolours from the collection of his patron, Ron O'Reilly. For the first time in his career McCahon's work was selling well and he was slowly moving towards the position where he could paint full-time. He had moved in May 1969 into a large purpose-built studio at Muriwai Beach, outside Auckland, which allowed him to work at the scale of the abstract paintings he had seen during his trip to the United States in 1958. McCahon finally felt confident that he had found his painterly language. He was conscious that it was time to make a grand statement, something that at once summarised what came before and pointed in new directions, something like a manifesto for the artistic method he was attempting to impart to his students at the Elam School of Fine Arts in Auckland.

It was in these circumstances in 1969 that McCahon chose the story of Lazarus from the Gospel of John in the New Testament as the theme of his new work. McCahon was an inveterate reader of the Bible, and earlier that year had been given a copy of the New English Bible – an updated and more vernacular version of the famous King James translation – and had rapidly begun reacquainting himself with the stories and parables that had meant so much to him over the years. He had already done long series based on the Gospels of Matthew ('Elias', 1959), Luke ('Visible Mysteries', 1968) and Mark and John ('The Fourteen Stations of the Cross', 1966). The story of Lazarus was in many ways a continuation of the 'Elias' series insofar as it features a story of a resurrection, and such earlier paintings as *Crucifixion according to St Mark*, 1947, and *Crucifixion: the apple branch*, 1950. McCahon later explained his decision to take up the story of Lazarus in the slightly folksy language he used to write the notes for his survey show, held at the Auckland City Art Gallery in 1972:

> *I got into reading the New English Bible and rereading my favourite passages. I rediscovered good old Lazarus. Now this is one of the most beautiful and puzzling stories in the New Testament – like the Elias story, this one takes you through several levels of feeling and being. It hit me, BANG!, at where I was: questions and answers, faith so simple and beautiful and doubts still pushing to somewhere else.*[2]

McCahon's engagement with the Lazarus story liberated great creative energies in him, and he painted steadily and prolifically in his Muriwai studio throughout 1969 and into 1970. The works emerging from this period were eventually exhibited together as 'Practical Religion or Victory over Death' at Barry Lett Gallery in Auckland in March 1970 as part of the Auckland Festival. The show consisted of six works in all, of which the one most closely identified with the series is the now well-known *Practical religion: The resurrection of Lazarus showing Mt Martha*, 1969–70. This enormous painting, some 8 metres across, tells the story of the physical resurrection of the sinner Lazarus at Christ's hands, as related in chapter 11 of John. Notably, however, McCahon does two things in his retelling of the biblical story. First of all, consistent with a number of his other representations of biblical stories, such as his setting of the Annunciation in Nelson in *The angel of the Annunciation*, 1947, or the entombment of Christ in Dunedin in *The Marys at the tomb*, 1950, he places the story of the resurrection near Mt Martha, which is not in the Middle East but part of the rugged alpine fault of the Southern Alps of New Zealand near Lake Hawea. Second, and just as importantly, in his choice of biblical passages McCahon tells the story not through Christ, but through the eyes of Lazarus's sister, Martha. McCahon did this, he said, because for him Christ is too certain of Lazarus's eventual resurgence. It is precisely Martha, as unknowing spectator subject to all-too-human doubts about the certainty of the miracle, with whom we are meant to identify.

The other well-known work from the series is *Victory over death 2*, 1970, now in the collection of the National Gallery of Australia, Canberra. It is based on the next chapter of John, 12, which relates events immediately after the raising of Lazarus. McCahon quotes passages from verses 27, 28, 29 and 35, which are said to mark the moment after Christ ceases his teaching and begins the Passion. Christ speaks to God, stating that his 'soul is in turmoil', and asking Him to 'glorify, that is, declare, His name'. To this request, God replies: 'I have glorified it, and I will glorify it again.' (Significantly, this is often translated as 'Son, in you I have glorified it, and I will glorify it again', making the point that it is Christ himself who is the answer to his own question.) It is then remarked that some in the audience gathered after Lazarus's

'Father, glorify your name.' A voice sounded from heaven.

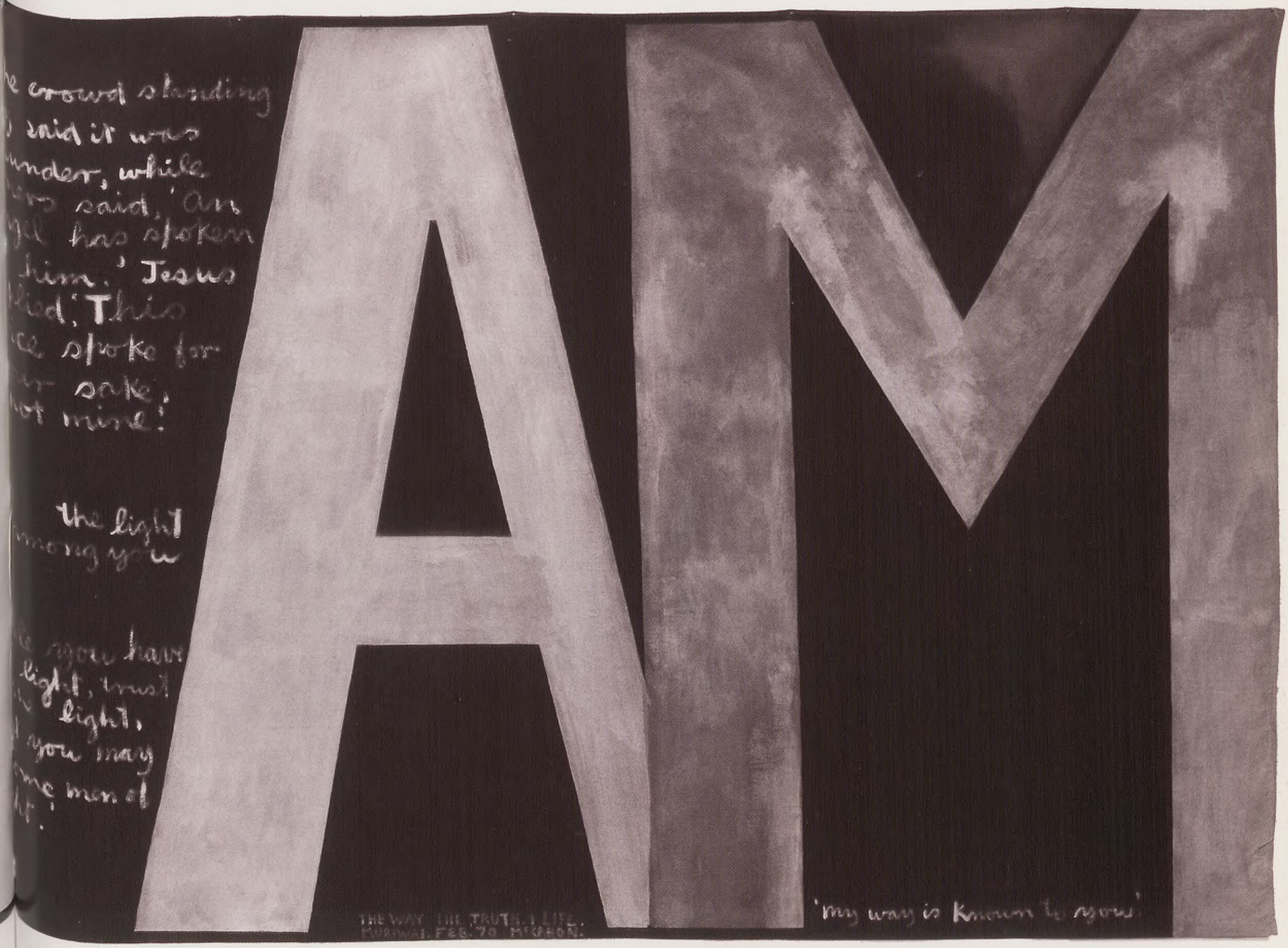
'I HAVE GLORIFIED IT, AND I WILL GLORIFY IT AGAIN.'

'Now my soul is in turmoil and what have I to say? Father, save me from this hour.

No, it was for this that I came to this hour.

'The light is among you still, but not for long. So go on your way while you have the light, so that darkness may not overtake you. He who journeys in the dark does not know where he is going.

VICTORY OVER DEATH 2.



Colin McCahon, Victory over death 2, 1970, synthetic polymer paint on unstretched canvas, 207.5 x 597.7 cm, National Gallery of Australia (NGA), Canberra, gift of the New Zealand Government 1978, courtesy NGA and the Colin McCahon Research and Publication Trust.

resurrection mishear his voice either as 'thunder' or as an 'angel's voice'. Christ declares that this voice speaks as much for their sake as his own, and urges them to follow in his way. As he says to them, in prophecy of his coming crucifixion: 'The light [referring to himself] is among you still, but not for long.' Across the right-hand side of the canvas is an enormous 'I AM', which, although largely identified with God's 'I AM' to Moses in Exodus 3:14, read in conjunction with the words 'the way, the truth and the life' at the bottom of the canvas, takes us to John 14:6, where Christ speaks to his disciples of his identification with God. It is an 'I AM' that McCahon first painted in 1954 as one of his first word paintings, and was later to paint in monumental form in *Gate III*, which thus relates *Victory over death 2* to that long series of works – in that typical McCahon method of gradually adding meaning to a particular symbol by associating it with others.

In an attempt to say what *Victory over death 2* means, critics inevitably begin with the 'I AM'. It appears as both a conclusion to McCahon's long-term interest in landscape – with the vertices of the 'M' forming mountainsides and the scumble of white paint between them clouds – and a painterly declaration of independence, along the lines of Barnett Newman's zips. 'I AM' are not only Christ's words from John (and beyond them, God's from Exodus), but also McCahon's own as a painter. An early newspaper review of the 1970 Barry Lett exhibition by Hamish Keith underlines this, stating the painting confronts us 'with one man's intensely realised vision of what might be meant by life and death, salvation and resurrection'.[3] It is the prelude to an autobiographical reading of the painting, which sees it as an index or expression of McCahon's own religious faith. And it is a reading that was still to be found at the 2002 retrospective 'A Question of Faith', held at Amsterdam's Stedelijk Museum, in which, as if to authorise the autobiographical, Australian writer Murray Bail was simply to title his catalogue essay 'I Am'. The exhibition's curator, Marja Bloem, herself made much of an equivalence between McCahon's work and his faith, to the extent of suggesting that McCahon's final renouncing of painting was an effect of his loss of faith. It is a reading that is largely followed by New Zealand critic Francis Pound, who similarly argues that McCahon lost faith towards the end of his life, although this is challenged by McCahon biographer Gordon H. Brown, who contends (still pursuing an autobiographical equivalence) that even in the late *A letter to Hebrews*, 1979–80, there is no evidence that McCahon has lost his religious belief.

In fact, it is Pound himself who puts forward one of the most useful suggestions as to how we might understand *Victory over death 2*, and how we might relate to it beyond any autobiographical horizon. He notes that the grammatical term for the 'I' that is so central to the work – both the large 'I' running down the centre of the canvas and the various 'I's scattered about in the texts from John – is a 'shifter'.[4] That is to say, the word itself is empty of meaning and awaits various speakers to come along and occupy it. For all the apparent certainty of the 'I', expressed either as faith or doubt, it cannot secure the identity of the one who utters it, and is open to any number of others standing in its place. It is an insight further developed by two younger-generation scholars, who question the autobiographical reading of McCahon and the attribution either of faith or doubt to his work through evidence of his personal life. Stephen Zepke, in his 1992 Master of Arts thesis, 'McCahon and the Writing of Difference', begins with a sustained attack on autobiographical approaches to McCahon's work and the assumption that there is any unified 'I' behind it.[5] More particularly, of *Victory over death 2* he says that the '"I" cannot be conceived outside of the notion of the "non-I"'; and by this he means to speak not only of the way that any assertion of selfhood in the painting is haunted by that invisible and painted-over 'AM' which converts any 'I' into a question, but of a split between the 'I' that is spoken of and that place from where it is spoken. Zepke brilliantly takes this up with regard to McCahon's *I, one,* 1959, making the point in its repetitions of 'ones' that any 'I' or 'one' is not possible outside of another speaking it, thus converting any 'one' into merely one 'one'.

Luke Smythe, in a little-known essay written in 2004, goes even further, arguing that the written 'I' inserts the one who inscribes it into the impersonal, anonymous milieu of what Smythe, following the French writer Maurice Blanchot, calls the 'neuter'. 'I' is not any singular or individualised identity, but a constant series of shifts and substitutions, which can include variously the painter, the painting and the subject of the painting. As Smythe writes: 'The written "I" thus becomes the fulcrum between McCahon's expressive tensions and the faithful registration of these intentions in the space of writing, a mediating figure between interior thought and exterior expression.'[6]

Zepke and Smythe get us very close to the mystery of *Victory over death 2*. The painting does indeed work not by any direct equivalence between McCahon and the texts he reproduces, or the painting and any internal spiritual state of McCahon himself, but through a series of relays

and transpositions. It might be thought that at each level there is a literal recording or witnessing of what takes place, yet what is made clear is that it is only as narrated or transmitted by *another* that it takes on its meaning: it is *John* who transcribes God's word, it is in *Christ* that God's word is glorified and it is only to the *witnesses* gathered around Lazarus that the truth of Christ appears. This is the passage the painting enacts from the light of God's 'I AM' to Christ speaking of himself as a 'light among you' to the witnesses to Christ's miracle becoming 'men of light'. And it is with something like this circularity that chapter 12 of John ends, which we must conclude is the real lesson of Christ's miracles, or at least of John's relating of these miracles. John writes in the voice of Christ, so that the exact identity of the 'I' in the passage is unclear: 'And I know that this commandment is life everlasting: whatsoever I speak therefore, even as the Father said unto me, I speak.'

In the critics' postulation of merged identities in the 'I' of *Victory over death 2* – painter, painting, biblical text – there is one reference left out: the spectator of the painting. It is this that properly completes the lesson the painting enacts. Of course, in the obvious reading of the painting it is McCahon who is 'glorifying' God in his work. It is McCahon, as Christ, who glorifies God, rather than, as in the parable itself, God who glorifies Christ. It is McCahon, as in the last words of chapter 12 of John, who speaks all the words that we read, even those that appear to be addressed to him. Nevertheless, truly to reproduce the biblical set-up, it is the *spectator* of the painting who must speak all the words it addresses – and the one whom they glorify, that is, embody, is not only God but McCahon himself. In a performative way, just as in John, it is the spectators to the miracle of the resurrection who become the light or miracle, so it is the spectators to McCahon's painting who are the resurrection the painting speaks of. The subject of the painting, that of which the painting speaks, does not exist before its spectators come to it. It is *they* who are ultimately the miracle (as with the spectators to the raising of Lazarus) they have come to see. It is they who are the 'victory over death' that the work both prophecies and makes possible for itself. It is they who are its afterlife, its living on not only into the present but also into an everlasting future.

1 'Editorial', *Auckland City Art Gallery Quarterly*, no. 44, 1969, p. 2.
2 Colin McCahon in R. N. O'Reilly (ed.), *Colin McCahon: A Survey Exhibition*, exhibition catalogue, Auckland City Art Gallery, 1972, p. 36.
3 Hamish Keith, 'Paintings with the impact of a closed fist', *Auckland Star*, 4 March 1970, p. 9.
4 Francis Pound, 'Endless yet never: Death, prophecy and McCahon's last painting', in Marja Bloem and Martin Browne (eds), *Colin McCahon: A Question of Faith*, exhibition catalogue, Stedelijk Museum, Amsterdam, 2002, p. 57.
5 Stephen Zepke, 'Colin McCahon and the Writing of Difference', Master of Arts thesis, University of Auckland, 1992.
6 Luke Smythe, *Bill Culbert/Colin McCahon*, Luke Smythe and Sally Smythe, Auckland, 2004, p. 35.

Review, Winter 2010

The 4th Auckland Triennial
Jenny Holzer
Fiona Tan
Adelaide Festival
Ron Mueck
John Reynolds
Art Power

Shilpa Gupta, Singing cloud, 2008–09, steel and microphones, commissioned by Le Laboratorie, Paris, collection Louisiana Museum of Modern Art, Copenhagen.

The 4th Auckland Triennial

Tessa Laird

'Last Ride in a Hot Air Balloon' sets out to survey themes of risk and adventure in contemporary art. The 4th Auckland Triennial's evocative title is inspired by Marine Hugonnier's film *The Last Tour* (2004), which imagines a near-future scenario in which the age of spectacular tourism is over, and the viewer is invited to take a 'last ride' above the Swiss Alps in a hot air balloon. *The Last Tour* is one of three Hugonnier films which thwart the scopophilia inherent in cinema and travel; *Ariana* (2003) is shot in Afghanistan, where politics make capturing certain images impossible, and *Travelling Amazonia* (2006) films the construction of a dolly for a 'travelling shot' that never takes place. Hugonnier's coolly intelligent films, which eschew sentiment and visual pleasure, seem emblematic of the Auckland Triennial as a whole.

Curator Natasha Conland has a reputation for conceptual rigour, selecting works that don't offer easy immediate readings, but reward the conscientious viewer with complex subtleties. There's hardly a work in this triennial which doesn't require knowledge of a complicated backstory in order to be appreciated. Take Tom Nicholson's *Monument for the flooding of Royal Park*, 2008: from the front, the work is an arresting but obscure billboard-sized image of a mottled red flag being waved in a park. It isn't until we head behind the scaffold to read the artist's lengthy research on colonial heroes Burke and Wills that we join the dots between the mottled red nardoo plant, racism and starvation.

Walid Sadek creates a very different monument to an equally obscure but fascinating subject – Kozo Okamoto, one of the perpetrators of the Lod Airport massacre in 1972, who is still at large in Lebanon. Sadek's white, tomb-like cube and some half-hearted graphite scratchings on the ground, however, amount to wilful obscurantism; hours of internet trawling is required to piece together the political patchwork that might be the artist's motivation. Many works necessitate copious amounts of on-the-spot reading. Olivia Plender's witty Dickensian handbills, for instance, conflate contemporary British issues with antiquarian styles, but her board game was too nerdy-wordy for this beleaguered viewer.

There are times, though, when words work. Shilpa Gupta's *Untitled*, 2008–09, a split-flap display as used in airports to announce flights, pontificates on race, religion and the violence they engender. Always the site of nervous anticipation, the airport becomes a location of unspeakable fear, yet hopeful too. And Michael Stevenson's short film *On how things behave*, 2010, is a spellbinding piece in which the master of paranoid theory manages to connect various stories: 'Man', a hippie artist living free and naked on the coast of Spain until the day an oil spill ruins his hermit's idyll; Sir Isaac Newton's risky financial speculation which ended in the disaster known as the South Sea Bubble; and New Zealand's 1980s stock market boom. Bubbles, sunspots and nested dolls provide apt visuals for Stevenson's Chinese-box logic and circular narrative, creating a world of perfect sense.

And then there are some strong works which don't need words at all. The melted down scraps of Robert Hood's car, which he drove to the Auckland Art Gallery all the way from Christchurch, are more eloquent about the waste we generate than facts and figures could ever be. Likewise Alicia Frankovich graphically displays the obscene luxury of globetrotting for art in her monument to duty-free booze: a fountain made from two Martini bottles, and a clotheshorse of airport shopping bags, which is perhaps by implication what the triennial artist becomes.

The triennial is haunted by the conspicuous omission of Maori artists, which hangs over the show like Shilpa Gupta's gigantic black cloud of softly moaning microphones. Apparently, no Maori artists fit into the themes of adventure and risk, an amazing assertion in a country where activist artist Tame Iti sets cars on fire, shoots the New Zealand flag with a rifle, gets charged with terrorism and covers his court costs with art auctions. Iti makes Richard Bell – represented in the triennial by the edgy video *Scratch an Aussie*, 2008 – seem well behaved.

Thematic purity (fascistic connotations intended) is something of a canard; Nick Austin's paintings of a snail chewing a book, or Philippe Parreno's Hollywood marquee hardly seem risky or adventurous. Sadly, the only Maori presence in the show ended up being the Kapa Haka group that multimedia and performance artist Shigeyuki Kihara commissioned to perform alongside Taiko drummers at the opening events. Of Japanese and Samoan ancestry, Kihara's mission with her 'Talanoa' series is to create intercultural moments of exchange that serve to challenge cultural hegemony. While these staged scenarios run the risk of simply being feelgood moments for the audience, they are the artist's attempt to cross barriers, bespeaking an inclusivity that the triennial as a whole does not reflect.

The 4th Auckland Triennial: Last Ride in a Hot Air Balloon, Auckland Art Gallery Toi o Tāmaki, Artspace, Shed 6, St Paul Street Gallery, The George Fraser Gallery, 12 March – 20 June 2010.

Jenny Holzer, For ACCA, 2009, indoor light projection, courtesy the artist and Australian Centre for Contemporary Art, Melbourne.

Jenny Holzer

Justin Paton

Although slightly embarrassing to admit to, typing your own name into Google and clicking 'search' is usually a harmless business. But in 2007 I typed in my name and discovered something alarming: Justin Paton was dead.

From previous searches I knew that 'Justin Paton' was also a songwriter for an East London band called Now, but in 2007 the results skewed massively towards Justin T. Paton, Private First Class in the United States Army, who died aged 24 after coming under small-arms fire near Baghdad while serving in Operation Iraqi Freedom. Seeing those two familiar words in that grim context delivered an unforgettable jolt. Of course, if I'd wanted to shake myself awake to the wretchedness of the situation in Iraq, there were millions of online words I could have consulted. But the sheer volume of information is part of the problem for anyone trying to come to grips with a distant war. With so many facts and opinions streaming in from so many directions, it's easy to be left feeling bombarded and blurry.

In her Iraq War-inspired work of the last five years, American word-artist Jenny Holzer confronts a grander version of this dilemma. In a fully wired, multichannelled, broadbanded world, how does an artist cut through the static and make herself heard? And more importantly, how does she find words that resonate rather than merely adding to the din and confusion?

Holzer finds many of her words among declassified Iraq War documents in Washington's National Security Archive. Gathering emails, memos, autopsy reports and pleading testimonials – many partly obliterated or 'redacted' by stark swipes of black – she then silkscreens these documents onto confrontingly large canvases. At Melbourne's Australian Centre for Contemporary Art (ACCA), twelve of these paintings created a kind of walk-in hall of records, a space where Holzer pitted contemplation (our usual impulse in front of a painting) against agitation (which is what you felt when you started reading).

These painted words were a perfect prelude to the electronic ones beyond. Consisting of ten semi-circular LED strips arranged in a vertical stack, the light-sculpture *Torso*, 2007, looked as brutal as a barricade yet still enticingly beautiful. Entering the room where it hung was like accessing an inner chamber of the military–industrial complex, where words of war appeared to spool through the wall – language locked in a terrible spin cycle. You walked in mesmerised and left dizzied. It was a fearsome display of anti-poetry.

However, problems arise when Holzer starts feeding real poetry into her formidable visual system. In ACCA's vast, irregularly shaped main gallery, viewers basked on colossal beanbags while immense projections of poems by Polish Nobel Prize winner Wisława Szymborska crawled along the floor and up the back wall. As spectacle, it was certainly impressive. As the text rose, the gallery ceiling appeared to fold down on you like a cargo door. The whole thing had a doomy grandeur. But what also emerged, as you settled in and started reading, was a grievous misfit between medium and message.

Poetry is anti-propaganda, language that frees rather than constrains its readers. But Holzer's presentation had the odd effect of making Szymborska's poetry feel trapped. Making every letter a capital, every word massive and every poem move at the same glacial speed, she subjected Szymborska's humane and textured lines to a treatment not markedly different from that given to military jargon in works such as *Torso*. The aim may have been to encourage viewers to read more intensely and physically, but the effect was more like being read to, or even read *at* – in a very loud, slow and annoying voice.

A book of Szymborska's poems lay on a table nearby. Rereading her poems about war and grief in this modest format, I was struck by the shocking intimacy of the printed page – the sense of close contact with another mind and voice; the way a poem invites you to enter another person's breathing and thinking. Holzer too is at her most compelling when, setting aside the hi-tech hardware, she exploits the power of the page, reproducing those government documents on canvas and trusting us to read them at our own speed.

The documents are full of shocking details, chief among them helpful suggestions about interrogation techniques ('phone-book strikes', 'low voltage electrocution'). But what shocks most is their sheer ordinariness – the hasty inscriptions, the wonky angle of an official stamp, the whorls of a detainee's handprint. Like those two joltingly familiar words on my computer screen in 2007, these mundane details bring a vast and distant event into brief and piercing focus. The haze of bureaucratic language clears for a moment, and you glimpse the wretched tangle of human actions beyond.

Jenny Holzer, Australian Centre for Contemporary Art, Melbourne, 17 December 2009 – 28 February 2010.

Fiona Tan, A lapse of memory, 2007, video still, HD installation, 24 mins duration, dimensions variable, courtesy the artist and Frith Street Gallery, London. © The artist.

Fiona Tan: Coming Home

John Clark

Fiona Tan is pre-eminently an artist of our time, not merely because of the way she clearly mobilises her own hybrid cultural history in her work, but because she recognises how images can serve as vehicles to bridge the realms of perception and knowledge. Partly reprising work first seen at the 53rd Venice Biennale in 2009, where Tan represented the Netherlands, 'Coming Home' comprises two video installations shown concurrently at two Sydney galleries within close proximity: the Sherman Contemporary Art Foundation (SCAF) in Paddington and the National Art School (NAS) Gallery in Darlinghurst.

In SCAF's *Disorient*, 2009, an unseen narrator reads from a broken account of Marco Polo's discoveries in the East against a moving backdrop of Asian objects of 'virtue' and 'curiosity', including lacquer vessels, bottled animal specimens and textiles, arranged on a labyrinth of shelves. In *A lapse of memory*, 2007, at the NAS gallery, an old man (played by a Belgian actor) appears to be squatting in a disused palace, which on closer inspection is revealed to be the Royal Pavilion Brighton. The views include nineteenth-century China Trade paintings and the burnt-out frame of what may be Brighton's old West Pier, gaunt in the waves and separated from the shore. The female voice-over, possibly the artist's own, tells the tale of a Chinese man, Engli, who comments on the strange sights he will see on the way to Golden Mountain. But the commentary, which distantly describes the scenario out of sync with narrative elements on screen, concludes that it is more likely the 'traveller' would set out in the opposite direction. The old man is complimented for his forgetfulness, and is apparently waiting for the new emperor who will reset the clocks and restart the calendar at zero. He waits 'for a story which he can make his home'.

Born in Indonesia in 1966, Tan came to Melbourne as a young child with her Indonesian father (who had studied at Melbourne University under the Colombo Plan) and her Australian audiologist mother. Having learned German and modern Greek at high school, she travelled to Hamburg on a three-month student exchange in 1984. Becoming fluent in German, she later completed her Bachelor of Fine Arts at the Hochschule für Bildende Künste before moving to Amsterdam for graduate studies. While at the Gerrit Rietveld Academie she struggled with drawing and took up video at the recommendation of her teacher. Tan brought to this new medium her skills in music, being adept at both piano and oboe, and often the choreography of her images reflects both her musical understanding of composition and the disciplinary skills of musical practice.[1]

A lapse of memory began as a commission for the Brighton Photo Biennial in 2006. Invited to source material for a new work, the artist was immediately drawn to the Royal Pavilion, a curious Indian-style building fashioned for George IV resembling a landed UFO, and so kitschly appealing that Tan asked whether it would be possible to film there. Less interested in the stories of George IV and his soirées where people dined with golden cutlery, the artist was compelled by an alternative narrative – that of a fictional person inhabitating the space, perhaps an old man responsible for the building. Her resulting work came to be about the difficulties of trying to step beyond the East–West paradigm, and our inability to 'jump over our own shadow'.

For Tan there is a dichotomy between the way we currently see our world and how we imagine moving beyond it, with her work exploring the fissure between perception and knowledge. By way of anecdote, the artist likes to recount her own ongoing struggles with the Dutch language. Despite having lived in the Netherlands for two decades now, Tan can hardly say the double-vowelled word 'Maartin' because she cannot hear it. She knows the double vowel is there, but cannot perceive it. The artist's seductively slow and often silent images have a particular role to play in articulating and perhaps moving across this perception/knowledge threshold.

How we can learn about the cultural 'other' beyond the cultures which have helped construct them is a question that has preoccupied intellectual pirates, cultural adventurers, anthropologists and translators over time. The possibility of moving out of one's existing cultural frame encourages this line of thought. Perhaps global artists such as Tan, who couple their geographical mobility with peculiarly powerful experiences and effective media such as the multi-temporal and prescriptive sound/audio techniques of video, are able to jump over this shadowy divide.

---

1 All biographical material and quotes are drawn from an interview with the artist in March 2010.

Fiona Tan: Coming Home, Sherman Contemporary Art Foundation, Sydney, National Art School Gallery, Sydney, 19 March – 12 June 2010.

Raeda Saadeh, Untitled, 2010, performance for Adelaide International 2010, Fenn Place, 27 February 2010, courtesy Adelaide Festival and the Contemporary Art Centre of South Australia, Adelaide. Photograph Nasim Nasr.

Before & After Science; Apart, We Are Together

Stephen Muecke

'All art is junk', Michael Taussig whispered as we entered the gallery. I wasn't sure if he was being serious, or maybe evoking something more addictive – was he quoting his hero, William S. Burroughs? Professor Taussig, writer and anthropologist from New York, was an invited speaker for the Adelaide Festival Artists' Week, where his keynote address discussed the effect of light and shadow on the human psyche. Now we were doing the round of shows together, searching avidly, I like to think, for signs of life.

Entering John Barbour's installation at the Art Gallery of South Australia we found ourselves in a kind of tutorial room with various non-human participants: sheets of lead and copper, a diaphanous Vietnamese gown, various words like 'FEAR' on the wall. Barbour eschewed immediate accessibility in favour of making these participants talk to each other, and to us. But we had to work to interpret the heterogeneous assemblage: Vietnam; lead for bullets; brass for cartridges; concepts like fear. We moved on, realising that most of the installations were hybrid in this way. Mikala Dwyer's circle of objects had a consultation with a clairvoyant as an agent in its instauration. That might be a very pre-scientific act, but science was never a purely human affair anyway. Is it not true that we have only created science with the help of things such as telescopes (Matthew Bradley's amateur astronomy set-up in an old car in the backyard) and germs and apples that fall (Simon Yates's crowd-pleasing floating Isaac Newton).

But what of the Indigenous centrepiece from Lake Dora, out of Port Hedland? What did the Martumili women's work have to do with science? This was not *before* science, but rather in parallel with it. In her catalogue essay Elizabeth Grosz was right in saying that art (as object or product) is nothing special for traditionally oriented people, for whom the vital process is what enhances relationships with non-human existences (water, salt, birds). At the opening the women danced shyly, their feet nudging Simryn Gill's floor installation, with participants encouraged to play with spheres resembling stone but made of torn and pasted shreds of Gandhi's writings.

A subtle and evocative piece was Sandra Selig and Leighton Craig's *Special mechanism for universal uncertainty*, 2009, comprising an old astronomy textbook cut up to create poems, juxtaposed with images, and all set to a soundtrack of cosmic lounge music. In an adjacent space a web of strings further 'spatialised' the piece. In an inspired work of curating, Charlotte Day and Sarah Tutton encouraged viewers to rethink the artificiality of the art–science divide, so that science can be seen as creation and art as making things, and both vitally implicated in the sustaining of life – whether in cities or on the edge of a desert salt lake.

'Apart, we are together', the inaugural Adelaide International 2010 curated by Victoria Lynn, took place over a number of venues. Attendees could witness Raeda Saadeh's performance which involved the artist standing in an open square in a huge white skirt collecting wishes from spectators to take home to Palestine. I liked Tara Donovan's luxurious waste. Initially installed at the Institute of Contemporary Art, Boston, her installation used styrofoam cups to create a huge illuminated and undulating growth on the ceiling of the Samstag Museum of Art.

Donghee Koo's video *Static electricity of cat's cradle*, 2007, exploited erotic and urban tensions, while Praneet Soi took on the huge task of engaging terrorist scenarios in an exhausted mediasphere. As a painter he succeeds with reformalised Bacon-esque distortions and references to traditional Indian miniatures. New Zealander Julian Hooper explored his own genealogy while morphing shells into dresses into fish in an original expressivist language. This was part of what was meant by being apart together: both the impossibility of romantic humanism and the opportunity for renewed senses of connection with 'an object, a person, group, place or state of being', as Lynn says.

The two shows combined gave me the impression that contemporary art in Australia is not about confidence in being at the edge of progress, scientific or creative. Rather, exhibiting artists negotiated those realities, which seemed to burst on the scene as surprises to established ways of knowing. You never knew what would trigger the surprise, where the life would come from. Perhaps this is why Burroughs saw painting as 'an evocative magic' which must always have a 'random factor'. Magic is not the set of superstitions that science is effectively eroding, it is still with us – not least in the leaps of imagination that cross both science and art.

2010 Adelaide Biennial of Australian Art: Before & After Science, Art Gallery of South Australia, Adelaide, 27 February – 2 May 2010; **Adelaide International 2010: Apart, we are together**, Anne and Gordon Samstag Museum of Art, Contemporary Art Centre of South Australia, Australian Experimental Art Foundation, Flinders University City Gallery, JamFactory Contemporary Craft and Design, 27 February – 14 March 2010.

Ron Mueck, Woman with sticks, 2008, detail, silicone, polyurethane, steel, wood, synthetic hair, edition 1/1, 170 x 183 x 120 cm, private collection, courtesy Anthony d'Offay, London. © The artist. Photograph Mike Bruce.

Ron Mueck

Peter Hill

There are many astonishing things about this touring exhibition of London-based Australian Ron Mueck's sculpture. It is the biggest survey of his work seen in the southern hemisphere, with four of the dozen or so works shown for the first time. Opening in Melbourne, where Mueck grew up, the exhibition transformed the galleries of the National Gallery of Victoria (NGV) International. David Hurlston worked with the artist as closely and thoughtfully as any curator could, and so the placement was sparse. Apart from a couple of walls abutting the main gallery, the entire space was opened up. Where in the past the gallery has often looked cluttered, here it was revealed to be as flexible an exhibition space as you could wish. Flown in from a private collection in Chicago, the iconic *Dead dad*, 1996–97, floating diminutively on a bed of light, had the first room to himself.

From seeing his work reproduced in books one might think of Mueck as an artist whose speciality is sculpting near-perfect – make that over-perfect – figures smaller than life-size. A few awe-struck steps into the main gallery of the NGV International flipped all such preconceptions as I walked into the shade of a newborn baby of such enormous proportions that I struggled to find an appropriate comparison: a Mack truck or beached whale? *A girl*, 2006, is over 5 metres long.

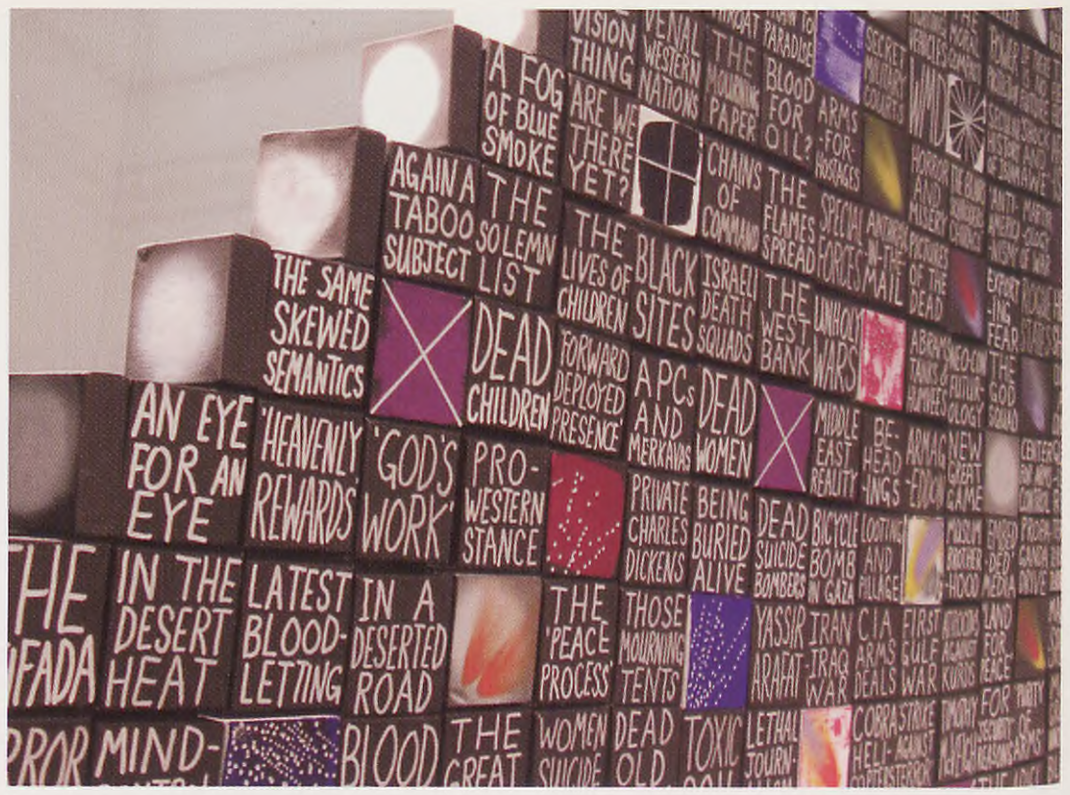
Spinning around, I looked up at a hairy giant, naked and scared, resembling Billy Connolly on anti-depressants (*Wild man*, 2005); then along at a pair of elderly ladies, miniature in scale and deep in conversation (*Two women*, 2005); then across into the distance to Mueck's famous figure sitting in the prow of a wooden boat – naked, vulnerable, yet questing with furrowed forehead (*Man in a boat*, 2002). To take all this in at a glance – including the grey-haired figure asleep under the world's biggest bedspread (*Old woman in bed*, 2002) – was to experience something greater than the individual artworks themselves. It was a dizzying feeling that I last experienced at William Kentridge's great retrospective at Sydney's Museum of Contemporary Art in 2004. There I had to leave the building and inhale some fresh air. Here I pressed on and discovered Mueck's recent work.

With *Youth*, 2009, Mueck stops time in quite a different way. In this sculpture a young black man is presented barefoot on a white plinth. He has pulled up his T-shirt with both hands and is staring in amazement at the blood trickling down his side. It seems to be dawning on him, the victim, and us, the spectators, that he has been stabbed. He is frozen in shock and wonder as we are. It is a sublime moment that involves both bewilderment and a terrible beauty born of inner-city violence. The work is produced on a small scale and carries something of the religious icon about it.

The final sculpture is just as contemporary but resonates quite differently. A male figure floats on a li-lo against a swimming-pool blue wall. The sculpture is tilted away from the perpendicular at just enough of an angle to visually evoke its title, *Drift*, 2009. This is twenty-first century leisure man, perhaps transiting in Hawaii or Bangkok. He wears blue swimming trunks with a white floral pattern, a wristwatch and a pair of sunglasses. With Mueck the devil of his delivery is in the detail. A lesser artist would simply buy a pair of Ray-Bans but Mueck fashioned them himself – god knows how – just as he individually curled and implanted the many thousands of small hairs on the head of *Youth*, bending cold metal over a hot wire.

There are many fine books on the work of Mueck, but the accompanying catalogue to this exhibition is one of the best. Thirteen contributors, including Angus Trumble, Lisa Baldissera, James Fox, Justin Paton, Craig Raine, Philip Long, Susanna Greeves and Angela Ndalianis, each focus on a different work. Paralleling their texts is a suite of stunning photographs of Mueck's work, often showing it in relation to museum visitors in galleries around the world, thus adding a heightened sense of scale and wonder to the work's near-magical presence.

Ron Mueck, National Gallery of Victoria International, Melbourne, 22 January – 18 April 2010; Gallery of Modern Art, Brisbane, 8 May – 1 August 2010; Christchurch Art Gallery Te Puna O Waiwhetu, Christchurch, 2 October 2010 – 23 January 2011.



John Reynolds, 1001 nights, 2010, detail, acrylic and silver marker on canvas, each block 10 x 10 x 4 cm, dimensions variable, installation view, The Armory Show, New York, courtesy the artist and Starkwhite, Auckland.

John Reynolds: Nomadology

Charlotte Huddleston

Presented for the Govett-Brewster Art Gallery's fortieth anniversary, John Reynolds's 'Nomadology [Loitering with Intent]' is a voluble and ebulliently chaotic experience. Like the plateaus of Deleuze and Guattari's oft-referenced postmodern text *A Thousand Plateaus* (1987) – a distinct presence in the exhibition – where readers are given permission to read the chapters in any order, visitors can dip in and out of the exhibition. The permission to experience something in this way seems tailor-made for Reynolds, who bounces with great energy from thought to thought, following loose threads and juxtaposing words, images and ideas in idiosyncratic ways. Loaded with words and works, the diligent reader may be overwhelmed. They are best advised to digest it in parts, and perhaps even view some works only by absorbing the colour and pattern that is a key part of Reynolds's compositions. The artist's strengths lie in his ability to create an ever-shifting tension between visual abstraction and representational language, and to expand and compress scale by using small units to create a larger whole.

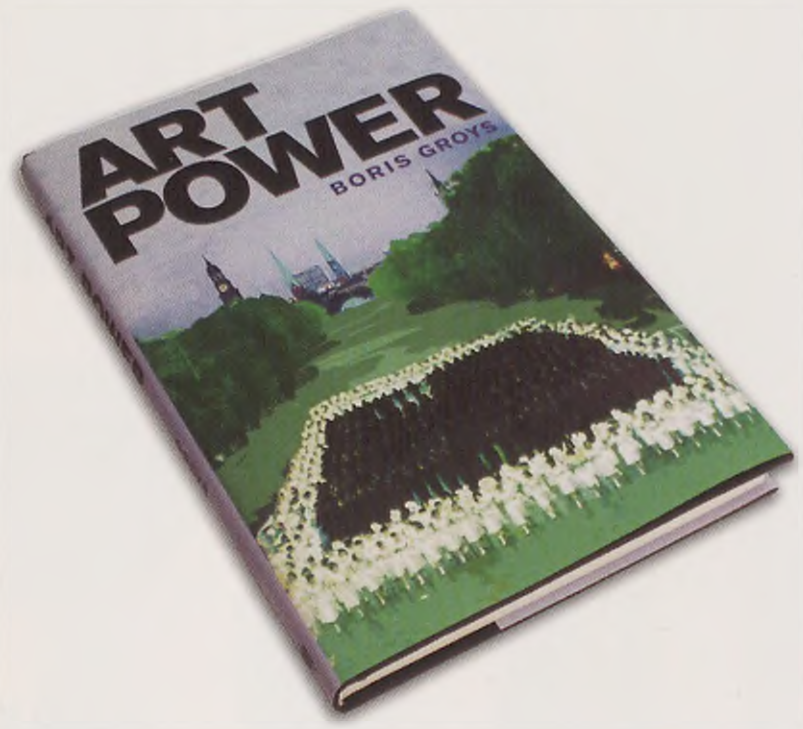
This technique is most successful in *1001 nights*, 2010, a work that combines excerpts from two influential literary works: *One Thousand and One Nights* (c. 1150) and *The Great War for Civilisation: The Conquest of the Middle East* (2005) by Robert Fisk. Reynolds's *1001 nights* is a sculptural form made from 1001 small canvases in a ziggurat-like stack that cuts across the space, causing viewers to move around it. The form looks deceptively solid and the zigzag edge throws shadows against the walls and floor. Excerpts from the two texts appear back-to-back across the structure and in Reynolds's words 'contemplate the perilous terms of politics and culture as told through death-defying stories played out over time in the crucible of civilisation'. Interspersed with jewel-like patterned canvases, *1001 nights* is a poetic and touching meditation on what is a seemingly hopeless situation.

In spite of being jammed in behind the informative and monumental road sign of *Works end*, 2009, the title work, *Nomadology*, 2009, provides a moment of calmness in the exhibition. This large, multi-panelled abstract work is the only piece in the show without text. As calming as a gentle late-summer sky, its cerulean background is overlaid with silver dots and white vapour trails of paint. *Works end* lists the titles and dates of the top ten auction prices for New Zealand paintings between 1988 and 2007. Although a strong work, the intentionally awkward placement in front of *Nomadology* doesn't do either piece justice. This attempt to recreate a sense of urban jumble recalls the problems of public art inserted into the cityscape, but seems misplaced in this context.

The dot dot dots and vapour trails of *Nomadology* correspond beautifully with the fairy lights of *By the roads and fields*, 2010, that crisscross the darkened space of the adjacent gallery. The two quite different works in this space co-exist well. Along with the fairy lights, *By the roads* comprises black walls chalked in Reynolds's hand with all the street names of New Plymouth; a utilitarian list made poetic. The other work, *Hells bells*, 2010, comprises trestle tables covered with haphazard stacks of small canvas tiles, each one painted in bright, dense pink, orange, red, blue or green with silver text. The canvases bear lyrics from songs played by the United States military at high volume for hours on end to torture detainees in Iraq, Afghanistan and Guantanamo Bay: 'Hells Bells' by AC/DC, Bruce Springsteen's 'Born in the USA', 'White America' by Eminem, David Gray's 'Babylon' and 'I Love You' from the children's television show *Barney and Friends*. By presenting them in a benign and playful form, Reynolds echoes the musicians' campaign demanding that the military stop using their songs as torture weapons. In a gesture that puts the words back in the hands of those who listen to and love the songs, he invites the audience to take hold of the pieces and rearrange them as they see fit.

Other works in the exhibition include a list of all the exhibitions ever held at the Govett-Brewster, the index of *A Thousand Plateaus* as a painting, *The Iliad* (c. 800 BCE) as told through *Twitterature: The World's Greatest Books Retold Through Twitter* (2009), band set lists, questions from Padgett Powell's *The Interrogative Mood* (2009), a LED road sign listing several philosophers and how they died, and even a vending machine where for $2 you can get a small souvenir. 'Nomadology [Loitering with Intent]' is jam-packed and generous; it gives and gives and gives.

John Reynolds, Nomadology [Loitering with Intent], Govett-Brewster Art Gallery, New Plymouth, 27 March – 13 June 2010.



Art Power

Reviewed by Souchou Yao

Reading *Art Power* one is struck by its grave lament and dialectical paradox. Boris Groys decries the pluralism in art criticism these days which 'seems to preclude once and for all the possibility of writing on modern art as a specific phenomenon … in the same manner in which one would write on Renaissance or Baroque art'. According to Groys, this pluralism does not liberate or diversify the viewing experience. Instead, it is a generalised rule singularly shaping the experience of visitors to art museums and biennials who are guided to see in these places 'contradictory art trends, aesthetic attitudes, and strategies of representation'. In order to highlight the pluralism in modern art, curators have to deconstruct the image and commemorate its artifice. Unable to present a single, unifying version of contemporary art, their art objects also take on a crucial contradictory hue: art as image and anti-image; art as representation and the real; art 'for itself' and as social critique. In Groys's view, paradox is the curatorial rule and self-contradictory artworks the objects of exhibition.

In hauling curators into his circle of blame, what does Groys want of them? His answer is 'art-atheism'. The concept seems to suggest an understanding of artworks as 'mere documents, illustrations, or signifiers'. However, as one ploughs through his dense, rhetorical twists and turns, it soon becomes clear Groys does not mean artworks should be seen as pure artifice or, in the romantic imagination, an embodiment of spiritual authenticity. What he wants is to demote art from the grand edifice of individual genius and, in doing this, belittle its aura of excessive aesthetic form and endless referential power. The aim is to cleanse contemporary art of Groys's key nemesis – the ideological bourgeois reverence it enjoys. This is an important, if rather conventionally Marxist, point. But we have to ask: What would artwork cleansed of ideology look like? And can artwork ever be free of 'ideological inscription'?

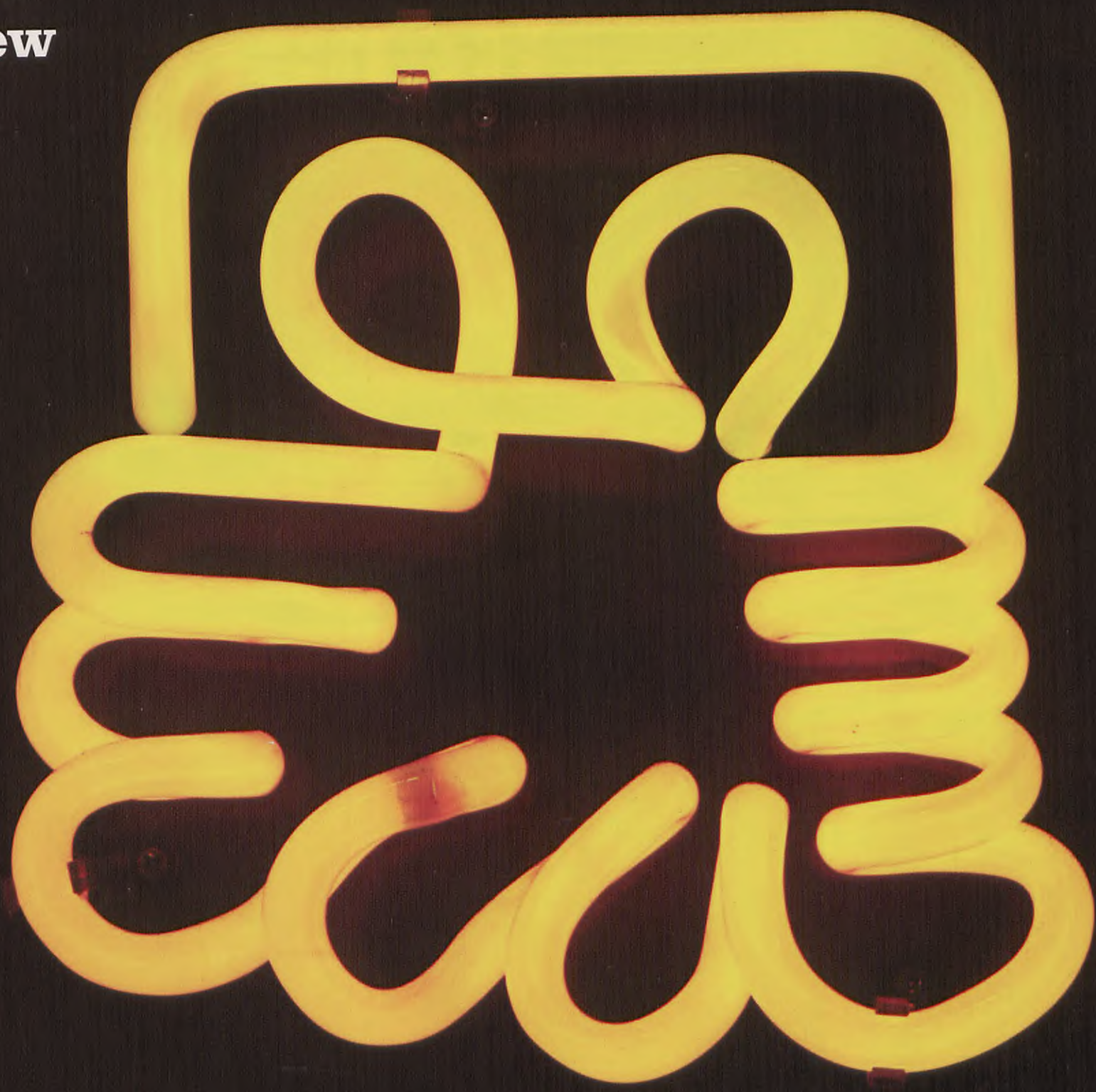
These questions, one might think, extend logically from Groys's pleading for an ideological critique of contemporary art. If art these days is stained with 'hegemonic pluralism', getting rid of the infection is only half the battle. For ideology, forever rapacious, would find its way back in another form. Groys mentions Walter Benjamin a good deal, but it is Roland Barthes who would get him out of the polemical cul-de-sac. For Barthes, the point is not to cleanse art and literature of ideology, but how to write it in – albeit an ideology that is progressive, emancipatory and less of the fantasy of revolutionary utopia. An important part of this process is to create a tense, transitory aesthetic form, one that is free from old ideology before the invention of the new. In literature Barthes calls this form 'writing degree zero'. Such texts are a kind of 'white or bleached writing', a triumph of political promise free of history, offering a virginal page on which new, more sophisticated ideological reasoning can be written.

Groys does not mention Barthes or, perhaps more strangely, Hegel, whose method of argument is littered throughout the book. Not only the dialectical turn, but the 'power' in *Art Power* teasingly alludes to 'philosophy', 'logic' and 'will' in Hegel's phenomenology. What Groys wants, it would seem, is to demand that we – the curators and art writers – reinstate Hegel's more generalised sense of power to replace the poverty of pluralism. To attack the insidious ideological intent of pluralism is fine and worthy, but I'm not sure Hegel is really the way to go. For Hegel's 'anti-popularist' stance would make Groys neglect an important aspect of 'art power': the power of the viewing audience.

It is perhaps Hegel who also allows Groys to ignore postmodernism, for there is nothing in *Art Power* of the play and interpretive freedom so crucial to viewers of contemporary art. To see contemporary art as spoilt by a singular discursive evil, and its viewers as duped by curators deceptively masking artwork with pluralism, is bordering on Stalinist. For many, postmodernism has clearly reached its use-by date and the search is on for an alternative, more politically engaged theoretical vision. However, *Art Power* is not quite the book to provide this.

Boris Groys, Art Power, The MIT Press, Cambridge, Massachusetts, 2008, hardcover, 224 pp., $48.95.

Art & Australia presents:
Black, 2010
Artist edition #6
by Brook Andrew



This playful Chinese character echoes Andrew's earlier neon statement *YOU'VEALWAYSWANTEDTOBEBLACK*, 2006, distilling down the complex terms surrounding the single word 'black' – is it a racial or atmospheric expression?

When I was making the video work Interviews *in 2007, interviewing people from South America, Eastern Europe to China, the responses to the terms 'black' and 'white' were humorous, thoughtful and absolute.*

Brook Andrew, 2010

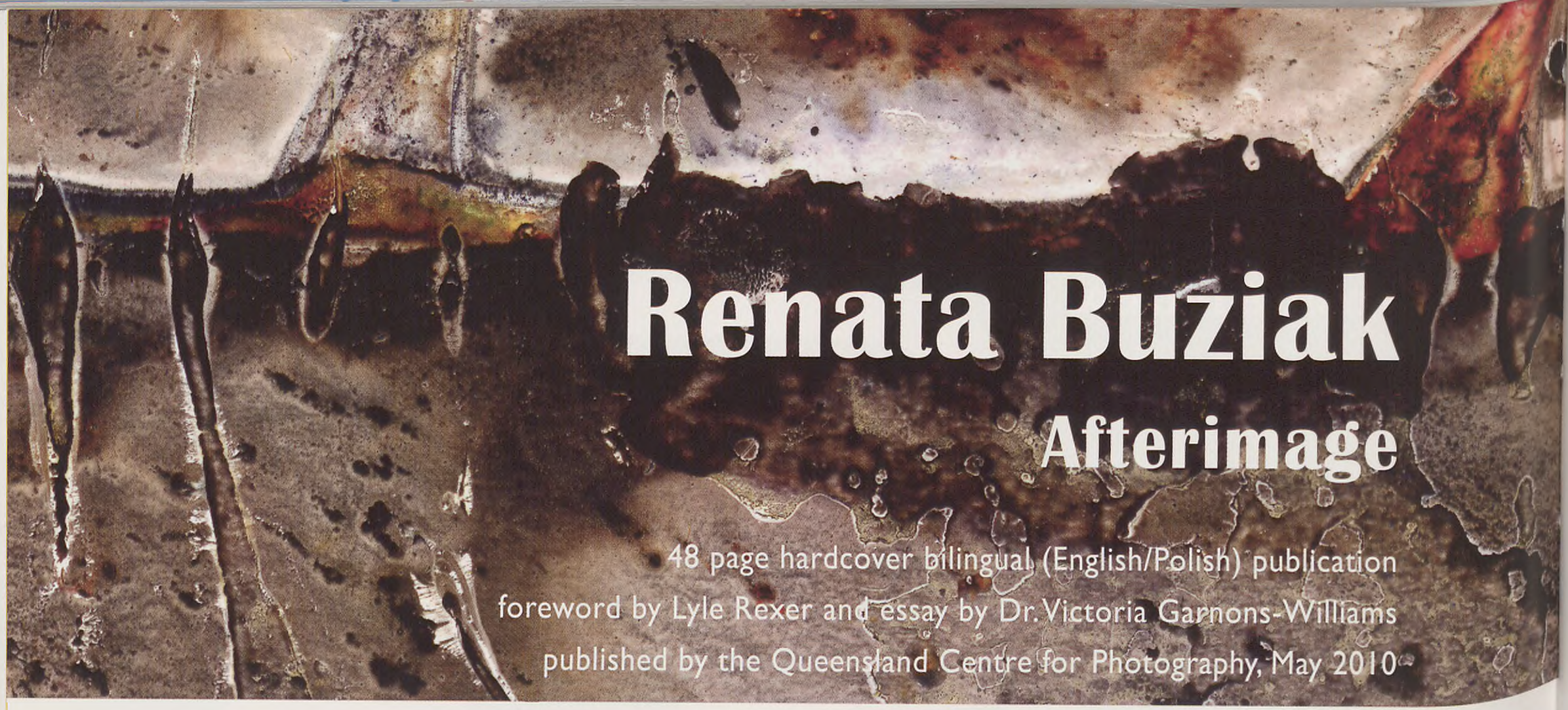
Edition details:

Brook Andrew, Black, 2010, 22 x 22 x 8.5 cm overall, neon mounted on an acrylic base (acrylic base not shown here), courtesy the artist and Tolarno Galleries, Melbourne.

Editions are available for purchase from Art & Australia, Tolarno Galleries, Melbourne, and Sherman Contemporary Art Foundation, Sydney.

Edition of 50, $1000 plus GST, postage and handling.

Call 1800 224 018 (Australia only) or +61 2 9331 4455 to order your edition.



Renata Buziak

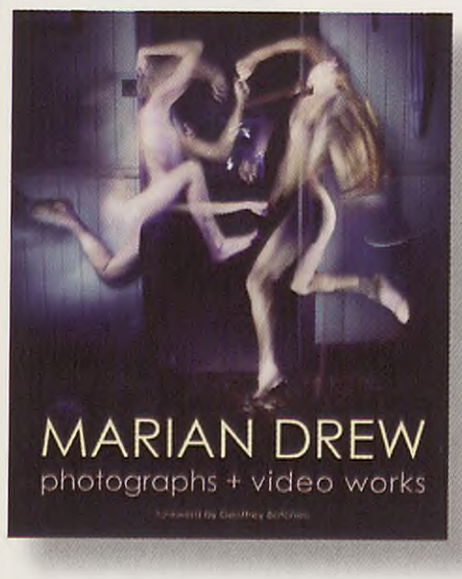
Afterimage

48 page hardcover bilingual (English/Polish) publication
foreword by Lyle Rexer and essay by Dr. Victoria Garnons-Williams
published by the Queensland Centre for Photography, May 2010

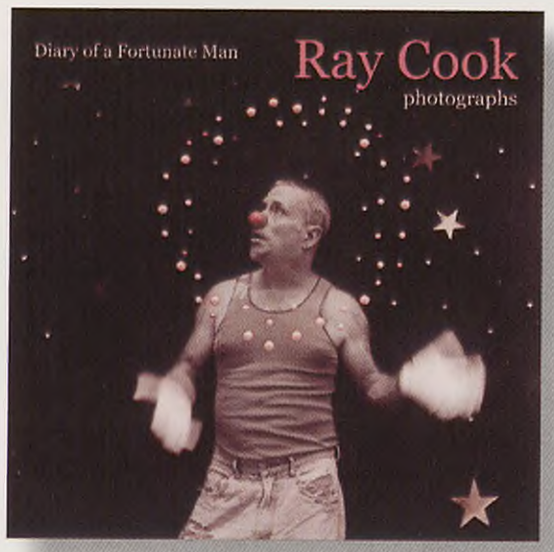
Queensland Government

This publication was proudly supported by: Griffith University Queensland College of Art · Polonia Brisbane Queensland · The Polish Place · globaleyes optometry · JEWELAN ART PROJECTS · Kayell · RGB DIGITAL

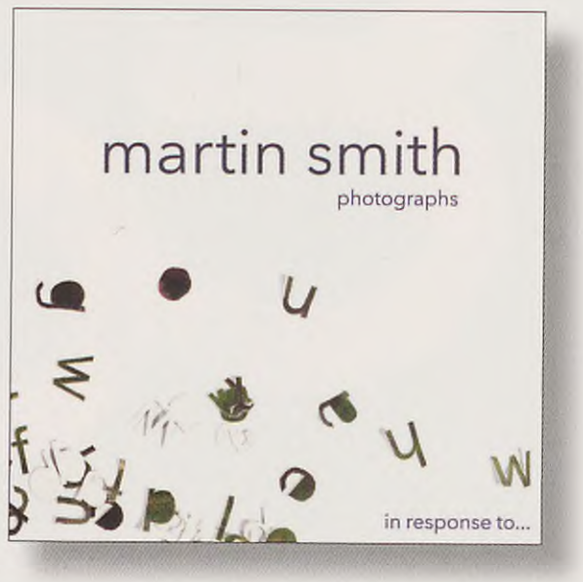
This project has received financial assistance from the Queensland Government through Arts Queensland.



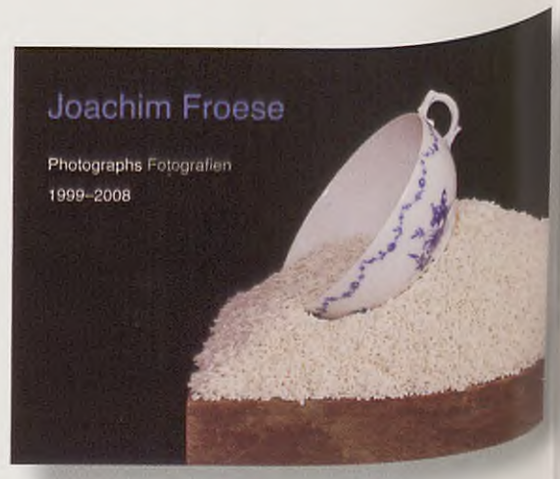
Marian Drew (2006)
100 pages, 24.7x28.8cm
$55 + postage
ISBN: 0-9757720-1-5



Ray Cook (2007)
72 pages, 35x35cm
$55 + postage
ISBN: 978-0-9757720-3-4



Martin Smith (2008)
56 pages, 32x32cm
$55 + postage
ISBN: 978-0-9757720-4-1



Joachim Froese (2009)
100 pages, 25x35cm
$55 + postage
ISBN: 978-0-9757720-5-8

Queensland Centre for Photography

Corner of Cordelia and Russell Streets, South Brisbane
admin@qcp.org.au (07) 3844 1101

www.qcp.org.au

Queensland Centre for Photography

Queensland Government These publication projects have received financial assistance from the Queensland Government through Arts Queensland.

Rick Amor Drawing Prize 2010

Call for entries for the inaugural Rick Amor Drawing Prize $10,000 acquisitive prize for a small drawing

Entries close Fri 23 Jul 2010
Winner announced Fri 24 Sept 2010
Exhibition Sat 25 Sept to Sun 7 Nov 2010

For full details and entry forms go to artgalleryballarat.com.au or call 03 5320 5858

Art Gallery of Ballarat
40 Lydiard Street North
Ballarat Victoria 3350
telephone: 03 5320 5858
artgal@ballarat.vic.gov.au

ART gallery ballarat

CITY OF BALLARAT · ARTS VICTORIA · Victoria The Place To Be · come to life BALLARAT

In your face!

cartoons about politics and society 1760 - 2010

Saturday 12 June - Sunday 8 August

CITY OF BALLARAT · come to life BALLARAT · ARTS VICTORIA · Victoria The Place To Be

Art Gallery of Ballarat
40 Lydiard Street North
Ballarat Victoria 3350
Telephone: 03 5320 5858
artgalleryballarat.com.au

ART gallery ballarat

2010

PO Box 12409
A'Beckett St
Melbourne
VIC 8006

Bus Projects Relaunching late May

www.busprojects.com.au

Gallery Manager Drew Pettifer
0414 436 100
drewpettifer@busprojects.com.au

bus PROJECTS

Paula Dawson *To Absent Friends* 1989 laser transmission hologram 3 glass plates each at 95.0 x 150.0 cm
Macquarie University Collection Donated through the Australian Government's Cultural Gifts Program by Paula Dawson

VIRTUAL ENCOUNTERS
PAULA DAWSON HOLOGRAMS

Macquarie University Art Gallery
9 July - 28 August 2010

Newcastle Region Art Gallery
11 September - 7 November 2010

NORSELD · GORDON DARLING FOUNDATION · MACQUARIE UNIVERSITY · The City of Newcastle

A partnership between Macquarie University Art Gallery and Newcastle Region Art Gallery

Fremantle Arts Centre presents

Pierre Bismuth

Screening 23 May
Eternal Sunshine of the Spotless Mind

Exhibition 26 May–18 July
The All Seeing Eye
(The Easy Teenage Version)
with Michel Gondry
The Jungle Book Project

Artist Talk 29 May

City of Fremantle
Fremantle ArtsCentre:
1 Finnerty Street Fremantle WA
+61 8 9432 9555 fac.org.au

Frac Île-de-France
La collection

PIERRE BISMUTH ON THE SET OF *THE ALL SEEING EYE*, 2005, IMAGE © ALBRECHT KUNKEL

26 Acland Street
St Kilda 3182 Australia

info@lindenarts.org
www.lindenarts.org

T 03 9534 0099

Linden Centre for Contemp Arts

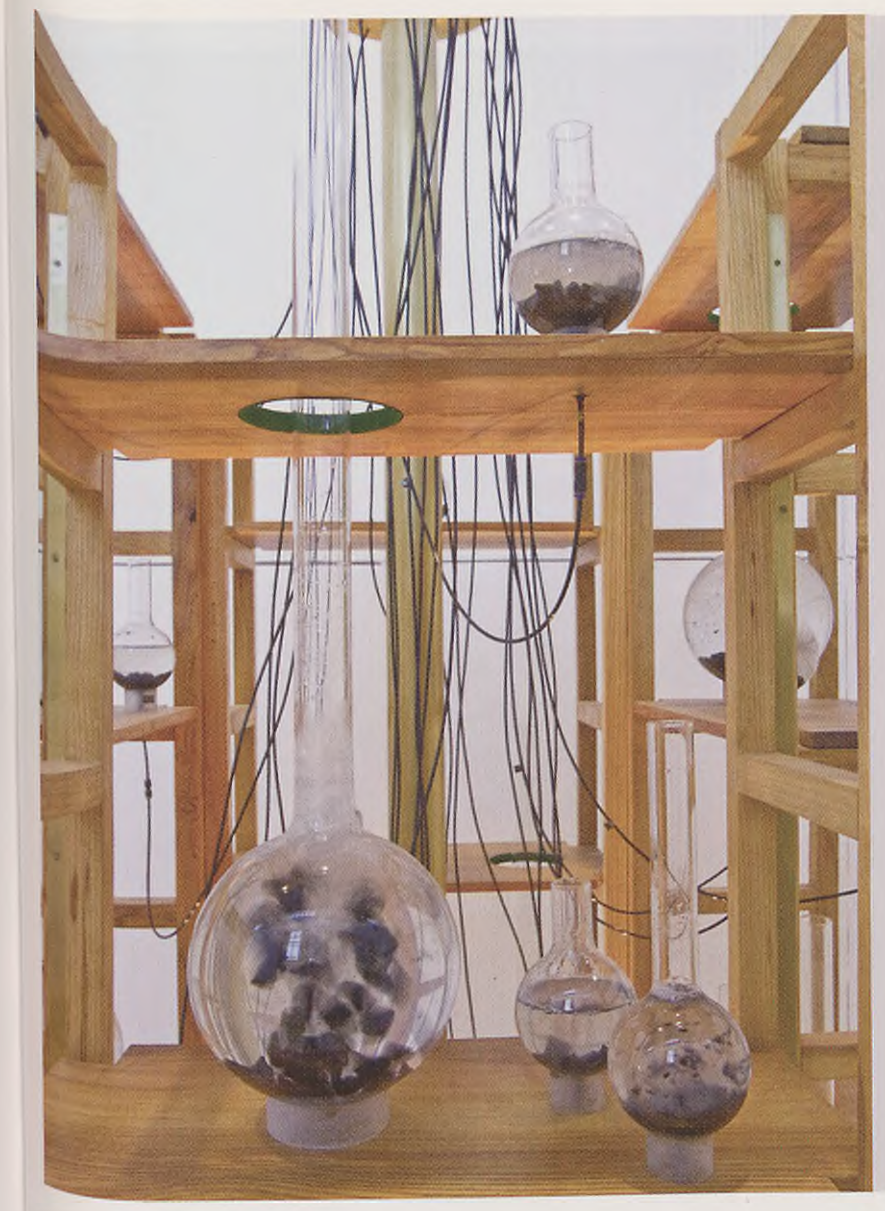
JUS' DRAWN

7 AUGUST – 12 SEPTEMBER

proppaNOW

Vernon Ah Kee
Tony Albert
Bianca Beetson
Richard Bell
Andrea Fisher
Jennifer Herd
Gordon Hookey
Laurie Nilsen

Helen Macpherson Smith Trust · QUEST · ARTS VICTORIA · Victoria The Place To Be · City of Port Phillip · shadowfax wines · NETS VICTORIA



Andrew Drummond

Observation / Action / Reflection

A spectacular exhibition exploring Andrew Drummond's rich and diverse practice, which spans performance, sculpture, installation, drawing, photography and technology.

CHRISTCHURCH ART GALLERY TE PUNA O WAIWHETU

FREE ENTRY

14 MAY – 5 SEPTEMBER

christchurchartgallery.org.nz

Andrew Drummond **room for Observation** (detail) 2003. Mixed media. Reproduced courtesy of the artist

Christchurch City Council

6TH SHALOM GAMARADA NGIYANI YANA

ABORIGINAL ART EXHIBITION

PROUDLY FUNDING RESIDENTIAL SCHOLARSHIPS FOR ABORIGINAL MEDICAL STUDENTS AT UNSW

Shalom Gamarada Ngiyani Yana

Sun 27th June - Sun 4th July 2010

Featuring new works of the artists from the Martumili community, Pilbarra WA. Also featuring works from Peppimenarti, Yuendumu, Maningrida, Bidyadanga and Utopia. Exhibiting for the 1st time in Sydney the Badu ceramics from Girringun.

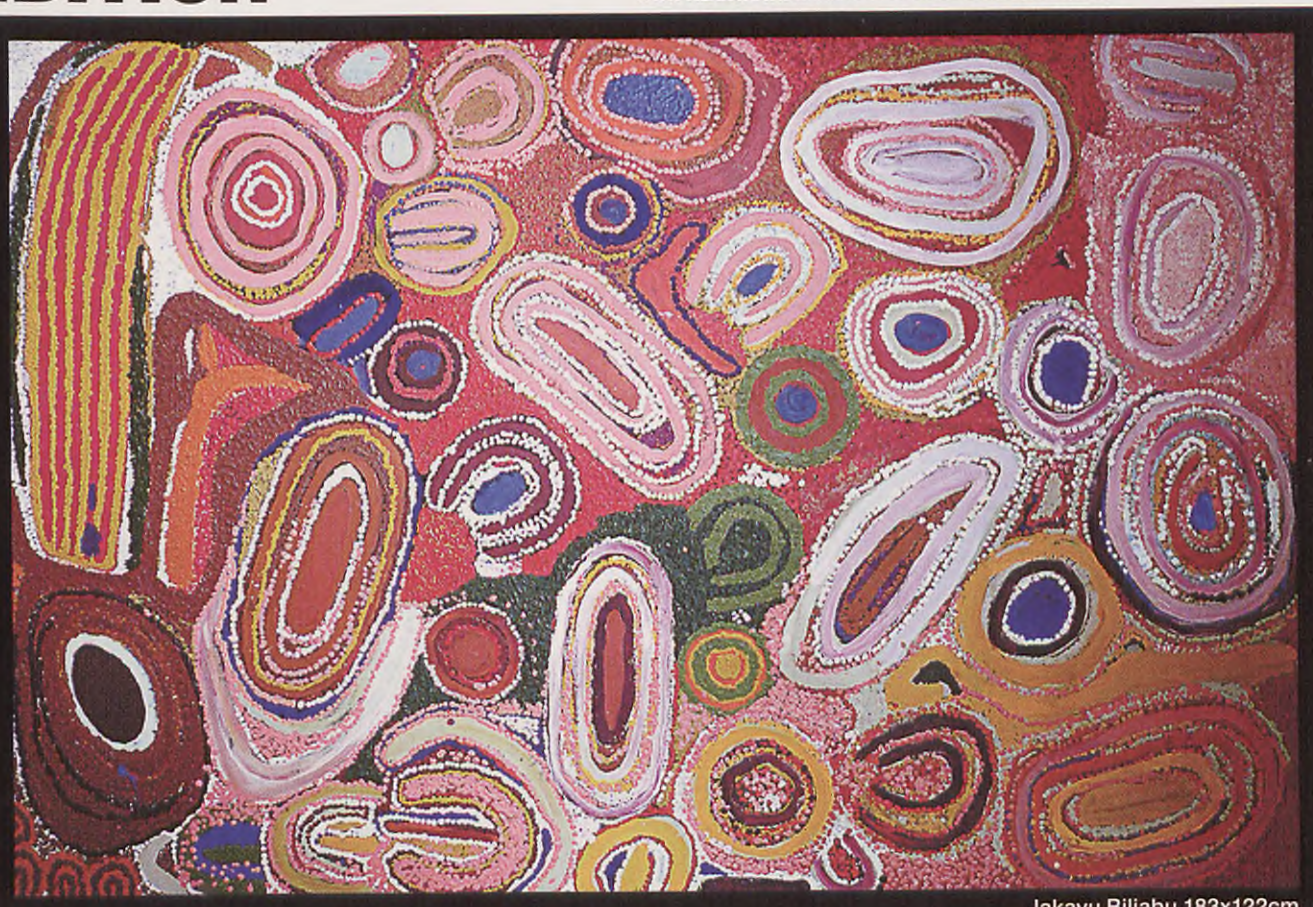
Exhibition open daily 11 am - 7 pm

ART FORUM: Sunday 27th June 2010

HEALTH PANEL: Sunday 4th July 2010

Caspary Conference Centre
Shalom College UNSW - Barker St Kensington
Parking available via Gate 14 Barker St

For further information and enquiries
Jenny Hillman 0410 648 859
Online catalogue visit
www.shalomgamarada.org



Jakayu Biljabu 183x122cm

Image: Stephen Gallagher, *Arcadian Brooch*, 2008

25 June - 25 July 2010

Gallery 1 ***Teawares***
Selected Australian ceramic, metal and furniture designers

Gallery 2 ***Dreams of Arcadia***
Stephen Gallagher
new jewellery

Atrium **Gray Street Workshop**
new jewellery

Government of South Australia
Arts SA

Australian Government | Australia Council for the Arts

Australian Government | Government of South Australia
THE VISUAL ARTS AND CRAFT STRATEGY

Studios Galleries Shops
19 Morphett Street Adelaide SA 5000
Mon-Sat: 10-5 Sun /PH: 1-5
T: (08) 8410 0727
www.jamfactory.com.au

JAM FACTORY
Contemporary Craft and Design

2010 Redland art awards

Presented by Redland Yurara Art Society and Redland Art Gallery

First Prize $10,000

Second Prize $4,000

Third Prize $2,500

The Meredith Foxton People's Choice Award $500

Details and entry form
www.redlandartawards.org.au

Entries close 16 August 2010

Exhibition 7 November – 5 December 2010

Redland Art Gallery, Cleveland
Cnr Middle and Bloomfield Streets, Cleveland Q 4163

REDLAND Yurara ART SOCIETY inc.

redland ART GALLERY

Redland CITY COUNCIL

{IMPACT 7}

INTERNATIONAL
MULTI-DISCIPLINARY
PRINTMAKING
CONFERENCE

2011

27-30 September 2011

INTERSECTIONS & COUNTERPOINTS

HOSTED BY
MONASH UNIVERSITY
MELBOURNE (VICTORIA)
AUSTRALIA

PRINTMAKING | PHOTOGRAPHY | GRAPHIC DESIGN | DRAWING
THE ARTIST'S BOOK | TEXT | ANIMATION | FILM AND DIGITAL MEDIA

CALL FOR

1. CONFERENCE PAPERS

Papers selected for the conference will be double-blind refereed and published in due course.

Abstract Deadline:
Friday 30 July 2010

Notification of Acceptance:
September 2010

Paper Deadline:
Friday 31 December 2010

2. PROPOSALS

Exhibitions, Academic Poster Presentations, Workshops and Demonstrations, Open Portfolios, Master Classes (for regional Victoria).

Proposal Deadline:
Friday 01 October 2010

Notification of Acceptance:
January 2011

ENQUIRIES

Please e-mail to
IMPACT 7 Project Manager:
Laura.Taylor@artdes.monash.edu.au

Please refer to
www.impact7.org.au
for conference theme, topics and submission guidelines.

IN ASSOCIATION WITH

Print Council of Australia Inc.
Gordon Darling Foundation
MONASH University Art & Design

ART CENSORSHIP GUIDE

What you should know about threats to artistic freedom and how to deal with them.

The Art Censorship Guide provides advice to artists, galleries and publishers about how to anticipate and try to avoid damaging public or media reactions to artwork, and how to respond to complaints or threats. The Guide also includes an explanation of the national and state laws, regulations and protocols that most commonly impact upon artists' freedom of expression.

Purchase NAVA publications by going here
www.visualarts.net.au or calling (02) 9368 1900

NAVA
NATIONAL ASSOCIATION FOR THE VISUAL ARTS LTD

ATTENTION TEXTILE ARTISTS

Expressions of Interest
now open

1st Tamworth Textile Triennial

The 1st Tamworth Textile Triennial will provide a forum to explore current issues and trends in textile practice in Australia.

Expressions of interest are encouraged from across a variety of disciplines, age groups, emerging and established practitioners.

TAMWORTH regional gallery

Visit the gallery's website
www.tamworthregionalgallery.com.au
to download an expression of interest form.

466 Peel Street Tamworth ph 02 6767 5459
email gallery@tamworth.nsw.gov.au
www.tamworthregionalgallery.com.au

rpgnsw
NSW Communities arts nsw
Tamworth Regional Council
Tamworth gallery FRIENDS

Maggie Yilpi "Witchetty Grub" 90 x 120cm

MUK MUK

INDIGENOUS FINE ART

Gallery now open by appointment

14 Lindsay Avenue, Alice Springs, NT
Ph: 08 8953 6333 / Fax: 08 8953 6386
admin@mukmuk.com
www.mukmuk.com

JULIAN ASHTON ART SCHOOL

FOUNDED 1890

PAUL ASHTON DELPRAT
PRINCIPAL

- Australia's oldest continuous fine art school -

...fulltime enrolment & short holiday courses

www.julianashtonartschool.com.au

02 9241 1641
117 George Street, THE ROCKS, Sydney.

The Waterlow & Heuston Kids Trust

www.waterlow-heustonkidstrust.org

The Waterlow-Heuston Kids Trust is a trust account set up to receive donations for the benefit of the Waterlow-Heuston children after the tragic deaths of the children's mother Chloe Waterlow, and their grandfather Nicholas Waterlow, in Randwick, Sydney, on 9 November 2009.

Colour Country

art from Roper River

Flinders University Art Museum, Adelaide
4 December, 2009 - 14 February, 2010

Drill Hall Gallery, Canberra
25 February - 11 April 2010

Museum and Art Gallery of the Northern Territory, Darwin
22 May - 12 July, 2010

City of Wagga Wagga
Wagga Wagga Art Gallery
Phone +61 2 6920 3660 Web waggaartgallery.org

Australian Government
Visions of Australia

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

Ginger Riley Munduwalawala *Ngak Ngak and the owl at night* 1997, synthetic polymer paint on canvas, 57 x 123 cm. Image courtesy of Estate of Ginger Riley, Munduwalawala and Alcaston Gallery, Melbourne

Cairns Regional Gallery

28 May – 15 August

INTERTWINED: INDIGENOUS FIBRE BASKETRY FROM NORTH QUEENSLAND
An exhibition of local indigenous fibre-based vessels created by some of the region's most experienced Aboriginal and Torres Strait Islander weavers, showcasing the importance of this ephemeral arts practice to Australian Art.
A Cairns Regional Gallery Curated Exhibition

21 May – 4 July

QUEENSLAND DRAGON: CHINESE IN THE NORTH
An exhibition documenting the unique lifestyle and history of Chinese residents in Tropical North Queensland.
A Travelling Exhibition from the Queensland Museum

21 May – 18 July

BEVERLEY BUDGEN: PAINTINGS OF HOME AND ABROAD
An exhibition tracing the development of a young child's natural talents over more than fifty years to the present day.
A Cairns Regional Gallery Curated Exhibition

23 July – 12 September

DUE NORTH: INTERPRETATIONS OF THE FAR NORTHERN LANDSCAPE
A exhibition celebrating the achievements of a select and diverse group of established artists who have been inspired to interpret the landscape of Tropical North Queensland.
A Cairns Regional Gallery Collection Exhibition

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

CAIRNS REGIONAL GALLERY

Milford Galleries Dunedin

19 JUNE – 14 JULY
SIMON CLARK
Clark looks at our contemporary environment using everyday symbols borrowed from childhood and pop culture. Familiar patterns and icons raise issues about New Zealanders and the world we live in.

17 JULY – 11 AUGUST
CHARLOTTE HANDY
Handy's paintings explore 'the tensions between abstract and literal, land and sea, surface and depth' (Anna Smith, *Sea Lungs for an Inland Sea*, 2006). Her atmospheric works are ambiguous, letting the viewer search for symbols and meanings. Having recently moved back from Turkey to Wellington, Handy once again delves into the land, sea and sky of her surroundings, as well as the people who live here.

CLAUDIA BORELLA
Having studied in Australia and Italy, and exhibiting extensively internationally, Borella brings a cross-cultural dynamic to her work. She is concerned with the optical effects of colour and pattern. On a conceptual and visual level, Borella explores the common elements of culture, visual language and communication.

14 AUGUST – 8 SEPTEMBER
WAYNE BARRAR
Hidden under the subtlety of their gracefulness and simplicity, Barrar presents photographs with a powerful and iconic message. His work talks of the connection and ongoing relationship between nature and culture. As an environmental journalist Barrar's photographs go beyond documenting a landscape. These striking and beautiful vistas, devoid of humans, become discussions of colonisation.

Milford Galleries Dunedin
18 Dowling Street, Dunedin | P: +64 3 477 7727
info@milfordhouse.co.nz | www.milfordgalleries.co.nz
Monday–Friday, 9:00am–5:30pm
Saturday 10:00am–4:00pm

Milford Galleries Dunedin

GEELONG GALLERY

Until 11 July
Robert Dowling – Son of Empire
A National Gallery of Australia travelling exhibition
Geelong Gallery is the exclusive Victorian venue for this exhibition

24 July – 12 September
2010 Fletcher Jones Art Prize

Geelong Gallery's outstanding collection traces the story of Australian art from the colonial period to the present day.

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

GEELONG GALLERY

BENDIGO ART GALLERY

24 April – 25 July
McCubbin: Last Impressions 1907–17

29 May – 18 July
Sunday's Child: Heirlooms from the Embroiderers Guild

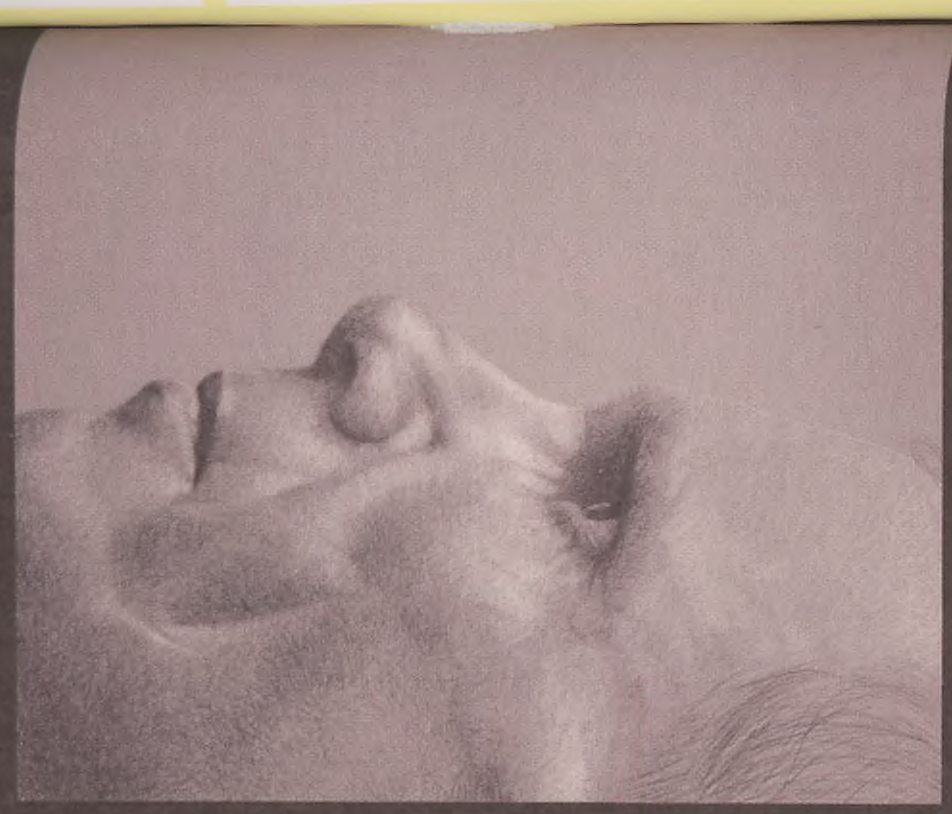
14 August – 10 October
Paul Guest Prize 2010

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

Bendigo Art Gallery

Subscribe to win

Vernon Ah Kee: Born in This Skin



Published by the Institute of Modern Art to coincide with his inclusion in the exhibition 'Once Removed' at the 2009 Venice Biennale, *Born in This Skin* celebrates the work of Brisbane-based Indigenous artist Vernon Ah Kee. This 120-page illustrated monograph includes essays and interviews by Robert Leonard, Anthony Gardner, Aileen Moreton-Robinson, Blair French and Glenn Barkley.

All two-year, new and renewing subscribers enter the draw to win one of thirty Vernon Ah Kee monographs valued at $30 each.

Terms and Conditions of Entry:
This offer is open to new two-year *Art & Australia* subscribers and renewing two-year subscribers within the designated period from 26 May 2010 to 31 August 2010, closing at 5pm. Only residents of Australia are eligible for the prize, to be drawn at 3pm on 21 September 2010. There is a draw for thirty Vernon Ah Kee monograph books valued at $30 each. If unclaimed, the prizes will be redrawn on 21 October 2010.

The promoter is Art & Australia Pty Ltd, 11 Cecil Street Paddington, NSW 2021, and the draw will take place at company premises. The draw is authorised under New South Wales Permit number: LTPS/10/03185. The winners will be announced in *The Australian* on 6 October 2010.

Subscription details

Australian / New Zealand subscription price
☐ 1 year (4 issues) for only AU$80 / $85 (incl. GST)
☐ 2 years (8 issues) for only AU$140 / $150 (incl. GST)

Overseas subscription price
☐ 1 year (4 issues) for only AU$150
☐ 2 years (8 issues) for only AU$260

Subscription to commence
☐ current issue ☐ next issue

Payment details

Please debit my
☐ Mastercard
☐ Visa

Name on card

Card Number

Expiry date

Signature

OR find enclosed

☐ Cheque
☐ Money Order for AU$ _____
payable to Art & Australia Pty Ltd (ABN 84 103 767 228)

My details

Title Name

Address

State Postcode

Country

Tel

Fax

Email

Gift recipient's details

Name

Address

Postcode

Country

Tel

Fax

Email

Message for gift recipient

If you would prefer to conceal this information in an envelope, you can copy the reply paid address (see reverse) onto your own envelope. No stamp required if mailed within Australia. Subscription rates valid until September 2010.

[AA 47/4]

New subscribers

Subscribe for two years and receive:

- 20% off the cover price
- entry into the draw (overleaf)
- an *Art & Australia* tote bag

Delivery Address:
11 Cecil Street
PADDINGTON NSW 2021

No stamp required
if posted in Australia

Art and Australia
Reply Paid 78663
PADDINGTON NSW 2021

REDCLIFFE CITY ART GALLERY

Until 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.

7 July – 7 August — **Promised Land: The work of Lawrence Daws** – a touring exhibition curated by Bettina MacAulay. Lawrence Daws has lived and worked in South East Queensland for the past thirty-nine years. His works are included in many state and national public collections. This exhibition provides the first opportunity for regional audiences to access a representative and retrospective sample of works by this significant Australian artist.

11 – 31 August — **Art Cloth: Engaging New Visions** – a touring exhibition curated by Marie-Therese Wisniowski. 'This exhibition is contemporary, colourful and all the artworks stimulate our senses and have a significant degree of aesthetic interest. This is an art exhibition with a difference; a splendid showcase of international artists' work.' (Cedric Boudjema, Director of Fairfield City Museum & Gallery)

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

www.moretonbay.qld.gov.au | Phone 3205 0555

Moreton Bay Regional Council

Caloundra *Regional* Art Gallery

26 May – 4 July
TreeLine: People, Art, Science and Nature
TreeLine is a challenging, interdisciplinary and interactive art/science/community program that highlights 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. Through a celebration of significant trees, participants will raise awareness of local and global issues, and encourage environmental action through eco-art practices.

Andy Goldsworthy: Conondale Range Great Walk
In November 2009 Andy Goldsworthy visited the Conondale Range to develop a concept for a significant permanent artwork that will explore the unique character of Conondale Range and celebrate the new Conondale Range Great Walk. The Gallery celebrates the visit through the screening of Goldsworthy's acclaimed 2001 film *Rivers and Tides* and photographs from Conondale Range.

7 July – 15 August
Batik of Java: Poetics and Politics
On 2 October 2009 UNESCO recognised Javanese batik as an item of Intangible Cultural Heritage of Humanity. To celebrate, the Gallery brings together two batik collections: one from the North Coast of Java and the other now held as memory and represented in the recent paintings by contemporary Australian–Indonesian artist Dadang Christanto. An element of these paintings depicts, as fragments of memory and loss, batiks from the collection of his mother's shop. The selection of batiks from the Sunshine Coast collection of Greg Roberts and Ian Reed include exquisite examples of North Coast Javanese textiles. These textiles are not only a major expression of Javanese aesthetics but have been imbued with complex social and philosophical meanings and are an indispensable attribute of ritual and ceremony.

Sunshine Coast Regional Council

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

GLADSTONE REGIONAL ART GALLERY & MUSEUM

7 June – 31 July
GOOCH'S UTOPIA:
Collected works from the Central Desert 1980–1990s
Art from the outstations of Utopia. A Flinders University Art Museum and Riddoch Art Gallery exhibition. Assisted by the Australian Government Program, Visions of Australia. Curated by Fiona Salmon from the collections of the late Rodney Gooch (1949–2000).

24 June – 21 July
ARTS NAIDOC:
Unsung Heroes - Closing the Gap by Leading Their Way
Paintings, textiles, ceramics, masks and murals by local Murri artists, celebrating National NAIDOC Week, 4 – 11 July 2010.

30 July – 28 August
UNLEASHED:
Queensland Design on Tour
A Design Institute of Australia exhibition exploring design disciplines and innovations. Toured by Museum & Gallery Services Queensland.

Gladstone Regional Art Gallery & Museum
Cnr. Goondoon & Bramston Streets
GLADSTONE QLD 4680
Open: Mon to Sat 10 – 5
Closed: Queen's Birthday, Monday 14 June
P: (07) 4976 6766
F: (07) 4972 9097
E: gragm@gragm.qld.gov.au
W: www.gragm.qld.gov.au/gragm
A community cultural initiative of the Gladstone Regional Council

GLADSTONE REGIONAL COUNCIL

MOSMAN ART GALLERY

5 June – 18 July
BoxWorld
This exhibition features a miniature city with over 900 individual buildings made almost entirely of recycled materials. Its creator, Warren Thomas, is an environmentalist and model-maker from Tasmania, who believes in the value of the three R's: Reduce, Re-use and Recycle.

5 June – 18 July
Talking Tapa: Pasifika Bark Cloth in Queensland
'Talking Tapa' showcases the diversity of Pacific Islander cultural practices and imagery represented by tapa or bark cloth, which is made from the inner bark of the paper mulberry tree. It is commonly used for everyday garments, for utilitarian homewares and often for traditional ceremonial purposes and cultural practices. The exhibition features over forty stunning designs including traditional wedding outfits and burial pieces, as well as photographs of Pacific Islander communities.

31 July – 29 August
Mosman Art Prize
The oldest local government art award in Australia, offering an acquisitive painting prize of $20,000 sponsored by Mosman Council; the Allan Gamble Memorial Art Prize of $3000; a Commendation Prize of $1000; the Mosman Toyota Viewers' Choice Award of $2000; and the House of Phillips Fine Art Young Emerging Artists' Award of $1000.

arts|nsw

Australian Government
Visions of Australia

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
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.
22 May – 12 June: Gale, Maddy, Morrow, Pemble, Watson
19 June – 3 July: First Anniversary Show
24 July – 7 August: Erin Flannery
Open daily 10–5

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
Mobile 0418 740 467
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.

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.
1 – 26 June: Ian Smith
29 June – 24 July: Graham Fransella
27 July – 21 August: Cherry Hood
5 – 8 August: Melbourne Art Fair 2010 (exhibiting Leah Emery, Alun Leach-Jones, Karla Marchesi, Scott Redford, Arryn Snowball, Ian Smith, Bill Yaxley)
Tues–Sat 10.30–6

Hervey Bay Regional Gallery
P.O. 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 including Jason Benjamin, Kirra Jamison, Angus McDonald, Ben Quilty and Alexander Seton.
Until 12 June: Michael Cusack
15 June – 10 July: Adam Lester
13 July – 14 August: Heidi Yardley
3 – 8 August: Melbourne Art Fair
17 August – 4 September : Rhys Lee
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@glowaustralia.com.au
Director: Jenni Gillard
Specialising in contemporary Australian art. Sole representative of artist Dooley Zantis.
By appointment Wed–Sat 11–5

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

Logan Art Gallery
cnr Wembley Road and Jacaranda Avenue, Logan Central 4114
Tel 07 3412 5519 Fax 07 3412 5350
artgallery@logan.qld.gov.au
www.logan.qld.gov.au/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.
30 June – 31 July:
Queensland Wildlife Artists Society (QWASI)
Jay Christensen – recent works
4 August – 4 September:
Adriane Hayward – Gleanings
Tues–Sat 10–5, Free admission

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

Philip Bacon Galleries
2 Arthur Street, Fortitude Valley 4006
Tel 07 3358 3555 Fax 07 3254 1412
artenquiries@philipbacongalleries.com.au
www.philipbacongalleries.com.au
Director: Philip Bacon
Artists include Davida Allen, Charles Blackman, Arthur Boyd, Rupert Bunny, Cressida Campbell, Peter Churcher, Charles Conder, Grace Cossington Smith, Ray Crooke, Lawrence Daws, 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.
1 – 26 June: Philip Hunter
29 June – 24 July: Neil Frazer
27 July – 21st August: June Tupicoff
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
Until 27 June:
The Promised Land: The Art of Lawrence Daws
Until 4 July:
UnAustralian: Reimaging National Identity
2 July – 3 October:
A Generosity of Spirit: Recent Australian Women's Art
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.
24 July – 5 September:
Twelve Degrees of Latitude: Regional Gallery and University Art Collections in Queensland
The first major exhibition of works curated solely from twenty-seven of the state's regional and public gallery collections.Curated by Bettina MacAulay and Brett Adlington. Presented by Museum and Gallery Services Queensland.
Tues–Sat 10–4, Sun 1–4, public holidays 10–4, Free admission

New South Wales

Albury Art Gallery
546 Dean Street, Albury 2640
Tel 02 6051 3480 Fax 02 6051 3482
artgallery@alburycity.nsw.gov.au
www.alburycity.nsw.gov.au/art gallery
With an ever-changing program of exhibitions, selections from the collection and the interactivity of Kidspace, the Art Gallery is a place of experience for all ages.
Until 4 July: Water in a Dry Land
A three-year project by Indigenous artists from the Murray-Darling Basin
Until 20 July: Zhongjian: Midway
Fourteen contemporary artists from China and Australia
Until 27 June: Kids' Picks
30 July – 10 September: National Photography Prize
14 August – 3 October: Percussion Glass Project
Glass artist Elaine Miles and percussionist Eugene Ughetti explore installation and live performance
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 20 June: Regional Witness 2010 – The Border Mail Photographers
10 June – 8 August: Symbols of Australia
Explores symbols Australians have chosen to represent themselves and their nation
24 June – 18 July: Men of Rock
Highlights Indigenous tradition in the making and use of stone and timber hand tools
From 9 April: Stitches in time: The Hawksview Collection
Mon, Wed and Thurs 10–7, Tues and Fri 10–5,
Saturday 10–4, Sun 12–4
Free admission

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

Annandale Galleries
110 Trafalgar Street, Annandale 2038
Tel 02 9552 1699 Fax 02 9566 4424
info@annandalegalleries.com.au
www.annandalegalleries.com.au
Directors: Bill and Anne Gregory
Australian and international contemporary art and modern masters.
Specialists in Aboriginal bark paintings and sculpture from Arnhem Land.
240 metres of space in three galleries.
Tues–Sat 11–5

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 Director: Anthony Whelan
Until 5 June: Nike Savvas
11 June – 10 July: Phillip George
16 July – 7 August: Dani Marti & Beata Geyer
20 August – 18 September: Mitch Cairns & Vanila Netto
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
cdaygallery@bigpond.com.au
www.cdaygallery.com.au
Quality traditional and modern masters.
NSW agent Graeme Townsend.
Including Beauvais, Boyd, Dobell, Forrest, Heysen, Johnson, Knight, Lindsay, Olsen, Rees, 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

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

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

Eva Breuer Art Dealer
83 Moncur Street, Woollahra 2025
Tel 02 9362 0297 Fax 02 9362 0318
art@evabreuerartdealer.com.au
www.evabreuerartdealer.com.au
Eva Breuer Art Dealer specialises in buying and selling museum-quality Australian paintings and works on paper by traditional, modern and contemporary Australian artists, such as Sidney Nolan, Arthur Boyd, John Olsen, Brett Whiteley, Garry Shead, William Robinson, James Gleeson, Fred Williams, Ray Crooke, Kevin Connor, Donald Friend, David Boyd, Brian Dunlop, Margaret Olley and many more.
From 19 June: Stephen Nothling – New Ways with Roses
From 17 July: Petra Reece – New Work
From 7 August : Victor Rubin – New Work
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 March to December.
Tues–Sun 10–4

Harrison Galleries
294 Glenmore Road, Paddington 2021
Tel 02 9380 7100
info@harrisongalleries.com.au
www.harrisongalleries.com.au
Director: Olga Harrison
Representing a selection of contemporary Australian and Indigenous artists, including Annette Bezor, Penny Coss, Adam Hill, Anna Hoyle, Christopher Orchard and Peter Smets.
Tue–Fri 10–6, Sat 10–5

Hazelhurst Regional Gallery & Arts Centre
782 Kingsway, Gymea 2227
Tel 02 8536 5700 Fax 02 8536 5750
hazelhurst@ssc.nsw.gov.au
www.hazelhurst.com.au
Director: Michael Rolfe
A major public and community gallery with changing exhibitions, comprehensive arts centre, theatrette, gallery shop and terrace cafe.
Daily 10–5, closed Good Friday, Christmas Day, Boxing Day and New Years Day

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

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

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

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

The Ken Done Gallery
1 Hickson Road, The Rocks, Sydney 2000
Tel 02 9247 2740 Fax 02 9251 4884
gallery@done.com.au
www.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, Paul Ferman, David Floyd (estate), Kate Geraghty, Salvatore Gerardi, Madeleine Hayes, 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, Adriane Strampp, 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 3 June: David Serisier
5 June – 1 July: Blue Chip Exhibition
3 July – 29 July: Kevin Connor
11 August – 2 September: Jennifer Lee
Tues–Sat 10–6

Macquarie University Art Gallery
Building E11A, North Ryde 2109
Tel 02 9850 7437 Fax 02 4933 1657
artgallery@mq.edu.au
www.artgallery.mq.edu.au
9 July – 28 August:
Macquarie University
11 September – 7 November:
Newcastle Region Art Gallery
Virtual Encounters: The Holograms of Paula Dawson
Partnership exhibition presented by Macquarie University and Newcastle Region Art Gallery
Curators: Rhonda Davis and Ron Ramsey
A major survey exhibition highlighting the holographic work of Paula Dawson. The work *To absent friends*, 1988, will be launched for the first time to the public. It is the largest hologram showing the greatest depth of field on an international scale.
'Virtual Encounters' will explore the way technology and advanced systems in communication have altered our understanding of 'presence' in real time and space.
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 20 June:
John Martin: Rhythm of the Shadows – the Art of John Martin, A Survey
25 June – 5 September:
Tom Kearney and Michelle Gearin: Art Factory – Play and Exhibition
Annette Iggulden, supported by Watters Gallery
3 July – 22 August:
Operation Art
Until 18 July:
Hanna Kay: Undertow, a Maitland Regional Art Gallery touring exhibition
Chris Ball – ceramics
23 July – 12 September:
Documentary Photography, a CCP touring exhibition
Adrian Lockhart: Shorelines
21 August – 7 October:
In[two]art, group exhibition of new work by artistic and life couples, curated by Joe Eisenberg
Tues–Sun 10–5, closed Mondays and public holidays

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, Robert Brownhall, Liyen Chong, Michael Cusack, Paul Dibble, McLean Edwards, Neil Frazer, Linde Ivimey, Ildiko Kovacs, 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
12 Todman Avenue, Kensington 2033
Tel 02 8344 5404 Fax 02 8344 5410
sydney@deutschermenzies.com
www.deutschermenzies.com
Deutscher~Menzies &
Lawson~Menzies
Fine Art Auctioneers and Valuers
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.
Until 15 June: Elaine Russell
Exhibition will include pictures Russell painted for her forthcoming book to be launched in 2010
18 June – 31 July: Arone Meeks
Meeks lives and works in Cairns and has made a considerable impact on the visuals arts scene in Far North Queensland
1 – 31 August: Margaret Adams
Adams is one of the finest Kamilaroi artists in Moree
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 31 July:
17th Biennale of Sydney – The Beauty of Distance: Songs of Survival in a Precarious Age
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@rexirwin.com
www.rexirwin.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
Tel 02 9357 5988 Fax 02 9357 5977
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.
Until 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:
9 July – 18 September:
Brook Andrew: The Cell
An immersive installation
Supported by the Nelson Meers Foundation
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 27 June:
Sidney Nolan: The Gallipoli series (travelling from the Australian War Memorial, Canberra)
Gallipoli was a theme to which Nolan constantly returned, commemorating not just the death of his brother but a campaign that took so many Australian lives.
2 July – 1 August:
The Shilo Project
(travelling from Ian Potter Museum, Melbourne)
A crossover exhibition between art and music, with 100 contemporary Australian artists invited to complete Neil Diamond's 1970s (dot-by-numbers) Shilo album cover – and ask questions of portraiture as genre.
6 August – 19 September:
Women's work – A Private Collection
An intimate view of a private collection that presents artwork from Australian women artists from the 1900s to present.
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 Cafe: 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.
1 June – 9 July: Mu: Screen
3 August – 3 September: Graphic Material
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
Director: Nadine Wagner
Gallery Manager: Megan Dick
Wagner Art Gallery has been proudly exhibiting the work of Australia's emerging, established and elite artists for thirty years. Exhibitions change monthly and there is always a great variety of artwork held in the stockroom.
Until 23 June:
Boyd Sanday – Billowing Winter
Evocative, engaging and petite paintings by this talented emerging artist
Charlotte Boyd – New Sculptures
Boyd's bronze sculptures convey with simplicity the joy of movement through their fluid gestural shapes
26 June – 12 August
Collectors' Choice – smART collecting
Annual group show of investment paintings
14 August – 8 September
Cynthia Breusch
Narrative works revealing an introspection of simple life experiences and moments of 'just being'
Mon–Sat 10:30–6, Sun 1–6

Watters Gallery
109 Riley Street, East Sydney 2010
Tel 02 9331 2556 Fax 02 9361 6871
info@wattersgallery.com
www.wattersgallery.com
Directors: Frank Watters, Geoffrey Legge and Jasper Legge
Until 12 June:
Richard Larter – Mining the Archive
16 June – 3 July:
Patricia Moylan – paintings
Robert Jenyns – sculpture
7 – 24 July:
Euan Macleod – paintings
28 July – 14 August:
Roger Crawford – mixed media
18 August – 4 September:
Jasper Legge – paintings
Peter Poulet – paintings
Wed–Fri 10–7, Tues & Sat 10–5

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

Wollongong City Gallery
cnr Kembla and Burelli Streets,
Wollongong East 2500
Tel 02 4228 7500 Fax 02 4226 5530
gallery@wollongong.nsw.gov.au
www.wollongongcitygallery.com
One of the largest regional art museums in Australia, with a major collection of contemporary Aboriginal, Asian and Illawarra colonial art.
5 June – 25 July:
Seduction & Subversion: The Art of James Guppy 1989 – 2009
A Tweed River Art Gallery touring exhibition
5 June – 1 August: Phantasia
An Australian Centre for Photography touring exhibition
12 June – 29 August:
White Gums & Ramoxes: Ceramics by Merric & Arthur Boyd from the Bundanon Trust Collection.
3 July – 29 August:
The James Kiwi Watercolour Prize
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 4 July: Marion Borgelt, Mind & Matter
8 July – 15 August: Juan Davila, The Moral Meaning of the Wilderness
19 August – 26 September: Gooch's Utopia
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.
Until 15 June:
Madeleine Winch, Words Unspoken – paintings
Jennifer Robertson, Weaving Air – textiles
17 June – 6 July:
Marc Rambeau – paintings and works on paper
Nick Wirdnam – studio glass
19 August – 7 September:
Caitlin Perriman – drawings
Amanda Shelsher – ceramics
Gallery and licensed cafe 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 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
Until 4 July: Hans Heysen
Showcasing Heysen's well-known landscapes celebrating the magnificence of the Australian gum tree and the Flinders Ranges
3 July – 26 September: Street stencils and posters
Off the street and into the gallery, this exhibition looks at work from the past 10 years by 35 contemporary artists from around Australia
6 August – 24 October: To Please the Living and the Dead: Ancestral Art of Southeast Asia
A major exhibition featuring dramatic sculpture, jewellery and textiles
Daily 10–5

National Portrait Gallery
King Edward Terrace, Parkes 2600
Tel 02 6102 7000 Fax 02 6102 7001
www.portrait.gov.au
Until 11 July:
Husbands and Wives
Until 22 August:
Present Tense
22 July – 12 September:
National Youth Self Portrait Prize 2010
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.
18 May – 19 June: Looking Back at Country – Series 1, Makinti Napanangka, Billy Benn Perrurle and Martin Tjampitjinpa
18 May – 19 June: New work from Bindi Inc. Mwerre Anthurre Artists
24 May – 5 June: Sally Gabori, Cork Street Gallery, London
22 June – 10 July: Tjala Men and Tjanpi Desert Weavers
4 August – 8 August: Melbourne Art Fair featuring Sally Gabori
13 July – 14 August: All About Art featuring 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

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

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: Tues–Sun 11–6
Winter Hours: Tues–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.
1 – 18 July:
Winter Salon 2010
22 July – 15 August:
Gav Barbey: Ice Works
17 – 22 August:
Artists for Kids Culture exhibition and auction
Wed–Sat 12–6, Sun 1–5

Gav Barbey, Ice work, pigment on paper, courtesy Brightspace, Melbourne.

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

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 – 19 September: C.A.S. Inc. Annual Exhibition 2010, Gallery 314, 314 Church St, Richmond. Bi-monthly 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. Artist Membership $60, Friends of C.A.S. $20.

DACOU Dreaming Art Centre of Utopia
Head Office:
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 since 1989.
Tue–Sat 11–6, Sun 11–4. Middle Park exhibition space by appointment

Deakin University Art Gallery
Deakin University,
221 Burwood Highway, Burwood 3125
Tel 03 9244 5344 Fax 03 9244 5254
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, Natasha Bieniek, 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, Yhonnie Scarce, Roh Singh and Ken Yonetani.
Tues–Fri 10–5, Sat 12–5, and 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, Richard Blackwell, Marika Borlase, William Breen, Claire Bridge, Terri Brooks, Lizzie Buckmaster Dove, Lilly Chorny, Damien Elderfield, Karen Gray, Ian Greig, Juli Haas, Greer Honeywill, Dion Horstmans, Abie Loy Kemarre, Jean Lyons, Marise Maas, Mark Ogge, Gloria Petyarre, Garry Pumfrey, Emily Pwerle, Galya Pwerle, Minnie Pwerle, George Raftopoulos, Kathryn Ryan, Melinda Schawel, Keren Seelander, Ken Smith, Christophe Stibio, Emma Walker, Simeon Walker, Barbara Weir, Kevin White, Christine Willcocks, 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, Stewart Hoosan, Christian Thompson, Leah King-Smith and Lorraine Connelly-Northey. ACGA Member.
Tues–Fri 10–5.30, Sat 11–4

Gallerysmith
170–174 Abbotsford Street,
North Melbourne 3051
Tel 0425 809 328
marita@gallerysmith.com.au
www.gallerysmith.com.au
Director: Marita Smith
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.
Tues–Fri 10–5.30, 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

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

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

LUMA La Trobe University Museum of Art
La Trobe University, 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 Cafe is available for special functions, weddings and corporate events. Guided tours Wednesday and Thursday 11 and 2, Saturdays and Sundays 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 cafe and sculpture park.
Tues–Fri 10–5, Sat–Sun 12–5
Closed Mondays and public holidays

Monash University Museum of Art (MUMA)
Ground Floor, Building F, Caulfield Campus, Monash University,
900 Dandenong Road,
Caulfield East 3145
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

Mossenson Galleries
41 Derby Street, Collingwood 3053
Tel 03 9417 6694 Fax 03 9417 2114
art@mossensongalleries.com.au
www.mossensongalleries.com.au
Director: Dr Diane Mossenson
Established in 1993, Mossenson Galleries exhibits work from Australia's leading contemporary and Indigenous artists. ACGA member.
Tues–Fri 10–5, Sat 11–5, 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
Until 4 July:
Rupert Bunny: Artist in Paris
Open daily, admission fees apply
Until 20 June:
Top Arts: VCE 2009
6 August – 24 October:
John Davis
Mari Funaki: Objects
Until 29 August:
Stick it! Collage in Australian Art
Daily 10–5, Closed Mondays
Free admission unless otherwise stated

National Gallery of Victoria
NGV International
180 St Kilda Road, Melbourne 8004
Tel 03 8620 2222
www.ngv.vic.gov.au
19 June – 10 October:
European Masters: Städel Museum, 19th–20th Century
Open daily, admission fees apply
Until 27 June:
Drape: Classical Mode to Contemporary Dress
23 July – 23 January 2011:
Lace in Fashion
Until 25 July:
Love, Loss & Intimacy
20 August – 13 February 2011:
Endless Present
Until 29 August: Tea and Zen
Until 3 October: Timelines: Photography and Time
Daily 10–5, Closed Tuesdays
Free admission unless otherwise stated

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.
1 – 26 June:
Jennifer Joseph: Once Around the Block
Niagara Presents: Sculpture
29 June – 24 July:
Paul Boston
27 July – 28 August:
Gunter Christmann and Yvonne Kendall
Tues 11–8, Wed–Sat 11–6

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 25 July: Bushfire Australia – a selection of historical and contemporary artworks
Until 15 August: Australian Masterpieces from the TWMA Collection – Landscape
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 16 July:
Mirror<>Mirror: Then and Now
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 4 July:
Reflections of the Lotus: Art from Thailand, Burma, Cambodia and Laos
Until 1 August:
Candid Camera: Australian Photography 1950s–1970s
23 July – 4 October:
Rupert Bunny: Artist in Paris
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
art@bmgart.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, Paauwe, Shead, Siwes, Smart, Tillers, Valamanesh and Watson.
Tues–Sun 11–6

Hill Smith Gallery
113 Pirie Street, Adelaide 5000
Tel 08 8223 6558 Fax 08 8227 0678
gallery@hillsmithfineart.com.au
www.hillsmithfineart.com.au
Director: Sam Hill-Smith
Hill Smith Gallery features solo and group exhibitions by established and emerging artists from South Australia and interstate.
Mon–Fri 10–5.30, Sun 2–5

Kensington Gallery
39 Kensington Road, Norwood 5067
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
Situated in the heart of the city in a distinctive pink former convent, Bunbury Regional Art Galleries hosts the City of Bunbury art collection and runs an extensive program of regional and touring exhibitions, professional development workshops and cultural events.
Daily 10–4, Free admission

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

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

Greenhill Galleries
6 Gugeri Street, Claremont 6010
Tel 08 9383 4433 Fax 08 9383 4388
info@greenhillgalleries.com
www.greenhillgalleries.com
Director: Paul Swain
Greenhill Galleries showcases a collection of local, interstate, and international artworks, representing many of Australia's finest contemporary artists. The gallery has been instrumental in advising first-time buyers, long-term clients, architects, designers, and many major corporate and private collections.
Representing: Robert Juniper, Jason Benjamin, Jasper Knight, Annette Bezor, Peter Boggs, Juli Haas, David Larwill, Matthew Johnson, Ray Crooke, Charles Blackman, Zhong Chen, Shaun Atkinson, Crispin Akerman, Mark Douglass, Dean Bowen, Madeleine Clear, Dieter Engler, 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 – Mossenson Galleries
115 Hay Street, Subiaco 6008
Tel 08 9388 2899 Fax 08 9381 1708
art@mossensongalleries.com.au
www.mossensongalleries.com.au
Director: Dr Diane Mossenson
Established in 1993, Mossenson Galleries exhibits work from Australia's leading contemporary and Indigenous artists. ACGA member.
Mon–Fri 10–5, Sat 11-4, and by appointment

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

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

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 Indigenous Fine Art
14 Lindsay Ave, Alice Springs, 0871
Tel 08 8953 6333 Fax 08 8953 6386
admin@mukmuk.com
www.mukmuk.com
Managing Director: Mike Mitchell
Specialising in Indigenous fine art from Utopia and the Central and Western Deserts.
By appointment

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

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
Celebrating 40 years of the Govett-Brewster in 2010
19 June – 5 September:
Fiona Jack – 2009/10 NZ Artist in residence presents her 'Living Halls' project
19 June – 12 September:
Song Dong and Yin Xiuzhen – final instalment of the 'China in Four Seasons' series
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

art directory

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

Helen Hughes

Ceremonial women's skirts, Ussiai people, Manus Province, Papua New Guinea, breadfruit tree bark, seed, bush string and red cloth strips, 104 x 83 cm, 86 x 43 cm, donated to University of Queensland Museum of Anthropology by Mrs Alfred Robinson in 1950, courtesy University of Queensland Anthropology Museum, Brisbane.

'Talking Tapa: Pasifika Bark Cloth in Queensland' considered the various permutations of the Pan-Pacific textile artform, *tapa*, across ten different island nations in the south-west Pacific region. As such, the exhibition was more an archiving of the divergent trajectories of the tapa medium than a critical discussion about its relevance within an art historical context. Curator Joan G. Winter worked in partnership with a number of diverse Pacific communities and specifically with the large population of Australian South Sea Islanders in Queensland who are descended from labourers indentured to work on sugar plantations in the late-nineteenth and early-twentieth centuries. This discursive curatorial method worked to dismantle a number of the museological hierarchies usually implicit in such a show.

Despite the multiplicity of language, style and function embedded within the works, a common thread that ran throughout was the way in which each evolved along the historical paths of travel and trade. Tapa – a material made from beaten bark cloth – is an artform not endemic to any one place in particular, so the exhibition naturally mapped an array of diasporic patterns and intercultural links within the Pacific region. As such, it was equally an exploration into Pacific socio-anthropological history as it was into its art. For instance, visitors learnt that when the initial waves of Austronesian people began to settle the Micronesian and Polynesian archipelagos, they transported and introduced the southern Chinese paper mulberry tree. It flourished in the volcanic soils and quickly made the use of the native dye fig tree obsolete outside the sandy atoll areas.

As its title suggested, the exhibition intended to celebrate the variety of tapa held by Queensland institutions and local private owners. But it also explored the different modes by which tapa is typically absorbed by such institutions and individuals – often via indentured labour recruits, early colonial ships' masters, crew, and other government agents. Primarily reflecting the collections of Brisbane's University of Queensland Anthropology Museum and Queensland Museum (the main lenders for 'Talking Tapa'), the most heavily weighted presence in the exhibition came from Papua New Guinea (PNG). The ten Papua New Guinean examples illustrated a cross-section of traditional usage and techniques including female ceremonial skirts adorned with seeds, bush string and strips of red cloth, and four small rare panels that derive from the central New Ireland mortuary ritual *uli* – once reserved for leaders, but now no longer practised.

The most underrepresented region, conversely, was the former West Irian Jaya, now the Indonesian province of West Papua. As the exhibition and its comprehensive accompanying catalogue lamented, the provenances of specific tapa are becoming increasingly difficult to distinguish as the cultural practices surrounding bark cloth production continue to wane due to introduced customs and trading schemes. The province's sole representative was the cloth *Maro – kulit kayu*, 2004, by Agus Ongge from the Lake Sentani region in West Papua, which functioned as a gentle reminder of Papuan resilience and an attempt to preserve a culture that is currently facing a veritable threat of extinction. Ongge's *Maro* reflected the communal importance of the sago palm in Papuan culture, where tradition sees it planted by a father to be later harvested by his son. The artist depicted the palm and the Papuan people as a single, intertwined entity.

'Talking Tapa' was not altogether pessimistic, however, as the sense of encroaching extinction nascent in the exhibition was counterbalanced by the equally prevalent theme of adaptation. In the small island country of Wallis and Futuna, for example, tapa production adapted to the nineteenth-century introduction of Christianity and new standards of 'modest attire' by hybridising the material of traditional tapa-based ceremonial robes with the style of missionary dresses. These are now assembled using a sewing machine, as evident in the included work by Valelia Likuvalu.

By presenting a single medium within a simple discursive context, 'Talking Tapa' urged a re-examination of our own economies of intercultural exchange in the realms of art and design, but also – and perhaps more urgently – within the broader spheres of political, financial and social development. Perhaps even more pressingly, the exhibition raised questions pertaining to the institutional framing of art by highlighting the wavering taxonomies of artforms such as Pacific Islander bark cloths. While questioning what is 'traditional', 'Indigenous' and 'contemporary', what is 'art' and what is 'craft', the answer that eventually emerged was that the primary function of these labels is to elucidate the hegemonic structures that we impose on such works rather than the works themselves.

For this eighth Gertrude Contemporary Art Spaces and Art & Australia Emerging Writers Program review, Helen Hughes was mentored by Dr Alex Baker, Senior Curator, Contemporary Art, National Gallery of Victoria, Melbourne; **Talking Tapa: Pasifika Bark Cloth in Queensland,** Monash Gallery of Art, Melbourne, 12 February – 11 April 2010.

Art & Australia / Credit Suisse Private Banking Contemporary Art Award

Marni Williams

Susan Jacobs

The lights are low. Dark licks of oxyacetylene flames line the walls and a monitor replays a pseudo-scientific experiment of sunlight + ice + leaf litter = fire. Another monitor shows a large chunk of ice rotating slowly in front of the sun; condensation creates diamond-like fractals of light and gives this crystalline planet the appearance of a sweating, morphing mess. Both ironic conductor and opaque orb are indicative of Susan Jacobs's dexterity with matter as she looks at life through an elemental lens – flip it one way and you see things from a wide view; flip it the other and you're drawn into their detail. Jacobs's materials include all facets of that impenetrable and indecipherable stuff around us – particles, metals, physical forces and environments – her body of work seeming to suggest that while matter may be mundane, it is also imbued with metamorphic potential.

Jacobs's practice mimics that of a passionate scientist, albeit one with loose hypotheses and a relaxed methodology. In the collaborative work *Exhausted nature*, 2008, Jacobs and Andrew Hazewinkel attempted to make a camera lens out of ice. That the lens didn't work as planned only encouraged further experimentation. Unlike an artist who might present objects to encase artistic truths, Jacobs is not particularly concerned with conclusions. She sees her work as a series of exercises in problem-solving and resourcefulness that inevitably develop their own sense of logic. This approach has led her to work in a plethora of mediums incorporating architecture, sculpture, installation, works on paper, video and photography. The sum of her work adds up to a common line of inquiry rather than a signature aesthetic.

Within or without gallery walls, Jacobs's formula ignites friction between two components: matter and space. In *For every solution there is a problem*, 2007, the artist orchestrates both in such a way as to conflate illusion and reality. While working at a Melbourne bookstore Jacobs noticed a glass door that was chocked open by a wooden wedge. The wedge lined up perfectly with the base of a tree visible outside, giving her the occasion to see two extremes of the one material as though conjoined. She recreated this visual fancy at Melbourne's Ocular Lab, with her audience required to step over the tree as they entered. Jacobs's title suggests that even where we attempt to 'solve' the constrictions of building and inhabiting space there is always a flow-on effect to be considered – for both the natural materials used and the veracity of the site.

In *Peripheral static (space re-drawing itself)*, 2008, a work created in a decommissioned bus depot in Dandenong, Jacobs limited herself to materials drawn from the immediate vicinity of the workshop. She propelled scraps, tools, signs and gravel into a wave of fragments that progressed from oil-slicked to shiny and spotless. Particles flowing through the grime-coated grease bay were stripped of their dust and function; those pushed into the clean space of the spray booth were left with layers of grimy history intact. Simply through location, minimal intervention and then sculptural dispersion, Jacobs was able to stir up the prior physicality and functionality of the site, forcing fragments into their 'no-go' zones as if committing one final act of rebellion before their impending afterlife as idle, decaying matter.

For *Ubiquitous slopes*, 2008, Jacobs noted a similarity between Utopian Slumps's wood-panelled ceiling and a place embedded in her memory, so she recreated the triangular roof of a traditional New Zealand holiday cabin, inverting it within the Melbourne gallery. As the cabin's apex rested on the floor, and the hardwood eaves commandeered the remaining space, Jacobs proposed a primordial enjoyment of the uncanny, capsizing spatial norms in order to suggest transformation.

This year's installment of 'NEW' at Melbourne's Australian Centre for Contemporary Art (ACCA) sidestepped its temporal focus to privilege space, and with her open approach to art-making, Jacobs was well-equipped to engage. Responding to ACCA's existing architecture, coupled with a large floating cube introduced by Nexus Designs, Jacobs's contribution was an exhibition within an exhibition. With an architect's touch already present in both the macro- and microstructures, Jacobs desired to have no touch at all. Studying diamagnetics (magnetic levitation), Jacobs again turned to the potential of nature, so that underneath a large cube a metal ring hovered, just a few millimetres off its plinth. The potential for our own levitation was exciting, as was the potential for collapse. In this micro-space we were reminded of the sensitivity of the material, its precarious spatial relationship a reflection of scientific order and its fragile ecological systems.

Michael Taussig recently suggested that one way back to nature is to seek out liminal moments, such as twilight, when nature calls to our senses and is historically bathed in ritual. Jacobs seeks out such thresholds of transformation in nature, presenting its pure forms almost as readymades to be viewed within the codes of the art institution, where nature and culture may consciously collude rather than cloud.

Credit Suisse is proud to partner with many leading artistic and cultural institutions and organisations like Art & Australia, the Singapore Art Museum and the National Gallery in London. We are committed to supporting and nurturing Australia's emerging artistic talent through our sponsorship of the Art & Australia Contemporary Art Award.
At Credit Suisse Private Banking, we strive to understand what success means to our clients, to deliver what really matters and to help our clients thrive.

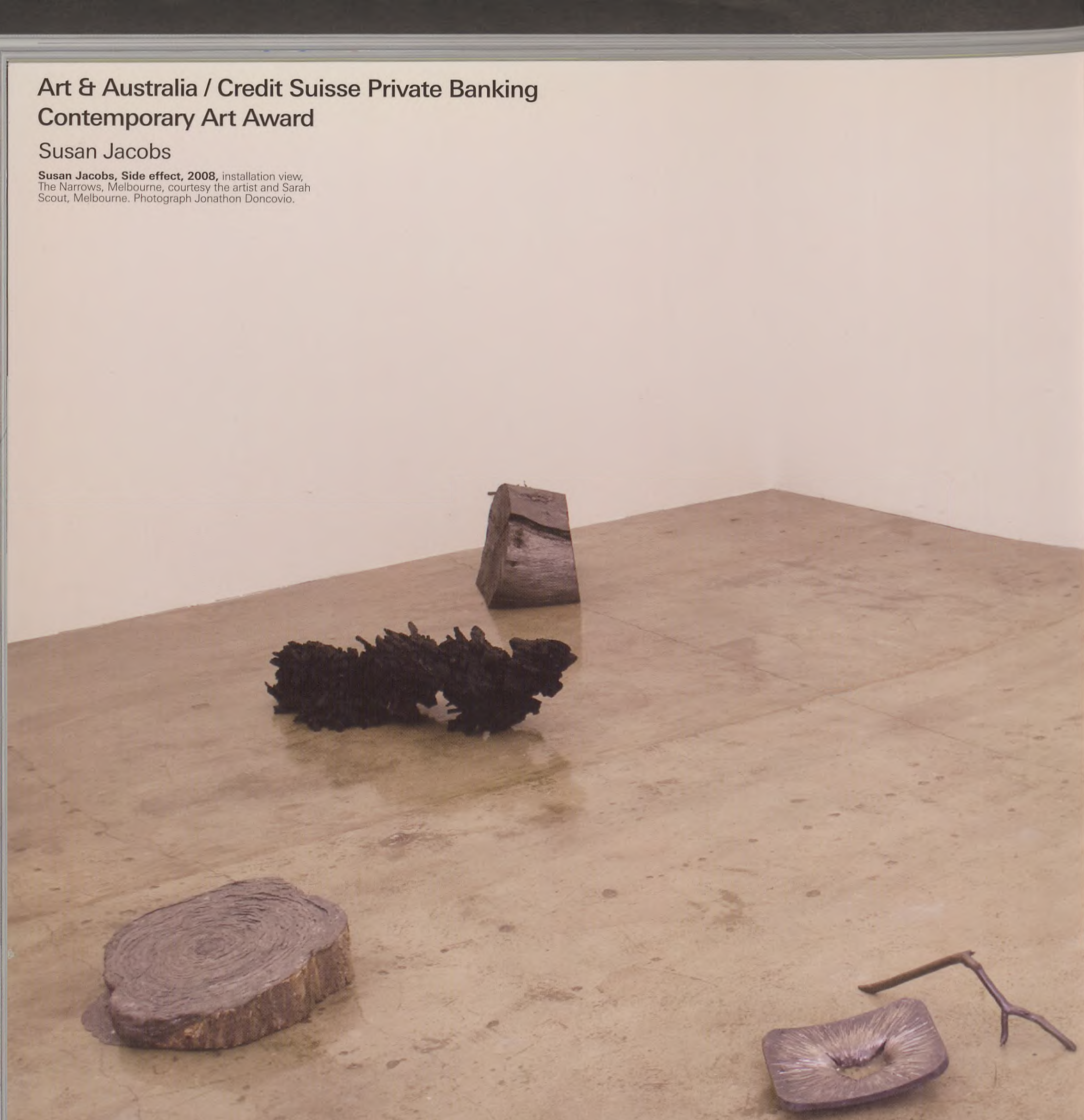
Please contact us: Melbourne +61 3 9280 1808 or Sydney +61 2 8205 4888.
credit-suisse.com/au/privatebanking/en

CREDIT SUISSE

Art & Australia / Credit Suisse Private Banking Contemporary Art Award

Susan Jacobs

Susan Jacobs, Side effect, 2008, installation view, The Narrows, Melbourne, courtesy the artist and Sarah Scout, Melbourne. Photograph Jonathon Doncovio.



Quarterly journal
A$22 (incl. GST)
NZ$25

ISSN 0004-301X