# & Australia

Portrait



LENTON PARR THE UNIVERSITY OF MELBOURNE LIBRARY **SYDNEYINTERNATIONALARTSERIES** 

# ANNIE LEBOYITZ

A Photographer's Life 1990-2005

## MUSEUM OF CONTEMPORARY ART NOW ON SYDNEY ONLY WWW.MCA.COM.AU



Major Partner

Strategic Partners Supporting Partner

Media Partners

madison







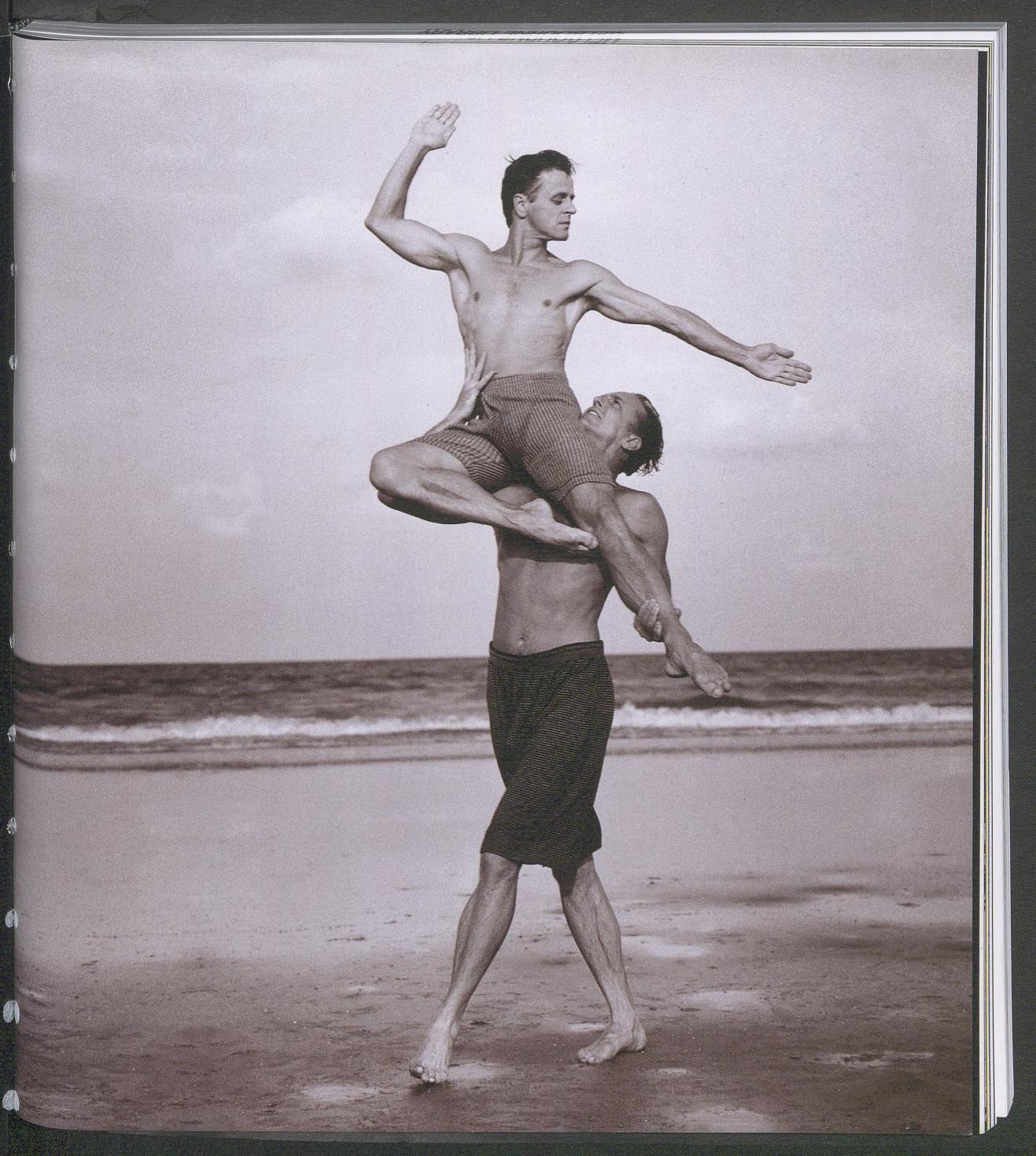






reportage This exhibition is organised by the Brooklyn Museum and presented in Sydney in association with Reportage.

Annie Leibovitz Mikhail Baryshnikov and Rob Besserer, Cumberland Island, Georgia, 1990 Photograph © Annie Leibovitz From Annie Leibovitz: A Photographer's Life 1990 – 2005



# SOCIAL SCULPTURE

Curated by Charlotte Day

April - May 2011

ANNA SCHWARTZ GALLERY

SYDNEY

Image: Laresa Kosloff, still from Trapeze, 2009

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

# ANTONY GORMLEY MEMES

March - April 2011

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

MELBOURNE

DAVID NOONAN March - 2 April, 2011 RoslynOxley9Gallery www.roslynoxley9.com.au

## Contents

#### Forum

- 394 Contributors
- 418 Locality and motility: A contemporary snapshot of South Korea Alexie Glass-Kantor
- Revealing inner worlds: Portraits and psychology in Australian art Christopher Chapman
- 426 Bacon's dog: Dani Marti's portrait of Peter Fay Craig Judd
- 430 Gary Lee: Bulli boys Djon Mundine
- 432 Collecting Guggenheim: A portrait of Peggy Michael Fitzgerald
- 436 Public understandings and private metaphor in Ivan Durrant's 'the cow'
  Jacqui Durrant
- 440 John Young: Situational ethics Thomas J. Berghuis
- 444 The things that still move us: Philip Hunter in conversation with Fiona Hile

#### Artist project

472 Kevin Connor: Scenes from an exhibition Michael Fitzgerald

#### Essay

- 478 Signs of life: Late-night reflections on portraiture Sarah Engledow
- 486 The difficulty of being oneself: David Rosetzky's moving image portraits

  Daniel Palmer
- 494 A man out of time: The slipping forms of Glenn Sorensen Martin Herbert

# LENTON PARR LIBRARY THE UNIVERSITY OF MELBOURNE

- 502 Beyond the pale: Alice Neel and her legacy Jeremy Lewison
- 'What you see is what I am': Tracey Emin's self-portraiture
  Maura Reilly
- The principle of wavering: Yasumasa Morimura's evolving self-portraits

  Andrew Maerkle
- 530 Fiona Pardington: Portraiture, immanence and empathy Rhana Devenport
- 536 Knowing Laura Angus Trumble

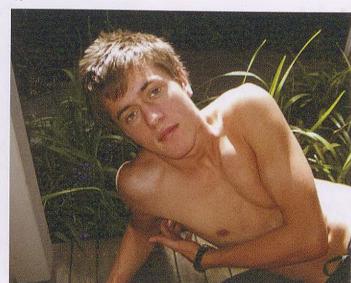
#### Review

- 542 Art + Soul Alan Dodge
- 544 The NGA's Indigenous Galleries Susan Jenkins
- 545 21st Century: Art in the First Decade Peter Hill
- 546 The New New Wendy Walker
- 547 Freehand: Recent Australian Drawing
  Dylan Rainforth
- Tessa Laird
  Goldie & Lindauer: Approaching Portraiture
  Kate Brettkelly-Chalmers
  Interpreting Portraits: Macquarie 1810–2010
  Lisa Slade
  The Naked Face: Self-Portraits
  Anna Zagala





430



432



#### Books

- Up Close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang Virginia Fraser
- Anna Waldmann
  Luc Tuymans: Is It Safe?
  Chloé Wolifson
  A Face to the World: On Self-Portraits
  Marni Williams
  William Dobell: An Artist's Life
  Michael Fitzgerald
- 554 The Donald Friend Diaries John Murphy
- 555 Street Fight in Naples Christopher Allen

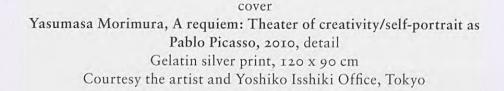
#### Gertrude Contemporary and Art & Australia Emerging Writers Program

575 Kelly Fliedner

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

576 Emma White Marni Williams

486



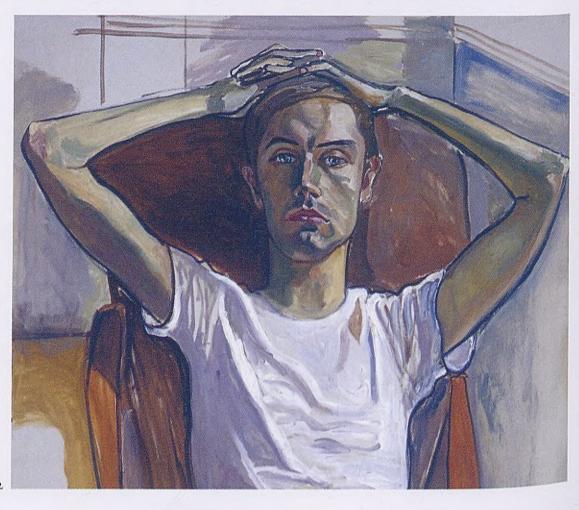
page 389, below middle
Cal, 17, 2009
Digital print on Hahnemuhle paper, 42.2 x 56.27 cm
Courtesy the artist and Sheahan Galleries, Thirroul

page 389, below right

Peggy Guggenheim in her bedroom at Palazzo Venier dei Leoni, c. early
1950s, with: Alexander Calder, Silver bedhead, 1925

Peggy Guggenheim Collection, Venice. © The Solomon R.
Guggenheim Foundation

Photo Archivio CameraphotoEpoche, gift of Cassa di Risparmio
di Venezia, 2005



502

· · W H A T · · · I · W R O T E · W A S . . . E X C | T | N G . . . . · · A L T H O U G H · T H O S E · · · T H A T · D I D · N O T · · · · · · R E A L L Y · S E E · · · · · W H A T · I T · W A S · · · · T H O U G H T · I T · W A S · · · REPETITION. · · · I F · I T · H A D · B E E N · . W O U L D . N O T . H A V E . . . . E X C | T | N G . . . BUT.IT.WAS.EXC.IOTF · A N D · I T · W A S · · · N · O REPETITI · · R E P E T I T I · O · N ·. · · · I T · N E V E R L. Ly As · V · NEVER · REPEAT: THAT. · IS · W H I L F · · · A F A B I O . B A W R I T I, N G . M E L . O ' C A L L DORA GARC · G E R T R U D E · S T. E. IF NR A N C K · L E I PORTRAITS...A.N.D.BENOIT.MAI REPETITIO.N... · · R E D F E R N · · · AUSTRALIA

#### Art & Australia Vol. 48/3

Autumn 2011 March / April / May 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

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, Paula Latos-Valier, Victoria Lynn, Justin Paton, Gene Sherman and Anna Waldmann.

Design Criena Court design@artandaustralia.com.au

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

Administration Manager / Publisher's Assistant Adela Zverina

Special Projects Fiona David

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

Subscribe online www.artandaustralia.com.au

Newsagent distribution Fairfax Media (Australia) Gordon and Gotch (New Zealand)

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

The views expressed in the magazine are not necessarily those of Art & Australia.

Printed by DAI Rubicon.
© Copyright 2011 Art & Australia Pty Ltd
ALL RIGHTS RESERVED

#### From the Editors

IT BEGINS WITH THE DISEMBODIED PRESENCE of one of Australia's most recognisable faces. Fingers and hands open and close origami-like, and then a voice-over begins, sometimes boldly, sometimes hesitantly. When the video ends nine minutes and fifty-six seconds later we are left with a person we can only begin to understand. As the actress muses in David Rosetzky's *Portrait of Cate Blanchett*, 2008: 'There's a constant pull between wanting to be seen and not wanting to be seen ... Who I am is constantly changing.'

In this issue of *Art & Australia* we explore the push and pull of portraiture – from the moment in the late fourteenth century when, as Craig Judd writes, the genre emerged as individual acts of *memento mori*, to commemorate and recollect, to the fragmented subjectivities of contemporary practice, whether it be the confessional pictures of Tracey Emin or the constantly dissolving identities of Rosetzky and Yasumasa Morimura.

Contextualising the contemporary within traditional portraiture is the shifting subject of an essay by the National Portrait Gallery's Dr Sarah Engledow in which she reflects that 'portraits are contemporary art's genial ambassadors; in exploiting the universal fascination with faces and stories, they provide viewers with an introduction to kinds of art from which they may otherwise feel alienated'.

The ability of a painted portrait to transcend time and influence a new generation of artists is illustrated in Jeremy Lewison's essay on the late American Alice Neel, whose unflinching soul-baring is parlayed in the contemporary figurative painting of Elizabeth Peyton, Peter Doig, Karen Kilimnik and Marlene Dumas. With his poetic distillations of people and potted plants, no-one better demonstrates time travelling than Glenn Sorensen, whose painted portraits are so quiet you could hear a pin drop. A different sense of quietude is evoked in the photography of Fiona Pardington, whose mute museum objects radiate a soulful sense of Maori mourning and loss. And in Angus Trumble's ode to an heirloom portrait of his great-great-grandmother, a photograph becomes the moving medium for something more: love.

Notwithstanding this push and pull between revelation and concealment, portraiture's popular appeal has remained constant – perhaps no better witnessed in Australia than with the annual Archibald Prize, now in its ninetieth year. To help mark the occasion, *Art & Australia* has commissioned artist Kevin Connor to document the people behind the scenes – the otherwise unseen installers and packers who handle a cavalcade of portraits each Sydney autumn at the Art Gallery of New South Wales (AGNSW).

This twice Archibald winner and former AGNSW trustee is closer than most to the enduring essence of great portraiture. 'It's a living presence', says Connor. 'Another way I might describe it is as a third the artist, a third the sitter and the biggest third a work of art.' And, as evidenced by this special issue of *Art & Australia*, more than the sum of its parts.

Our thanks go to the artist, the gallery and those who generously participated in the project, including Dave Anderson, Susanne Briggs, Edmund Capon, Maryanne Cornford, Brett Cuthbertson, Claire Martin, Steve Peters and Bryan Reynolds.

BILL HENSON tolarnogalleries.com

#### Contributors



From top, left to right:

KEVIN CONNOR is a painter of people and cities. He has held over sixty solo exhibitions since 1962. Connor has twice won the Archibald Prize (1975, 1977), the Sulman Prize (1991, 1997) and the Dobell Prize (1993, 2005). From 1981 to 1987 he was a trustee of the Art Gallery of New South Wales, where an exhibition of his work, 'Sketchbooks, Drawings and Studies for Painting and Sculpture', was held in 2006. He lives and works in Sydney.

RHANA DEVENPORT is Director of the Govett-Brewster Art Gallery in Aotearoa New Zealand. She previously worked with the Biennale of Sydney (2006), the Sydney Festival (2004) and the Asia-Pacific Triennial of Contemporary Art, Queensland Art Gallery (1994 to 2004). Devenport is a curator, writer and editor and has undertaken major projects with Nam June Paik, Lisa Reihana, Nalini Malani, Judith Wright, Lee Mingwei, Jin Jiangbo, Zhang Peili, Bill Culbert, Peter Robinson, John Reynolds and Alex Monteith.

DR SARAH ENGLEDOW has been the designated historian at Canberra's National Portrait Gallery (NPG) since 1999. Over that period she has curated the exhibitions 'The World of Thea Proctor' (2005), 'Idle Hours' (2009) and 'Paths to Portraiture: Jenny Sages' (2010), and co-curated (with Andrew Sayers and Wally Caruana) 'Open Air: Portraits in the Landscape' (2008) which inaugurated the new NPG building. She speaks frequently about portraits in various forums, including regular segments on ABC Radio.

Kelly Fliedner is an emerging writer and curator. She is currently the Program Coordinator of West Space, Melbourne.

MARTIN HERBERT is a writer and critic based in Tunbridge Wells, the United Kingdom. He writes regularly on contemporary art for magazines including *Artforum*, *frieze* and *Art Monthly*, on books for London's

Telegraph, and is Associate Editor at ArtReview. His monograph on Mark Wallinger will be published by Thames & Hudson this year.

JEREMY LEWISON is an independent curator based in London. In addition to organising exhibitions he advises the Kadist Art Foundation in Paris and the Estate of Alice Neel. He was previously director of collections at Tate where he was a curator for eighteen years. Among his many publications are *Interpreting Pollock* (1999), *Looking at Barnett Newman* (2002) and *Henry Moore* (2007). He was the co-curator, with Barry Walker, of 'Alice Neel: Painted Truths'.

Based in Tokyo, Andrew Maerkle is Deputy Editor of the Japanese bilingual online publication *ART iT*, and contributes to other local and international publications, including *The Japan Times* and *frieze*. From 2005 to 2008 he was deputy editor of *ArtAsiaPacific*.

Daniel Palmer is a senior lecturer in the Theory Department of the Faculty of Art & Design at Monash University, Melbourne. His publications include the books *Twelve Australian Photo Artists* (co-authored with Blair French, 2009), *Participatory Media: Visual Culture in Real Time* (2008) and *Photogenic: Essays/Photography/CCP* 2000–2004 (2005).

MAURA REILLY is Professor of Art Theory at the Queensland College of Art, Griffith University, Brisbane. Dr Reilly has held senior administrative museum positions in New York City, and from 2003 to 2008 was founding curator of the Sackler Center for Feminist Art at the Brooklyn Museum. Reilly is internationally recognised for her expertise in postcolonial and feminist theory, and has published extensively, including most recently, *Richard Bell: Uz vs. Them* (2011).

Angus Trumble is Senior Curator of Paintings and Sculpture at the Yale Center for British Art in New Haven, Connecticut. He was

Sherman Contemporary Art Foundation presents

### Yang Fudong: No Snow on the Broken Bridge

18 March - 4 June 2011

Yang Fudong, No Snow on the Broken Bridge, 2006 8 screen, 35mm B&W film transferred to DVD, music by Jing Wang Also screening Yang Fudong's seminal five-part film Seven Intellectuals in a Bamboo Forest, 2003-07.

Sherman Contemporary Art Foundation 16–20 Goodhope Street, Paddington Sydney NSW 2021 Australia Phone +61 (0)2 9331 1112

info@sherman-scaf.org.au Opening hours: Wednesday to Saturday 11 am – 5 pm

sherman-scaf.org.au

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.

#### Contributors

previously curator of European art at the Art Gallery of South Australia in Adelaide. His new book, *The Finger: A Handbook*, has lately been published in North America by Farrar, Straus and Giroux; in the United Kingdom by Yale University Press, and in Australasia by Melbourne University Publishing.

CHRISTOPHER ALLEN is National Art Critic for *The Australian* and a former lecturer in art history at the National Art School, Sydney.

THOMAS J. BERGHUIS is a lecturer in Asian art and the Deputy Director of the Australian Centre for Asian Art and Archaeology at the University of Sydney. His book *Performance Art in Asia* was published in 2006 by Timezone 8 in Hong Kong.

KATE BRETTKELLY-CHALMERS is a writer and curator living in Auckland. She was Artspace's curatorial intern for 2008 and is currently teaching contemporary art and theory at the University of Auckland.

DR CHRISTOPHER CHAPMAN was director of Adelaide's Experimental Art Foundation from 1998 to 2001, and curated the 1996 Adelaide Biennial of Australian Art at the Art Gallery of South Australia and 'Portraits + Architecture' at the National Portrait Gallery, Canberra, where he currently works.

ALAN DODGE AM has served in the art museum world for over thirty-eight years, most recently at the Art Gallery of Western Australia, Perth, where he was director from the beginning of 1997 until the end of 2007. Dodge was made a Chevalier de l'Ordre des Arts et des Lettres by the French Government in 2004 and in 2009 was recognised with the Order of Australia (AM) for service to the arts.

JACQUI DURRANT is a freelance visual arts writer. Her current interests are Pacific art, and mid-century Australian sculpture and design.

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

VIRGINIA FRASER is an artist and writer who lives in Melbourne. In 1974 she co-authored *A Book About Australian Women* with Carol Jerrems, about which she wrote an essay for *Up Close* in 2010.

ALEXIE GLASS-KANTOR is Director & Senior Curator of Gertrude Contemporary and is co-curating the 2012 Adelaide Biennial of Australian Art. A regular contributor to exhibitions, symposiums and journals throughout the Asia-Pacific region, in 2005 she was the curator-in-residence at Ssamzie Space, South Korea, and in 2006 she completed the Asialink Leadership Program.

FIONA HILE has written features, book reviews and interviews for *The Age*, *Art & Australia* and *The Monthly*. She is currently completing her PhD thesis on the French novelist Michel Houellebecq.

DR PETER HILL is an artist and writer and Adjunct Professor of Fine Art at RMIT University, Melbourne. He is currently working on a book

called Curious About Art: Why Do Art Movements Change?.

Susan Jenkins was a curator of Aboriginal and Torres Strait Islander art at the National Gallery of Australia from 1995 to 2005. Prior to that Jenkins worked at Bula'bula Arts in Ramingining, Central Arnhem Land, and later completed a thesis on *The Aboriginal memorial*, 1987–88, recently published by Lambert Academic Publishing.

CRAIG JUDD is an independent arts writer, educator and curator. At present he is the Curator of Detached Cultural Organisation, Hobart.

TESSA LAIRD is a lecturer in contextual studies at Auckland's Manukau School of Visual Arts. A former general manager of The Physics Room, Christchurch, she was co-founder and editor of Monica Reviews Art and LOG Illustrated and has been a regular contributor to the New Zealand Listener, along with numerous other art publications.

DJON MUNDINE OAM is a member of the Bundjalung people of northern New South Wales. With an extended career as a curator, activist, writer and occasional artist, Mundine was concept curator of *The Aboriginal memorial*, 1987–88, now on permanent display at the National Gallery of Australia, Canberra.

JOHN MURPHY is an independent curator whose exhibitions include 'Planned for Progress' (2010), 'Gallery A Sydney 1964–83' (2009), and 'The Studio of Jørn Utzon' (2005).

DYLAN RAINFORTH is a freelance critic and regular contributor to *The Age*. He is a committee member for the Melbourne Cinémathèque and an alumnus of the Gertrude Contemporary and Art & Australia Emerging Writers Program.

LISA SLADE is Project Curator at the Art Gallery of South Australia, Adelaide. She curated the recent Newcastle Region Art Gallery exhibition, 'Curious Colony: A Twenty First Century Wunderkammer'.

Anna Waldmann is an art consultant. She has been a curator at the Art Gallery of New South Wales and director of visual arts at the Australia Council for the Arts. She is an adviser for the Sherman Contemporary Art Foundation in Sydney.

Wendy Walker is an author, curator and the Adelaide art critic for *The Australian*. She is currently completing a biography of Anne and Gordon Samstag.

MARNI WILLIAMS is Publication Manager and Assistant Editor of Art & Australia.

Chloé Wolifson is a writer and arts administrator living in Sydney. She co-curated, with Marni Williams, the exhibition 'Subtext: Art for Literacy' at CarriageWorks, Sydney, in February 2011.

Anna Zagala reviews exhibitions and films for various national publications. She has a blog, www.sweetpolka.blogspot.com, where she writes about art, design, film and books.

## JUSTENE WILLIAMS 18 February – 19 March, 2011

Sarah Cottier Gallery

<sup>3</sup> Neild Ave Paddington NSW 2021 Australia +612 9356 3305 mail@sarahcottiergallery.com sarahcottiergallery.com Wed - Sat 11am - 5pm

## LAURA COURTNEY



AUSTRALIAN GALLERIES
ROYLSTON STREET

### Longing

15 March - 2 April 2011 15 Roylston Street Paddington NSW 2021 Monday to Saturday 10am to 6pm T 02 9360 5177

enquiries@australiangalleries.com.au www.australiangalleries.com.au Memory 2010 oil on board 71 x 91 cm

## IMANTS TILLERS

25 May - 26 June 2011

E gag@greenaway.com.au | www.greenaway.com.au

t +61 8 8362 6354

GREENAWAY ART GALLERY 39 Rundle Street, Kent Town, SA 5067

## PETER D. COLE

11 MAY - 11 JUNE 2011



JOHN BUCKLEY GALLERY 8 Albert St Richmond VIC 3121 gallery@johnbuckley.com.au www.johnbuckleygallery.com 11 - 5 pm Wed - Sat T: + 61 3 9428 8554

# Sally Smart

24 February - 26 March 2011

Okhinterding Joyce Hinterding 3-6 March 2011 3-6 March 2011

**BREENSPACE** 

www.breenspace.com

Tuesday to Saturday 11am to 6pm 289 Young Street Waterloo NSW 2017

Phone +61 2 9690 0555

# Nairn Scott 22/2-20/3/2011 Jaqueline Rose 22/3-17/4/2011 Sarah Newall 19/4-15/5/2011 Tracey Clement 17/5 - 12/6/2011 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



# SAM SHMITH 29 MARCH-23 APRIL IN SPATES



UNTITLED (IN SPATES 7), 2010 60CM X 100CM, PIGMENT PRINT ON ARCHIVAL RAG

ARC ONE GALLERY

MAIL@ARCIGALLERY.COM

45 FLINDERS LANE MELBOURNE 3000 TELEPHONE + 613 9650 0589 FACSIMILE + 613 9650 0591 WWW.ARCONE,COM.AU



ARTS **VICTORIA** 



ARC

Government through the Australia Council, its arts funding and advisory body.

dianne tanzer gallery + projects

## MATTHEW HUNT

2 – 23 April 2011

www.diannetanzergallery.com.au



# Robyn Stacey

**Exhibition** 18 May to 25 June 2011

STHAS

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

Drawing Class 2010

**Anne and Gordon Samstag Museum of Art** 

# 291 da m s t a g

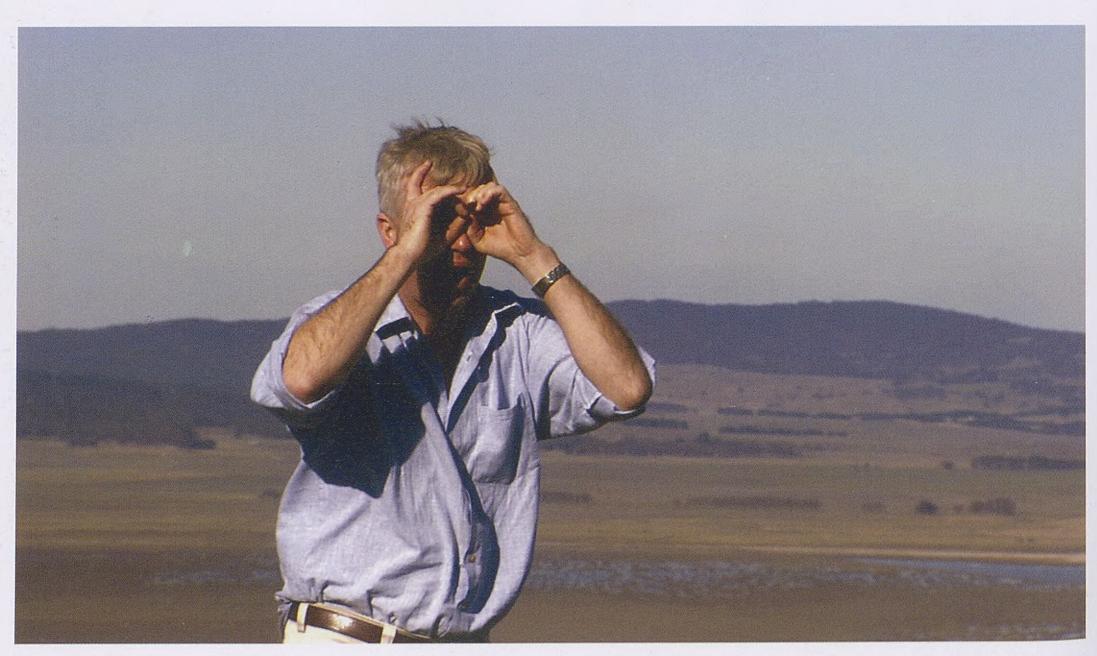
The University of South Australia congratulates our 2011 Samstag Scholars

Christian Capurro and Bridget Currie

Anne & Gordon Samstag International Visual Art Scholarships

Benjamin Armstrong and Alex Kershaw

Australia Council for the Arts and Anne & Gordon Samstag ISCP Residencies



A Lake Without Water 2005 – 2006

Alex Kershaw – Director/Producer, Scott Otto Anderson – Creative Collaborator, Gail Priest – Sound Design Video still from 8 channel installation, DVCPRO / DVD, Duration: 1:25







# BLUE CHIP XIII: THE COLLECTORS EXHIBITION 8 MARCH - 2 APRIL 2011

245 Punt Road Richmond Melbourne Victoria 3121 Australia Telephone: +61 3 9429 3666 mail@niagara-galleries.com.au www.niagara-galleries.com.au Tue – Sat 11–6 or by appointment Gunter Christmann Yang-yig 1970 acrylic on canvas 175.5 x 175.5cm

10 MARCH-2 APRIL 2011 STANDING ON THE SHOULDERS OF GIANTS

# Ghostpatrol



#### 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

Ghostpatrol
Plans and promises
(detail)
Acrylic on canvas
210 cm x 105 cm

## DJAMBAWA MARAWILI AM

## LIYAWADAY WIRRPANDA

## NAWARAPU WUNUNGMURRA

winner NATSIAA New Media Prize 2010

March/April

In association with Buku Larrngay-Mulka Centre Yirrkala, NE Arnhem Land

Djambawa Marawili *Buru* 2007 natural earth pigments on wood 223 x 98 cm

### ANNANDALE GALLERIES

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

# kylie stillman

june 2011



Size of Life, installation, Gippsland Art Gallery, Sale

utopia art sydney

2 danks street waterloo nsw 2017 ph +61 2 9699 2900 www.utopiaartsydney.com.au acga



Traces, oil on linen, 91.5 x 71cm

# Tim Olsen Gallery

63 Jersey Road Woollahra NSW Australia Tues-Fri 10-6, Sat 10-5, Sun 12-5

(02) 9327 3922 | info@timolsengallery.com | www.timolsengallery.com

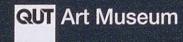




# WILLIAM ROBINSON The Transfigured Landscape

16 April – 14 August 2011

WILLIAM ROBINSON GALLERY



2 George Street QUT Gardens Point Campus Brisbane QLD 4000 07 3138 5370 artmuseum.qut.edu.au Creation landscape, darkness and light
(centre panel from The Creation series) 1988
oil on linen
State Art Collection, Art Gallery of Western Australia

Purchased 1989

©2010 QUT GEN-10-1313

## MARY TONKIN



AUSTRALIAN GALLERIES SMITH STREET

#### Black paintings

31 March - 1 May 2011 50 Smith Street Collingwood VIC 3066 Monday to Saturday 10am to 6pm Sunday 12pm to 5pm

T 03 9417 0800

enquiries@australiangalleries.com.au

www.australiangalleries.com.au

Expulsion (after Masaccio), Kalorama 2009 oil on linen  $45.5 \times 49 \text{ cm}$ 

# TIME MACHINE

SUE FOICI 07 APRIL-19 JUNE 2011

MONASH GALLERY OF ART www.mga.org.au









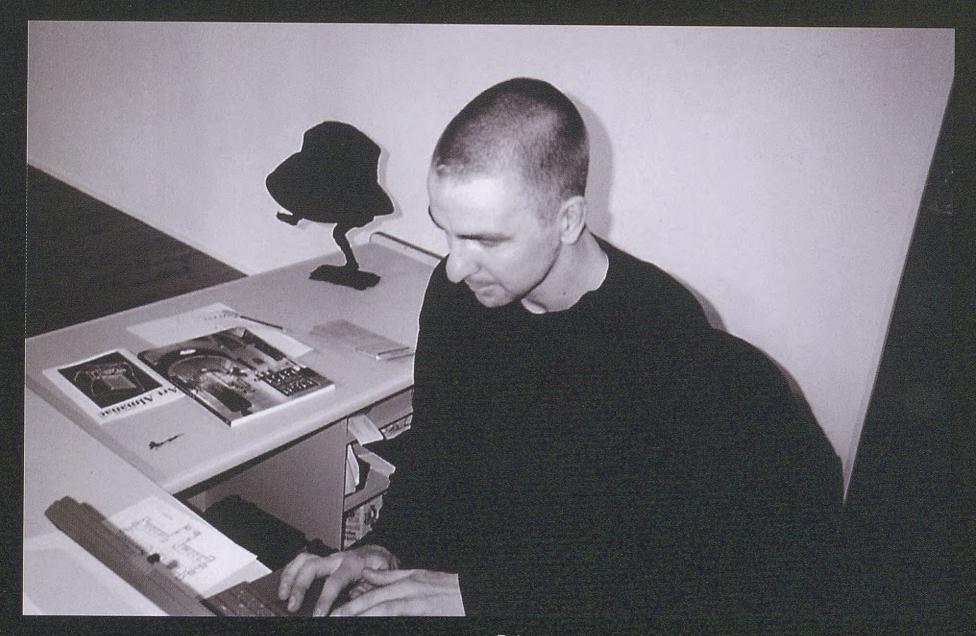
ARTS VICTORIA



mga

Sue FORD 1943-2009 Untitled [1974], from the series Self-portrait with camera 1960-2006, gelatin silver photograph, printed 2010. Courtesy the Estate of Sue Ford

# Robert Hirschmann



Robert Hirschmann showing with King Street Gallery since 1991

March 8 - April 2 2011



Join us in March: **Artist Talks** Exhibitions



🐴 Studio Tours: Idris Murphy & Elisabeth Cummings Seats limited please book with the gallery King Street Gallery on William

10am - 6pm Tuesday - Saturday 177 William St Darlinghurst NSW 2010 Australia T: 61 2 9360 9727 F: 61 2 9331 4458 art@kingstreetgallery.com www.kingstreetgallery.com.au Director: Robert Linnegar Director: Randi Linnegar

australian commercial galleries association

## NOTICE COMMONWEALTH OF AUSTRALIA DEPT. OF DEFENCE SUPPORT

## PROHIBITED AREA

PERSON SHALL ENTER BE OR REMAIN THEREIN, WITHOUT PROPER AUTHORISATION PENALTY \$2200 OR IMPRISONMENT FOR 6 MONTHS OR BOTH AREA ADMINISTRATOR WOOMERA

DEFENCE SUPPORT CENTRE

PH: 8674 3370

Adam Norton

Extraterrestrial Highway

April 2011

Prohibited Area, 2010, acrylic on board, wooden poles and bolts, 240x122x7cm Craig Bender photography

#### www.gallerysmith.com.au

170-174 Abbotsford St, North Melbourne Director Marita Smith 03 9329 1860, 0425 809 328 Tuesday - Friday 11-6, Saturday 11-5

Gallerysmith

# Forum, Autumn 2011

A South Korean snapshot Alexie Glass-Kantor

Portraits and psychology in Australian art Christopher Chapman

> Dani Marti and Bacon's dog Craig Judd

Gary Lee's 'On the Verge'

Djon Mundine

Peggy Guggenheim Michael Fitzgerald

Ivan Durrant's 'the cow'
Jacqui Durrant

John Young Thomas J. Berghuis

Philip Hunter
Fiona Hile

# Locality and motility: A contemporary snapshot of South Korea

Alexie Glass-Kantor

'I DON'T CONSIDER MYSELF ASIAN', a curatorial colleague told me over a plate of still-squirming octopus on a recent visit to Seoul. 'I am Korean and that is different.' Exactly how different is a matter of personal interpretation and conjecture. But there, in her statement, is something I have heard repeatedly in discussions about how South Koreans are articulating the terms and boundaries of this most enduring and often contradictory of cultures in a global context.

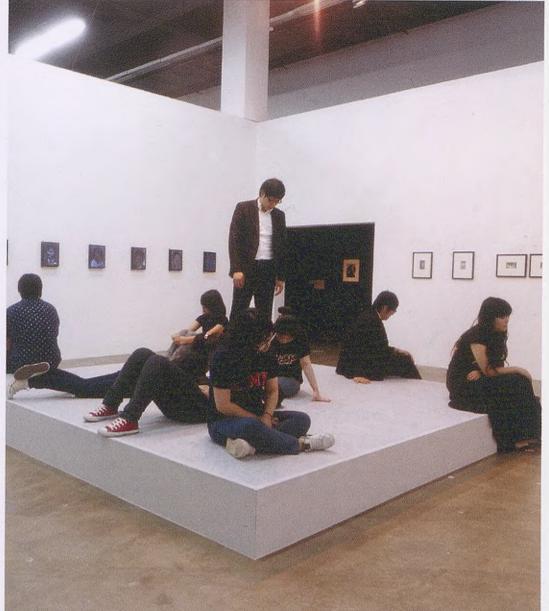
Arriving in the country's capital of Seoul visitors are greeted with a skyline that initially appears ominously layered with prefabricated high-rises. Following last century's Japanese occupation and the Korean War, the redevelopment of South Korea was haphazard and frenetic, with the resulting infrastructure problems compounded by a population of 48 million people living within a landmass roughly equivalent in size to the state of Victoria. In recent years, however, newly commissioned architectural developments have introduced a different texture at street level, and for the citizens of Seoul it is not unusual to wake each day to find things subtly, but inexorably, transformed.

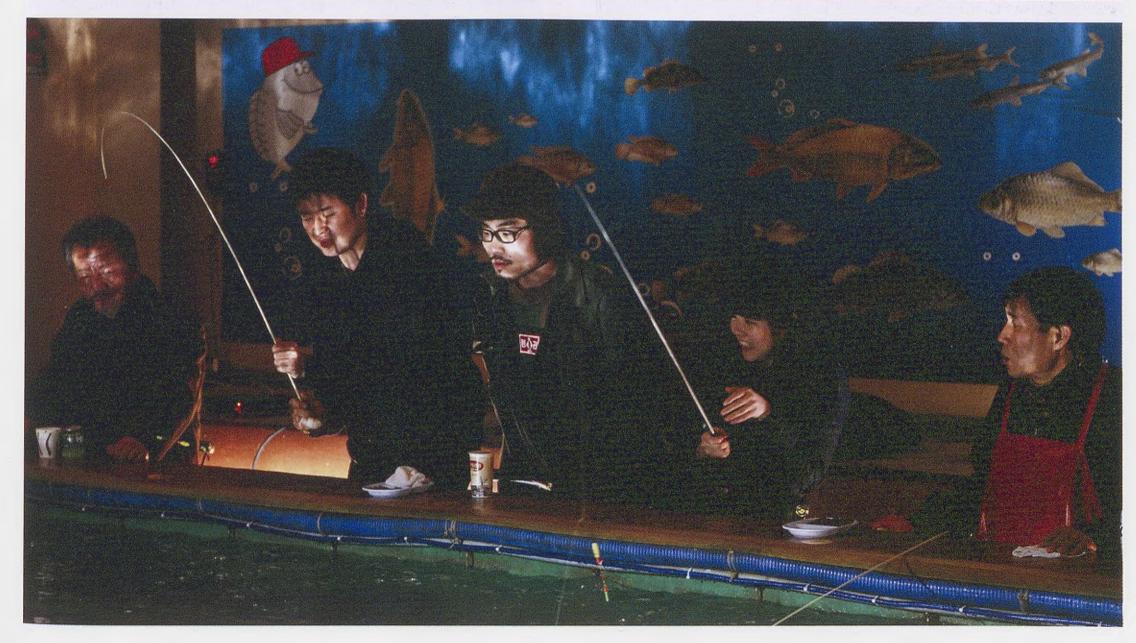
Despite the relentless decimation of the Korean peninsula through a century of occupation and war, the centrality of cultural endeavours to daily life and a commitment to the enduring potency of the Hangul language have enabled South Koreans to resist the annihilation of their history and way of life. That these threads of language and culture remain meaningful in society today helps explain the unique evolution of contemporary South Korean art. Whereas Japanese art gained momentum in the West in the period following the Second World War through the adaptation of modernist and postmodernist tropes, and Chinese propaganda transformed into China pop in the 1990s to become today's global brand, contemporary South Korean art emerged less spectacularly, negotiating a more ambiguous conceptual balance that imbues the work with a dual sense of locality and motility.

Part of a large and active diaspora, South Korea's artists commonly move abroad for postgraduate studies and regularly travel between their adopted country and their homeland. The work of these artists is consequently loaded with an awareness of international styles, yet remains inflected with the irregularities of a local vernacular. The precursor of this artist model is Nam June Paik, whose role in the formation of Fluxus and the creation of contemporary video practice is neither underestimated nor unacknowledged here. On the outskirts of Seoul is the Nam June Paik Art Center, created in discussion with the artist before his death in 2006. The centre is an extraordinary edifice honouring the experimental and the interventionist, the technological and the performative. There are also many Paik public sculptures scattered across the city, along beachside boulevards and in museum sculpture parks, which provide generous incursions in the landscape.

Reflecting on the indelible influence of Paik, it is also natural to consider the work of a more recent generation of artists who move with similar fluidity in the global context - figures such as Haegue Yang, Do-Ho Suh and Young-Hae Chang Heavy Industries. Yang explores the sensuality that lingers discreetly in the materiality of the mundane and familiar, assembling the detritus of the domestic into an analogue alchemy that evokes the unpredictable and existential. Suh works across installation and media, but is mostly recognised for environments and interiors excavated from his autobiography. Replicating architectural realms from gauze, his works appear to levitate as rooms within rooms, drawing attention to the ways in which our experience of reality is mediated by memory. The collaborative duo Young-Hae Chang Heavy Industries initially pioneered a space for their concatenated and staccato text works in the frontier territories of the internet, moving on in recent years to immersive video installations that blur the lines between impression and fiction, subjectivity and objectivity, to reveal the unreliability of human recollection to







stand as evidence of any singular truth.

The blurring of boundaries and the challenge of navigating between the public and private is not only common in the work of South Korean artists, but also in the formation of the country's museums and cultural institutions. Indeed, in South Korea's vibrant cultural scene it is often difficult to distinguish between publicly funded organisations, hybrid spaces, independent projects, notfor-profits, commercial galleries, museums funded by government and purely corporate initiatives. Spaces frequently play more than one of these roles at the same time, and opaque institutional hierarchies often obscure transparency, with stories of conflict-ofinterest a common theme of conversation in the South Korean art world. Concerns are shared that the pursuit of globalisation has led to a local reinforcement of centre versus periphery binaries; that the transformation of the environment is more about fetishisation for immediate return rather than the long-term view; and that corruption for financial gain is endemic in too many of the country's public and private museums.

In direct contrast to this obfuscation of purpose is Seoul's lively alternative art scene, with independent spaces having emerged from the fine grain of the city's laneways and underground artistic communities since the 1970s. With their unique programs, organisations such as Alt Space Loop, Art Center Nabi, Insa Art Space and Alternative Space Pool are active catalysts for the critical interrogation and presentation of new art practices from South Korea and beyond. Of particular interest is Alternative Space Pool, which is managed by a highly regarded community of artists, critics and curators, all of whom are committed to redirecting the contemporary focus away from the market and cultural hybridism towards a reappraisal of art's potential to effect social change.

Seoul's rapid redevelopment has also impacted on the everyday lives of its artists. With the city's gentrification providing a continued obstacle to affordable housing, government and satellite councils have stepped in to establish a number of studio programs aimed at reinvigorating depressed industrial areas and enlivening communities that have experienced urban renewal with limited cultural infrastructure. One of the best of these is the relatively new Gyeonggi Creation Center (GCC), which is housed in a former school on the north-western coast. Although GCC is at quite a distance from Seoul, the annual studio open days are very well attended and the studio program has already gained a strong international reputation for supporting a range of artistic practices.

Operating in parallel with the GCC is the newly launched Gyeonggi Museum of Modern Art, an impressively scaled institution located within the grounds of a sculpture park, and housing a permanent collection of art from the 1950s to now, as well as temporary galleries for exhibitions of contemporary art. It was here that Australia's Victoria Lynn recently curated 'The Trickster', an exhibition of international video and media art exploring the mythical, duplicitous and paradoxical through the work of artists such as TV Moore, Cao Fei, Lisa Reihana and Yinka Shonibare. *Memory of the future*, 2009, a single-channel video collage by emerging Korean artist Yongseok Oh, provided an especially compelling encounter, framing a creative interplay between the past and present with images sourced from cinema, science fiction, documentary and the artist's personal archive.

Providing a crucial platform for the exhibition of Korean contemporary art, the private museum sector's mothership is Seoul's Leeum Samsung Museum of Art, its location in the residential hills of Itaewon marked with the surreal presence of *Maman*, 1997, Louise Bourgeois's haunting spiders. Divided into three sections designed by architect superstars Jean Nouvel, Rem Koolhaas and Mario Botta, the museum showcases an expansive collection of twentieth-century western art, including several exceptional works by Rothko and Warhol displayed alongside postwar Korean art and touring exhibitions.

page 419, clockwise from top left

Young-Hae Chang Heavy Industries, installation view, Gallery Hyundai, Seoul, with: Wednesday night he got drunk, 2010, HD QuickTime movie, original text and music soundtrack, 480 x 270 cm projection, 7 mins 11 secs duration; courtesy Young-Hae Chang Heavy Industries and Gallery Hyundai, Seoul.

Sanja Ivekovic, On the barricades, 2010, performance view, Gwangju Biennale 2010: '10,000 Lives', 2010, courtesy the artist.

Dong-Hee Koo, The king fish, 2009, installation view, 'The Trickster', Gyeonggi Museum of Modern Art, Ansan, 2010, HD video, 30 mins 20 secs duration, courtesy the artist.

With its multiple platforms for the presentation of contemporary art, however, Artsonje Center is Seoul's most visible venue for art from 'here and now'. Led by highly regarded curator Sunjung Kim and housed in a purpose-built multiplex designed by Korean architect Jong-Sung Kim, Artsonje's roster of exhibitions, publications and public programs is comparable in scope to Tokyo's Mori Art Museum or London's Serpentine Gallery.

Artsonje's neighbours include flagship venues for such leading commercial spaces as PKM Gallery, Gallery Hyundai and Arario Gallery. All these galleries have other spaces both within Korea and abroad, between them representing an impressive list of international artists, though the South Korean market for contemporary art is unusual in that collectors are equally committed to investing in the work of local artists. In this commercial context, the Korea International Art Fair (KIAF), now in its tenth year, is already staking a strategic position alongside the Hong Kong Art Fair as an important destination for collectors interested in contemporary art from the region. While Hong Kong may yet prove itself to be 'the Basel of Asia', as Gallery Hyundai's Do Hyung-teh puts it, KIAF could well become a more competitive and viable destination for the art market of the Asia-Pacific. It will also be interesting to see how Australian galleries fare under the umbrella of 'guest country' for KIAF 2011.1

The turbulence of the North-South divide might be a focus of the western media – and the uncertainty of relations between the two countries does cast a pall over the future of the peninsula – yet it is an overstatement to say that this conflict defines the psychogeography of daily life in South Korea. Interestingly, what becomes apparent for the return visitor is how the Korean cultural divide is largely demarcated internally as an east and west binary, with Seoul as the third entity.

It is within the strategically oriented, more affluent east that one finds the Busan Biennale. While Takashi Azumaya's 2010

edition, 'Living in Evolution', featured works from a solid list of artists, the experience of the show itself was convoluted and muddled, with many of the works badly installed and tenuous associations undermining individual pieces. By contrast, western cities such as Gwangju have long been regarded as the custodians for Korean folk arts, ritual and tradition. Importantly, this region also gave birth to Asia's first biennial of contemporary art, the Gwangju Biennale. Conceived as a way of marking the 1980 democratic uprising of students against the provincial military regime that resulted in many deaths, this biennale was established in 1995 with a series of purpose-built halls and increasingly ambitious programs. Building on the strength of previous editions curated by René Block and Okwui Enwezor, Massimiliano Gioni's 2010 biennale was a genuinely moving exhibition. Entitled '10,000 Lives', it was a poised and timely exegesis on the potency and reformation of the image through time.

The Trickster, Gyeonggi Museum of Modern Art, Ansan,

8 September – 5 December 2010; Busan Biennale 2010: 'Living in

Evolution', various venues, 11 September – 20 November 2010;

Gwangju Biennale 2010: '10,000 Lives', various venues,

3 September – 7 November 2010.

The year 2011 is the Australia–Korea Year of Friendship. In addition to Australia being guest country at KIAF 2011, there are numerous exhibitions, exchanges and collaborations occurring between Korean and Australian institutions, including Sydney's Museum of Contemporary Art and Art Gallery of New South Wales and Melbourne's Gertrude Contemporary. Check the website of the Australian Embassy in Seoul for details: www.southkorea.embassy.gov.au/seol/home.html.

# Revealing inner worlds: Portraits and psychology in Australian art

Christopher Chapman

I HAD ALWAYS BEEN MOVED BY ALBERT TUCKER'S INTENSE FIGURATIVE drawings and paintings of the early 1940s – in particular, his poignant portraits of the traumatised soldiers he encountered at Melbourne's Heidelberg Military Hospital in 1942. But it wasn't until 1993, while working as a curator on the local component of the National Gallery of Australia exhibition 'Surrealism: Revolution by Night' that I was given the opportunity to re-examine these extraordinary portraits. This initial period of research planted the seed for the forthcoming National Portrait Gallery (NPG) travelling exhibition, 'Inner Worlds: Portraits & Psychology'.

From there the exhibition grew to evoke the cultural history of the development of psychology in Australia and to look at the work of artists who have explored the nexus between this mind and behavioural science and portraiture. 'Inner Worlds' includes portraits of ten influential women and men of psychology in Australia from the First World War to the 1960s, including Judy Cassab's tough rendering of Hungarian migrant psychoanalyst Clara Lazar Geroe, and Danila Vassilieff's lyrical depictions of educational psychologist Janet Nield. Portrait works by artists strongly influenced by psychology during the Second World War include Tucker's shell-shocked soldiers and Joy Hester's traumatised 'faces' that distil emotional feeling down to an expressionistic set of staring eyes. The exhibition also comprises a group of portrait drawings of the late 1950s and early 1960s by patients of the Melbourne psychologist Dr Eric Cunningham Dax, and works from the 1980s and 1990s by Dale Frank, Anne Ferran and Mike Parr that embody intense reflections on psychological portraiture.

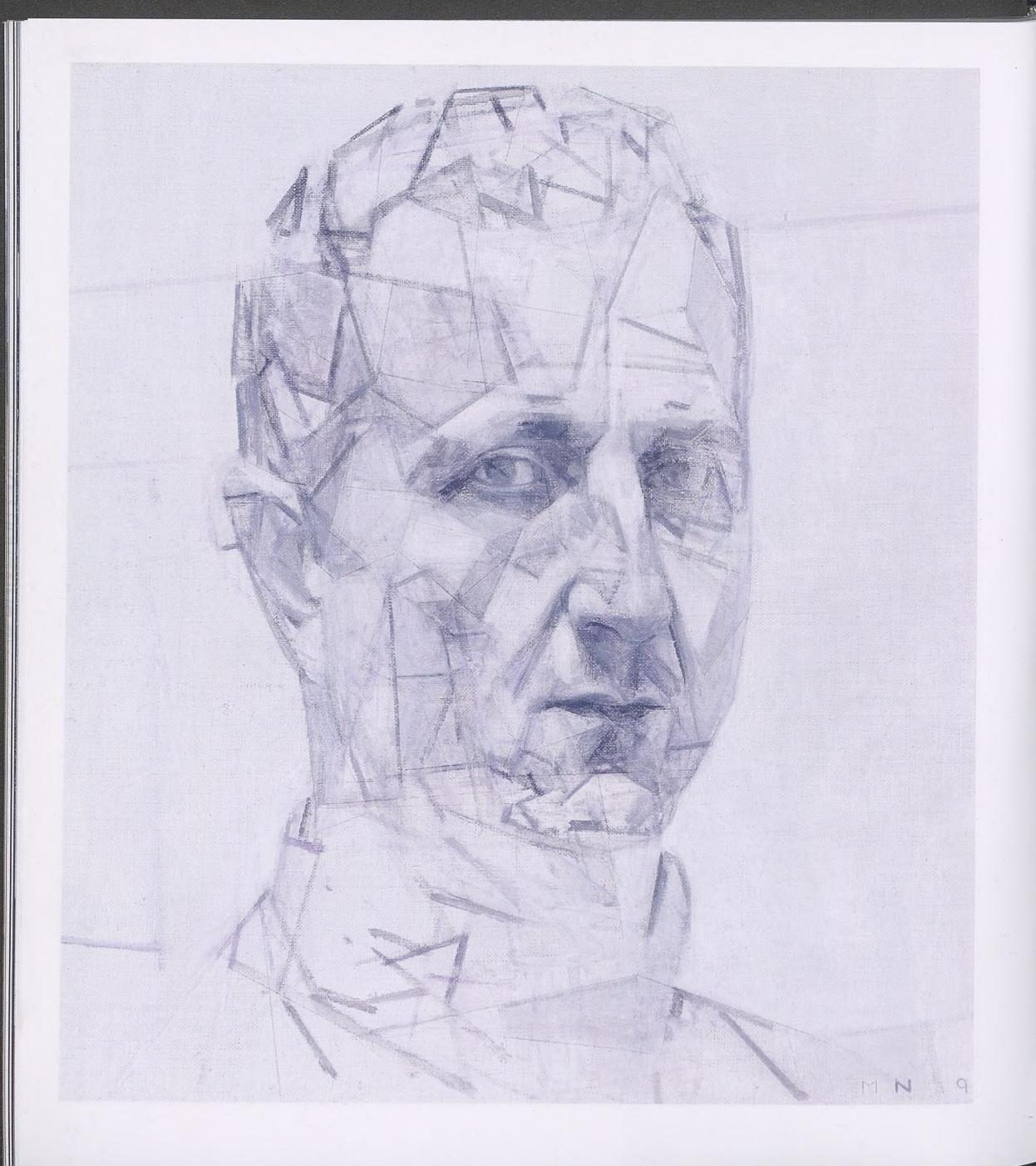
Since it was established in 1998 the NPG has commissioned four portraits each year – beginning with Howard Arkley's dark-pop-neon head of composer and performer Nick Cave and, more recently, Anne Zahalka's vibrant backlit photograph of culture advocate and philanthropist Marilyn Darling – and 'Inner Worlds'

unveils the latest: Nick Mourtzakis's commissioned portrait of David Chalmers, the internationally recognised philosopher of consciousness. Excelling at mathematics at the University of Adelaide in the mid-1980s, Chalmers was driven by his fascination with the philosophy of consciousness and in 1989 joined the graduate program in philosophy at Indiana University in the United States where he wrote his doctoral thesis 'Toward a Theory of Consciousness', which became the influential 1996 book *The Conscious Mind: In Search of a Fundamental Theory*. Interested in the possibility of determining a set of fundamental principles that connect physical processes to consciousness, Chalmers is currently Professor of Philosophy and Director of the Centre for Consciousness at the Australian National University. Established in 2004, the centre fosters research into the nature of consciousness – the awareness of one's own existence, sensations and thoughts.

After the careful consideration of the work of various artists in diverse media I eventually introduced Chalmers to Mourtzakis, whose detailed attention to portrait-making is central to his explorative art practice. Mourtzakis works with minimal means informed by an ascetic sensibility and is driven by experimentation on a finely calibrated scale. His practice draws on close observation of the classical traditions of his Greek heritage and the philosophy of contemporary thinkers including German artist Joseph Beuys, for whom the act of drawing represents a clear expression of the creative thought process. As a curator at the NPG I see many portraits, and Mourtzakis is among the most painstaking practitioners I have encountered. He works slowly on his drawings and paintings, sometimes returning to a single work over decades.

Mourtzakis pays detailed attention to his materials, to the scale of his drawings and paintings and to their finely described surface texture. Employing a muted palette, his still-life drawings become meditations on calmness. His small urban landscapes depict raw shapes softened by twilight. His portraits are characterised by their





mutability. They are considerate of their subjects, appear open in form and seem to capture the changes inherent in being a person. Where official portraiture often uses symbolic elements to describe the role and significance of the sitter, Mourtzakis prefers a more neutral approach.

At his Melbourne studio on an October morning when the sky outside was white we discussed his attitude to making portraits. A conscious sense of objectivity and distance is important to Mourtzakis, expressed by the desire to observe the sitter without bringing a sense of psychological association to the task of making the portrait. As a result of a carefully measured observational attitude, the coalescing of an impression takes place. A synthesis, an equilibrium and sense of order slowly emerges. 'An objectivity is arrived at', the artist explains, 'like an equation'. The portrait finds its form through the 'relational accommodation of complex impressions that one receives in the process of observing the sitter'.

Mourtzakis's portraits are formally characterised by a scaffoldlike structure. The artist's drawn lines define a form with implied movement. The relationship of drawn line to drawn line, and drawn line to space produces the figure. His portraits suggest a spatiality that operates beneath the surface rather than describing the surface in the manner of a cubist set of interrelated planes. Mourtzakis admires the work of Swiss artist Alberto Giacometti, and like Giacometti's drawings of attenuated figures and heads, Mourtzakis's portraits suggest the ability to shift, to open outwards or compress inwards. There is a quantum sensibility to his portraits in their crystalline structure and in their finely considered sense of space. In the studio I am drawn to a reddish-brown conté drawing of the head of a young man. The portrait drawing is evocative in its form and I can read the suggestion of the youth's slightly swollen cheeks and eyes as if he is a young boxer. 'Likeness', Mourtzakis reflects, 'is such a subtle thing, so precise'.

After meeting his subject for the first time Mourtzakis was

struck by Chalmers's 'utter sensitivity'. The subtlety of Chalmers's thinking and the lucid formality of his writing suggested to Mourtzakis the necessity of making the portrait commission as 'non-material' and 'non-physical' as possible, qualities that Chalmers attributes to consciousness itself. The portrait is now in progress and to me it conveys a powerful sense of Chalmers's likeness, his ethereality, and it evokes the spatiality of the mind. Considering the sitter's attentiveness to the importance of subjective experience in consciousness as well as his abiding interest in neuroscience and the psychology of consciousness, it is a portrait that seems to provide the perfect coda to 'Inner Worlds'.

Inner Worlds: Portraits & Psychology, National Portrait Gallery, Canberra, 6 May – 24 July 2011; UQ Art Museum, The University of Queensland, 12 August – 30 October 2011; Ian Potter Museum of Art, The University of Melbourne, 3 March – 13 May 2012.

opposite
Nick Mourtzakis, Self-portrait, 2009–
Oil on canvas, 41 x 38 cm
Courtesy the artist and the National Portrait Gallery, Canberra

page 423

Joy Hester, Stunned man, c. 1945

Brush and ink, watercolour and pencil on paper, 29.4 x 26 cm

Courtesy Heide Museum of Modern Art, Melbourne

On loan from Barbara Tucker, 2000

# Bacon's dog: Dani Marti's portrait of Peter Fay

Craig Judd

In the twenty-first century the male body still bears the heritage of past expectations. Supposedly self-assured, direct, in control and decisive by nature, the male body's omnipotence is a birthright. But this is the archetype of youth. Over the last six years, in an extraordinary series of video portraits and most recently in *Bacon's dog¹* – whose subject is the artist, curator and collector Peter Fay – Dani Marti has explored the terrain at the opposite end of the spectrum: the constructions of masculinity and ageing.

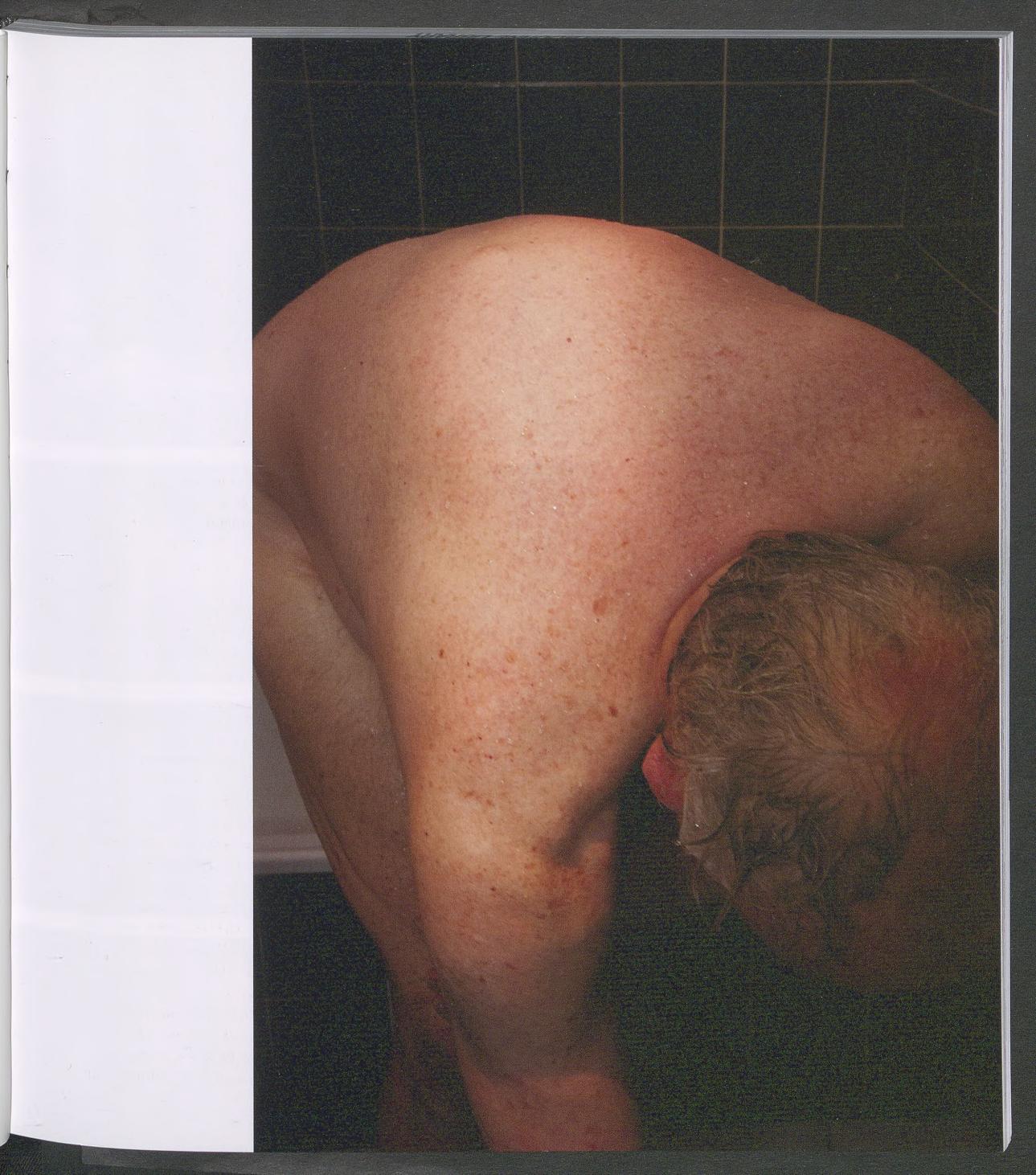
While one might cite the practices of Chuck Close and the late John Coplans, in contemporary art history women have traditionally been in the forefront of the examination of this subject matter. In the hands of such artists as Louise Bourgeois, Donigan Cumming, Cindy Sherman and Tracey Emin audiences have become accustomed to the somewhat negative tropes of the grotesque, abject and uncontrollable female body, reiterating in many ways pre-existing societal prescriptions and descriptions associated with ageing. In spite of the imperatives hammered home by popular culture – 'being fit', 'staying fit', 'looking young' and the technologies to go with these concepts, age is still presented as a slow narrative of decline and loss of function. Marti's work, however, demands a reconsideration of such clichés. Perhaps even more significantly, *Bacon's dog* calls into question the genre of portraiture and its relation to recent developments in photography.

It is a truism to describe this century as media/image/ information-saturated, however what is exciting is how the Zeitgeist reveals itself in creative processes. For example, in Marti's work, rather than a separation between subject and maker there is an intimate complicity. This is the result of our now pathological addiction to documentation. Possibly due to the miniaturisation of technology, the camera, once an instrument to be feared because of its perceived ability to record the truth, is now habituated. From the mobile phone to Skype, to surveillance cameras and

social networking sites, every act, every thought can be recorded. It is rare that people are mawkish and unprepared for the lens. In Marti's video portraits, the subjects are comfortable enough to speak directly to the camera or engage in conversation so that the artist becomes something of an ethnographic collaborator, negotiating the creation of what has become an archive of psychobiographical snippets. The information revealed in these confessional exercises is so personal that the audience is compelled to pose the questions: When are we most ourselves? When are we not performing? Then there are questions that revolve around reception: What are the processes we employ to read personality, and so on? In all of these video portraits Marti's physical and psychological presence is ever present. Rather than the 1970s-style grand auteur, he is an artist who provides a free space for communication.

Put simply, the words 'portrait', 'portraiture' and 'portrayal' refer to the activities of artists and writers who make works to describe the individual human subject. The appeal of this type of work is that the successful portrait is both a revelation of the unique characteristics and qualities of the person as well as a reflection of general humanity. Emerging as a distinct genre within the visual arts in the late fourteenth century, the portrait's initial purpose was as a *memento mori*, an object of commemoration and recollection.

Because they are photographs that move and talk, Marti's video portraits become even more glamorous fictions than the traditional framed portraits of old. Yet because they are the products of photographic technologies his works retain vestiges of the aura of truth. They also illustrate the pervasive influence of pop psychology, where the notion of the 'talking cure' is ubiquitous. (Thank you Oprah.) Marti is keenly aware of the power of narrative. As Oliver Sacks has stated: 'each of us constructs and lives a "narrative" and that this narrative is us, our identities ... for





each of us is a biography, a story.'2 In his work Marti plays with the ever-blurring distinctions between autobiography and memoir, fiction and non-fiction. In conversation he has noted the work of filmmaker Frederick Wiseman, who observed of his medium:

A documentary is another form of fiction. It is arbitrary ... made up. It does not follow the natural order. Its major sequences are shorter than they are in real time. They acquire meaning they wouldn't have in isolation. What is magical about a good film is magical about a good play or a good novel.<sup>3</sup>

With that said, Marti is engaged in an important project, namely the depiction of people as sexual beings and without the fear and secrecy that once inhibited this discourse. The libido, as the surrealists noted, is the most powerful force in the world. It is both the wellspring of the imagination and outside of the law.

Marti's portrait of Peter Fay, *Bacon's dog*, takes us on a journey through a relationship between these two men which is beautifully described in voice-over by Fay as 'a new music' where 'the lamb lay down with the lions'. Voice-overs by the subject and artist as well as actual dialogue continue throughout the piece. At the heart of this work and indeed all subjectivity is the manifestation and expression of sexuality.

In traditional portraiture coded sexual references were made through the depiction of clothing, pose, accourrements or particular settings. Here everything is revealed. The piece opens with a blackened screen as a breathy whisper mysteriously intones: 'that's the work ... that's the work.' The splayed figure of an older naked man appears before quickly shifting to close-up views of different body parts: nipples, hands, chests, hair and fabric. The panoramic split-screen format compresses the images to add a level of confusion to the unexpected intimacy of the content. Poetic and ecstatic elements are in contrast to the ambient sounds of suburbia

and odd glimpses of domestic chaos such as a day bed with its crumpled sheets.

Unlike the representation of older men throughout art history (distant kings, philosophers, saints and prophets, world-weary and scarred warriors or fools), in Bacon's dog the main subject is active and desiring, not lacking and sexless, and overflowing with sensation. Fay is at once vulnerable and tender, manly and strong, mature as well as child-like, wearing a checked shirt, shorts and sandals. What gives this work power is that in the relations between maker and subject, empathy and objectivity are not mutually exclusive. As viewers we are more than prurient voyeurs of post-coital pillow talk. We are witness to a self-conscious performance and affirmation of identity, to new representations of masculinity and the aged body. This work counters the insistent erasure enforced on older people by youth culture. The totality of Bacon's dog is an incredibly moving and courageous gift to audiences by the subject and the artist. Aq.

Bacon's dog was first shown at BREENSPACE, Sydney, 16 July – 14 August 2010; more recently the work was included in 'Social Documents: The Ethics of Encounter Part 2' at Stills Gallery: Scotland's Centre for Photography, Edinburgh, 11 December 2010 – 6 March 2011.

2 Oliver Sacks, The Man Who Mistook His Wife for a Hat, Summit, New York, 1985.

3 Frederick Wiseman, in a television interview with David Stewart, PBS, 1998.

opposite, top to bottom

Bacon's dog, 2010

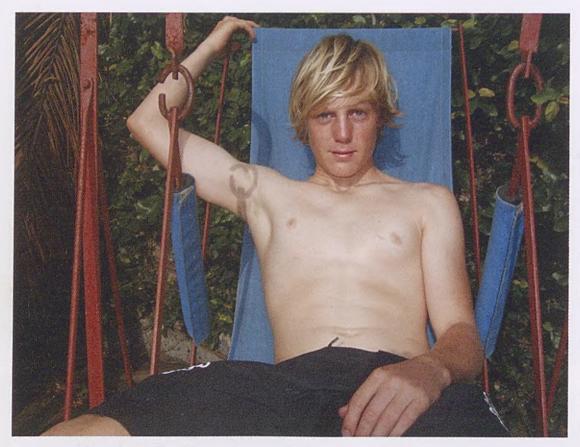
Video stills, 2-channel HD video, 11 mins 30 secs duration

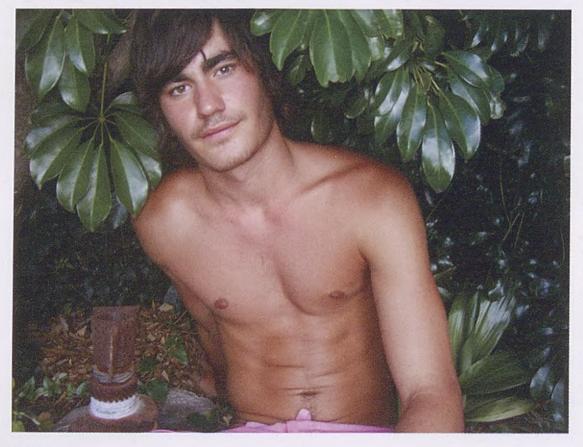
Courtesy the artist and BREENSPACE, Sydney

page 427
Bacon's dog, 2010
Production still, 2-channel HD video, 11 mins 30 secs duration
Courtesy the artist and BREENSPACE, Sydney

# Gary Lee: Bulli boys

Djon Mundine





I'm pretty sure there's a lot more to life than being really, really, ridiculously good looking. And I plan on finding out what that is.

Derek Zoolander, Zoolander (2001)

IN BEN STILLER'S 2001 FILM, the much-photographed title character, male supermodel Derek Zoolander, employs a number of dramatic looks: 'Blue Steel', 'Ferrari', 'Le Tigre' and, lastly, the ironically named 'Magnum'. Generally used to describe a major artistic or literary work, 'magnum' is also the word for a lethal weapon.

In his unfinished novella, Herman Melville created the character of the young Billy Budd as an unformed, illiterate man and as a foil of innocence and goodness against the evil of men.<sup>1</sup> The sailor's surname is a trope, suggesting unopened new flowers, the fresh buds of youth. The original Aboriginal name for the Bulli area south of Sydney was *Bulla* or Bulla Bulla, which carries a phallocentric meaning of 'two mountains' (in this case Mount Kembla and Mount Keira). Other meanings given have been 'white grubs' and 'place where the Christmas bush grows'. As a friend commented to me, the unformed bodies of the teenage boys photographed in Gary Lee's 2009 series 'On the Verge' are like white pupae or grubs yet to undertake metamorphosis.<sup>2</sup>

For many years Bulli was the name used for all the country north of Wollongong to the town of Coalcliff. It's where the mountains run along the coast and the edge is a steep drop to the Tasman Sea. It's on this edge that a group of young men, on strike from the nearby colliery, built the Clifton School of Arts for the local community in 1910. Appropriately, 'On the Verge' was hung in the 'Doug Luck Room', named after a young private killed in action during the Second World War. A local miner and art student, Doug Luck was not much older than the young men in Lee's photographs.

Lee's mission, found within his practice, is the widening of the

opposite, from top
Paddy, 17, 2009
Digital print on Hahnemuhle paper, 42.2 x 56.27 cm
Courtesy the artist and Sheahan Galleries, Thirroul

Stefan, 17, 2009 Digital print on Hahnemuhle paper, 42.2 x 56.27 cm Courtesy the artist and Sheahan Galleries, Thirroul

idea of male beauty. As the artist explains:

My photography is a way to record the beauty of ordinary men. This beauty is not just a matter of youth or maturity. It's partly about an attitude, a look. The men might exude innocence as much as sexuality. Often it's a kind of beauty that they aren't even aware of – and that attracts me.<sup>3</sup>

Lee's pathway to Bulli and this project was incidental. Although a Larrakia man from Darwin, a world far away to the north, Lee's nephew, Callan, lives locally. As does Callan's gang: Daniel, Declan, Luke, Michael, Paddy, Stefan and Tomas – most of whom were still at high school when Lee shot them over the course of a summer's day. Teenage boys are naive, thoughtful and sensitive, and Lee placed them each as Adam, among lush garden foliage as the original innocent man.

Teenage boys can also be vain, stupid and incredibly self-centred. (Remember South Park boys are teenage boys.) For various unkind reasons, they are often seen as troublesome, irritating and downright lazy. However, one must also remember that teenage boys are among the greatest number of victims of social violence. Historically they have been used by society as 'cannon fodder' – pressed into action for various endeavours, wars and crusades in a generic testing of their manhood and mortality. Inside each youth lurks a potential struggle between good and evil, and long teenage silences often belie deep thought.

There is the cynical saying that 'youth is lost on the young', and some disgruntled older people have trouble with all this youthful energy and beauty; indeed that these youngsters are actually liked. During colonial times missionaries of all denominations and ideologies preferred to convert and work with young girls rather than teenage boys. But Herman Melville thought differently. He saw Billy Budd's unformed nature as full of potential and 'character'. More than a century later, Lee's admiration for the

beauty and youth of teenage boys is similarly untainted. His subjects don't need to be sexualised or homoerotic. Instead, for uncynical older viewers there can be a recognition, an identifying with the young. By investing emotionally, these viewers can see themselves in these young men, reliving their lives through their images. Such impulses can be generally good for the individual and constructive for society as a whole.

In Rudyard Kipling's *The Jungle Book* (1894), Mowgli is a 'boy cub' who grows up with a pack of wolves and only interacts with other humans when he reaches puberty and has to rationalise where his life will turn. For any male as he moves from childhood to manhood, he comes to interact with the wider adult world of humans. For many teenagers, a new relationship has to be developed with parents – an absent father, perhaps, or a mother determined to keep her children from unwanted welfare officials. In a small-town setting, they might be exploring issues to do with stereotyping, identity and race relations, and asking: Is there more to life?

Like many people, I look for small imperfections and flaws indicative of character. Billy Budd had a speech impediment which rendered him literally without voice. All young men feel a type of metaphorical speech impediment through their lack of confidence and vocabulary. They are at a threshold into another consciousness. They often feel they can't wait, and waste periods of time in conversations with the dead. It's a struggle to face the taunts and temptations, and to remain true to their culture and themselves.

Begun around 1886, *Billy Budd* was eventually published in 1924, thirty-three years after the author's death.

In conversation with the artist, March 2010.

The series was first exhibited by Sheahan Galleries at the Clifton School of Arts, 20 February – 7 March 2010, before being included in subsequent shows at Woolloongabba Art Gallery, Brisbane, and Randell Lane Fine Art, Perth. Some images will be included in the group show 'Gorgeousness' at Fresh Gallery Otara, Auckland, 13 May – 25 June 2011.

# Collecting Guggenheim: A portrait of Peggy

Michael Fitzgerald

FOR THE 1942 OPENING OF HER NEW YORK GALLERY Art of This Century, Peggy Guggenheim famously wore a pair of mismatched earrings, one by Alexander Calder and the other by Yves Tanguy, 'in order', she said, 'to show my impartiality between surrealist and abstract art'. Whatever may be said about the turbulence of her personal life and the mayhem of the world at war she lived through, Guggenheim's art collection embodied the perfect balance of two major early twentieth-century avant-garde styles. Seesawing between Europe and North America, her collection found its perfect home 'floating' in a city that itself bridges two aesthetic worlds, that of East and West: Venice. To celebrate the thirtieth anniversary of the opening of her house museum, 'Peggy Guggenheim: A Collection in Venice' travelled to the Art Gallery of Western Australia in Perth as the first exhibition in a series dedicated to great collectors of the world, a project of the gallery's Venice-born Director, Stefano Carboni. On the eve of the show, Michael Fitzgerald spoke with Philip Rylands, Director of the Peggy Guggenheim Collection, about one of the twentieth century's true creative spirits and the museum in Venice that she spawned.2

Michael Fitzgerald: What picture do you think Australian audiences gain of Guggenheim as a collector and creative muse?

Philip Rylands: It's an important event because, having watched Peggy Guggenheim's collection move around the world over the last thirty years, I would say that there's never quite been an exhibition like this before, of which the principal focus is Peggy as a collector. Although we've done exhibitions based on the strengths of Peggy's collection – in Modena and Vercelli – and we've contributed to Guggenheim masterpiece shows – there was a major one in Melbourne recently<sup>3</sup> – this is the first time the spotlight has been placed on Peggy's peculiarities as a collector and ultimately on her importance for the history of collecting.

The thirty-two works we selected document how she assembled her collection. There are masterpieces: one of the great Max Ernst paintings, Attirement of the bride [1940]; the Brancusi [Maiastra, c. 1912]; a Pollock drip painting [Enchanted forest, 1947]. And the fact that there is a second Pollock, the semi-figurative Direction of 1945, reminds us of the fact not only that Peggy discovered Jackson Pollock, but that his art progressed from the latter style to the former while Peggy was supporting him. For a similar reason there's an early William Baziotes – The parachutists of 1944 – which was shown in Baziotes's first solo exhibition that Peggy gave him at Art of This Century. We've also added in some photographs which document Peggy as a generous person who made things happen. Take Berenice Abbott, for example, who went on to a great career as a photographer: Peggy lent her the money to buy her first camera. So we have Abbott's photograph of Peggy taken at that time.

MF: Also on display are Peggy's signature bat-wing spectacles, designed for her by Edward Melcarth. How important is it to balance a portrait of the collector with that of Peggy's persona?

PR: The spectacles are part of the Peggy legend. Other works in the show give you a feel for her activity as a dealer, as a gallerist, first in London then in New York. There's an important painting by Duchamp [Nude (study), sad young man on a train, 1911–12], who advised her with her first exhibitions in London, shaping her taste and later guiding her collecting. There's a charming 1939 photograph of her with Herbert Read, another of her advisers – an early colour photograph by Gisèle Freund. Read was to provide Peggy with a list of artists when she first started buying.

And then we acquired as a gift from its author a small 1943 portrait drawing of Howard Putzel by Charles Seliger. This too is on display in Perth; Seliger was a little known American abstract surrealist who died in October 2009. Peggy gave Seliger his first exhibition when he was 19 years old. He was the youngest artist to have a solo show at Art of This Century. The drawing by Seliger is the only likeness of Putzel that I know of. Putzel befriended Peggy in 1938, and was important because he helped mediate between





opposite

Max Ernst, Attirement of the bride, 1940

Oil on canvas, 129.6 × 96.3 cm, Peggy Guggenheim Collection, Venice

© Max Ernst/ADAGP. Licensed by Viscopy, 2010

page 433

Peggy Guggenheim at Palazzo Venier dei Leoni, Venice, early 1950s with: Alexander Calder, Arc of petals, 1941; behind: Jean Arp, Overturned blue shoe with two heels under a black vault, 1925; Peggy Guggenheim Collection, Venice. © The Solomon R. Guggenheim Foundation. Photo Archivio CameraphotoEpoche, gift of Cassa di Risparmio di Venezia, 2005.

Peggy and the young New York artists. He knew the quality of Jackson Pollock and tried to convince Peggy of his talent. Imagine yourself in New York at the time: there was the impoverished Pollock, living in a cold-water flat in Greenwich Village, with his drinking problem, no money and no sales. And then imagine Peggy Guggenheim – rich, suave, and by this time Europeanised: she belonged to a completely different world. Somebody had to bridge that gap, and that's where Putzel came in. While it seems that Mondrian, a friend of Peggy's who was in New York at the time, was the one who conclusively persuaded her that Pollock should be given a chance, Putzel, together with another important influence on Peggy, James Johnson Sweeney, created the circumstances in which Mondrian could do so.<sup>4</sup> As Peggy records in her writings, the now almost-forgotten Putzel was a real force in her life. In these ways we have tried to bring Peggy alive.

MF: Helping living artists was central to Peggy Guggenheim's ongoing philosophy and mission, and the collection, in the end, was the major achievement of her colourful life.

PR: When she gave her collection and the Palazzo Venier dei Leoni to the Solomon R. Guggenheim Foundation in 1976, she wanted it to be operated in her name. So everything we do, now, is in the name of Peggy. We are, you might say, devoted to her memory. And that's one reason why the museum is successful – the attraction for visitors is not only a cluster of modern masterpieces. People visit because they're fascinated by Peggy herself. It's her house, it's her life, it's her world of collecting. She was an original, strong-minded, and she did what no-one else did at the time.

MF: Now in its thirtieth year, and as Italy's highest-attended modern art museum, the Peggy Guggenheim Collection is exploring new tools of web marketing and social networking.

PR: This is about reaching a younger audience. As museums grow older, their audiences grow older too. Clearly as Peggy's collection slips into history, as de Chirico, Picasso, Pollock become

old masters, there arises the challenge of rejuvenating one's audience, and one of the ways you do that is to make the museum a 'destination', where people go to meet their friends and to enjoy themselves in a privileged environment: first on the web and then in the museum.

MF: And for thirty years you have operated the museum with the help of some 3000 international interns, many from Australia.

PR: There's a mysterious and benevolent chemistry that works with our intern program. It's something about Venice, about the smallness of the museum, about the quality of Peggy's collection and perhaps the benign memory of Peggy herself. The program is good for us because these young people are highly educated, polyglot and committed; they are exemplary museum staff, and on the other hand it's always proved a valuable learning experience for all those young people who find themselves at the start of their careers as art and museum professionals.

MF: How else do you see the museum growing into the future? PR: As it is, we've more or less brought to completion the expansion of the museum on the site that was Peggy's palace. Over the next two years we will re-landscape the gardens, which are an important part of the fascination and charm of the museum. We want to give coherence, purpose and narrative to the outdoor spaces, to make them a destination for garden lovers. After that, further expansion will clearly become a challenge, as the museum continues to grow, in its collections and visitors numbers.

Peggy Guggenheim: A Collection in Venice, Art Gallery of Western Australia, Perth, 9 October 2010 – 31 January 2011.

Quoted in Philip Rylands and Gražina Subelytė, Peggy Guggenheim: A Collection in Venice, exhibition catalogue, Art Gallery of Western Australia, Perth, 2010, p. 13.

<sup>2</sup> This conversation took place in Sydney, 12 June 2010.

<sup>3 &#</sup>x27;Guggenheim Collection: 1940s to Now', National Gallery of Victoria, Melbourne, 30 June – 7 October 2007.

<sup>4</sup> Guggenheim put Pollock on contract in July 1943.

# Public understandings and private metaphor in Ivan Durrant's 'the cow'

Jacqui Durrant

'Wasn't your dad the one who killed the cow?' From the age of five I grew up being asked this question. I never quite knew how to respond: sometimes I would give an awkward acknowledgment, like an admission of guilt; then, as I got older, I discovered that it was easier to laugh it off as a joke. And yet it never occurred to me to wish for a father who hadn't dumped a dead cow on the forecourt of Melbourne's National Gallery of Victoria (NGV). At least the initial question was easier to answer than the inevitable follow-up: 'Why'd he do that?' It has taken me most of my adult life to fully comprehend why.

Dump is the word our family has always used for it. On 26 May 1975, the carcass of Beverley the cow wasn't placed on the forecourt. She was dumped. Beverley was an old chopper destined for the slaughter yard. Her death in a paddock in suburban Wheelers Hill – filmed by the crew of Channel Nine's A Current Affair – was certainly no worse than could be expected. My Dad, Ivan Durrant, shot her with a .22 rifle and then slit her throat. He was shocked at the amount of blood.

Dad didn't really want to kill Beverley, but at least he was experienced in killing. At 28 years old, only a decade had elapsed since he'd put himself through matriculation by working in an abattoir. It gave him some independence, which was preferable to the experience of living with his abusive foster family, itself an extension of the time he spent in the Melbourne Orphanage where he had been subject to regular beatings, mental abuse and, as he recently told me – having concluded from strange but vivid memories – medical experimentation. It causes me unspeakable sadness to relate that (in my observation at least), none of this ill-treatment compared with the inner sense that his family had abandoned him.

Following matriculation, my father became the first Victorian ward of the state to gain a bachelor's degree (in economics).

However, he eventually gave over a master's degree (itself a 'draft-dodge') to painting. Georges Mora of Tolarno Galleries was among the first to see potential in my father's work, and gave him both \$300 in cash (a veritable fortune in those days) to buy paints, and his first exhibition at Tolarno in 1970.

By 1975 Dad had produced eight exhibitions and had developed his own style of super-realism. He had also become interested in the extraordinary installation and performance art scene. In 1968–69, John Kaldor had brought Christo and Jeanne-Claude to Australia to wrap the coast of Little Bay in Sydney. Dad was also inspired by 'an environment' created by Warren Knight, Ti Parks and Guy Stuart titled *The garden party*, 1970, held at The Age Gallery in Melbourne; and by Gilbert & George (also sponsored by Kaldor) who performed at both Tolarno Galleries and the NGV in 1973.

Dad discussed his idea for a more confrontational art 'happening' (as they were then called) – to kill a cow before an audience – with his close friend and mentor, the abstractionist Asher Bilu. The concept included actively drawing in the mass media to cover the event, thereby pushing it beyond the regular realm of high art. That night's conversation ended with Bilu agitating for action: 'Don't talk to me about it. Just do it.'

The initial plan for 'Beverley the Amazing Performing Cow' was that she would be killed on stage at Monash University's Alexander Theatre. Dad sought approval for the event from the university's then professor of visual arts, Patrick McCaughey. McCaughey must have thought better than to ask too many questions, and after satisfying himself with assurances that no nudity would be involved, gave the go-ahead. In a flyer, Dad's performance was touted as a 'real cow actually performing on stage'.

A few days before the performance, Dad bought his rifle from

a Victoria Police clearance sale for \$8. Then it finally dawned on him that using a firearm in a crowded theatre might constitute a serious legal offence. Rather than cancel the event, he called *The Age* newspaper and gave reporter Greg McKenzie the details of the planned performance on the strict proviso not to leak them in advance. This had the desired effect: the story was front-page news the following morning, Monash University banned the event and the media were on alert. Two days later, on the morning of 26 May, Dad slaughtered Beverley in some cattle yards located not far from where the Monash Gallery of Art stands today. He then loaded her onto a utility van, and with news crew in tow, drove her carcass to the NGV.

Though dumping the cow on the NGV forecourt played a crucial role in the turn of events, it had not been part of the original plan. To my Dad's mind, the media coverage of the killing – resulting in something that would be experienced by a mass audience – was the most significant aspect of the performance. It could easily have ended there, but for the fact that in order to make a real impact, something about the performance needed to be identified (if not accepted) as art.

Approaching the NGV's front desk, Dad informed the staff that he was donating a sculpture and asked whether they would consider leaving it in place for a few days. The cow carcass was sprawled more or less beneath the banners advertising the gallery's first blockbuster exhibition, 'Modern Masters: Manet to Matisse', which was opening that night. The NGV promptly phoned the blood and bone collectors and had the gore scrubbed from the bluestone paving before the scrum of Melbourne's social elite arrived.

That night, Beverley's slaughter was aired on virtually every television news show across the country, and it made newspaper headlines the following day. The public response to 'the cow' (as our family refers to it) was one of outrage and disgust. Many discounted it as the work of a stereotypically 'crazy artist'. Among the ranks of the art world, however, what most outraged many people was the claim that the cow was 'art'. The most publicly outspoken was Eric Westbrook, then director of the NGV, who in a live-to-air television debate argued emphatically against the claim. McCaughey showed better sense and went to ground. One prominent Australian abstractionist told Dad that he would never speak to him again. Art patron John Reed wrote a disapproving letter, but artist Fred Williams (then a member of the Visual Arts Board of the Australia Council), offered to defend the cow as art in the event that Dad was charged with a jailable offence. As for legal consequences, Dad was charged with 'depositing litter – to wit, a dead cow'. He pleaded not guilty on the basis that Beverley was not litter. The magistrate described the event as 'an act of ego' and fined him \$100.

Throughout all of this, Dad maintained that the cow was a statement about society's failure to confront the reality of killing – or 'life-taking' as he sometimes calls it. He would later explain that it was about:

Taking responsibility for your own actions. If we are going to eat meat a cow dies for that. And we have to face it.

Within a few years people began ascribing their own interpretations to the performance, all of them thoughtful extensions of this basic understanding. One of the most common understandings is that the cow's killing was a protest against the Vietnam War. I used to think this was a bit of a retrospectively applied stretch, but the cow endures as a metaphor for the inhumanity and carelessness with which we treat life generally and the extent to which we can become complacent and inured to this. Mass public outrage at a cow being slaughtered on the 6 p.m. news threw into stark relief our preparedness to overlook far worse horrors.





Ivan Durrant sharpens up

## I'll kill cow on the stage: artist

Melbourne artist Ivan Durrant, 28, says he will slaughter a jersey cow on the stage of Monash University's Alex-ander Theatre on Monday

He says it will be part of an art "happening" to show people how meat is obtained.

But the RSPCA is not too appy. It says it will have an aspector at the "happening" and

Mr. Durrant was reluctant yesterday to talk about the killing of the cow. In fact, he was reluctant to talk about the "happening".

the night.

He said he had already got the cow prepared in a paddock in Springvale. He said he paid \$17.

for it.

Mr. Durrant said "the show"
would happen at 8.15. "It will be
pretty controversial and there are
a lot of risks involved." he said.
He said he would slaughter
the animal better than it was done

"I can't get this feeling across with my painting so this event will be an extension of it. This will be a real event in are,"
RSPCA administrator Miss Victoria Carter said the society would have an laspectior at the show to see if there was any crueity.

"Either he tells us what he is going to do to the cow or we get the authorytes to stop the show," she said.

She thought the klea of slaugh tering the cow was too absur-for words. The whole thing was

repugnant.

Mr. Durrant said a challenge from the RSPCA did not worry him. "If you want to say some thing you've got to take some risks," he said.

### ACT OF EGO, SAYS JUDGE

# Dead cow artist fined



Ivan Durrant

A man was fined \$100 in the City Court today for having dumped a dead cow on the forecourt of the National Gallery in St. Kilda Road.

Ivan John Durant, who described himself as an accept this as having artistic merit."

Mr Dunn adjourned

Durrant, of Adamson St., Middle Brighton, was convicted of having de-posited litter — to wit a dead animal — in a pub-

lic place.
Mr J. W. Dunn, SM, told Durrant he believed the act of dumping the cow was to "further your own ego as a successful artist."

He said it seemed that Durrant had dumped the cow at the National Gal-lery on May 26 to bring to the attention of people

the act of killing.
"This act was done by sensational methods and I believe it was done to

Mr Dunn adjourned five other charges relat-ing to the dumping of the

ing to the dumping of the cow to a date to be fixed.

Durrant pleaded not guilty to all six charges.

He told the court he had dumped the cow to enlighten people about killing, so when they saw the dead cow they would think about killing.

Mr Martin Burtfuld for

Mr Martin Bartfuld, for Durrant, told the court that when the cow was dumped one of Durrant's paintings was hanging in the National Gallery at the Modern Masters Ex-

hibition. Norman Ralph Burney, carpenter, of Queensberry St., North Melbourne, told further your own ego as St., North Melbourne, told a successful artist.

"I don't think commun- May 26, he was working

in the forecourt of the Cultural Centre.

"I saw Durrant and another man get out of a utility and drag a cow from the back of the utility to the centre of the forecourt," he said.

Mr Burney said there was "quite a bit of blood coming from the dead animal and "quite a few people around."

George Mora, of Fitzroy St., St. Kilda, an Art Gallery director, said Durrant

lery director, said Durran was "a remarkable artis

Mr Bartfuld said Dur-rant's was the classic case of rising from rags to

"He entered an orphan age aged seven when his father could not support

"He worked his was through university and became a Bachelor of Eco-

## Beverley's curtain call will show inhumanity of killing

IVAN DURRANT looks fondly into the warm, brown eyes of his Jersey cow, Beverley, which he plans to shoot with a rifle in front of an audience on Monday

"Don't say she looks too pretty," he said in Melbourne yesterday. "I might not have the heart to do it."

Although the RSPCA and the Department of Health had laws about killing animals, Mr Durrant said he was undeterred. It will be done in the name of art, the said, and will show the inhumants of tilliar to excell who manity of killing to people who tuck into good steaks every thing. I still eat

would have ended up in the abattoirs."

Beverkey, about 12 years old, is at present in a paddock in an outer Melbourne suburb.

Mr Durrant's idea, to be staged at the Alexander Theatre, came to him while duck-shooting six months ago.

"I killed this bird, then about two hours afterwards I was eating it and remembering the beauty of the animal in filight. So I'm taking another life to show this," he said.

"Boverkey, about 12 years old, is planned to do at his happening." Eut he assures us his happening will be in good taste."

The artist commented: "Nobody really knows about it yet. I haven't told many people. But if only 20 or so people come along. I won't do it. It won't be worth my white unless there's about 200 to 300."

If audience numbers are satisfactory and the shooting goes ahead, Mr Durrant plans to film the whole spectacle, then do a

"I'm not a vegetarian or any-

ing will be in good taste."

The artist commented: "Nobody really knows about it yet. I haven't told many people. But if only 20 or so people come along, I won't do it. It won't be worth my while unless there's about 200 to 300."

If audience numbers are satisfactory and the shooting goes ahead, Mr Durrant plans to film the whole spectacle, then do a series of lithographs on the death.

Till send them up to the Nat-

"They used to good the mais and in some cases, them through the miner they were still alive," he sai Late last night an RSPCA ministrator, Miss V. Ca claimed that Mr Durrant agreed not to slaughter the sai "When V. I to shaughter the sai "When V. I shaughter the sai "When V.

#### Four-day row "I'll send them up to the Nat-lonal Gallery or something." for shipwrecked

"I'm not a vegetarian or anything. I still eat meat, but no one ever really thinks of what's behind it."

I'deel really sorry for the cow and so will everyone else. Sure, it will be upsetting, but I'm going to make my point."

Mr Durrant, a 28-year-old painter, bought Beverley ("I named her after an old girl friend") a few weeks ago at the Dandenong meat markets in Melbourne.

She coat him \$17. "Cows are pretty cheap at the moment, and she is an old cow and

"At the Alexander Theatre, a "I'll send them up to the National Gallery or something."

The happening. billed as "Beverley, the Amazing Performing Cow — an art happening to the Amazing Performing on stage," has cost about \$600 to produce, but he thinks it will be worth it.

"I'd just take her on to the stage and shoot her. In the background I'll have a tape of man, wrecked on Swain Reef off man, wrecked on Swain Reef of the Queensland coast last Sull bout \$600 to produce, but he thinks it will be worth it.

"I'd obline a maying Cow — an art happening to say morning, rowed and drilled as many many and the stage and shoot her. In the background I'll have a tape of many wrecked on Swain Reef off man, wrecked

That the work was widely understood as political is perhaps best illustrated by the fact that people 'remember' Beverley as having been dumped on the steps of the Victorian Parliament. The other common understanding is that the cow was advocating vegetarianism. Over the years I've explained to many people that my Dad is not a vegetarian, and that the cow was designed to make us face the consequences of our everyday actions.

Now, nearly thirty-six years on, I only get the odd person asking: 'Wasn't your Dad the one who killed the cow?' These days I rarely have trouble knowing how to respond. The cow has been contextualised as a performance and installation work, and so the nature of the conversation is often art-historical, about the boundaries of art. Only recently, a well-educated acquaintance of mine told me that he didn't think the cow was art. My response to him was that for at least one day in 1975, people around Australia were shocked out of their complacency. They felt horror at viewing an act of violence and distress at bearing witness to 'life-taking'. They felt compassion for the animal on their dinner plate, as well as implicated in its death. If that isn't art, I don't know what is.

As an adult I've reflected on whether the cow held a more personal meaning for my Dad and I am drawn to focus on his intuitive decision to dump the cow somewhere public. What interests me is that Beverley was abandoned. I cannot help but think that an animal that knows nothing of the wider world and which is 'left for dead' is as apt a metaphor for my father's early orphan life – for both his external and internal realities – as you can get. I think that this personal, perhaps subconscious metaphor, which by extension has us question what we are prepared to walk away from without acknowledgment, is the most haunting aspect of 'the cow'.

Ivan Durrant: Landscapes and horses, Mornington Peninsula Regional Gallery, Mornington, 16 February – 26 April 2011.



clockwise, from top left

Ivan Durrant with Beverley the cow prior to his performance, 26 May 1975, photograph Jack Durant; 'ACT OF EGO, SAYS JUDGE: Dead cow artist fined', writer unknown, Sydney Morning Herald, 23 July 1975; 'Beverley's curtain call will show inhumanity of killing', Suellen O'Grady, The Australian, 24 May 1975; 'I'll kill cow on the stage: artist', Greg McKenzie, The Age, 24 May 1975.

# John Young: Situational ethics

Thomas J. Berghuis

The role of an artist should ideally incorporate that of a teacher. At the very least, when confronting ceaseless change in society, it is important that an artist's work should include a didactic dimension. Some people today might fail to notice the shared past that stares at us from history's rear-view mirror, and its reflection on our present life may be much closer than we think. For artist John Young, the speed brought about by globalisation can generate a sense of ethical indifference. Alternatively it can lead to an explosion of values and sentiments, leaving a 'politics of melancholy' in its wake. Young sees a role for art in linking the present to 'a world of forgotten stories, discarded objects, and memories'. As he explains:

Making art not only means to recollect stories, but to reawaken an intrinsic ethical impulse in the present.

Two of Young's most recent projects - 'Bonhoeffer in Harlem' (2009) and 'Safety Zone' (2010) - reflect his growing scepticism towards the discourse of transcultural identity and highlight this important new impulse at play in his work. The shift in the artist's practice has prompted an exploration of stories that 'situate ethics and moral judgment within the context of crossing from one culture into another', articulating an important notion of situational ethics that is dependent on the crossing of different cultures rather than on a universal moral code. As a Hong Kong-Australian artist, Young has experienced the state of melancholy associated with cross-cultural existence which he feels is 'indeed poignant, both intellectually and emotionally'. His experience draws him to literary sources such as the geopoetic writings of Kenneth White, which he has read over many years. Yet Young is also conscious of the need to move beyond such a state of loss and 'search for an active principle' in engaging the ethical dimension of cross-cultural exchange for individuals, groups and societies. Young believes he has found this active principle in his two most

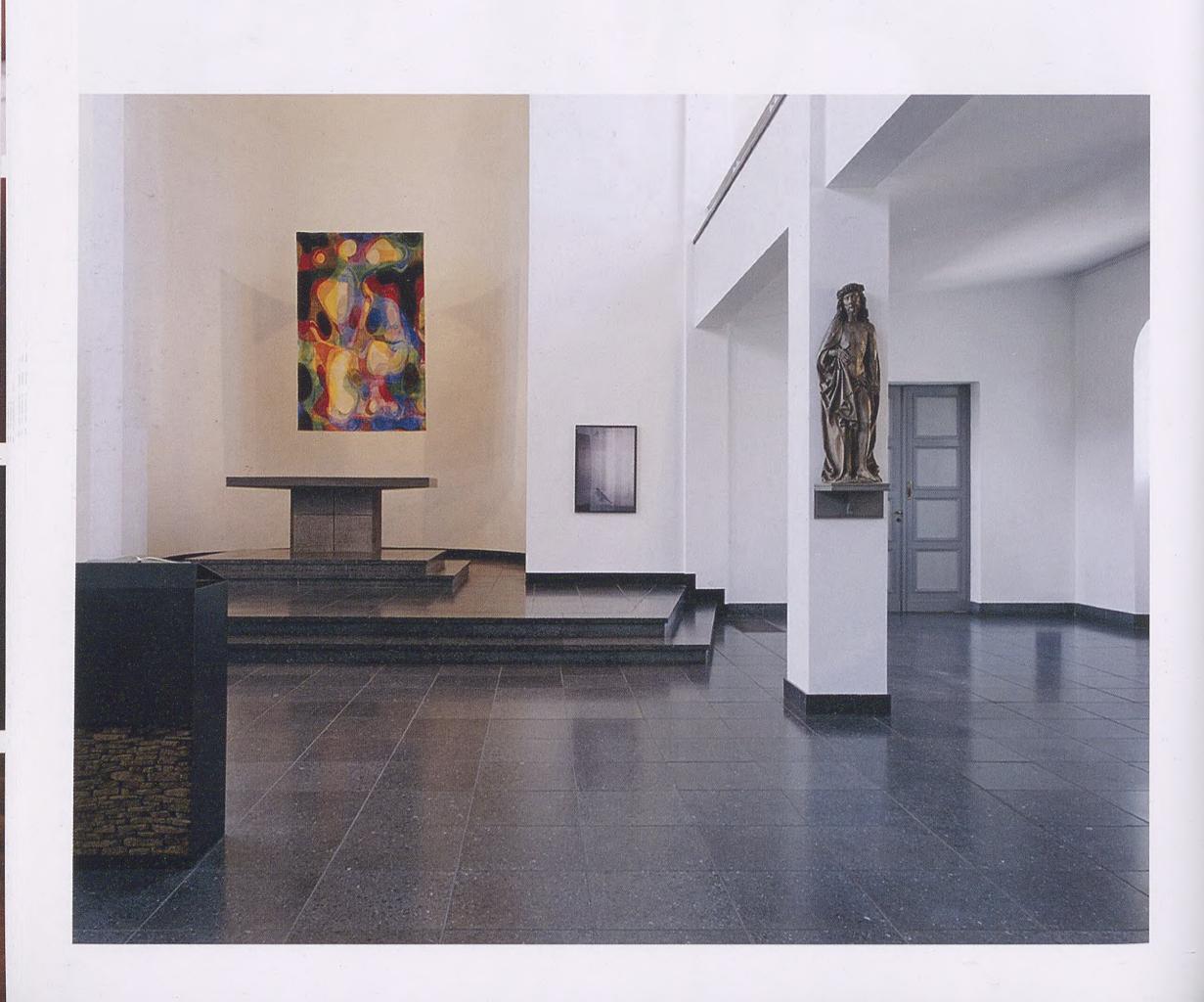
recent projects.

Young conceived 'Bonhoeffer in Harlem' while speaking with his German gallerist, Alexander Ochs, during a 2007 visit to Berlin. Young recalls how Ochs encouraged him to look at the case of Dietrich Bonhoeffer (1906–1945), a Lutheran pastor and the chief protagonist in a lost story of the Second World War. Before his 1931 ordination in Berlin, Bonhoeffer spent a year in New York, teaching Bible studies to local African–American women at Harlem's Abyssinian Baptist Church. While there Bonhoeffer wrote about the need for strong opposition to racial divisions in the United States and, on returning to Germany, further revealed his strong moral conviction by defying Hitler's rise to power. When the Second World War broke out, Bonhoeffer remained to work for the German Resistance until his arrest in 1943. He was sent to Flossenbürg Concentration Camp and was executed on 9 April 1945.

Preparing for the 2009 exhibition – which was staged at Berlin's St Matthäus Church where Bonhoeffer was ordained and which now forms part of the city's cultural Kulturforum precinct – was a life-changing experience for Young, pointing in particular to ways of working in art 'outside of the conventional art frame or context'. In delving into Bonhoeffer's life, what unfolded for Young was a series of synchronistic events and apparitions that led him to discover another lost story – this time to do with the Japanese invasion of the Chinese city of Nanjing in 1937. In the six weeks following the 13 December invasion, Japanese troops killed an estimated 250,000 Chinese citizens in what has become known as the Nanjing Massacre.

In the resulting exhibition, 'Safety Zone' – presented at Anna Schwartz Gallery, Melbourne, in 2010 – Young explored the intrinsic 'ethical dimension' behind the forgotten story of another German figure: John Rabe (1882–1950). A member of the Nazi Party who was stationed on business in Nanjing in 1937, Rabe,





together with the American missionary Minnie Vautrin, led a group of around twenty foreigners who attempted to create a 'safety zone' to protect the city's citizens from the Japanese.

'Bonhoeffer in Harlem' and 'Safety Zone' both feature a series of chalk drawings on blackboard paint-covered paper. Here Young makes a reference to the 1970s blackboard drawings of Joseph Beuys and Rudolf Steiner's blackboard lectures following the First World War – a connection already made by Allison Holland's 2007–08 exhibition at Melbourne's National Gallery of Victoria, 'Joseph Beuys and Rudolf Steiner – Imagination, Inspiration, Intuition'.

Once an important tool for teaching, the blackboard underscores the vital didactic dimension of Young's recent work. Presented with texts in Chinese, English and German, most viewers would experience nostalgia for a vanishing medium now largely replaced by digital media. The blackboard was arguably the primary didactic tool of the twentieth century; it is impossible to imagine the number of important ideas that would have been worked out and shared on this medium during this time. Furthermore, blackboard and chalk bring together writing and drawing, allowing quick erasure and thus offering an ideal metaphor for Young's recent explorations on the theme of disappearance and loss.

In both of these projects Young combines blackboard drawings with digital inkjet prints and painting or tapestry. Each visual element evokes the search for a 'principle' in the process of recollecting and retracing lost memories. The combination of these media points to the artist's inherently pessimistic view of the contemporary interconnectivity of art and techno-disciplines. As Young explains:

'Safety Zone' was initially conceived as an account of crosscultural heroism, but it became a project that can be related to our contemporary dada – linked to desertion, amnesia, disappearance and the apocalypse; including in a wider sense modernity's disappearance and the apocalypse of art as we know it.

With 'Bonhoeffer in Harlem' and 'Safety Zone' Young offers a valuable lesson to the art world, particularly as it looks for ways to link itself to the world at large. Contemporary art's recent focus on relational aesthetics provides little real function for art except to highlight the role of art as a medium for communication. To identify an actual role for an art grounded in communication, Young suggests, artists need to take on a more didactic approach. This includes exploring the important ethical dimension in forgotten stories and resituating these within the present. Judging by Young's recent projects, the act of crossing culture could be seen as a crucial vehicle for exploring our ethical impulse through the active principle of art.

John Young: Safety Zone, Anna Schwartz Gallery, Melbourne, 15 April – 22 May 2010; John Young: Bonhoeffer in Harlem, St Matthäus Church, Kulturforum, Berlin, 13 April – 2 August 2009.

opposite
Bonhoeffer in Harlem, 2009
Installation view, St Matthäus Church, Berlin, 2009
Courtesy the artist and Anna Schwartz Gallery, Sydney

page 441
Flower market (Nanjing 1936) #3, 2010
Digital print and oil on Belgian linen, 240 X 240 cm
Courtesy the artist and Anna Schwartz Gallery, Melbourne

# The things that still move us: Philip Hunter in conversation with Fiona Hile

PHILIP HUNTER HAS TALKED ABOUT HIS WORK AS 'an invariably complex field of conceptual possibilities and material outcomes; a zone where different foci, fragments, textures, perspectives, illusory spaces, moods and views coexist.' A conversation with the artist can be as complex as one of his paintings, and when I visited him recently at his Melbourne studio where he was preparing for a forthcoming exhibition at Sydney's Tim Olsen Gallery we discussed, among other things, his recent trip to Europe; his new 'tropical inland sea' paintings; Borges; Calvino; wasp nests; dog fences; horseshoes; memory palaces; horizons and 'a vast book with no pages'. What follows is a slice taken from that conversation.

Fiona Hile: Your private painting commission, Ocean Rhythm, 2009, is almost like the start of a new series.<sup>3</sup>

Philip Hunter: When I started painting Ocean Rhythm, some of the things that were in my head were about tropical Queensland and inundation and greenness. There was obviously that whole ocean idea that I'd been working with earlier – inland seas and the effects of water on landscape. A lot of our Australian experience is about the impact of former inland seas where the terrain has become the residue of waves or water movements. I'd been working a lot with terrain that's been in drought for ten or fifteen years and so the palette was really determined by those sorts of conditions – dryness and brownness. But in the case of this painting, it's going to live on a wall beside the Pacific Ocean, so what does that mean for the painting? What's that conversation going to be about?

FH: When you started Ocean Rhythm you'd just been in Europe, visiting lots of galleries and museums.

PH: I'd never travelled to Europe in their summer before, and I was amazed at the kind of colour in the landscape – the density of green. There were greens that I'd never experienced. And so, when you put that experience alongside European paintings that you're already familiar with, you understand them in a way that makes

them even richer.

FH: So it's a conversation between landscape and its representation.

PH: Yes, there are things that can happen. In the case of Albrecht Altdorfer's forest paintings, for instance, he's able to paint the canopy of leaves in such an extraordinary way that no-one could think that up, but he did – especially in *St George and the dragon* [1510] in Munich. When you actually get to walk outside through forests that are full of greenness you think: 'I get it now.' That the forest is somehow or other capable of *being* an Altdorfer. It's true that there are things that happen in nature that surpass anything our imagination is capable of. And yet, at the same time, there are things that happen in painting where you go: 'What a fantastic way of deciphering and explaining and portraying *that*.'

I remember the first time I walked into the Rijksmuseum and there were half-a-dozen Vermeers, little paintings that are like beacons on a hill. They're 350 years old now and you wonder how they can have that much presence. They're paintings about domestic activities: a woman pouring milk or some people standing in the street. They're at the beginning of genre painting and in a way they're about the things that still move us – experiences and feelings that we know but can't quite put our finger on. Is it the sunshine or is it the texture of the woman's garment or is it just the light in the room?

FH: Or the very impossibility of that taking place.

PH: Not just taking place, but taking place ten squillion times a day in every corner of the earth. The ability for someone to turn that into a painting and for us to be absolutely fascinated and intimately involved – I find that extraordinary. I don't think it's any accident that people continue to persist with painting – as a way of negotiating the world.

FH: Much of the writing around your work is prolifically descriptive: 'Well, that's a tractor's headlights', or 'They're

scripture ribbons evoking Celtic manuscripts', or 'That's a shearer's oiled rocker hairstyle' ...

PH: One of the things my paintings do is create associations. I wouldn't say it's stream-of-consciousness stuff. But you can freely associate all sorts of parts of these paintings with things that you know and things that you've felt or sensed and things that you've only vaguely thought about. There are things that preclude verbal description. It's the difference between commentary and poetry.

FH: Yes, hay bales or tractor lights can't help us here because we're in the ocean now ...

PH: An imagined inland ocean. So Ocean Rhythm is really the memory of water. Or the knowledge of it having once been an ocean. Or an attempt to describe inundation. So you've got all of these things that are potentially its subject.

FH: Could you talk a little about how you manage your own potential for inundation?

PH: Have you ever read Richard Wollheim's Painting as an Art?<sup>4</sup> Wollheim speculates about how drawing might have originally happened – he calls it Ur-painting or Ur-drawing. So you'd go through and you'd make a mark and you'd make another mark and you'd start to create speculations about the relationships between those marks that you'd made. The point of remembering Wollheim is that one of the things we do with any sort of formal practice is to ask what it is that we can and can't include. And part of it becoming art, I guess, is to make a determination about when to stop or what it's not about. My paintings are constructions that participate in a sequence of pictorial and cultural traditions. At their best, I think my works give amplification to some of those traditions and, with some good luck, alter the view occasionally.

FH: The last time we spoke you mentioned an autobiographical essay by Italo Calvino.5

PH: The Road to San Giovanni [1994]. There's such a beautiful idea in the essay – that 'balustrade looking over an endless sea of

balustrades' – and in a sense maybe my pictures do that. They're pictures that look at themselves. And you get to the next one and you've got another view of yet another balustrade.

FH: Do you think of these paintings as belonging to a series?

PH: I would say that there are some motifs that have developed into elaborate versions of paintings that were quite primitive and unsophisticated even just a few years ago. The ideas have evolved, structures have been elaborated on and the range of mark making has been expanded. There has been a continuity and focus on certain terrains which has allowed me to explore ways of picturing the Australian landscape. In that sense the 'Flatlands' project has been a series.

One of the things that really used to upset me was that view of Australia as just a tedium, a monotony, a terrain that would go on and on and on. Then I saw a wonderful documentary, a comparative study of the Great Sandy Desert and Death Valley. All the components are really similar – the temperature ranges, the weather patterns – and they couldn't work out what it was that made the two places so incredibly different. Then they realised there's no insect noise in the American desert. In Australia the insects drive you mad. The ants and the flies – it's totally *seething* with these insects. And then it struck me, *this* is what makes this place so fantastic. It looks like there's nothing and right under your nose there are millions and millions of things going on.

Philip Hunter: New Paintings, Tim Olsen Gallery, Sydney, 25 May – 12 June 2011; Philip Hunter: Traces of Rain, Philip Bacon Galleries, Brisbane, 1–26 June 2010.



Ashley Crawford, Wimmera: The Work of Philip Hunter, Thames and Hudson, Melbourne, 2002, p. 126.

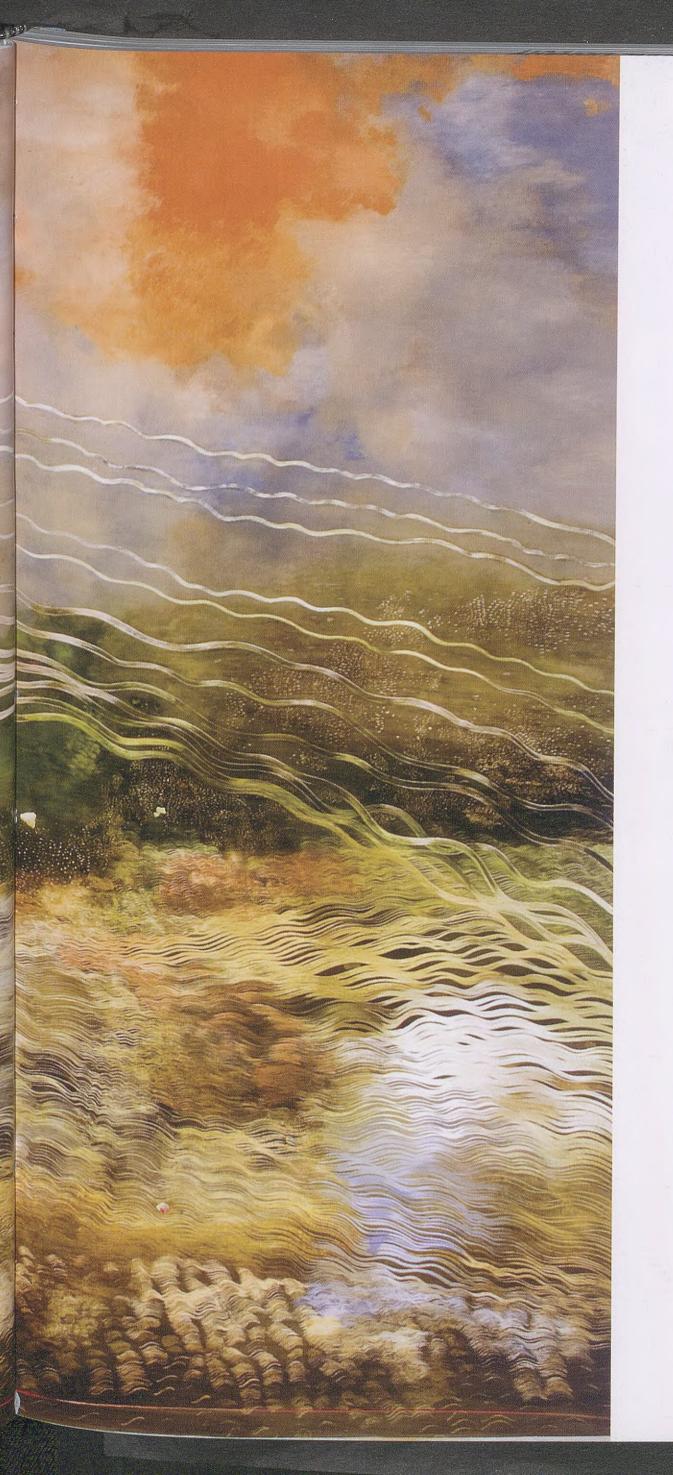
2 Gerald Murnane, Barley Patch, Giramondo, Sydney, 2009.

4 Richard Wollheim, Painting as an Art, Harvard University Press, Cambridge, Mass., 1987.

Italo Calvino, The Road to San Giovanni, Vintage, New York, 1994.

<sup>3</sup> Ocean Rhythm was first shown as part of the exhibition 'Traces of Rain', at Philip Bacon Galleries, Brisbane, 1–26 June 2010.





opposite
Ocean Rhythm, 2009
Oil on linen, 243 X 335 cm
Private collection, courtesy the artist

# FEBRUARY - MARCH CALLUMINNES LATE MARCH - APRIL NAKED

MARINA ABRAMOVIC THOMAS RUFF LOUISE BOURGEOIS ERIC FISCHL TRACEY EMIN HANS BELLMER JUDE RAE MAN RAY ROBERT MAPPLETHORPE WINSTON ROETH SAM HARRISON CAROLEE SCHNEEMANN

3-5 CALEDONIA PADDINGTON SYDNEY NSW 2021

JENSENGALLERY.COM

JENSENGALLERY.COM MAY/JUN 2010

LOUISE BOURUE

ERIC FISCHL

LEE STHINEEMANN MARINA ABRAMOVIC WINSTON ROETH **JUDE RAE** SAM HARRISON

**ALL** PAY

JENSENGALLERY.COM MAY/JUN 2010

TRIC FISCH

# HONG KONG INTERNATIONAL ART FAIR

香港國際藝術展

HONG KONG CONVENTION AND EXHIBITION CENTRE 26-29 MAY 2011

Lead sponsor Deutsche Bank





E info@hongkongartfair.com T + 852 3127 5529 www.hongkongartfair.com

# ZAO WOU KI

**PAINTINGS** 

MARCH 17-APRIL 29

de Sarthe Fine Art

Club Lucitano 8F/ 16 Ice House street Central Hong Kong www.desarthe.com



## **Pedro Wonaeamirri**

8 March - 1 April 2011

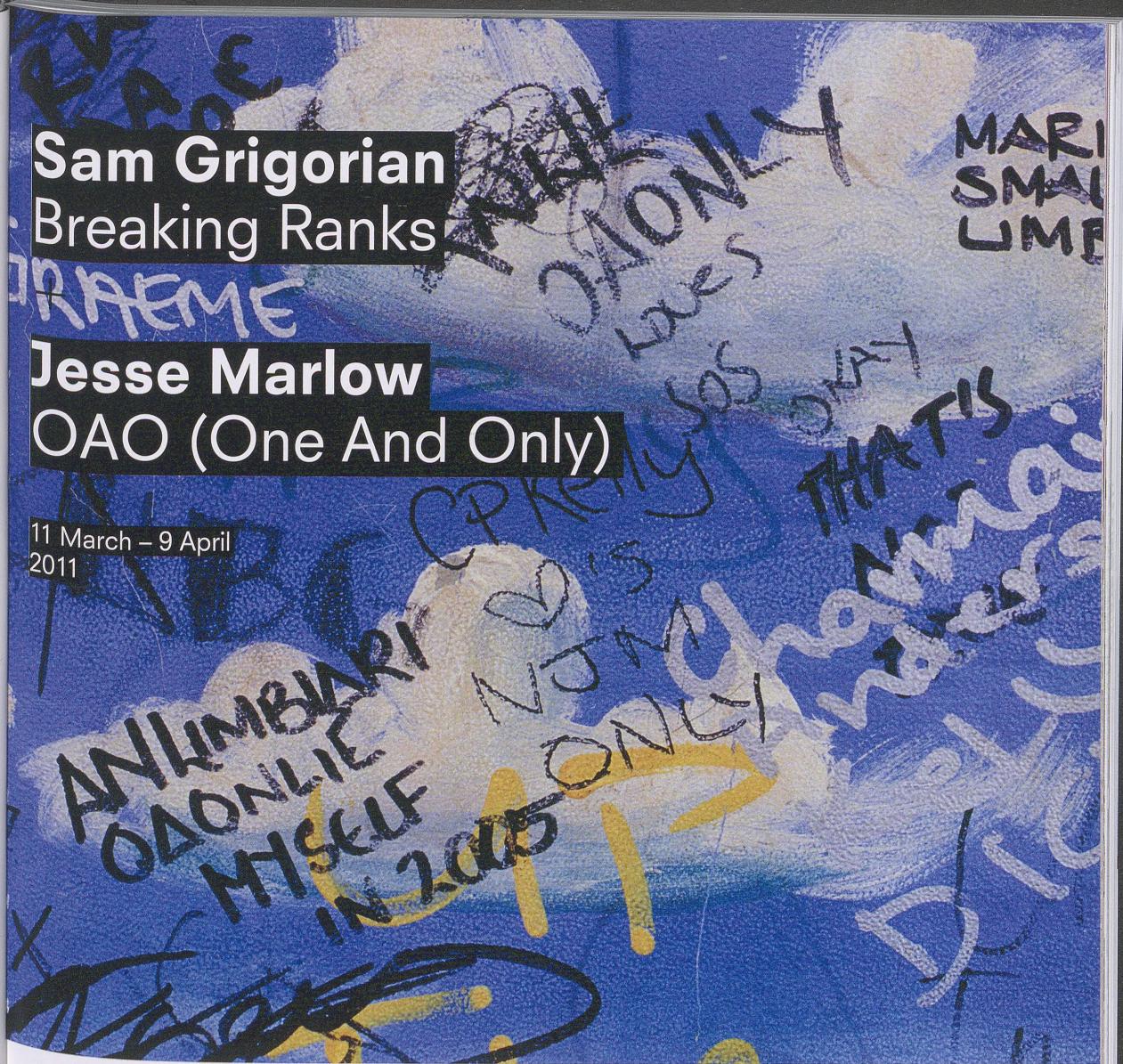
www.alcastongallery.com.au

#### **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

acga

Image details: Pedro Wonaeamirri, Tunga, ochre on paperbark, 90 x 36 cm (variable), installation view

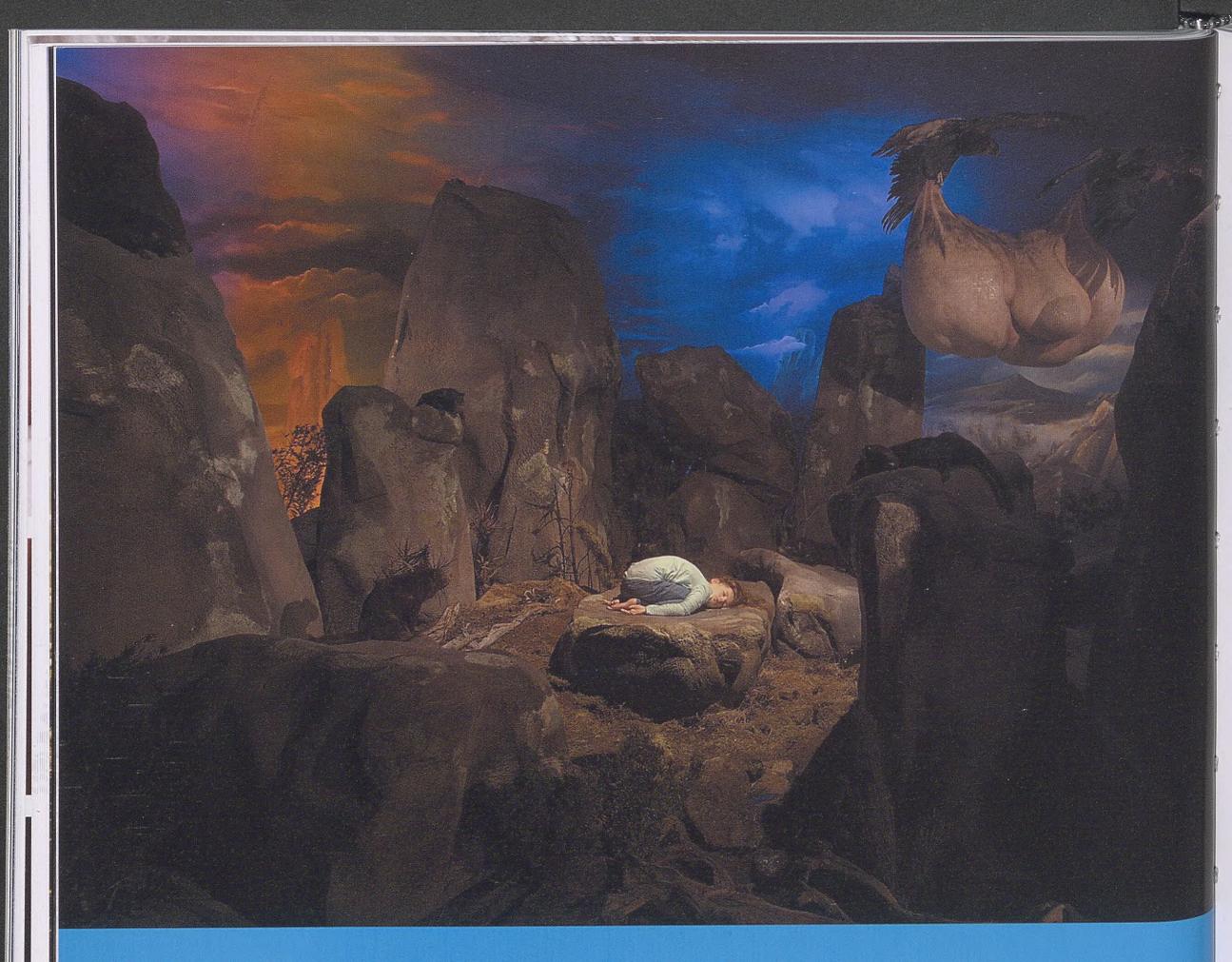


anna pappas gallery

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

Jesse Marlow, <u>OAO #1</u>, 2010, pure pigment print on archival cotton rag, 53 x 80cm, edition of 5 + AP (detail)

australian commercial galleries association



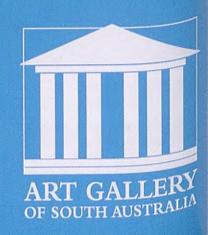
# PATRICIA PICCININI Once upon a time...

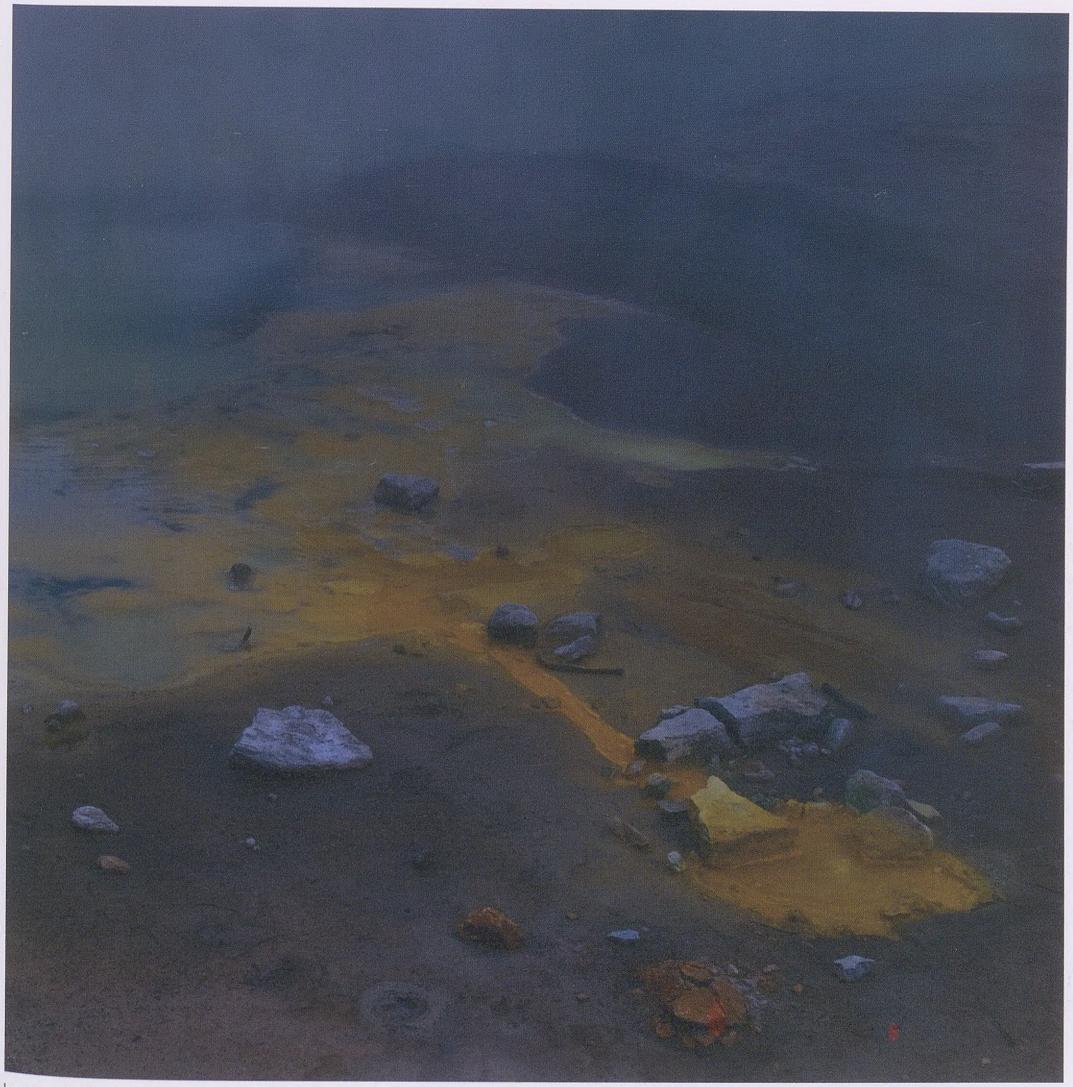
Step into Patricia Piccinini's world in the largest survey of her work ever staged.

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

16 APRIL - 26 JUNE. Only in Adelaide.

**Detail:** Patricia Piccinini, Australia, 1965, *Perhaps the World is Fine Tonight* 2009, diorama: silicone, fibreglass, clothing, human and animal hair, taxidermied Tasmanian devils and wedgetailed eagles, timber, polyurethane, rocks, native vegetation, synthetic polymer paint, 327.0 x 848.0 x 648.0 cm installed; Private collection, Installation view from Tasmanian Museum and Art Gallery, Hobart, Courtesy of the artist, Roslyn Oxley9 Gallery, Sydney, Tolarno Galleries, Melbourne, Haunch of Venison, New York, and Byblos Art Gallery, Verona



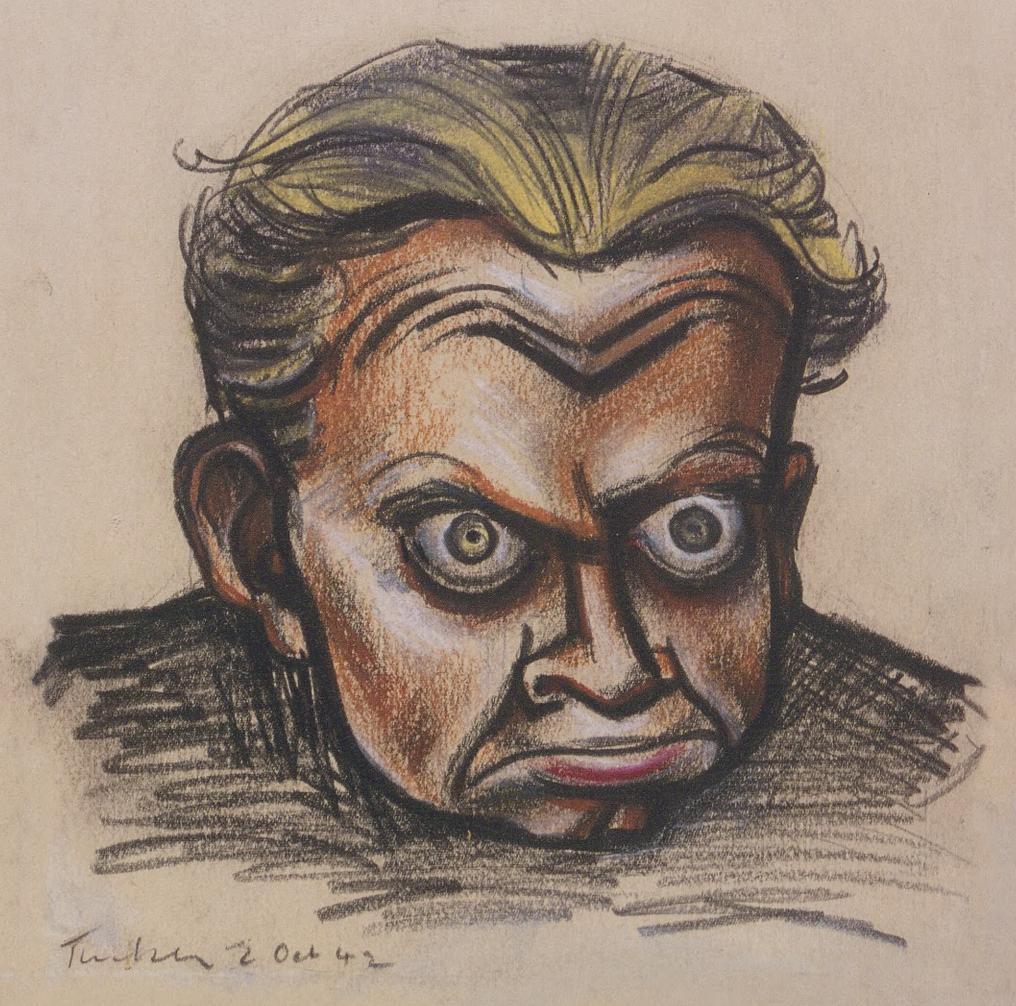


Icescape Series #3, 2010, chromogenic print,  $120 \times 120$  cm

SONIA PAYES - CHARLES NODRUM GALLERY
03) 9427 0140 WWW.CHARLESNODRUMGALLERY.COM.AU

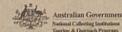
# INNER WORLDS

PORTRAITS & PSYCHOLOGY 6 MAY - 24 JULY 2011 NATIONAL PORTRAIT GALLERY



ERNST & YOUNG

Quality In Everything We Do



Psycho 1942 Albert Tucker National Gallery of Australia, Canberra Purchased 1976 © Barbara Tucker courtesy Barbara Tucker

PORTRAIT.GOV.AU



Awelye • Josie Kunoth Petyarre May

PERTH • 115 Hay Street Subiaco WA 6008 • +61 8 9388 2899

MELBOURNE • 41 Derby Street Collingwood VIC 3066 • +61 3 9417 6694

art@mossensongalleries.com.au • www.mossensongalleries.com.au • acque

MOSSENSON GALLERIES

#### OTHER SIDE ART: TREVOR NICKOLLS a survey of paintings and drawings 1972-2007



#### 6 FEBRUARY - 10 APRIL 2011

#### 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.

Image: Trevor Nickolls,
Warmun mandala 2002
synthetic polymer paint on canvas.
122 x 122 cm.
Private collection, Perth.

wollongong











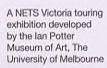














Gorge oil on linen 182x152cm

#### **Graham Fransella**

paintings, prints & sculpture

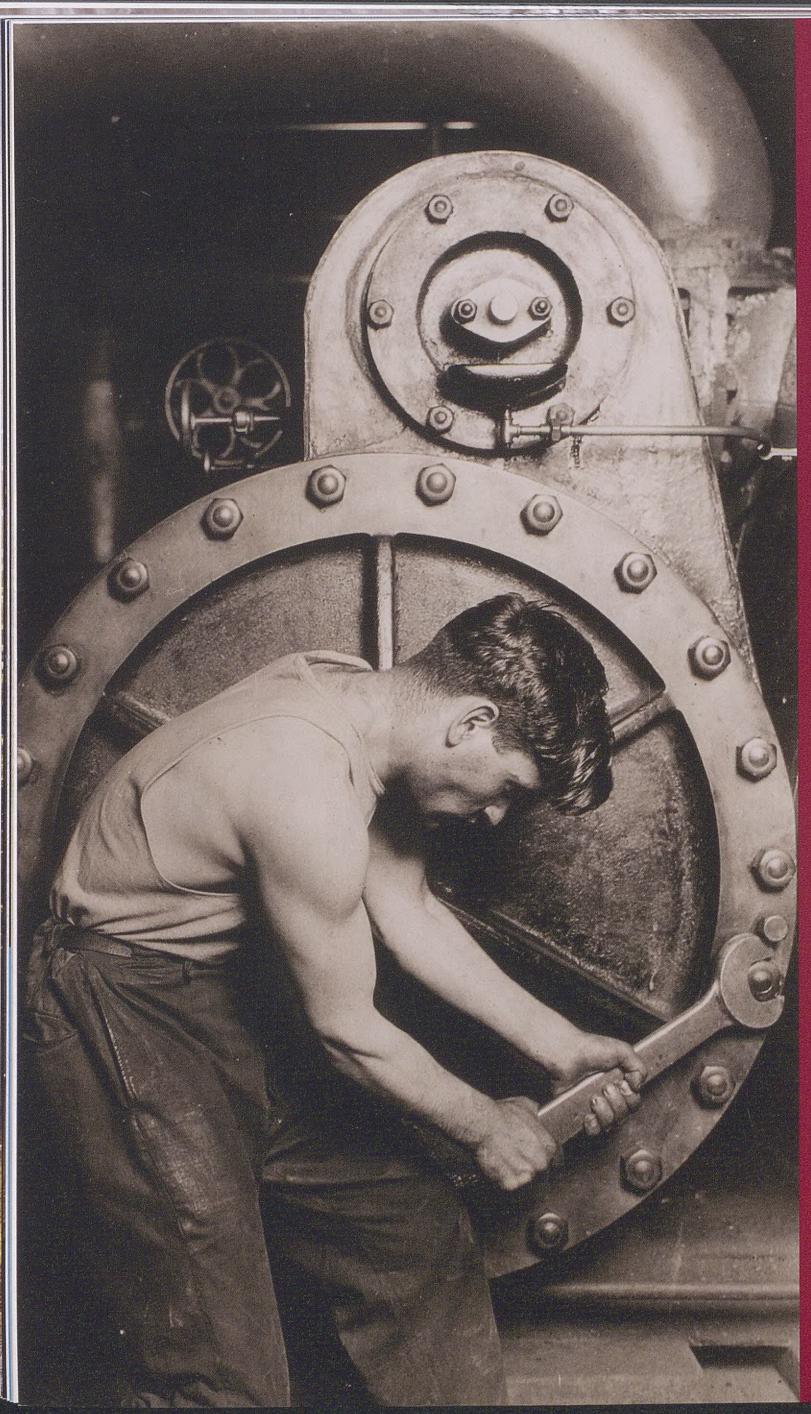
5 - 24 May 2011



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

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





## AMERICAN DREAMS

om George Eastman Ho

16 April - 10 Juh





REATER ARTS
IGO VICTORIA



Lewis Hine, Powerhouse Mechanic (detail) 1920, gelatin silver print, collection of George Eastman House, International Museum of Photography and Film

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

## Ernabella Arts April 2011 Short St. Gallery

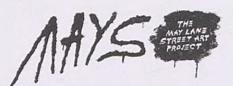


iti wiilu-ku inma Tjukurpa, Dickie Minyintiri, acrylic on canvas, 170 x 100 cm, 2010

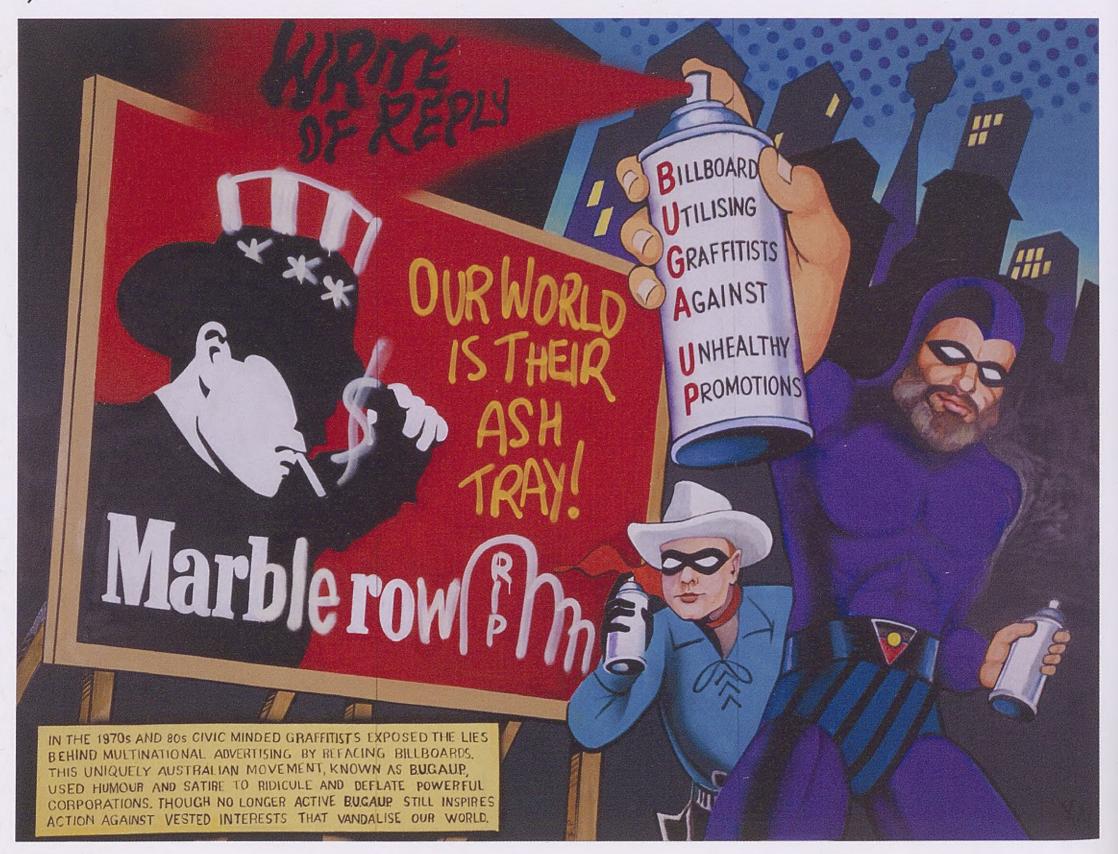
Short St Gallery
7 Short St/PO Box 1550
Broome WA 6725
p/f: +618 9192 2658
enquiries@shortstgallery.com
www.shortstgallery.com

CCC australian commercial galleries association





#### MAY'S: THE MAY LANE STREET ART PROJECT



Works by: Adam Hill, B.U.G.A.U.P., Chor Boogie, Cultural Urge, Deb, Die Laughing Collective, Dlux!, Dmote, Jumbo & Zap, Kamion, Kenji Nakayama, Luna & Peru, Mare, Mini Graff, Nails, Numskull, Otis & Peru, Peque, Peter Burgess, Phibs, Scram, Spice, Taring Padi Collective, Zap and Zombe. Curated by Tugi Balog

#### NATIONAL TOUR:

Artspace Mackay, QLD
Anne and Gordon Samstag Museum of Art, SA
Lake Macquarie City Art Gallery, NSW
Belconnen Arts Centre, ACT
Cockatoo Island, Sydney, NSW
Gosford Regional Gallery, NSW
Latrobe Regional Gallery, VIC

11 March - 1 May 2011

13 May - 1 July 2011

29 July - 11 September 2011

24 Sept - 22 October 2011

5 - 27 November 2011

4 February - 1 April 2012

28 April - 24 June 2012

#### www.bathurstart.com.au

Image: B.U.G.A.U.P. Write of Reply 2007, aerosol and acrylic on primed board,  $360 \times 276 \text{cm}$ . © The artists. Photo by Sharon Hickey

MAY'S: the May Lane Street Art Project is a Bathurst Regional Art Gallery touring exhibition in partnership with May Lane Arts Association Inc.





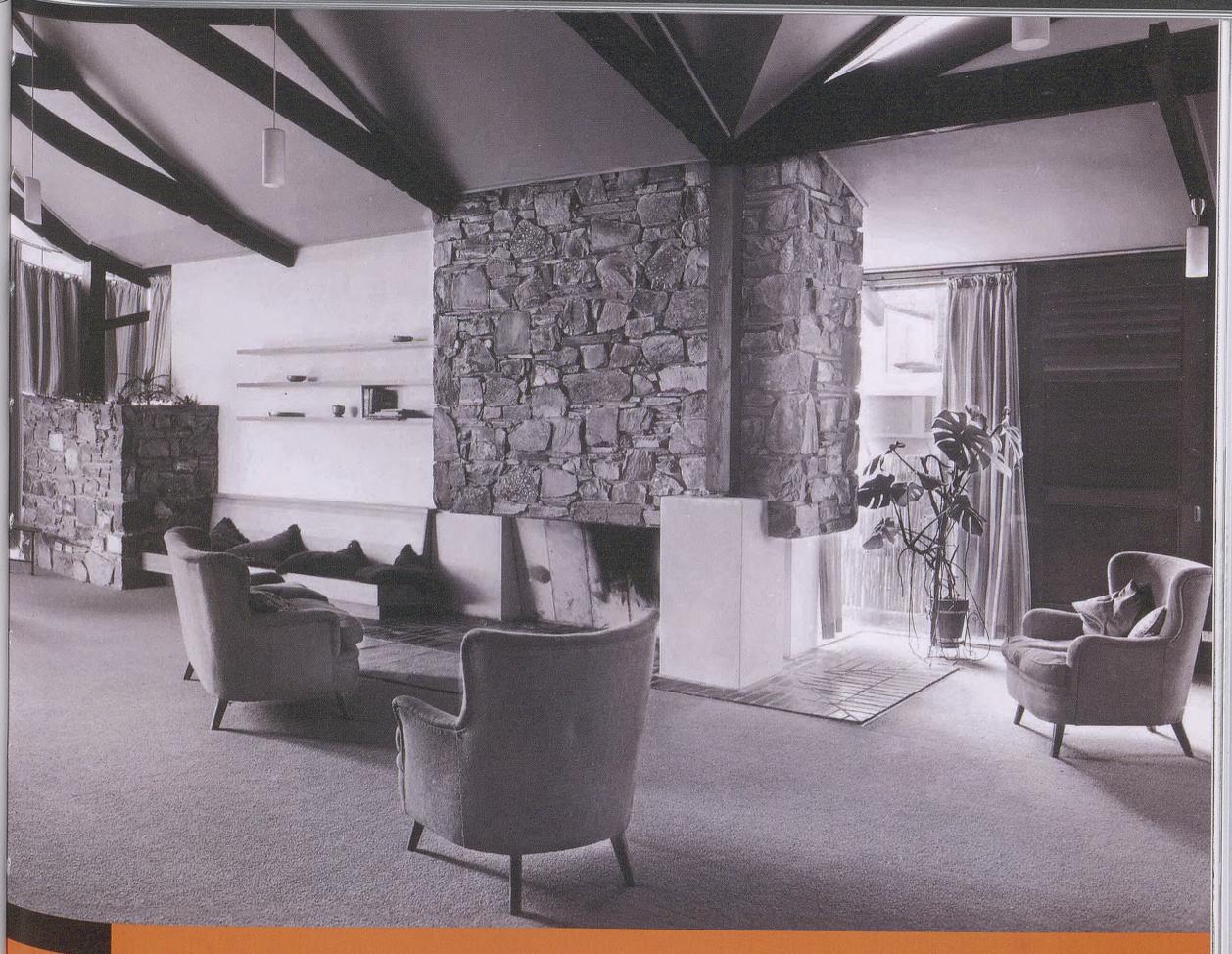
MAY'S: the May Lane Street Art Project exhibition & tour has been assisted by:



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

Catalogue sponsored by:





16 February – 26 April

### Desire and identity: The architecture of Chancellor and Patrick









Mornington Peninsula Regional Gallery

Civic Reserve, Dunns Road, Mornington, VIC 3931

Open Tuesday - Sunday 10am - 5pm Tel 03 5975 4395 http://mprg.mornpen.vic.gov.au

Rothel House, The Esplanade, Mornington, 1961 Photograph: Commercial Photographic Co., Carlton Chancellor and Patrick Archives, Victoria









FRIENDS OF MPRG



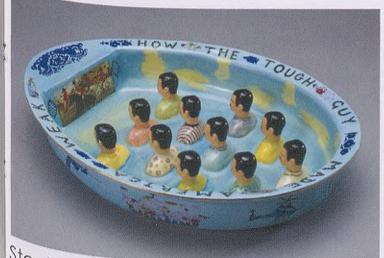




# GOULD GALLERIES 270 TOORAK ROAD SOUTH YARRA 03 9827 8482

270 TOORAK ROAD SOUTH YARRA 03 9827 8482 [ues-Fri 10-5.30 Sat 11-5 www.gouldgalleries.com

## Dealing in the finest Australian + International Art



Stephen Bird



Peter Cooley



John Baldessari



Mark Nolan/ Getty Images, Parramatta Eels fans celebrate after the Preliminary Final win against Canterbury Bulldogs, 25 September 2009 at ANZ Stadium, Sydney



No. 1 Fan is a series of exhibitions, forums and events about Rugby League fans and the tribalism, camaraderie and collective pride they show towards their team.

25 February to 3 April 2011

#### Teams

Penrith Panthers, Parramatta Eels, South Sydney Rabbitohs, St George Dragons, Canterbury Bulldogs, Sydney Roosters, Cronulla Sharks, Wests Tigers, Manly Sea Eagles



CASULA POWERHOUSE ARTS CENTRE



Casula Powerhouse Arts Centre 1 Casula Road, Casula, Sydney NSW Australia 2170 www.casulapowerhouse.com, tel +61 2 9824 1121 Casula Powerhouse Arts Centre is the cultural facility of Liverpool City Council DEAKIN UNIVERSITY

## **Art Gallery**

PENNY BYRNE Commentariat

16 February to 2 April 2011

Penny Byrne
War on Terror Waltz 2009
porcelain figurines, vintage Action Man
accessories, miniature service medal,
retouching medium, powder, pigments.
26 x 21 x 15 cm
Deakin University Art Collection
Image reproduced courtesy of Sullivan
and Strumpf Fine Art and the artist
Photographer: Jeremy Dillon,
The Photography Department



Deakin University Art Gallery, Deakin University, Melbourne Campus at Burwood 221 Burwood Highway Burwood 3125 Melways Ref 61 B5
T +61 3 9244 5344 F +61 3 9244 5254 E artgallery@deakin.edu.au
Hours Tuesday–Friday 10 am–4 pm, Saturday 1 pm–5 pm, Free Entry, Gallery closed on public holidays Please visit www.deakin.edu.au/art-collection for exhibition details Deakin University CRICOS Provider Code 00113B





# DORRYCE ROCK GLOW

28 March - 3 April 2011



ART & AUSTRALIA PRESENTS:
ARTIST EDITION #8

BENJAMIN ARMSTRONG, EYES TO THE MIND, 2010

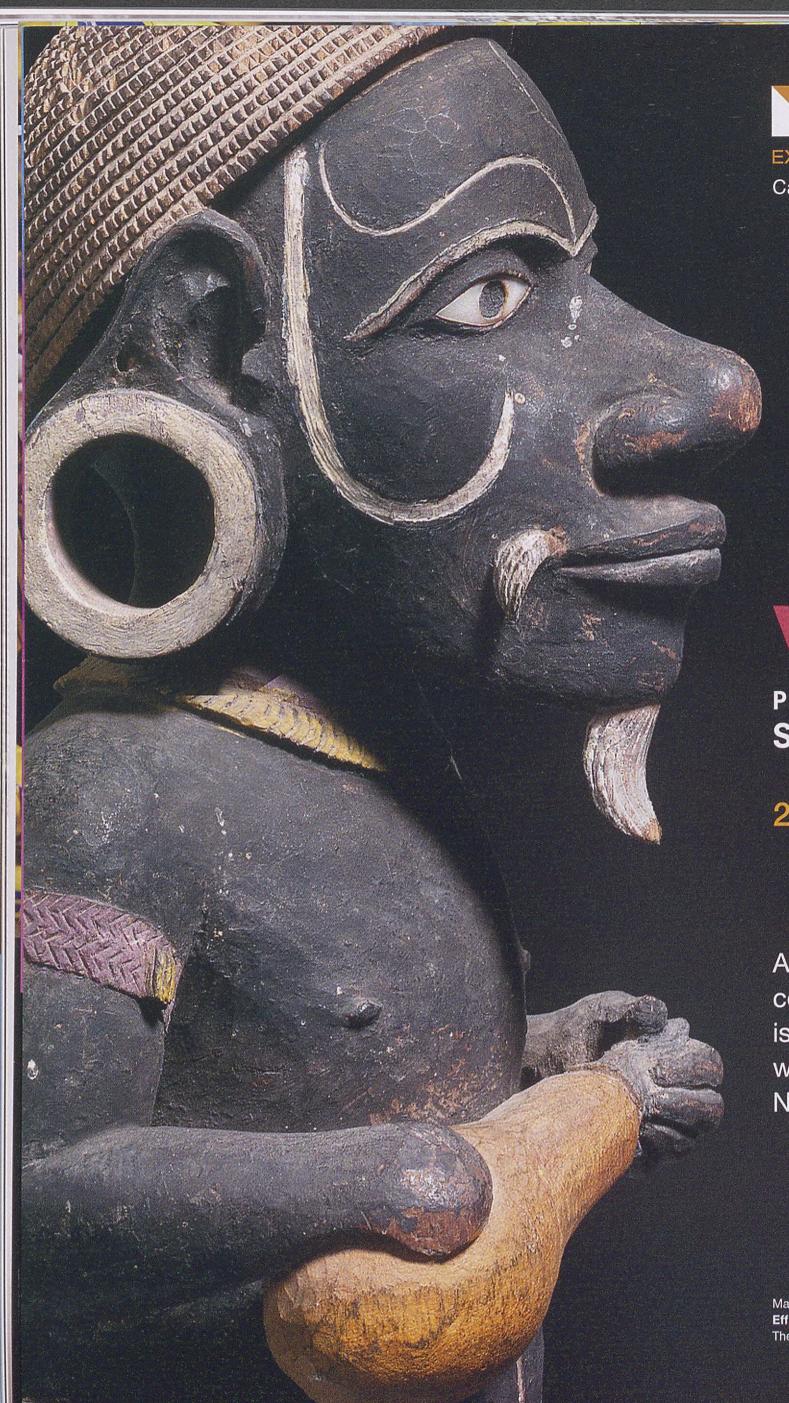
Edition details:

Blown glass, resin, pigment and wax, 30 x 15 x 15 cm (variable) edition of 50 \$1000 plus GST, postage and packing

Editions are available for purchase from Art & Australia and Tolarno Galleries, Melbourne

Free call 1800 224 018 (within Australia) International +612 9331 4455

www.artandaustralia.com.au/editions.asp





EXPERIENCE THE BIG PICTURE

Canberra | nga.gov.au

## VARILAKU,

PACIFIC ARTS FROM THE SOLOMON ISLANDS

26 FEBRUARY - 29 MAY 2011

Australia holds some of the greatest collections of Melanesian art. Varilaku is a rare opportunity to view the finest works from the Solomon Islands at the National Gallery of Australia.

Marovo Lagoon, New Georgia Group, Western Province, Solomon Islands Effigy of Paruvu 1910-1930 (detail)

The South Sea Islands Museum, Cooranbong, NSW

## Artist project

Kevin Connor

## Essay, Autumn 2011

Signs of life
Sarah Engledow

David Rosetzky
Daniel Palmer

Glenn Sorensen Martin Herbert

Alice Neel and her legacy
Jeremy Lewison

Tracey Emin
Maura Reilly

Yasumasa Morimura Andrew Maerkle

Fiona Pardington Rhana Devenport

Knowing Laura
Angus Trumble

## Kevin Connor

SCENES FROM AN EXHIBITION

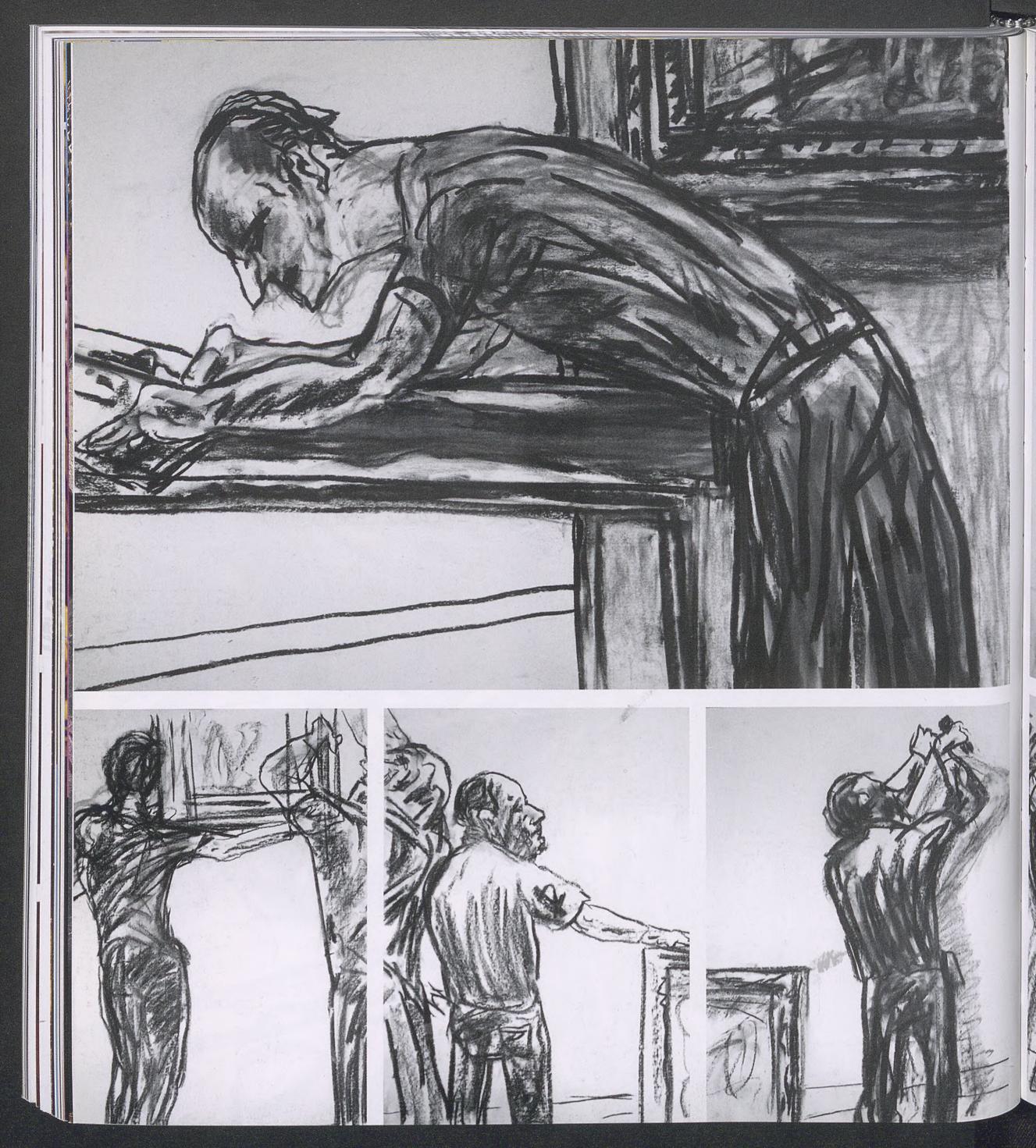
Michael Fitzgerald

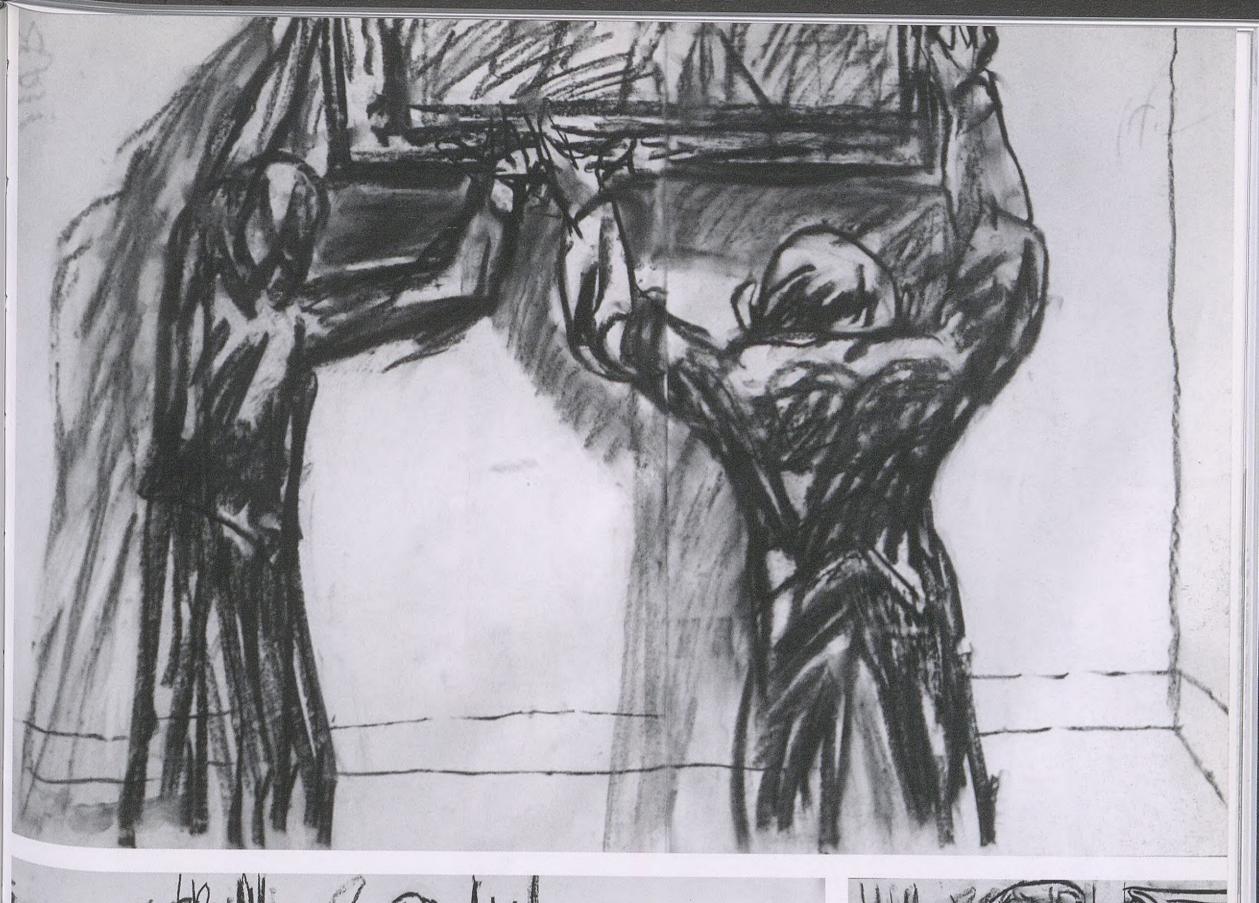
DESPITE TWICE-WINNING THE ARCHIBALD PRIZE and being fondly associated with portraiture in Australia, Kevin Connor prefers to see himself in less definitive terms: 'I simply like drawing people.' In the summer months leading to the nation's most celebrated portrait prize, Art & Australia invited Connor to observe the inner workings of Sydney's Art Gallery of New South Wales, the Archibald's host venue since 1921. As a gallery trustee from 1981 to 1987, Connor knows these spaces with uncommon intimacy and, just as 'David to Cézanne' was coming down and 'The First Emperor: China's Entombed Warriors' was going up, the artist got to work with his signature A4 sketchbook and pen, his benign bearded presence soon disappearing into the scenery. Connor thinks of drawing as 'not much more than seeing things', and for much of the time he just watched from the wings. Not surprisingly his eyes were drawn to the otherwise faceless packers, installers, security crew and other unsung enablers of these exhibitions - people such as Head Storeman Steve Peters and Installation Officer Brett Cuthbertson who, come Sydney's autumn, are the unhurried handlers of a moving tide of portraits. What emerges from Connor's resulting charcoal drawings - the first in a planned two-part artist project celebrating the Archibald - is a rare glimpse of a gallery with all the lively intelligence and unvarnished truth of his best portraits.

Archibald, Wynne & Sulman Prizes 2011, Art Gallery of New South Wales, Sydney, 16 April – 26 June 2011.



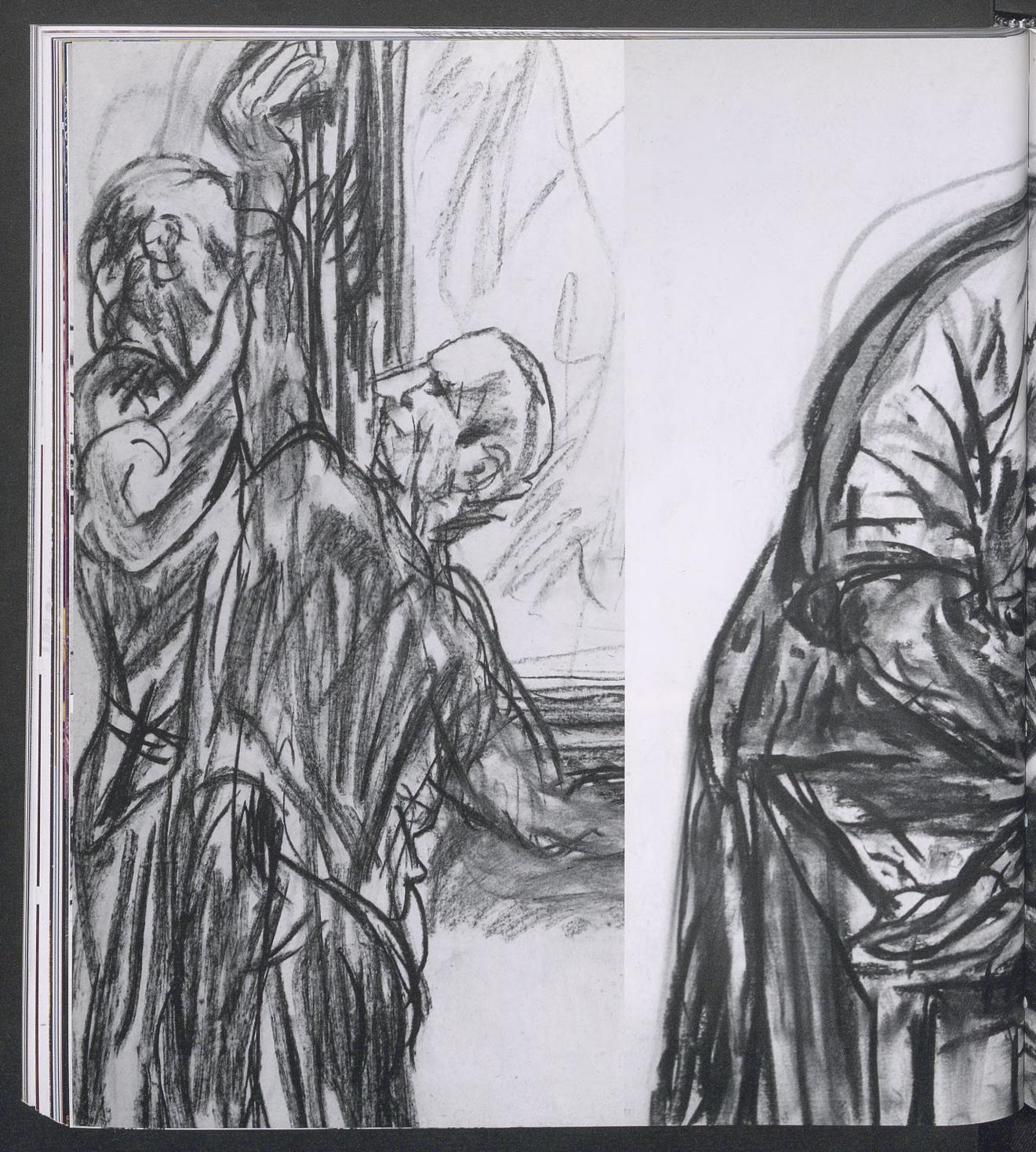














# Signs of life

#### LATE-NIGHT REFLECTIONS ON PORTRAITURE

Sarah Engledow

RECENTLY I SAW A NASTY PORTRAIT OF REMARKABLE CONCEPTUAL and physical coherence. Made in 2002 and acquired by London's National Portrait Gallery in 2009, it's a ragged ball comprising stuffed animals including a rat. Spotlit, it throws onto a nearby wall a profile shadow of the aristocratic fashion collector, editor, contemporary art patron and milliner's muse, Isabella Blow, who ended her life with a swig of weedkiller in 2007. The portrait is brilliantly representative of Blow's originality, eccentricity, public flamboyance and private self-loathing. At the same time it's entirely characteristic of the notoriously clever practice of its artists, Tim Noble and Sue Webster. It's an artefact specific to its time, place and milieu, yet in the National Portrait Gallery it manifests as the degenerate descendant of hundreds of years worth of paintings, drawings and busts; death masks of the likes of Oliver Cromwell, Samuel Johnson and Isaac Newton; thousands of caricatures and scores of conventional silhouettes. In this context, Isabella Blow (Isabella Delves Broughton) affords all kinds of intellectual pleasures - from its references to historical portrait genres, the plague, executions, and museum and country-house taxidermy, to the fact that the instant the lights go out, the great style-setter loses all identity.

A sleazy piece of tricked-up trash commissioned by its sitter, <sup>1</sup> Isabella Blow is an unusually well-resolved expression of the now-accepted relationship between portraitist and subject in which the parties meet on equal terms rather than in the roles of aloof dignitary and deferential artisan. Several years ago, an English critic sniffily conceded that for a sitter 'to be chosen by [Annie] Leibovitz is a kind of benediction by a celebrity'. <sup>2</sup> The same, of course, could be said for being chosen by Lucian Freud or Marc Quinn – as Kate Moss was, in fact, by both, the blessings surely reciprocal on each occasion. In England there aren't just public figures of fame and notoriety, but a cluster of star artists that many people on the street can name. (Ironically, millions of British

people – though few Australians – have acquired an interest in art through the creditable efforts of Rolf Harris.<sup>3</sup>) In England, encounters between star artists and subjects can fire a charge that reverberates in the public imagination. Australia's lucrative portrait competitions bolster an ideological notion of Australia as a portrait-loving culture (colonised by the British, it could scarcely be otherwise).<sup>4</sup> However, they also serve to prove that in this country, opportunities for incendiary collisions are scant. There can be few Australian portraits of someone as clever as Patrick White by someone as glamorous as Brett Whiteley.

Whiteley, for his part, said that 'it is almost impossible to make a good portrait'; that making an adequate representation of the subject and making good art at the same time seemed an 'insurmountable' task.' Indeed, setting aside the superb *Portrait* of *Patrick White at Centennial Park*, 1979–80, we may share his frustration at his own attempts (arms seem to have given him particular trouble). Critical denigration of the Archibald 'circus' has added to the discomfiture with which portraits are regarded in Australia. No doubt many cultural cringers have felt that our provinciality is demonstrated, all too publicly, by a portrait competition. Critics deplore the Archibald, though most will grudgingly name a couple of deserving winners. As their haughty concessions rarely coincide, we could probably find critical support for dozens of works that might never have existed in the absence of the prize.

High and popular culture in the aptly named 'Old Country' often play on perversity and tawdriness in a general context of snobbery, class consciousness and default negativity. Piled one on another, these elements have given rise to some memorable – if memorably repellent – contemporary English portraits: take Freud's sickening *Large interior, Notting Hill*, 1998 (picturing the delightful Francis Wyndham), or Stuart Pearson Wright's creepy *Six presidents of the British Academy*, 2001. In general, Australia





-

opposite

Hugh Ramsay, Portrait of Miss Nellie Patterson, c. 1903 Oil on canvas, 122.3 x 92.2 cm Collection National Gallery of Australia, Canberra

page 479

Tim Noble and Sue Webster, The Head of Isabella Blow (Isabella Delves Broughton), 2002 15 taxidermy animals (1 rattlesnake, 1 raven, 1 robin, 6 magpies, 2 hooded crows, 1 carrion crow, 2 rooks, 1 black rat), Manolo Blahnik shoe heel, lipstick tube, wood, fake moss, light projector, 50 x 50 x 155 cm Collection National Portrait Gallery, London

has eschewed the adoption of such weary cultural tropes. Jude Rae's two Portia Geach winners, Large interior 173 - (Micky Allan), 2005, and Self portrait 2008 (the year my husband left) are characteristically sensitive works by an exceptionally skilful artist, alluding intriguingly to Vermeer and Velázquez respectively. Rick Amor has made a fine specialisation in virile, sombre self-portraits that look as if he and Rusiñol had stood side by side, sharing a palette as they painted figures indoors. By and large, however, depressing portraits, which are usually considered the most penetrating or profound, are puzzling to the Australian viewer. In a sunny culture, manifested in the Archibald festival in summery Sydney, they can appear pretentious, over-dramatic and derivative of European modes. The favourite of visitors to Canberra's National Portrait Gallery is Evert Ploeg's 1999 portrait of sweet Deborah Mailman, clothed in a caftan of sackcloth and sitting on a wool bale.

In the autumn of 1930, the Melbourne art dealer William Gill wrote to George Lambert that he had come by a pink Fortuny dress and coat, and that it would make an exquisite picture - if only they could find the exquisite woman to wear it. 'As you know Fortuny's creations we never see in Australia and every woman here wears the same old draper's clothes', he wrote (in words that still sting).6 Within a few weeks, however, Lambert was dead from overwork. Scandalous, first to have found the trappings of a portrait; secondly to think of an artist to paint them; and then leave until last the search for the person to set among them! In this land starved of costume, few portraits can have come about in this sequence. Partly as a consequence, I believe, it has here become ideological that such works are primarily about personality, or 'identity', if you will. Yet representing luxurious fabrics is a traditional enterprise of the portraitist. How much would we have lost if Ingres had painted only the heads of his sitters, or Sargent only nudes? The pleasure of painted textiles is twofold, deriving

not only from the drapery portrayed, but the way in which the artist has rendered its texture, weight and fall. Hugh Ramsay's Portrait of Miss Nellie Patterson, c. 1903, and The sisters, 1904, evoke slipperiness and sheerness with dash. Lambert put himself in a mustard velvet robe, a silk scarf tucked into its corduroy lapels, for a declaration of mastery to send to the Royal Academy in 1922. No Archibald portrait involving fur has topped Lambert's 1927 winner, showing Mrs Annie Murdoch in a fox stole, her longnosed face and the predator's prankishly paired.7 But since Ramsay and Lambert died, Australian portraits have been light on the sumptuous details that afford so much of the appeal of historical European works. 'A picture of a suit' was the reaction to Bryan Westwood's 1991-92 Archibald-winning portrait of Paul Keating - as if Keating's Zegna suits had nothing to do with the man. Selftaught Westwood was very good at painting material: artist Brian Dunlop wears a palpably soft T-shirt, its folds falling from his everso-slightly prominent sternum, in the gentle portrait Westwood made of him in the early 1970s. Beautiful fabrics, however, are in general no more a specialty of Australian artists than they are of Australian manufacturers. Our short European history, egalitarian national persona and warm climate have militated against the production of portraits that show rich clothes and satiny, translucent skin - or artists who are schooled in painting them. Shen Jiawei, whose 2005 portrait of HRH Crown Princess Mary of Denmark proclaims him to be master of both, trained elsewhere.

Had the Archibald been held since 1921 over winter in Melbourne, Australian portraiture might look very different: a little more elegant, a little less strident. But it may be that the concurrence of the Archibald with the Wynne Prize for landscape has been more influential on the course of Australian portraiture than the city in which it's staged. There are comparatively few Australian portraits set in the landscape, and I wonder if it is because artists like to double their chance at the remuneration and

glory by entering both prizes with disparate works at once. To take but one example, Jenny Sages didn't win the 2005 Archibald for her portrait of Gloria Petyarre in her country, but that same year she won the Wynne with a separate picture of the landscape on the way to Utopia. The Archibald–Wynne divide is regrettable, because the placement of the figure outdoors on this continent has very exciting potential (Clifton Pugh's Sir John McEwen, 1971, is a standout among Archibald winners in every way).

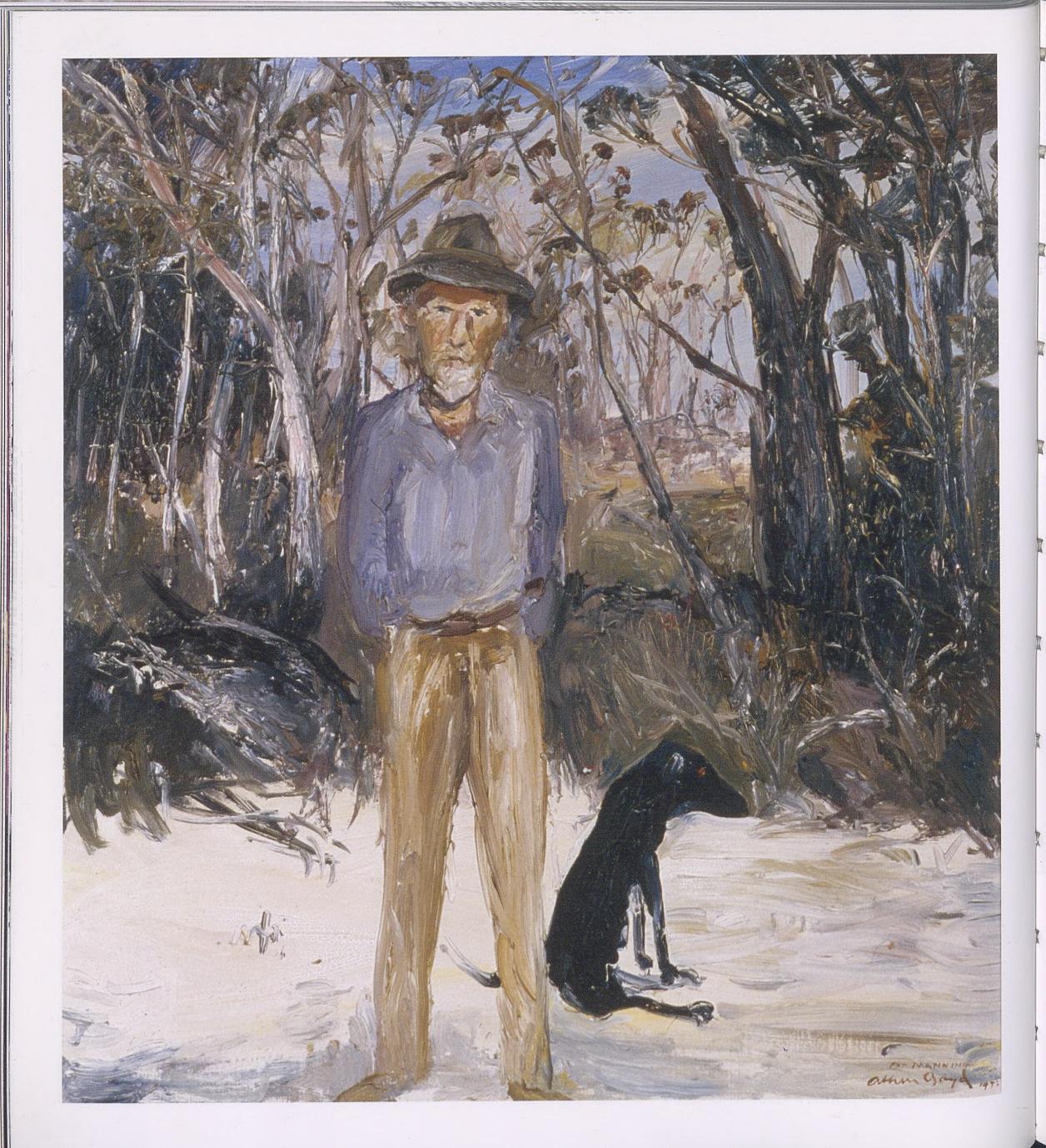
Perhaps the principal legacy of the Archibald is that Australians think only a painted portrait is a proper one. Visitors to the Portrait Gallery are often disappointed when they find that a photographer has dealt with their idol. They even feel cheated when they find out a portrait has been painted from photographs. It's worth remembering that the charge of painted portraits is rooted in very primal levels of mammalian behaviour. The evidence of one person having really looked at another, neither backing down, is viscerally exciting. Now, as Noble and Webster gathered the elements that would represent Isabella Blow in 2002, as Scott Redford fabricated Casey Stoner in 2008, as Brook Andrew assembled Marcia Langton in 2010, each artist calculatedly withheld this thrill from the viewer. Each gambles on the viewer's admiration of his or her conceptual cleverness to generate the electricity.

An extension of the thrill of the gaze exchanged by artist and sitter is the viewer's hope that the painted portrait will uncover some torment or contradiction that its sitter has tried to conceal. The fancy that a painted portrait is unique in its capacity to reveal something of its subject's 'soul' persists. Even a sitter can be convinced of it. From across the gallery, Nicholas Harding's Robert Drewe (in the swell), 2006, shines with the careless pleasures of an Australian summer. On approach, however, it transpires that the weightless man in a benign and sunny sea wears an un-Australian look of unease. Drewe exuded bonhomie throughout the portrait

process, veiling, he thought, the turmoil of his life at the time. Later, though, in wonderment, he found that in his portrait it was 'all evident'. The painting sounds a faint echo of Goya's *The dog*, 1820–23 – that talisman for men over forty leading lives of quiet desperation. In a satisfying confluence between a few paint strokes, a biography and a body of work, Harding's Drewe could be the protagonist of his own short story 'The Bodysurfers' (1983), the character who sits on the sunny beach watching his children frolic in the surf, 'a cold constriction in his throat'. It's a pleasure to bring visitors up close to this portrait to study the blobs and crusts of paint comprising the area that resolves, at a backward step, into watchful middle-aged eyes betraying strain. Many shiver at the sad magic of it.

In a country that delights in undemanding yarns, a story is surely a key element of a memorable portrait. As Arthur Boyd settled into his Creative Fellowship at the Australian National University in late 1971, he and his wife, Yvonne, made friends with the historian Manning Clark and his wife, Dymphna. From this period comes Manning Clark at Wapengo, 1972, Boyd's portrait of Clark and his bitch Tuppence against a backdrop of scrub near Tathra on the New South Wales South Coast. Clark, paused on the sand at the point where it turns a dirty, twiggy grey, seems to face his mate without 'posing' at all; the black dog that features in so many Boyd paintings is here just the family mutt. Anyone unfamiliar with either Boyd's demons, or Clark's, may well regard this portrait, painted in an afternoon and inscribed 'for Manning', as a simple token of friendship. But stay! Dymphna Clark acknowledged that the artist had done Tuppence no disfavour, yet she shuddered at malevolent forms she spotted among the trees behind her husband. And in the figure, Boyd managed to capture - without fussing over details of shirt buttons, belt buckle or fly - Clark's querulous, lugubrious kind of intelligence, his extraordinary arrogance and his disingenuously humble mien.





opposite Arthur Boyd, Professor Manning Clark at Wapengo NSW, 1972 Oil on canvas, 99.5 x 90.5 cm On loan to the National Portrait Gallery, Canberra, from the Clark family

page 483 Nicholas Harding, Robert Drewe (in the swell), 2006 Oil on Belgian linen, 138 x 123 cm Collection National Portrait Gallery, Canberra

The artist thought Clark a 'beautiful person . . . very delicate' with a 'very gentle Christ-like approach to life'.9 Clark cultivated this perception. Inwardly, though, he felt 'filled with hatreds, fears, loathings, nightmarish figures . . . driven on by lust and ambition'. 10 Somehow Boyd painted the man he saw, while also setting down speedily and unerringly the man Clark knew himself - and was revealed - to be.

It is an exciting responsibility of the National Portrait Gallery to encourage new approaches to portraiture of the prominent. Yet this is not as simple as it sounds (and not only because a curator's new-media dream is frequently a registrar's nightmare). Painters regularly approach subjects they admire for one reason or another – the Archibald prominent among them – and sometimes a resulting portrait turns out to be acquired somewhere down the track. I've never heard, however, of an artist initiating a new media or experimental portrait of the kind of high-achiever that our gallery is mandated to collect. So far, in this country, the most powerful figurative works in digital media – such as Shaun Gladwell's or Kate Murphy's – are representations of self in various personae, feature anonymous figures, or are enacted by family or friends of the artist. The stunning exception, David Rosetzky's Portrait of Cate Blanchett, 2008, succeeds because its subject is both a world-class beauty and a great actor. For screen-based works do require a portrait subject to 'act', not simply pose, and in the absence of a long-established prize for video portraiture conducing to a broad familiarity with the genre, only certain kinds of people will volunteer to be among the first portrayed this way. Moving portraits require an extraordinary degree of selfconfidence from the sitter - and many people either don't believe they warrant a portrait, or don't wish to appear to believe they do. Such portraits appear to demand gravity, too; even though video is by far the best means of capturing the human smile, video artists haven't hastened to portray the cheery subject.

Recently I watched Rosetzky's film of Blanchett with a visitor generally unfamiliar with art. As it ended, she exclaimed with delight: 'It's like a portrait, isn't it?' I reflected that portraits are contemporary art's genial ambassadors; in exploiting the universal fascination with faces and stories, they provide viewers with an introduction to kinds of art from which they may otherwise feel alienated. As they look for a face or the traces of a life, viewers can't help but engage with some of the objectives of, and approaches to, contemporary art. Yet it's axiomatic that portraits in new mediums - video, blood, vermin - frequently depend for effect on their 'insertion' among the conservative works traditionally favoured by the broad public. As conventional portraits develop in their discrete ways, they may not only afford fresh pleasure in themselves, but comprise an enriched context in which people thrill to the works that subvert them. Cool is, by definition, relative. Ae.

In 1998 Blow co-established the London gallery Modern Art, the first exhibition of which featured work by Noble and Webster. She commissioned her portrait for the Design Museum exhibition 'When Philip Met Isabella' in 2002.

Michael Glover, 'Overexposed: Is Annie Leibovitz worthy of a retrospective at the

National Portrait Gallery?', *The Independent*, 19 June 2008. Harris's television series *Rolf on Art* (2001–07) is reported to have attracted 7 million viewers.

'Wherever the British settle, wherever they colonise, they carry and will ever carry trial by jury, horse-racing, and portrait-painting.' Benjamin Robert Haydon, quoted in Desmond Shawe-Taylor, The Georgians: Eighteenth-century Portraiture and Society, Barrie & Jenkins, London, 1990, p. 7. Quoted in Peter Ross, Let's Face It: The History of the Archibald Prize, Art Gallery of

New South Wales, Sydney, 1999, p. 79.

W. H. Gill to George Lambert, 12 May 1930, Lambert Family Correspondence, State Library of New South Wales, Sydney (MLMSS 97/5: Business papers and

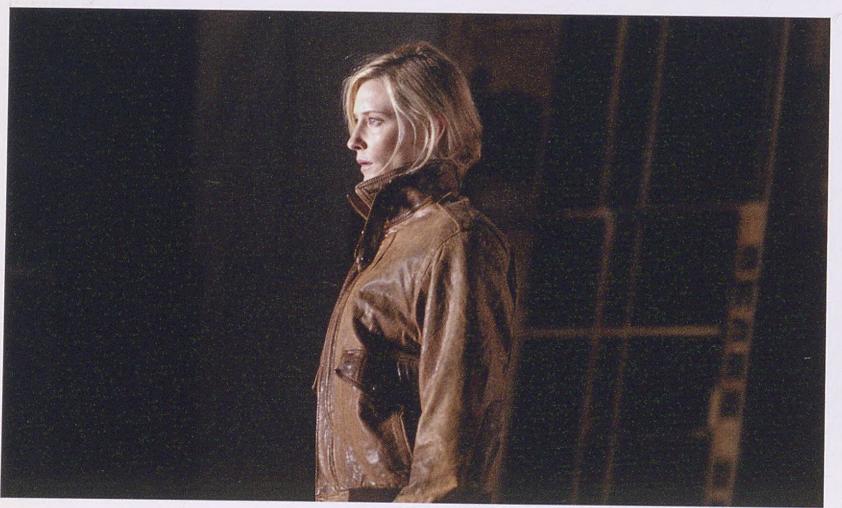
Peter Naumann, of the National Gallery of Australia, let me in on this joke in 2005. For a fine selection, see Andrew Sayers, Wally Caruana and Sarah Engledow, Open Air: Portraits in the Landscape, exhibition catalogue, National Portrait Gallery,

Quoted in Darleen Bungey, Arthur Boyd: A life, Allen & Unwin, Sydney, 2007, p. 470. Quoted in Peter Cochrane's review of Brian Matthews's Manning Clark: A Life,

The Age, 15 November 2008, www.theage.com.au/news/entertainment/books/bookreviews/manning-clarka-life/2008/11/13/1226318823886.html

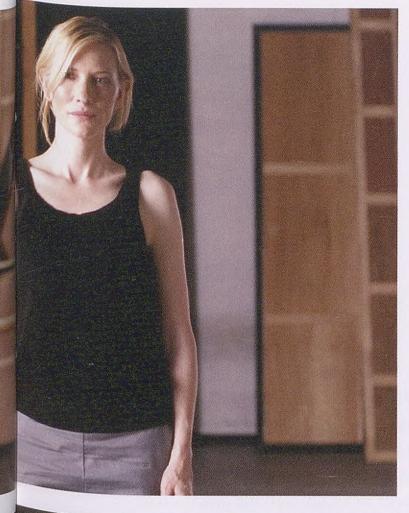








The difficulty of being oneself









DAVID ROSETZKY'S MOVING IMAGE PORTRAITS

Daniel Palmer

For as Long as I can recall, well over a decade, David Rosetzky's biography has stated that his work 'investigates the possibilities of contemporary portraiture'. Specifically, Rosetzky's 'video portraits' deal with the fraught issue of subject formation within contemporary lifestyle culture, and the self's uneasy relationship with others. In this sense, Portrait of Cate Blanchett, 2008 - while unusual in being a commission for Canberra's National Portrait Gallery and portraying a high-profile celebrity - is not atypical. Inevitably one of his best-known works, this skilfully layered portrait of the actor is unmistakably Rosetzky. Its production involved his familiar procedure of interviewing his subject and then inviting her to read an edited script based on her responses. Shot at a Sydney Theatre Company studio, Blanchett appears elegant but casually dressed, musing about performing roles and how the more people project things onto her, the less she thinks about who she is. Rosetzky makes no attempt to reveal the 'essence' of Blanchett's character. She is, in a sense, Rosetzky's ultimate flexible subject, metaphorically underpinned by the initial blurring into focus of her face and the ritual of her dressing and then shedding layers of clothing. And from initially small choreographed hand gestures, the piece culminates in an unexpectedly playful dance routine involving nimble soft-shoe steps.

Always highly stylised, Rosetzky's earlier work was starker in its artifice but contained all the ingredients of his more recent explorations. His typical cast of the anxiously self-absorbed, beautiful middle class and their protracted adolescence has long invoked commentaries on narcissism and therapy culture. The artist says many of his works 'explore the fracturing effects that global lifestyle culture can have on contemporary subjectivity and how interpersonal anxieties manifest as a result of a highly individualised and consumer focused culture'. Rosetzky has in fact made a singularly compelling body of work based on the postmodern truisms that subjectivity is fragmented and we can

only identify ourselves through the eyes and language of others. That his works get under your skin is something to do with their fatalistic rather than critical tone, and their proposition that individuals are fluid and imitative rather than definitive and singular. But it is also testament to an unswerving attention to detail, an elaborate collaborative method and an extraordinary craft developed over many years.

Rosetzky first used video in 1996, having studied painting and exhibited in various media at Melbourne's 1st Floor Artists and Writers Space Inc, of which he was founding director in 1994.3 By the late 1990s he had produced a series of stylised single portraits of individuals chosen from among his circle of friends: Sarah, 1997; Luke, 1997; and Helen, 1999, feature young men and women delivering embarrassingly intimate confessions of grooming routines, desires and aspirations, in affectless monologues. Based on interviews, and updating Andy Warhol's 1964-66 Screen tests, the characters are presented against a simple monochrome beige or grey backdrop.4 Justine, 2000, a more elaborate single portrait work, features a snappy young woman with a dyed-red bob. Pictured alone with a slinky cat in an interior setting, listening to a retro reel-to-reel tape player through white headphones, she confesses such banal insecurities as the fact that she needs to have people around her to feel truly herself. Another sequence shows her flipping idly through a fashion magazine, and we also see her seated at the round table of a Chinese restaurant with friends, while an interior monologue voice-over speaks about how 'interchangeable' they all are. Like the Blanchett work, these early video portraits scrutinise aspects of an individual's 'personal style', exploring the distance between a public persona and their psychological disposition. Although Rosetzky fuses documentary with highly seductive artifice, he extracts personal confessions that place the viewer in a disarmingly intimate relationship with his subjects - encouraging identification, comparison and judgment.

Custom made, 2000, advanced the confessional method into multiple overlapping subjects, pioneering a dynamic mode of viewer involvement in its elaborate sculptural installation. A constructed wood-veneer corridor - evoking both contemporary designer interiors and 1970s family rooms - provided the set for twin back-lit video projections of life-size seated figures who, dissolving one after another, delivered self-conscious monologues about an unnamed yet clearly significant person in their lives (romantic, social and familial). The viewer, seated opposite in the same alcoves the figures were actually filmed in, became complicit in their confessionals. Their voices, in particular, functioned to enhance a sense of their corporeal presence, and a simple musical refrain provided a precise existential motif. Exhibited just as reality television was turning voyeurism into a form of entertainment still some years before Facebook - this work took the self's active and vulnerable relationship with the other as its subject.

In a similar vein, the ambitious installation *Untouchable*, 2003 – featuring a modular layout for three synchronised projections – distilled the ritualised emotional power of soap-opera confessionals. From the partial views offered by various seating positions, multiple relations were established between a series of estranged couples in three designed interiors visible on double-sided screens (including a same-sex couple and mother and child). It gradually became clear that the series of monologues were identical, rotated among the characters – disrupting our presumed access to a unique psychological interior. And when the figures broke into an unexpected simultaneous dance routine – perhaps a moment of connection – we were forced to ponder the inadequacies of our shared emotional language.<sup>5</sup>

Rosetzky has utilised the motif of the weekend road trip on several occasions. In *Weekender*, 2001, a filmic single-channel video, six good-looking twenty-somethings share a weekend at a stylish beach house. Wearing harmonious shades of pink, yellow

and orange, they appear superficially at ease as they lounge around and stroll the surrounding woodland - however, a voice-over offers glimpses into their personal anxieties and difficult relations to intimacy. Their rosy Alex Katz-like appearance betrays all manner of emotional frustration and banal narcissistic preoccupation highlighted by frequent preening in the mirror. And once again, the interior monologues unfold disconnectedly, freeing themselves from the images of specific individuals. Nothing like this, 2007, is something of a remake of Weekender, as another young group of friends wander around an idyllic country estate. Beneath the relaxed fashion magazine glamour, an audio track features monologues of holiday despair, from romantic discomfort to alienation from friends. To date Rosetzky's only work shot on 16-mm film, and bearing the influence of French film director Éric Rohmer, the work features some aesthetically exquisite scenes of languid splendour. But calm appearances betray internal chaos.

Rosetzky's most recent video, \ forever, 2010, places the road trip itself at the heart of the narrative, but marks a departure from his distinctive voice-over technique. In this work, appropriately first exhibited at TarraWarra Museum of Art, desire - or more specifically a romantic winter's day trip to the Yarra Valley – is gently deconstructed through a sequence of character switches. The narrative begins with a young woman holding up a series of coloured gels to a bedside light in front of a sleeping man, establishing the notion that desire is something mediated. A playful dressing scene follows - somewhat reminiscent of an underwear advertisement – accompanied by upbeat guitar music, and then we see the couple drive through the streets of inner-city Carlton and along a freeway in an old yellow Land Cruiser (even Rosetzky's cars are retro-stylish). Before long, however, one half of the couple has been mysteriously replaced by another person. And then the other half is replaced, and so it goes on. Different genders and ethnicities, all with the same breezy detachment, play out the same

common journey. Essentially an experimental film, relying on editing rather than voice-over, the natural countryside – including picturesque romantic clichés such as a rowboat on a lake and a stroll through an orchard – becomes the counterpoint to the city, but the escape is illusory. In an echo of the opening scene, the work concludes with a couple canoodling, Hollywood-style, on a grassy hill in front of a film-set scale floodlight they have set up to simulate a sunset. This idealised image of amorous unity – the first kiss in any of his works – is undercut by its staging, suggesting either a kind of narcissistic transcendentalism or more simply that we're all seeking the same illusion.

Some clues to Rosetzky's approach to portraiture may be found in his more overtly sensual works that, in their attention to pure surface, borrow explicitly from the language of advertising. Summer blend, 2000, for instance, depicts a series of young figures dressed only in skin-toned underwear applying some kind of moisturiser or suncream. The endless application over evenly smooth skin generates a rhythmic, hypnotic dimension to the autoerotic consumption. In the distinctly clammy and claustrophobic Hothouse, 2001, a sequence of attractive young people dressed in matching pale green swimsuits are isolated in a diorama box, with small round holes in the floor and sides through which disembodied arms caress their bare skin. Despite being stroked like an object by multiple anonymous hands, the figures talk in banal terms about their relationships, solitude and achieving a sense of balance. One of a series of memorable still images from this work was presented as a public billboard with the text: Living Together is Easy. Indeed, Rosetzky has ventured into the terrain of photo-sculptural portraits on several occasions via a series of three-dimensional photographic cut-outs, mounted onto wood, or framed within Perspex. In Without you, 2003, this procedure is reconfigured: over 300 individual 'glamour' portrait images were laboriously extracted from digital video footage as still prints and

then subjected to a kind of low-tech video morphing involving old-school cutting and pasting. The result is an animation in which the faces of models and Rosetzky's friends are deconstructed and blurred with one another – dramatically raising the question of where our selves begin and end.

At almost 30 minutes long, Think of yourself as plural, 2008, is perhaps Rosetzky's most elaborate single-channel video portrait to date. Utilising the skills of professional actors and dancers, and working with a now established team - including cinematographer Katie Milwright, choreographer Lucy Guerin and sound designer J. David Franzke, who provides electronic mood music - the awkward social exchanges in this work evoke the early films of Hal Hartley, suggesting the promise of a future feature film. In a strikingly surreal opening scene, a young woman seated on a chair in a fashion photography studio performs a series of erratic moves involving tissues. While she silently contorts her body, two others look on impassively and talk about themselves and their feelings about others - occasionally attending abstractly to her. Combined with various introspective yet glib confessions, another slightly sinister female voice-over sounds like readings from a self-help manual. The work climaxes with one of the beautiful yet insecure subjects performing a semi-naked expressive dance in a cafe, before an eventual group nature walk takes place at dawn. But morning brings no escape from the self.

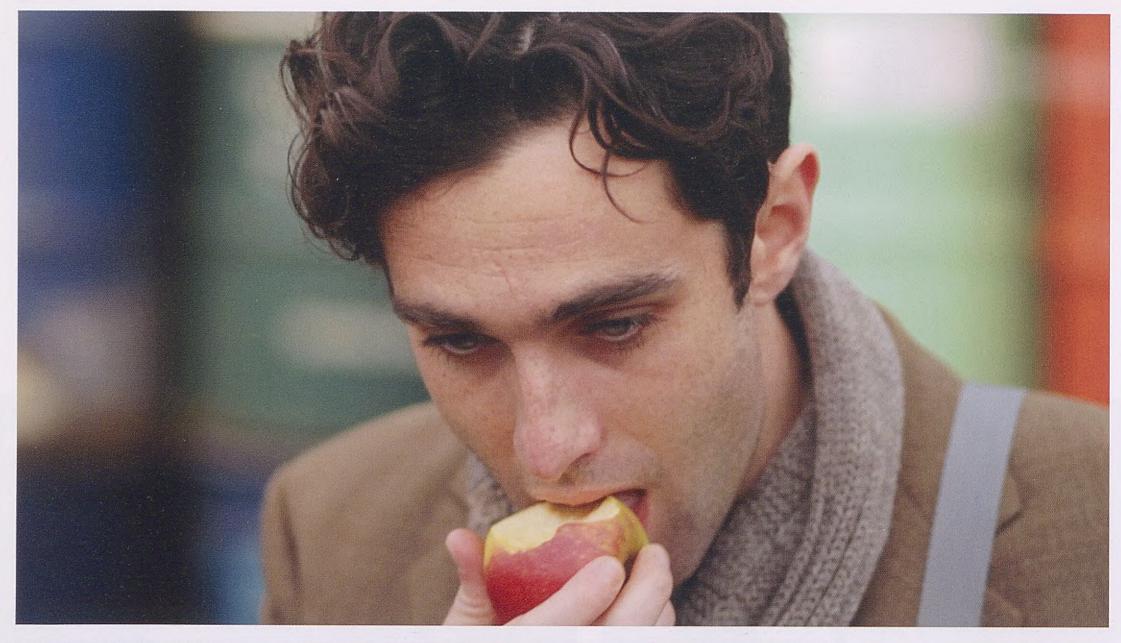
It is often claimed that our society is the most narcissistic and superficially self-revealing ever known – witness people's willingness to dissolve conventional public–private boundaries on Facebook. It would be more accurate to say that identity today is self-reflexively protean. Writing of individualisation – the ethic of individual selffulfilment and responsibility as epitomised by the ruling logic of consumer freedom – sociologist Zygmunt Bauman suggests that it consists of transforming human identity from a 'given' into a 'task', a 'performance' for which we are











电路



deemed solely responsible. Paradoxically, our performance-driven culture exerts a constant pressure to improve oneself and yet be simultaneously natural, authentically individual.

In this sense, the modest confidence of Blanchett the actor underlines the egotistical insecurities of the more ordinary people in Rosetzky's works who are presumably less positioned to play themselves. Rosetzky's cool and often ambiguous video portraits depict strangely passive subjects in the context of a culture that over-emphasises individualist goals and market-based aspirations. In the face of so much apparent free choice, we are installed in the ephemeral now of appearances and perpetually unfulfilled desire — within which the twin spectres of meaninglessness and mortality are never far away. The originality of Rosetzky's project lies in its full-scale commitment to exploring self—other relations within this relational dream world.

That it functions as a work of art in its own right was underlined by its inclusion in 'Dress Codes: The Third ICP Triennial of Photography and Video' at New York's International Center of Photography in 2009.

Rosetzky, quoted in Dan Rule, 'David Rosetzky: (heart) forever', Broadsheet Melbourne, 10 November 2010, www.broadsheet.com.au/melbourne/arts-and-entertainment/article/david-rosetzky-forever.

The Museum of Contemporary Art's 1996 'Primavera' exhibition in Sydney was dedicated to the work of 1st Floor artists, and Rosetzky used the opportunity to construct an installation involving a faux waiting room, taped psychoanalytic sessions and found video footage of frolicking bears.

Andy Warhol made about 500 screen tests between 1964 and 1966, showcasing Lou Reed, Dennis Hopper, Edie Sedgwick, Susan Sontag and Salvador Dalí, among other lesser-known personalities. In the film world, a screen test is not so much about looking for talent, as seeing how a person's face 'translates' as a flat two-dimensional image.

Rosetzky's video works Foyer, 2004, and Maniac de luxe, 2004, also explore how we negotiate the way that others see us. In Foyer, characters come and go, seated momentarily on colourful moulded plastic designer stools, a stacked lonely pile of which seem to echo the lack of response that their monologues generate from the other characters in the ensemble. The display seems to reference the contrived casual look of retail styling, with daytime-TV style muzak. The installation Maniac de luxe features a two-screen video projection within a modern utopian interior, complete with flokati-style rugs and space-age lamps, and characteristically ill-at-ease confessions. The protagonists' difficulty in being themselves suggests the complexities of staging the self and focuses on uncertainty and doubt in reconciling oneself to others and the world.

6 Zygmunt Bauman, Liquid Modernity, Polity Press, Cambridge, 2000, pp. 31-32.

# opposite ♥ forever, 2010

Video stills, HD digital video, sound, 20 mins 46 secs duration Sound design and composition Tommy Spender, cinematography Katie Milwright Courtesy the artist and Sutton Gallery, Melbourne

# pages 486-87

Portrait of Cate Blanchett, 2008
Video stills and detail (top, middle), Blu-ray digital video, colour, sound,
9 mins 56 secs duration

Choreography Lucy Guerin, sound design and composition J. David Franzke, cinematography Katie Milwright
Collection National Portrait Gallery, Canberra
Commissioned with funds from Ian Darling, 2008

## page 491

## Think of yourself as plural, 2008

Details of video stills, HD digital video, sound, 29 mins 32 secs duration Choreography Lucy Guerin, sound design and composition J. David Franzke, cinematography Katie Milwright Courtesy the artist and Sutton Gallery, Melbourne

# A man out of time

The slipping forms of Glenn Sorensen

Martin Herbert







Paint yourself into this picture: it's the late 1990s, and you're an Australian artist who, for romantic reasons, find yourself relocated to Sweden. Alongside the cultural dislocation, you're also experiencing some kind of slow-motion crisis in your art. You want to make paintings propelled by sincerity and feeling, and you're not seeing much of that amid the self-conscious strategising and reflexivity prevalent in contemporary art. (Luc Tuymans seems like a lodestar for a while, Jochen Klein for longer.) Looking at once for grounding in a new country, for some way of exerting control over your situation, and also for a means of personal expression, you find yourself restricting your painterly field of view to things you feel truly connected with, that are tangible, real: your wife's geranium cuttings and flowers from the garden, your baby, the familiars of your immediate existence.

It sounds unpromising. But from such reactive and anecdotal beginnings has sprung the complexly atmospheric, steadily evolving sequence of portraits and still lifes (and still lifes as proxy portraits) that Glenn Sorensen has produced over the last decade - from the winking, vulnerable array of lavender-tinted leaves that is She talks in her sleep, 1999-2000, to 42, 2009-10. In the latter painting, which depicts the then 42-year-old artist with moon-white skin and a long reddish Victorian beard, flanked by this season's propagated geraniums, Sorensen looks like a man out of time. And by partaking in the art-historical traditions of intimism and memento mori, the compacted intensity of his almost invariably modestly scaled art conveys an equal anachronism. At the same time, however, the deliberate fluxing of meaning that occurs within feels utterly of its moment. These are paintings of the smallest or most local things in Sorensen's environment, yet they're emphatically not just that.

Take the appositely titled *Slipping*, 2008, a dark backgrounded portrait of daffodils that have just begun to wilt. Rather than the expected yellow, the blooms are tinted with delicate ghostly

shades of pink, green and off-white. And rather than feeling wholly organic, they seem almost architectural, for Sorensen addresses their curves the way that Correggio painted drapery's folds: semi-mathematically, with an eye for straight lines. These angular contours are emphasised by the background, which here deserves a less subsidiary name. In Sorensen's paintings, this tends to be an encroaching darkness that nevertheless is layered, complicated and glinting by turn with warm umber and Prussian blue. Densely handled, often more thickly painted than the foreground, it asserts itself as a subject in itself – a sort of ambient pressure on the flower, figure or whatever is depicted.

If *Slipping* is a painting that's profusely metaphorical, it's one where whatever reading you project onto it tends to infer its opposite. It murmurs at once of fading life cycles and (in its title) of the slippery process of reception itself. It's a faintly abject scenario on which Sorensen – with his use of colour, handling and the editing (or pruning) of form – bestows undeniable exquisiteness. This is a painting, if you like, of both the exhaustion of beauty and the beauty of exhaustion. Like *Blind*, 2009, with its lusciously spectral yet grim image of a snake catching a bird in its mouth, it finds loveliness in what ought to be unlikable. In the most restrained way, it's a bold piece of work, skirting kitsch by inches before settling into mystery.

If one were to view Sorensen's art as programmatic, its main purpose might be to suggest such engagements with the gourmet pleasures and discomfitures of contradiction and reversal. In a political age characterised by declining relativism and increasing simple-minded absolutism and dogmatism, such examples matter, as do bulwarks against the notion that everything must be explicable. In *Last days*, 2007, internal elements restlessly skew each other: this looks like a happy family portrait, but it's been painted a lively orange that hovers between the ebullient and the acrid. The warm-toned representation of a nuclear family pulls,

too, against the cold, atomised modernist abstraction that forms the backdrop. The sitters are smiling, but then there's that title to contend with – which I'd wager comes from Gus van Sant's 2005 film about a Kurt Cobain-like figure prior to his suicide. (Also, it's perhaps worth noting that while the man is Sorensen, the woman is not his wife; she didn't want to be painted.)

In terms of facture and aesthetics, all of this is some way down the road from where Sorensen started. Those early paintings of flowers, ashtrays and his baby feel like fuzzy and affectionate little hymns to the local and the personal: see the Monet-like floral thrum of *Laura*, 2000, whose title either displaces the imagery onto some absent person, suggesting it as an abstraction of them, or gifts Sorensen's slowly accreted art with an evolved personality of its own. The art world being the quixotic place it is, the very unlikelihood of such unabashedly sensitive, feminine, hard-won paintings being made in the present helped win Sorensen a captive audience. (Though not without a few brickbats alongside the bouquets, as he admits.)

Sorensen was out of step, but in a way which people related to – and one might ponder what that says about the enduring desire for art which connects to reality and which, amid its openness, touches on some timeless verities about being and transience.

Looking at a painting such as *Germ*, 2009, with its trio of flowers placed low in the picture plane against featureless space, the first thing one might think of is Caravaggio's extraordinary *Basket of fruit*, c. 1599, another painting in which the absence of any background is deeply resonant. In Sorensen's case, it's not true to say that he paints objects against nothingness. The backdrops, which are matt enough to wholly absorb light, become a space where the unknown lurks: something tangible and potentially consuming. In some paintings, Sorensen says, they're the most important part.

This abstract darkness increasingly feels like a protagonist

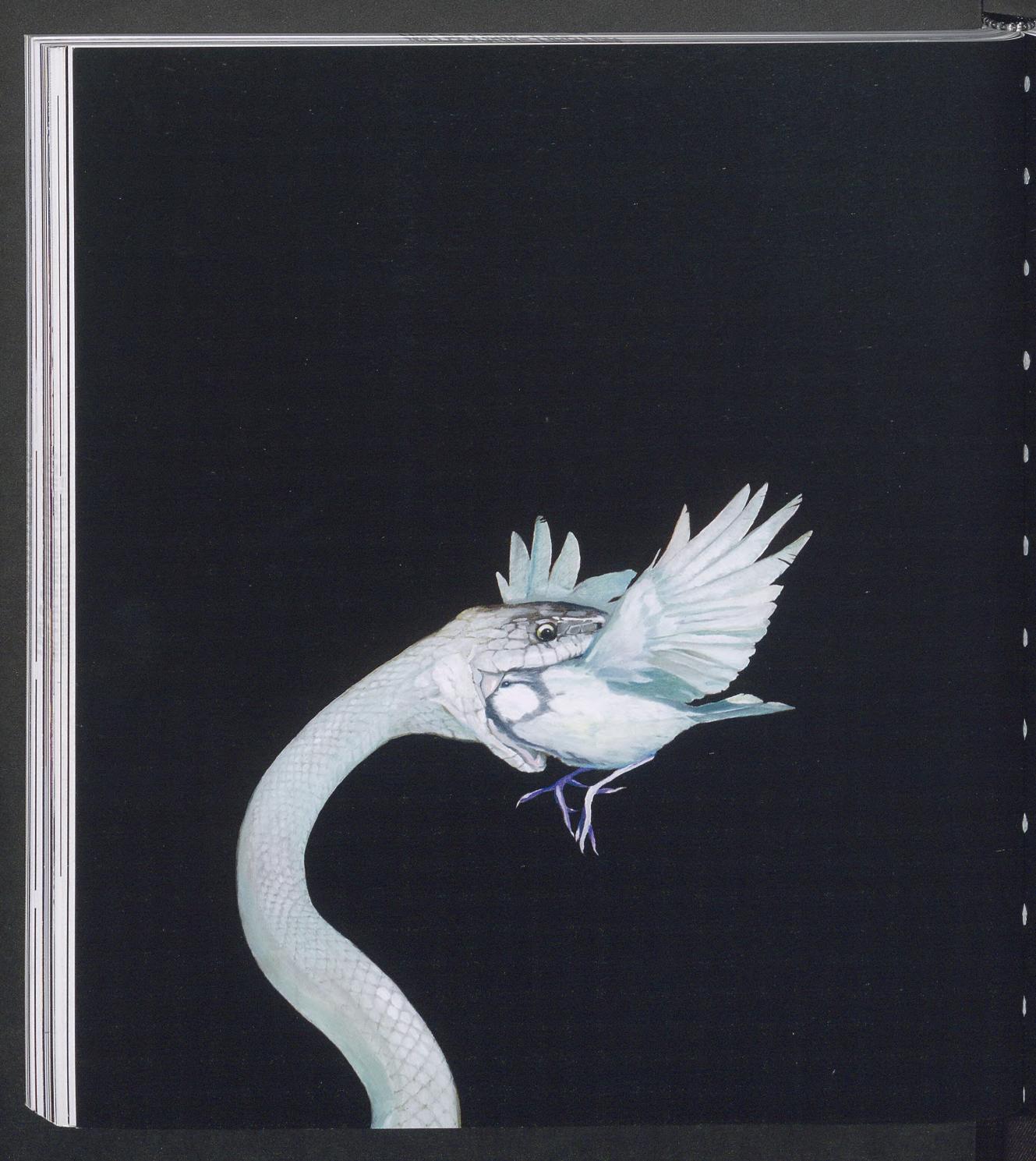
in his art. Part of Sorensen's growth over the last decade has resided in a deliberate tightening of his style – such that, whereas previously he rehearsed ambiguity via a sympathetically blurry aesthetic, he seems increasingly drawn to playing visual precision against interpretative openness. But another part of it, arguably, has been an increasingly downbeat mood. One might almost see Sorensen's construction of a secure little environment, composed of what he knows and loves, as a way of rooting himself so that he can face increasingly dark issues in his art. Describing himself in conversation as something of a pessimist regarding humanity, he evidently prefers to paint plants rather than people – and yet the plants he paints are surely substitutes for humankind, particularly in their frailties.

In 'The Sugar Cane Allegory', a recent exhibition at London's Pump House Gallery, Sorensen dealt with the processional nature of the space (it unfurls over several domestically scaled floors) by bringing his work together in an implicit, if understated, narrative. Near the beginning of the show, for example, was *Cuttings*, the first painting, 2009–10, a pair of geranium cuttings against a graduated brown, soil-shaded ground. This painting is framed vertically, and the cuttings look like they have room to grow. By the end of the show and *Cuttings*, the last painting, 2010, the imagery is comparable but the format is horizontal. Something – mortality, you may think – is pressing down on these frail plants, incarnate in the picture's edge.

This kind of quiet realm of melancholy and succour is Sorensen's wheelhouse. In what is to me his most tender and perhaps strangest painting, dating from 2008, the artist is seen side-on and close-up, his features fairly expressionless – he's concentrating on making the painting itself, presumably – and his head has been bleached to an eerie greenish white. Glowing warmly in the centre, though, is a tangerine-coloured earring. The painting is titled, marvellously, *A treat* – two words that might turn

LENTON PARR LIBRARY
THE UNIVERSITY
OF MELBOURNE





the work into a window on a world of intertwined self-denial and careful gratification, of qualities held in balance.

For, again, Sorensen isn't a didactic artist but one adept at assembling seductive moods and nudges. The Pump House exhibition title refers to his formative experience back in Australia of watching the seasonal growth, harvesting and regrowth of sugar cane, and Sorensen's art has the philosophical tone of someone who's resisted distraction in order to observe life cycles up close. His wife's geranium cuttings may not be beautiful, but he treats (and paints) them tenderly; his flowers may be on the verge of expiry, but those bulbs will burst upwards again next year, only to die off again. If virtually no painter resembles Sorensen right now in his meditative, ambivalent and gorgeously nuanced attention to these bittersweet universals, then perhaps more artists need to find themselves stranded in somewhere like Sweden, where half the day is night.

opposite
Blind, 2009
Oil on panel, 40 x 60.8 cm
Courtesy the artist and Corvi-Mora, London

pages 494–95
42, 2009–10
Oil on panel, 50 x 61 cm
Courtesy the artist and Corvi-Mora, London

page 496
Slipping, 2008
Oil on canvas, 47 x 43 cm
Courtesy the artist and Corvi-Mora, London

page 499
A treat, 2008
Oil on canvas, 19 x 31 cm
Courtesy the artist and Corvi-Mora, London



# Beyond the pale: Alice Neel and her



JEREMY LEWISON

opposite
Alice Neel, The De Vegh Twins, 1975
Oil on canvas, 96.5 x 81.3 cm
Private collection, Washington, D.C., courtesy Whitechapel Gallery, London

pages 502–3 Alice Neel, Pregnant Woman, 1971 Oil on canvas, 101.6 x 152.4 cm Estate of Alice Neel, courtesy Whitechapel Gallery, London

THE STRING OF ALICE NEEL EXHIBITIONS that have taken place in the last eighteen months in New York, Los Angeles, Houston, London, Malmö and Berlin might suggest that she is a hot new artist. So it is somewhat astonishing when the unsuspecting gallery-goer discovers that Neel was born in 1900 and died in 1984. There can be few deceased artists accorded such renewed attention, especially one who in her own lifetime was so studiously ignored by the major American institutions and their European counterparts. In Berlin the other day I was asked if Neel was now considered part of the artistic canon, confirmation of the fact that this once overlooked artist might possibly have made it to the upper echelons of critical acclaim. But the very fact that she could be perceived in such terms suggests that the canon is no longer relevant, for what the fascination with Neel demonstrates - as this is not a revival but a new interest - is that there is no canon. In our postmodern era such restrictions have become redundant. While certain artists can be herded into easily defined categories abstract expressionism, pop, minimalism, and so on - others resist pigeonholing in this way.

How would you define Alice Neel? As a realist, an expressionist, a psychological portraitist (even though she also painted still lifes and landscapes) or what? Although she might be identified with artists normally tagged with the social realist label such as the Soyer brothers, her art is as far removed from their output as it is from pop. If one can identify Neel's roots in an admixture of the Northern European tradition – Munch, Dix, Beckmann, Van Gogh, Cézanne – and New York's Ashcan School, and to some degree American primitive painting, there seems to be something unique about Neel's art that defies categorisation. Fresh, vital, idiosyncratic, moving, amusing, cruel, tender, mournful, penetrating, grotesque, painterly, sparse – these are just some of the often contradictory adjectives that her art brings to mind, and it is this variety of impressions that has led to many artists, young

and old, flocking to her travelling survey show, 'Alice Neel: Painted Truths', seen most recently at Moderna Museet, Malmö.

Neel was painting at a time when a modernist view of the world was ascendant. Her own beginnings in the teachings, at second hand, of Robert Henri – a member of the Ashcan School whose book The Art Spirit (1923) was Neel's bible - led her to a social engagement that was unfashionable at the time. Her affiliations with the communist movement and her empathy with the immigrant underclass would not naturally endear her to the wealthy collectors of New York, nor to the institutions they controlled through their various trusteeships. But above all, Neel's devotion to the realist depiction of the human form in an era of increasing abstraction - whether figurative, geometric or expressive - confirmed her position as an outsider. One only has to look at the career of an artist such as Oskar Kokoschka - for whom Neel had an early enthusiasm – to realise that the pursuit of an expressive humanist idiom risked professional, or at least institutional, suicide. Neel fell outside the expected norms of leftist painters for whom works amounted to rather obvious allegories of the social situation (not that Neel herself did not paint a few works on such themes); she rejected the post-cubist approach to the figure that Picasso and his followers adopted; and she avoided abstraction as a mode of painting because of its narrative limitations. One might say that Neel, like Balthus or even Morandi, remained isolated in a world of changing styles, each seemingly progressing towards a goal where painting would be about nothing other than the stuff of painting.

Yet Neel was cognisant of all these developments, with her paintings reflecting the influence not only of the Northern Europeans but also the abstract expressionists. Her 1952 portrait of Dore Ashton, for example, and the background of many of her paintings, refer to the techniques of her New York contemporaries, whose talks at The Club she would regularly attend in Greenwich



倉

自

食



THE ST



opposite
Alice Neel, Hartley, 1965
Oil on canvas, 127 x 91.4 cm
Collection National Gallery of Art, Washington, D.C.
Gift of Arthur M. Bullowa, 50th anniversary of the National Gallery of Art, 1991

page 506 Elizabeth Peyton, Alice Neel in 1931, 2007–08 Oil on linen over board, 34.3 x 25.4 cm Courtesy the artist and Gavin Brown's Enterprise, New York

Courtesy Whitechapel Gallery, London

Alice Neel, Andy Warhol, 1970
Oil on canvas, 152.4 x 101.6 cm
Collection Whitney Museum of American Art, New York, gift of Timothy Collins
Courtesy Whitechapel Gallery, London

Village. Pop art makes its appearance not so much in the manner in which she painted but in the subjects: her 1969–70 portraits of Andy Warhol, Gerard Malanga, David Bourdon and Gregory Battcock, and Ritta Redd and Jackie Curtis (the subject of Lou Reed's 1972 hit song, 'Walk on the Wild Side') all testify to Neel's entree to the world of Warhol's Factory. But where Warhol's portraits are all surface and sheen, Neel's explore interiority and psychological depth, sociality, the extraordinary in the ordinary – aspects of personality that are evident to an outsider but of which the sitter may be unaware. Neel burrows beneath the surface to make poignant and sometimes uncomfortable portraits that evidently were too discomforting to her subjects, for she sold very few works in her lifetime. They are the product of dialogue not monologue, exchange rather than fixity.

It would be wrong to suggest that Neel was avant-garde, at least in the way that concept is traditionally understood. She was a painter with a remarkable facility for paint - witness the way she renders the white shirt of her son Hartley in his 1965 portrait - but her application of materials, or even her interest in materials, has nothing to do with Greenbergian orthodoxy. Neel's painted surfaces are descriptive, her brushstrokes at the service of narrative, her compositions unashamedly referential. Rather than comparing her work with the development of twentieth-century painting, it would be more constructive to situate it within the context of photography. The somewhat documentary style of Neel's early street scenes echoes some of the work of the Film and Photo League, whose founding member was her lover Sam Brody. Early portraits such as Max White, 1935, have the quality of a Nadar or Rodchenko photograph; others suggest the work of August Sander. The proximity of such paintings as The De Vegh twins, 1975, to the work of Diane Arbus is often commented on, while the stark white backgrounds of the late portraits recall the work of Neel's contemporary Richard Avedon. Since photography had supposedly replaced the art of the painted portrait, it was quite strategic for Neel to have adopted these tools to make her compelling images.

It is this relationship of painting to photography in Neel's work that seems to have captured the imagination of artists working today. While there is an obvious link between Neel's work and portraits by Elizabeth Peyton, their differences are equally clear. Whereas Peyton's images seem frozen in time, Neel's are alive, the viewer replacing the artist in the conversation with the sitter. Although Peyton does work from life she also works from photographs. Thus her images are records of particular moments rather than, as with Neel, the passage of continuous time. There is a romantic side to Peyton that has nothing to do with Neel's work. It is delicate where Neel is bold; complete where Neel feels deliberately unfinished. Above all Peyton is wistful where Neel is tough.

Based on a photograph of the naked artist, Peyton's *Alice Neel in 1931*, 2007–08, is a touching homage to one of her mentors. Peyton prettifies her, turns her smooth flesh into a painterly surface and intensifies the setting so that Neel becomes a contemporary woman masquerading as a Matissean odalisque, endowed with the melancholy of Delacroix's *Femmes d'Alger dans leur appartement*, 1834. For a painter who typically uses high-key colours, Peyton's subdued reflection was a surprise find in a recent show at London's Victoria Miro Gallery which explored Neel's influence on contemporary painting and which played alongside 'Painted Truths' at the Whitechapel Gallery.

'In the Company of Alice' highlighted some of the other artists who are or were in Neel's orbit. Among the lesser known were Boscoe Holder, one of Peter Doig's discoveries in Trinidad and Tobago, whose intimate portraits of Caribbean men and women, often nude, cross the divide between Gauguin's luxuriant colour and Neel's stark realism. If Doig's recent output has been influenced by Holder, it bears no less the imprint of Neel: his *Dark* 





Property.





opposite
Alice Neel, Jackie Curtis and Ritta Redd, 1970
Oil on canvas, 152.4 x 106 cm
The Cleveland Museum of Art, Leonard C. Hanna Jr Fund
Courtesy Whitechapel Gallery, London

page 510 Karen Kilimnik, Marie Antoinette out for a walk at her petite Hermitage, France, 1750, 2005 Water-soluble oil colour on canvas, 50.8 x 40.6 cm Courtesy the artist and 303 Gallery, New York

page 511
Alice Neel, Carmen and Judy, 1972
Oil on canvas, 101.6 x 76.2 cm
On loan from the Oklahoma City Museum of Art, Westheimer Family Collection
Courtesy Whitechapel Gallery, London

girl, 2007, presents the gawky self-consciousness that Neel revealed in her no-holds-barred portrait of her granddaughter, *Victoria and the cat*, 1980.

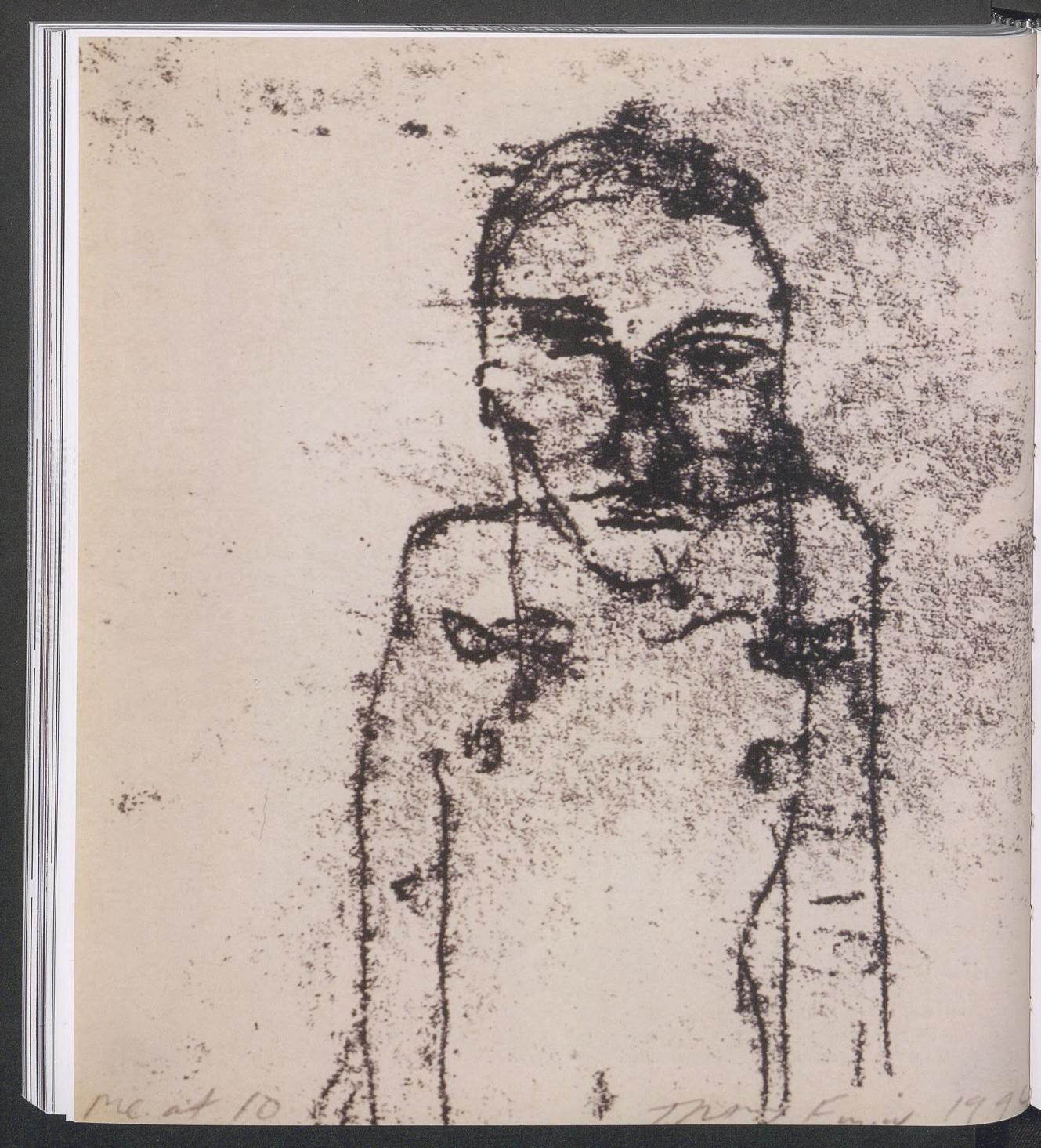
Marlene Dumas, also in the Miro show, is another artist who has acknowledged the influence of Neel on her work, notably in an essay in the catalogue that accompanies 'Painted Truths'. Here Dumas is struck by the essential modernity of Neel's work, its specificity and the fact that she did not paint portraits but people. But above all she admires Neel's sense of empathy – not her engagement with the now clichéd notion of identity, but her ability to identify with her subjects. Dumas's quasi self-portrait *The painter*, 1994, is indeed indebted to Neel's *Andy Warhol*, 1970, sharing that work's sense of isolation and exposure.

'In the Company of Alice' included Dumas's *Alfa*, 2004, which, while not outwardly bearing the hallmarks of Neel, like much of Dumas's work manifests a strong empathy for the victim – a characteristic of Neel's compassionate portraits of her immigrant New York neighbours in Spanish Harlem. It might be compared most specifically to *Dead father*, 1946, Neel's sole paternal portrait, with both artists capturing the permanent fact of death, the *nec plus ultra*.

The riskier side of Neel – for she painted gay people well before it was legal to be homosexual, as well as transvestites and pregnant women who did not conform to the traditional ideal – has more recently been taken up by the likes of Nan Goldin, John Currin and Lisa Yuskavage. Then there's fellow Philadelphian Karen Kilimnik, who reduces Neel's abrasive quality to an equivalent of the eighteenth-century rococo. Where Neel's subjects are people ravaged by a life in New York, Kilimnik's images are self-consciously pretty and knowingly historical – for example, recasting Paris Hilton as Marie-Antoinette out for a country walk.

In today's post-Duchampian world of neo-conceptual art and critical theory it is refreshing that artists and public alike can appreciate a figure who was always apart, someone who had no conceptual program other than to 'paint the truth', but whose deep sense of humanism fuelled a flame that seemed bound for extinction. There is nothing of the emperor's new clothes about Alice Neel. Viewing her work is a direct visceral experience that plays with the emotions. She could be precise or sketchy; clunky or refined; wicked or compassionate; serious or witty; realistic or caricatural. Neel's work is constantly on the move, sliding and slipping and hard to pin down. What artists seem to take from her now is her immediacy, her refusal to conform to normative behaviour whether in art or life, and above all her receptivity to all that life threw at her.

<sup>&#</sup>x27;Alice Neel', ScheiblerMitte, Berlin, 29 October 2010 – 14 January 2011; 'Alice Neel: Painted Truths', Moderna Museet, Malmö, 9 October 2010 – 2 January 2011; Whitechapel Gallery, London, 8 July – 17 September 2010; Museum of Fine Arts, Houston, 21 March – 13 June 2010; 'In the Company of Alice', Victoria Miro Gallery, London, 22 June – 30 July 2010; 'Alice Neel: Paintings', L. A. Louver, Los Angeles, 20 May – 26 June 2010; 'Alice Neel: Nudes of the 1930s', Zwirner and Wirth, New York, 1 May – 20 June 2009.



# What you see is what I am'

TRACEY EMIN'S SELF-PORTRAITURE

Maura Reilly

While most artists these days wear their Derrida in their jacket pockets, I wear my art on my sleeve.

Tracey Emin, 1994<sup>2</sup>

For tracey emin, life and art are inextricably linked. Childhood rape, pregnancies, abortions, depression, alcoholism, sex – these are her beloved autobiographical subjects to which she has obsessively returned since the early 1990s. Employing a broad range of media – embroidery, appliqué, neon, painting, installation, film, photography, printmaking, assemblage and writing – the artist produces disarmingly frank image—text works that utilise an autobiographical first-person narration combined with misspelled and awkward stream-of-consciousness phrasings, all of which results in a sense of unedited immediacy and 'authenticity'.

It was her seminal tent installation, Everyone I have ever slept with 1963-1995, 1995, in which she appliquéd the names of every person with whom she had ever shared a bed, platonically or otherwise (her Nan, boyfriends, her twin in the womb, for instance), followed a few years later by My bed, 1998, a readymade re-presentation of the artist's filthy semen-stained bed, that solidified her career on the contemporary art scene, labelling her the enfant terrible of the Young British Artists, or YBAs. Like these other self-styled 'sensationalists' (Damien Hirst, Marc Quinn and Chris Ofili, among others), Emin has pushed the limits of decorum and propriety by confessing her life's grittiest details in a direct and often graphically sexual manner. Where her YBA comrades have used highly unconventional materials to dismantle and extend the definition of art (such as elephant dung, frozen blood, sharks in formaldehyde), Emin's practice consistently 'talks back', revelling in histrionics and using her tragic life events as content to speak to audiences worldwide.

Emin's early works from the mid-1990s are shockingly candid portrayals of her childhood in Margate, the seaside town east of London. 'My Major Retrospective, 1963–93', Emin's first exhibition

at London's White Cube, is a case in point. It comprised more than a hundred objects that the artist had collected over the years in what for her constituted a continuing act of 'obsessive assemblage'.<sup>3</sup> The ephemera included childhood toys and memorabilia, along with paintings, drawings and miniaturised photographic representations of works she had destroyed after experiencing what she has called an 'emotional suicide' in 1990.<sup>4</sup> Text played an integral role in the show and provided the crux for Emin's storytelling. She laid herself bare to the viewer through letters to relatives and ex-boyfriends, journals that told of early sexual encounters and past traumas, including rape, and a newspaper clipping recording the death in a car crash of a favourite uncle. Rapidly executed line drawings revealed an admiration for Egon Schiele and Edvard Munch, and a patchwork quilt made from childhood linens featured the names of family members written alongside tender messages.

Emin's early prose-novel, *Exploration of the Soul* (1994), which details her childhood from conception to her rape at age thirteen, is another example of the artist's frank self-representation. A 1994 series of monoprints called 'Family Suite' illustrates these tales in child-like smudgy scrawls, including a haunting self-portrait at age ten, pornographic scenes of sex with older men, and images of her parents and twin brother Paul; while in another series of drawings, 'Margate Suite' (1995–97), works such as *Fucking down the alley* and *Sex in the back of his van* explore what she has called her 'shagging years', from ages thirteen to fifteen. From this series, *Harder*, 1995, is one of Emin's favourite drawings, with text that reads 'harder and better than all you fucking bastards':

What I find interesting about it is the memory of myself as a girl, yet I have drawn the body of a full-grown woman. Sometimes as a teenager, after I had sex, I felt very unloved and used. Often the men I slept with would taunt me, sometimes about my body. This is what provoked me into making this drawing.<sup>5</sup>

Adolescent dramas are also explored in early films that utilise first-person voice-overs and home-style video techniques. In one of her more famous, Why I never became a dancer, 1995, Emin tells us how a group of teenage boys (with whom she'd slept) verbally abused her during a disco dance competition by shouting 'slag, slag, slag'. Tracey Emin c.v.: cunt vernacular, 1997, takes us through Emin's student years, boyfriends, abortions and the self-destruction of her early work. Top spot, 2005, a feature film, draws heavily on her teenage experiences as well, and includes a controversial scene in which a teenage girl (a stand-in for Emin) commits suicide.

Indeed, the many self-portraits and autobiographical works in which the artist presents herself as an adolescent are the hardest to stomach, revealing as they do her history of molestation, rape, promiscuity and continual feelings of humiliation. In a 1994 series of monoprints titled 'Illustrations from Memory', Emin depicts herself as a pre-teen in shockingly sexual scenarios: in *Night mare* she is 'mounted' by a horse whose large penis enters her mouth; in *Hairy big penis*, she is a child, standing in knickers, who gazes upon a large hairy penis that dwarfs her in size. In another, *Scorfega*, 1997, from the 'Margate' series, she depicts herself as 'a child of ten' in the act of having sex, while in *Big dick small girl*, 1994, from the 'Family Suite' series, a gigantic penis is touched gingerly by a tiny girl-child.

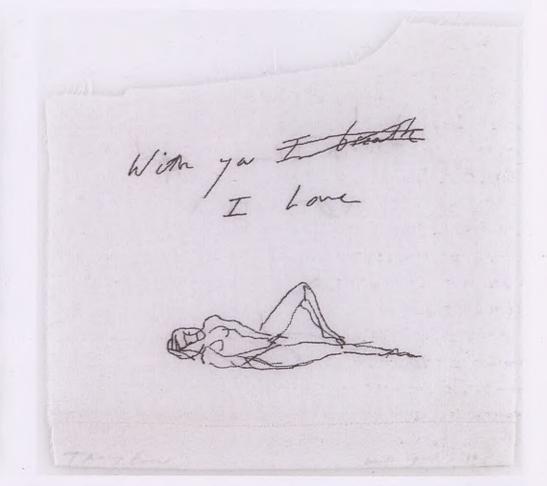
The subject of abortion and motherhood is a recurring one. Several of Emin's films, including *Homage to Edvard Munch and all my dead children*, 1998, and *Conversation with my Mum*, 2000, deal frankly with lost motherhood, as do a series of ink drawings from 1995 titled 'Abortion: How It Feels'. An early assemblage work, *My abortion*, from 1993, comprises a vial of blood-soaked tissue, some pills and a hospital wristband. In other, more graphic works, including the misspelled *Terrebly wrong*, 1997, and *Nowhere*, 2010, the artist bleeds profusely from

the womb (which reminds one instantly of Frida Kahlo's many depictions of herself during a miscarriage).

And yet, notwithstanding her harrowing personal history, the litany of abuses she has suffered, and her often scatological and sexual subject matter, Emin has a charming way with language, marrying romantic and at times humorous handwritten phrases with delicate embroidery on fabric, in soft neon, or onto the tenuous celluloid surface of home-style movies. Reincarnation, a 16-mm film from 2005, portrays a German shepherd on the beach, waves rolling, with overlaid text: 'To know your smile / The touch of your skin / I love your smile / I love you inside of me /... I never stopped loving you.' A cunt is a rose is a cunt, 2000, You forgot to kiss my soul, 2001, and Is anal sex legal?, 1998, are just a few other examples. It is this contradiction between fragility of form and over-the-top explicit content that Emin seeks and masters. She is especially successful when her rapacious rant-and-rave combines with one of the most treasured of feminist art icons, the handmade quilt. In 1999 Emin produced a blanket with the misspelled words 'Pysco Slut' in bold black lettering, in which she replaced the flowery phrases found in ladies' heirloom handiwork with anguished ones: 'I didn't know I had to ask to share your life'; 'You see I'm one of the best'; 'You know how much I love you'.

Emin's self-portraits in embroidery, appliqué, neon, paint or on paper are most often sexually graphic, with scrawled texts that could have been lifted from porn magazines, the explicit poetry of Anaïs Nin or from the lyrics of 'bad girl' recording and performance artists such as Karen Finley, Marianne Faithfull, Peaches and Madonna. The 1997 monoprint All I wanted was your spunk dry on my face and the 1998 neon My cunt is wet with fear are prime examples. Many of them are depictions of pornographic acts in which the artist is shown performing 'missionary style' sex, oral sex, sex with dogs and anal sex: No you were a dog but thing is I was less, 2009; Having sex while he watched, 1995; If I had to

There was no where left but hell







be honest I'd rather not be painting, 1996.

'Cunt shots' are prevalent. In these, the artist represents herself reclining naked with legs open, often masturbating. Emin is most renowned for these rapidly sketched images which have become her 'signature' – for instance, No more mirror, 2009, I didn't do anything wrong, 1998, Masturbating in the bath, from memory, 2005 – all of which demonstrate the longstanding influence of Schiele, whose Woman masturbating, 1912, was highly influential on Emin's work from the age of fourteen.<sup>6</sup>

These works, and others like them with the explicit erotic content, are among her most memorable. With them, the artist has turned the age-old paradigm of woman as silent, passive object on its head, replacing it with that of an active female subject who is the possessor of her own sexuality. By usurping the role of the 'woman on top', she thumbs her nose at sexist art-historical and popular images that objectify women - most spectacularly Courbet's The origin of the world, 1866. Like her feminist foremothers and equally irreverent contemporaries - Hannah Wilke, Valie Export, Carolee Schneemann, Ghada Amer - she celebrates sexuality without shame and reclaims her body for herself. Emin's 2009 animation Those who suffer love is perhaps her most powerfully transgressive work in this vein. In it we watch a woman masturbating energetically in 'real time' as dozens of rapidly rendered drawings morph into a narrative based on a series of vintage photographs Emin found at a flea market. As testimony to the work's already iconic status, a recent review enthusiastically declared that: 'no museum exhibition about feminist art, art about the body or sexual identity in art will be complete without this work.'7

However, not all critics have been as generous. During the course of Emin's twenty-year career she has taken quite a battering. The anti-Emin brigade, which is (unsurprisingly) led by conservative middle-aged men, have continually hurled insults at Thuspen to My Past Thave Anothen Choice the artist, calling her 'loutish', 'inarticulate', 'boring', 'vacuous', 'talentless', 'solipsistic', 'self-indulgent', 'narcissistically self-absorbed'. Clearly many of these responses speak of a disdain for the emotional in favour of the intellectual, and contempt for frank representations of 'real life' over more abstract or theory-based work. Such responses also speak volumes about a scornful disregard for powerful women – or 'women on top' – who are considered threatening, as well as for 'bad girls' who dare to speak uproariously. In other words, there is an inherently sexist component embedded in much of the anti-Emin criticism, as Jeanette Winterson has pointed out:

It is assumed that women deal in the personal, the confessional, the small, the intimate, and that larger and loftier concerns still belong to male ambition. Women are judged by different rules ... Antony Gormley is taken seriously when he talks about the body, in particular, his own body, as the centre of everything. When Tracey does it, it is often reinterpreted as publicity-seeking display, or self-obsession.9

The artist insists that her use of her own biography is more about a desire to share than it is about narcissism. The purpose of her work, Emin admits, is to show others what she has experienced and it is this confrontation that can be both 'uncomfortable and exhilarating' for the spectator. To By forcing viewers to face her traumas and sexual escapades, Emin places them into the position of voyeur, confidante or witness – positions that some critics do not like to occupy.

Ironically, it is precisely the personal and confrontational nature of the work that is most appealing to Emin's fans. It is her stories of small-town life and her candid way of conveying its pleasures and pains that speak to many of us. We relate to the vulnerability on display; we empathise with her pain. And why

not? 'There are millions of people with unmade beds and obsessive notebooks filled with sketches and jottings', Winterson noted." These are the people who flock to her openings by the thousands, who have read her weekly column for the British newspaper *The Independent*, and who enjoy the nitty-gritty details of her private life that are almost daily published in gossip columns and tabloids.

Emin's success and broad appeal are linked to a certain sociocultural element as well. We now live in an age of confession in which the boundary between private and public has collapsed: people share their most private, spontaneous thoughts on Facebook and Twitter; families publish home videos on YouTube; and firstperson narrative blogs, which now number in the millions, are filled with mostly inane tales, ranging from travelogues to favourite recipes; while others 'perform' for webcams in situations that are more often than not meant to be private, but are then broadcast globally and in 'real time'. As a culture, we feed on private lives splayed open for all to see. This is perhaps no more evident than in the phenomenon of reality TV and talk shows in which individuals relentlessly disclose their most intimate mundane thoughts to eager viewers. They publicly humiliate themselves before live audiences, confessing to sins or those committed against them; they live together on desert islands like dysfunctional teens; they disclose tales of abuse, overeating, alcoholism, the intimacies of everyday life.

This is the climate of reception for Emin's work, and her art is perfectly suited for it. She tells stories about an abused and sexcrazed girl named Tracey, who ultimately finds herself in art, taking the 'talking cure' before live audiences or in luridly confessional videos. While she admits that these continual disclosures have made her feel that 'I've raped myself', for Emin this process also has had cathartic benefits. Now older and wiser, she believes that there has been a recent shift in her work. After a career in making herself the centre of every picture, she is now concentrating on putting the figure into the 'landscape of the dream, so I'm not

important, but rather the whole thing is important'. <sup>13</sup> In *The whole room moved*, *It was all outside* and *Crying for the olive trees* (all 2010), Emin has portrayed herself as a tiny figure in a plaintive pose amid a much larger landscape. Yet while she may no longer be the centre of each image, she nonetheless continues to explore autobiographical subjects, such as her father's olive garden, kissing a frog who will become her handsome prince, motherhood, dreams, airplanes as romantic symbols, and birds as 'angels of this earth'. In others, the tiny figure is dwarfed by the images' textual component or she is absent altogether, as in the 2010 text piece *With you I breathe*.

While erotic images are still prevalent (for instance, With you, 2010, shows the artist masturbating), they are far less so, which begs the question: Is Emin no longer screaming at her past but rather 'whispering' to it (as she asserts in the 2010 neon, I whisper to my past, do I have another choice)? Has she really come full circle, returning to some of the less painful imagery of the mid-1990s, in which she dealt with more mundane subjects such as her relationship with her beloved Nan, father and brother? Will she no longer refer to herself as 'a fucked, crazy, anorexic-alcoholic-childless woman', as she did in Strangeland? If the artist's recent statements are true — 'I'm more content just to go to bed, read a book and feel cosy ... I'm really quite boring now. The convent beckons.'— then perhaps this new shift in content will persist after all. And, since Emin's recent figures have started to live in the 'real world', perhaps that means that maybe she has too. If

and accompanied by a text that reads: 'I fell in love with you and your drawings when I was fourteen and you know, I still do love the way you draw.'

- Ben Lewis, 'Tracey Emin's really done it this time', Evening Standard, 28 May 2009.
- 8 See, for instance, Brian Sewell's 2000 review of the Saatchi Gallery's 'Ant Noises' in the *Evening Standard*, Michael Glover's review in *The Independent* of Emin's 2001 exhibition at White Cube, and Adrian Searle in *The Guardian*.
- Jeanette Winterson, 'Like her art, Tracey Emin's book turns the personal into the public', *The Times*, 22 October 2005, p. 3.
- Jennifer Doyle, 'The effect of intimacy: Tracey Emin's bad-sex aesthetics', in Mandy Merck and Chris Townsend (eds), The Art of Tracey Emin, Thames & Hudson, London, 2002, p. 117.
- 11 Winterson, op cit.
- Emin as quoted in a 2006 televised interview with BBC4, 'Tracey Emin talks to Kirsty Wark'.
- Emin as quoted in Rosalie Higson, 'Tracey Emin at ease under brighter southern skies', *The Australian*, 5 November 2010.
- 14 Emin, Strangeland, Hodder & Stoughton, London, 2005, p. 3.
- Emin as quoted in an interview with the author, 30 November 2010.
- Emin as quoted in the image catalogue for an exhibition at LoveArt in Sydney, 'Praying to a Different God', 5 November 2010 – 31 March 2011.

page 514

Me at 10 from the 'Family Suite', 1994

Monoprint, 11.6 x 10.8 cm

Courtesy the artist and White Cube, London

© The artist. Licensed by VISCOPY

Photograph Gareth Winters

page 517, clockwise from top left
Nowhere, 2010
Embroidered cotton, 18.6 x 23 cm
Courtesy the artist and LoveArt, Sydney

With you, 2010 Embroidered cotton, 22 x 22.7 cm Courtesy the artist and LoveArt, Sydney

Crying for the olive trees, 2010 Monoprint on paper, 49 x 65 cm Courtesy the artist and LoveArt, Sydney

The whole room moved, 2010 Monoprint on paper, 49 x 65 cm Courtesy the artist and LoveArt, Sydney

pages 518–9
I whisper to my past, do I have another choice, 2010
Warm white neon, 47.5 x 183.6 cm
Courtesy the artist and LoveArt, Sydney

Tracey Emin in a 1997 interview published in Neal Brown, *Tracey Emin*, Tate Publishing, London, 2006.

Emin as quoted in the press release for her 1994 exhibition at London's White Cube, 'My Major Retrospective, 1963–93'.

<sup>3</sup> ibid.

<sup>4</sup> ibid.

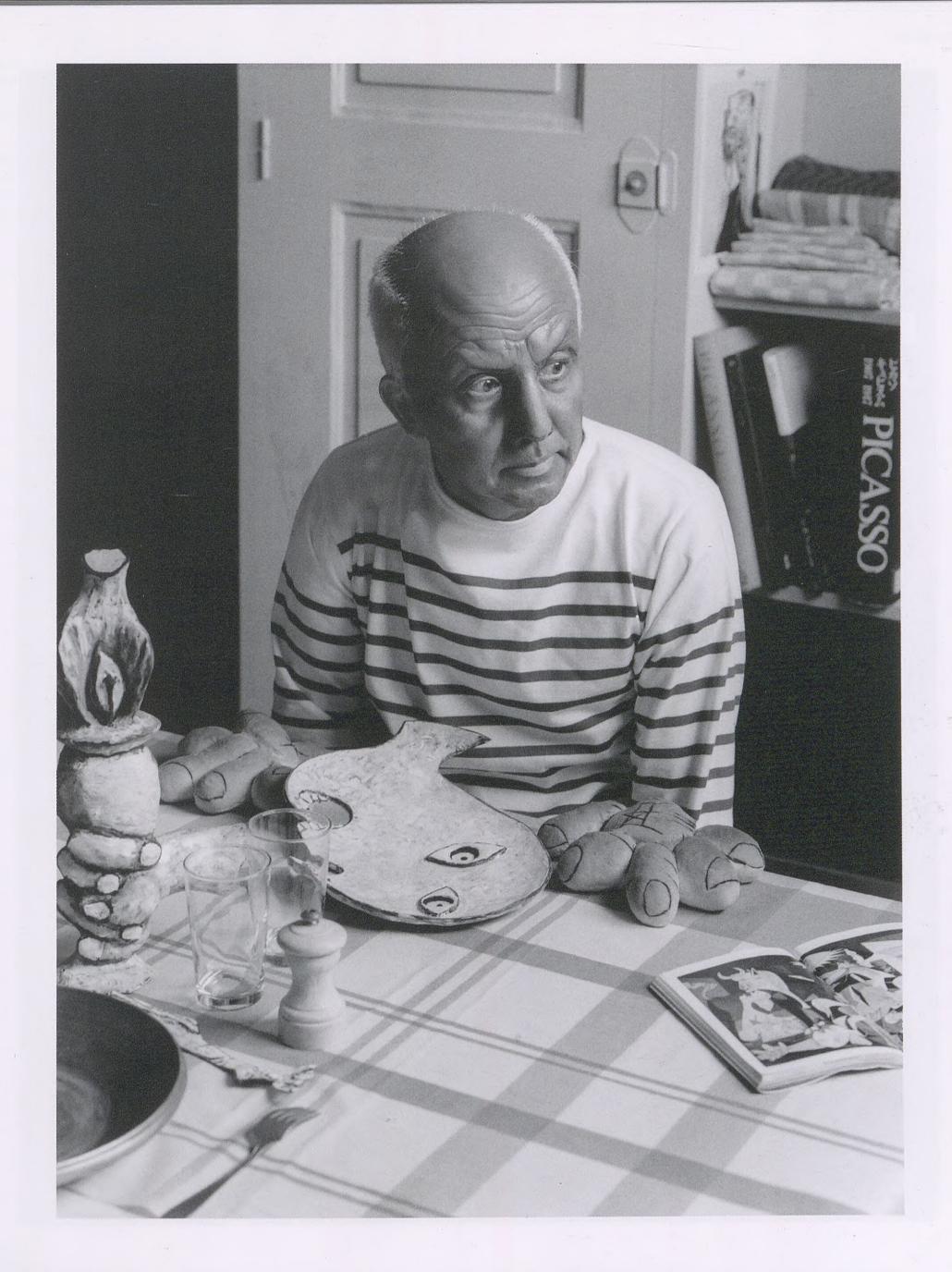
<sup>5</sup> Emin, 'Ghosts of my past', The Guardian, 25 May 2009.

In If I have to be honest, I'd rather not be painting, Emin pays homage to Schiele quite directly, producing an erotic drawing reminiscent of his signature sinewy frenetic lines,

THE PRINCIPLE OF WAVERING

# Yasumasa Morimura's evolving self-portraits

Andrew Maerkle





Property (a)

opposite

A requiem: Unexpected visitors/1945, Japan, 2010 Type-C print, 187.5 x 150 cm Courtesy the artist and Yoshiko Isshiki Office, Tokyo

page 523

A requiem: Theater of creativity/self-portrait as Pablo Picasso, 2010 Gelatin silver print, 120 x 90 cm Courtesy the artist and Yoshiko Isshiki Office, Tokyo

ACTIVE SINCE THE 1980S, YASUMASA MORIMURA is best known for photographs in which he meticulously restages iconic images from art and cultural history, interpreting source material ranging from Da Vinci's Mona Lisa, c. 1503–06, and Rembrandt's Anatomy lesson of Dr Nicolaes Tulp, 1632, to Playboy magazine's 1953 feature spread of Marilyn Monroe and production stills of Liza Minnelli from the movie Cabaret (1972). Made before the era of Photoshop, these one-frame performances were realised through the use of elaborate sets, props and make-up, and reflect Morimura's uncanny ability for physical expression.

Since 2006 Morimura has been focused on the photographic legacy of the twentieth century. Culminating in an exhibition entitled 'A Requiem: Art on Top of the Battlefield', that opened in March 2010 and has travelled Japan for the past year, this latest project recreates images including the notorious photograph of General Douglas MacArthur standing with Emperor Hirohito in 1945, Eikoh Hosoe's legendary 1961 photo series with writer Yukio Mishima, 'Ba-Ra-Kei (Ordeal by Roses)', and widely circulated portraits of figures such as Mao Zedong and Pablo Picasso. Additionally, a group of video works re-enact events such as Mishima's 1970 speech to the Japanese Ground Self-Defense Forces shortly before his ritual suicide and Charlie Chaplin's satiric take on Adolf Hitler in *The Great Dictator* (1940). Andrew Maerkle met with the artist in Tokyo to discuss this project in relation to his broader artistic practice.

Andrew Maerkle: What was the impetus for working with your own image; was it a commentary on western art history?

Yasumasa Morimura: When I first started painting in high school I was copying works by impressionists such as Van Gogh, but I soon realised that such paintings don't really relate to contemporary life; they were already part of the past. Once I had that realisation I wanted to know about what people were doing in the present and followed this interest in search of new art. I began

studying as much as I could, to the point that I actually stopped painting altogether. I struggled over a long period trying out many different approaches, making silkscreen prints, text art, picture books. It was a process of trial and error.

What I realised after a while was that what I enjoyed most about painting was working with colours, though I was a complete failure at life drawing. Then I had the idea of using a face as a three-dimensional canvas. The form is already there, and once you apply some paint to it you more or less have a lifelike painting. That was something I was trying to work out for myself, and I felt it wouldn't be appropriate to use another model. I ended up painting on my own face which I then photographed under extremely flat lighting, with the resulting print approximating a painting.

So my earliest works were more about finding a process that could enable me to paint, and photography was one way to achieve that. What's more, I discovered that there was a doubling of both myself and the painting. Using the idea of the self-portrait was about dealing with my own issues regarding artistic expression. I was incredibly satisfied with this new 'three-fold world' I had discovered, and I realised I had found a method that I could continue developing.

AM: In 'A Requiem', you include a group of artist portraits among the images of historic and political figures. Do these works also present for you a means of dealing with 'issues regarding artistic expression', and is there any significance to the characters that you created this time, such as Picasso, Beuys and Dalí?

YM: Dealing with the theme of twentieth-century artists, I decided that I should limit myself to about ten figures, which is, of course, quite difficult. I could have chosen ten artists I like or I could have attempted to identify ten epoch-defining artists in some kind of objective way. I ultimately decided on ten artists that I felt represented myself.<sup>2</sup> It was almost like curating an actual

opposite
Self-portrait (actress)/red Marilyn, 1996
Ektacolor Ultra II print, 220 x 167 cm
Courtesy the artist and Yoshiko Isshiki Office, Tokyo

exhibition of twentieth-century art. When considering the artists for inclusion, you have to look at the overall composition of the exhibition and consider the role that each participant will play and whom to emphasise. Not everybody can be the star. In my case, the postwar animator Osamu Tezuka carries a lot of weight whereas Picasso does not – it's just that you can't leave Picasso out when you're talking about twentieth-century art history.

AM: The artists selected seem very image-conscious.

YM: Yes, I took that into consideration. The artists I chose represent the age of photography. Of course the actual artworks they made are important, but to me the images they convey through their portraits – the deep impressions they leave in their photos – is what is really representative of the twentieth century.

AM: Beuys is interesting because he was so serious and yet, seeing how often his own image appears in his artworks, you can sense that he understands the charisma of his own image.

YM: Exactly. Everybody has that in differing quantities. Warhol was always dressing up, wearing his white fright wig. When I made my portrait as Leonard Tsuguharu Foujita, I couldn't stop wondering why he had that strange hairstyle. Everybody was image-conscious in some way.

AM: While borrowing imagery from news reportage of the Battle of Iwo Jima, your new video, Gift of sea: Raising a flag on the battlefield, 2010, also seems to investigate what it means to be an artist, given its surreal depiction of a man dressed in a Japanese infantry uniform who is hauling a bicycle loaded with art materials across a beach. Can this be read, in a sense, as a retrospective of your own career?

YM: There's a retrospective element to it, maybe a spiritual retrospective. In 2006 I published a book, *Takujyou no baruko neguro (Black boat on the table)*, with photographs that I made around 1983 or 1984 before I began the 'Daughter of Art History' series. The photos have nothing to do with self-portraiture. They

are all still-life arrangements – small personal worlds that I created on a tabletop. They come from a time when I was searching for a way to exercise my imagination to make art. At the time I thought people might not understand that. I pursued other directions and eventually my career took off. But the 'Table' photos were the foundation. They represent an aspect of something that I feel deeply, something that I want to relate to people and have them consider. The works were really the start of being able to express myself. Similarly, this new work features footage of the house where I grew up and it revisits past works, such as my performance in 1995 as Marilyn Monroe at Tokyo University of the Arts. I've exhibited photographs of the performance before but never the video documentation. Perhaps more than a retrospective, it represents the things that I really want to say.

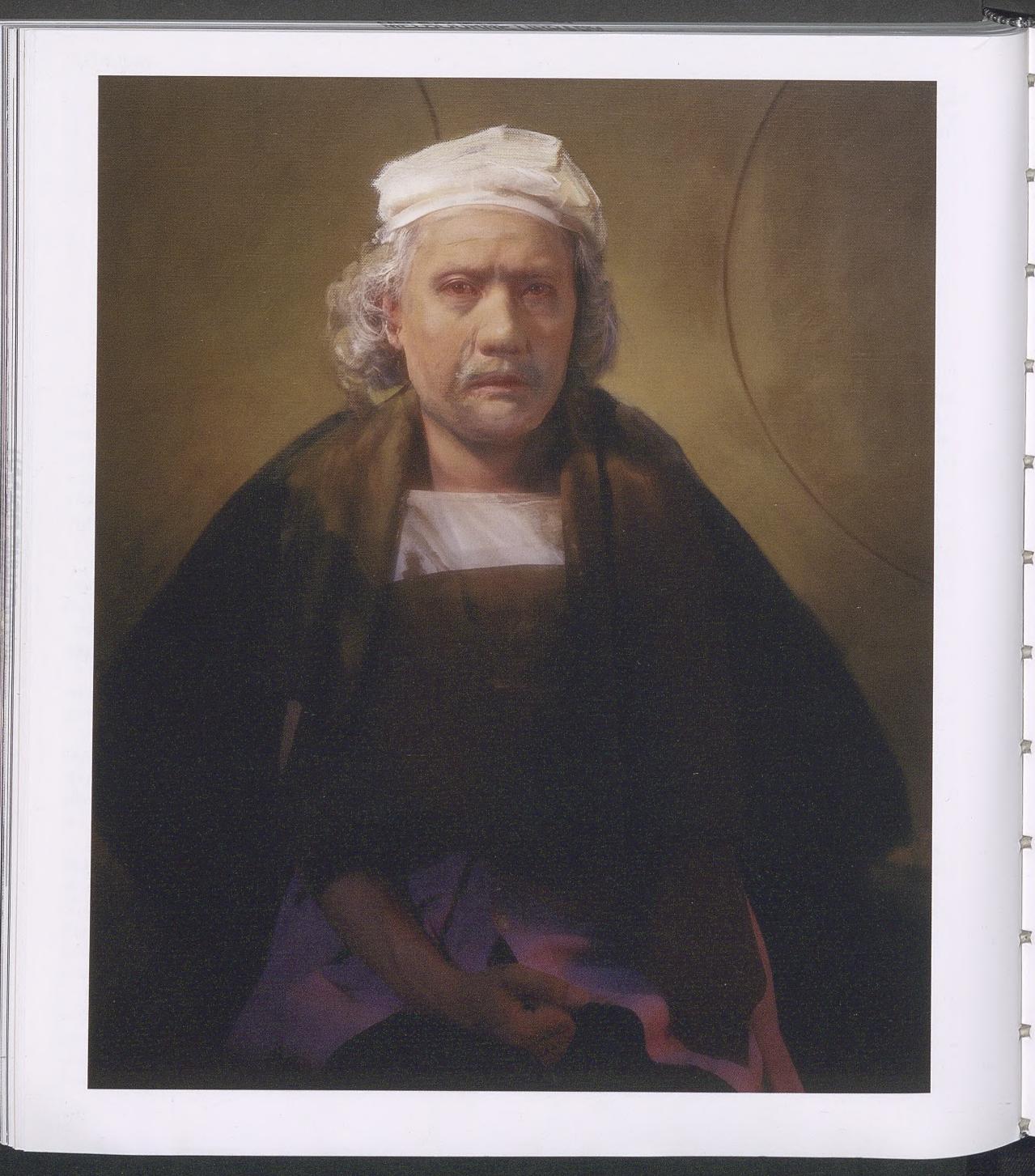
AM: From your performance of gender to your appropriation of revolutionary images, is it possible to interpret a political stance from your works?

YM: That is not my intent. Political art can be a vehicle for expressing your own identity, thoughts and political position, but it is ultimately about using art to convey a message. However, if you want to convey a message, it doesn't have to be through art. Maybe you could be a politician, or an activist or even a terrorist. I try to engage viewers in a dialogue. I think good works create an impetus for reflection.

Another way of looking at it is to compare the Japanese words bureru and yureru. Bureru [to blur] means that your opinions are always undefined, easily corrupted by what other people say. But there is a slight difference with the word yureru [to shake or waver]. I know it sounds very Zen, but wavering between two points can actually be a way of defining your opinions.

For my current project, I'm dealing with controversial revolutionary figures such as Lenin and Che Guevara. Maybe people will ask me which side I'm on, and I don't really have a good





Opposite
Unfinished self-portrait, 1660, 1994
Colour photograph on canvas, 120 x 100 cm
Courtesy the artist and Yoshiko Isshiki Office, Tokyo

answer except to say that I'm on both sides. I think if you were to line up leftist and rightist ideologues back to back, there would be many overlapping points. The radical desire to change the world may manifest differently but the spirit is profoundly similar.

AM: Yet as revolutionary ideology lost its currency, you could say that the latter half of the twentieth century saw the rise of a new kind of realism, in the sense that corporate bottom-line philosophies believe in things that are measurable or quantifiable.

YM: It's true. My first major international show was in 1988, in the Aperto section of the Venice Biennale along with a group of several other Japanese artists. What was interesting about this time is that it was the start of a new global awareness in international art. Europe and the United States were still the centres of the art world. Artists from Japan, Russia, China or elsewhere in Asia or Africa simply weren't included.

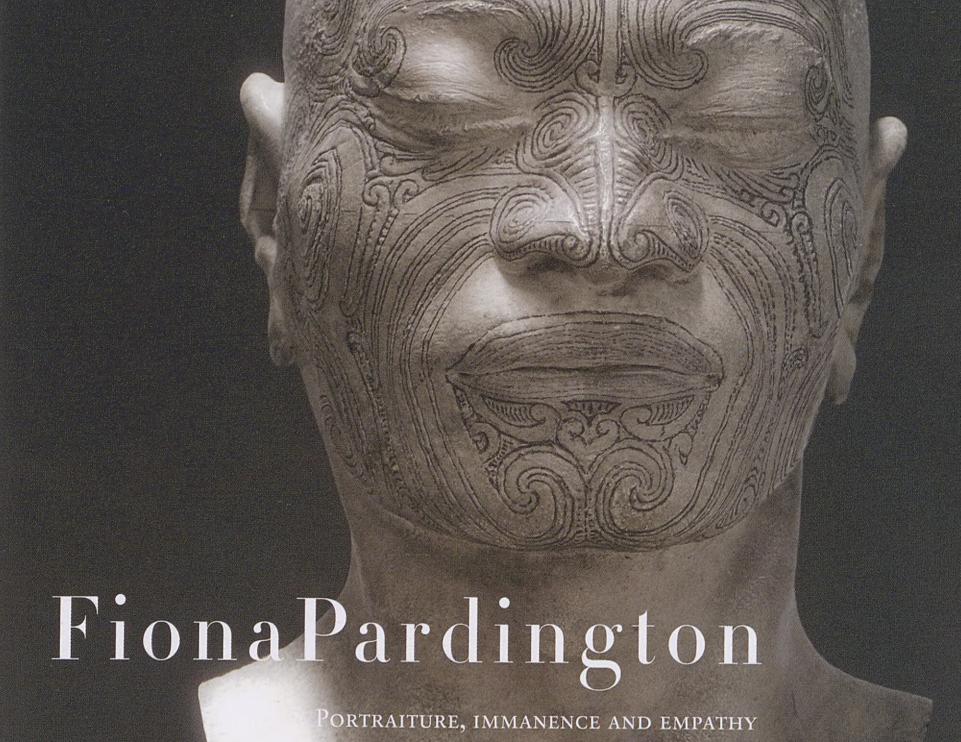
So 'Aperto '88' was a major turning point for me. And of course at the time there was a great deal of publicity about Japan's bubble economy. The country had come so far economically, and people thought that, surely, with its rich traditions of ukiyo-e and kabuki, Japan must have interesting contemporary art as well. As more and more young Japanese artists developed international careers, I thought it was good at first, but with the intensified globalisation of the art world and the concurrent market boom, I realise that the worlds of economics and expression have begun to intertwine. You could quip that everybody realised you could actually make money from art or that anybody could become a famous artist, but I think younger artists actually began to take that mindset seriously. I feel a deep sense of responsibility as one of the people who helped bring about that situation. As a forerunner, maybe I am in a position to tell everybody: 'Hold on a minute - stop!' So, embedded in my current works dealing with the messages of dictators, or someone such as Mishima, there's also something of that sentiment.

AM: Is the 'requiem' in the title, then, partly a requiem for art? YM: For me, a requiem is a homage to something that no longer exists. Because I am so passionate about it, I could never believe that art is dead. But I do consider the requiem a way to preserve respect for the past while paving the way for the future. For example, Rembrandt was an incredibly successful painter, his studio immensely popular, but he could not have been satisfied by that alone. Among his many self-portraits are those in which Rembrandt dresses up as an aristocrat, and the outfits he selects for these paintings are not just contemporaneous finery from Holland, they are designs from Renaissance Italy - very classic, even then. On the other hand, Rembrandt also made self-portraits in which he appears in ratty clothing. Some of his best works are of himself painting in his atelier and he looks absolutely dishevelled. So he was looking at different versions of himself. You could say he understood the principle of wavering and applied that to his art. That artistic spirit is what Rembrandt was able to pass along from his time to our own.

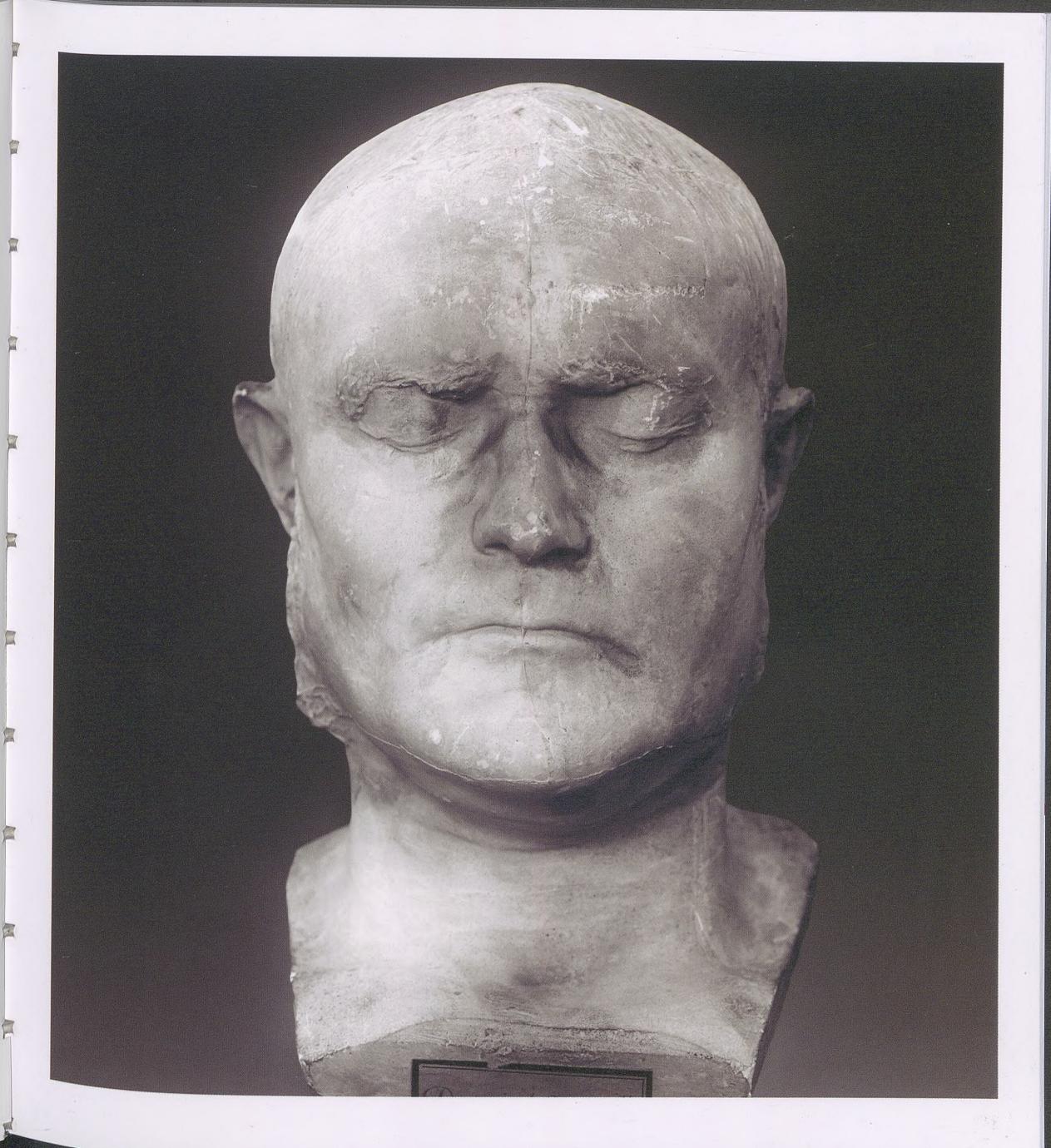
Maybe my current work is a requiem for Rembrandt. He was such a tortured spirit, I'm sure he would have been miserable to live with. But his example can teach us something very important and we have to respect that and carry it forward. We have to take the contents of the past and transfer them to the container of the present. We can't dismiss the past just because it is the past. So the question of how to bring that into the present is what my requiem addresses.

<sup>&#</sup>x27;A Requiem: Art on Top of the Battlefield', Hyogo Prefectural Museum of Art, Kobe, 18 January – 10 April 2011; Hiroshima City Museum of Contemporary Art, 23 October 2010 – 10 January 2011; Toyota Municipal Museum of Art, 26 June – 5 September 2010; Tokyo Metropolitan Museum of Photography, 11 March – 9 May 2010.

Joseph Beuys, Salvador Dalí, Marcel Duchamp, Sergei Eisenstein, Leonard Tsuguharu Foujita, Yves Klein, Pablo Picasso, Jackson Pollock, Osamu Tezuka and Andy Warhol.



Rhana Devenport



'It's easy to make beautiful photographs; it's hard to make photographs of really beautiful ideas.' Fiona Pardington<sup>1</sup>

FIONA PARDINGTON BELIEVES THAT PHOTOGRAPHS have the potential to bring one closer to the immanence of things, closer to their singularity, to their unique presence in the world. Captured by this idea, the artist has for two decades dedicated herself to exploring the camera's ability to conjure likeness and thus generate instant recognition within the viewer of another being's sentient life. Pardington describes her practice as a continuous absorption in 'duration, affect, beauty, contingency, immanence, animism and death'. In her 2010 series, 'Ahua: A Beautiful Hesitation', she distills her motifs and attentive research to address the power of photography as a catalyst for empathy.

### 1. 'Our souls belong to our bodies, not our bodies to our souls.' Herman Melville<sup>3</sup>

The velvety modulations of black-and-white photography have captivated Pardington since she succumbed to the compulsion to make photographs while studying at Auckland's Elam School of Fine Arts in the 1980s. Pardington's early gelatin silver prints, such as 'The Journey of the Sensualist' series from 1998, experimented with sexual boundaries, personal agency, representation and gender politics, often within a domestic frame and always conscious of the complexity and potency of the photographerviewer dynamics. The narratives in her hand-printed analogue photographic series, 'One Night of Love' (1996-2001), evoke a filmic ambiguity coupled with an erotic charge that is not easily located temporally or spatially. Recollections of furtive intimacy become embedded in the communal visual language of B-grade cinema or similarly prevalent images from the softest of porn. The mercurial ambiguity and strained artifice of these sexual encounters suggest half-remembered waking moments or nebulous

glimpses from the cinematic and magazine culture that comprise the anthology of conscious imagery. In the mid-1990s Pardington re-photographed a cluster of found erotic images from the 1950s and 1960s that tested the murky waters of voyeurism, clandestine behaviour and the limits of privacy. In these investigations of the illicit and the carnal, Pardington was seemingly grappling with Susan Sontag's comment: 'There is an aggression implicit in every use of the camera.' The artist's consideration of the object-ness of the original photographs and process of re-presentation offers a key to her later concerns about the veracity and unique history of the photographed subject.

## 2. 'Kia hei taku ate i te tau o tana tiki. Let my heart be bound with the string of his/her tiki.' Maori proverb<sup>5</sup>

Through her 2001 series, 'Mauria Mai / Tono Ano', Pardington refined her conceptual interests as she produced her first portraits of objects. The images were of carved pounamu (greenstone, usually nephrite from the South Island) and the analogue photographs were hand-printed on fibre-based paper. The hei-tiki were sourced by Pardington from various New Zealand museums, while certain hei-tiki were associated with her Ngai Tahu iwi. These human-form pendants can be traced back five centuries and are taonga or treasured possessions gifted through generations, yet their precise meaning is elusive. They may represent Hine-teiwaiwa, an ancestral being associated with fertility, or they may be the embodiment of Tiki, the first human from Maori cosmology. By enlarging the images to the scale of a human torso and by naming the photographs according to their accession numbers, Pardington brings our attention to the unique trajectories of purpose, power and possession that these imbued objects have travelled. What then is the thread between the taonga, the ancestral beings it embodies, its previous wearers, the photograph and the viewer? 'Hei-tiki are beings', Pardington remarks and asks: 'Just how is it that the

photograph and its remarkable power come to impact on the mauri or life principle of each taonga?'6

## 3. 'I think that photography is very much a place of mourning for the things that are valuable in life.' Fiona Pardington<sup>7</sup>

The artist's interest within the ontology of museum collections shifts from hand-wrought humanoid forms to individual birds in her 'Fugitive Beings' series from 2004. These hand-printed analogue photographs are of birds endemic to Aotearoa New Zealand, with some, such as Huia, being recently extinct. Taxidermed to arrest their beauty, these 'immortals' are placed within the taxonomies of museum culture. Indigenous avian life has held a foremost position in New Zealand's natural history as without native predators they have assumed expanded positions within the balance of life. Within Maoridom they are associated with high-born status: Huia plumes being worn, for example, in the hair or woven into kahu huruhuru (chieftain's feather cloaks). Additionally, the presence of specific bird species is symbolically potent for Maori in foretelling the future (kareke), death and grieving (tiwaiwaka), predicting the weather (pipiwharauroa), or as love charms (komiromiro).8 Pardington's considered process to photograph these once-conscious museum artefacts was a journey as much about recovery as it was about reverence for the emblematic power of natural forces and the potential for the photographic image to register that power.

Photography interrupts the passage of time and Pardington further deranges its flow by demanding the viewer linger on the moment of capture. For her 2005–06 series 'The Heart Derelict', Pardington photographed birds' nests and eggs from the Otago Museum, Dunedin. The silence that now accompanies these haunting vestiges of life is a far cry from the cacophonous forest soundscapes from whence they came. The eggs are hollow, their mortal potential snatched by dedicated ornithologists or oologists.

These LED chromogenic prints also register the artist's first experimentations with digital processing and large-scale printing. By re-presenting these classified objects as magnified individual portraits in all their modesty and tender beauty, Pardington continues her examination of both the intentions and strategies of nineteenth-century museum collecting, while amplifying her real quest of exploring the ability of photographic verisimilitude to reference a former life within.

## 4. 'In the abyss between the virtual and the actual the work of the photographer with her artifice is interpellated.' Fiona Pardington

Still mining the museum for answers, Pardington's 2010 series 'Ahua: A Beautiful Hesitation' looks beyond New Zealand to examine French observances of Pacific peoples from the midnineteenth century. In 2009 the artist began training her digital camera's 35-mm lens on life casts from the Auckland War Memorial Museum, and later from the Musée de l'Homme in Paris. These are plaster positives of deceased individuals from the Solomon Islands to Papua New Guinea, from East Timor to Aotearoa New Zealand. Ahua means 'features, aspects, shape, look or nature of a person',9 and the resulting series draws together a lifetime of investigation in a body of work that confronts questions about immanence, generational love, likeness, artifice, pseudoscience, proto-photography and portraiture itself. The series is further complicated by the evidential involvement of nineteenthcentury Enlightenment ideas about inquiry, medical research, anatomical and scientific endeavour, as well as perspectives on Indigenous cultures, land ownership and power.

A selection of the first images in the series was presented at the 17th Biennale of Sydney in 2010 and included life casts of Melanesians, Micronesians and Polynesians who were the subjects of examination, alongside explorer Dumont d'Urville (and his family) who led three French expeditions to the South Pacific



opposite

Inanga, hei-tiki, North Island (Toru Tekau ma Rua), Okains Bay Maori and Colonial Museum, 2002

Toned silver bromide fibre-based prints, 55 x 42 cm Courtesy the artist and Two Rooms, Auckland

page 530

Portrait of a life cast of Matua Tawai, Aotearoa/New Zealand from 'Ahua: A Beautiful Hesitation', 2010

Pigment inks on Hahnemuhle Photo Rag paper, 146 x 110 cm Courtesy the artist, Two Rooms Gallery, Auckland, and the Musée de l'Homme, Paris

page 531

Portrait of a life cast of Dumont d'Urville from 'Ahua: A Beautiful Hesitation', 2010 Pigment inks on Hahnemuhle Photo Rag paper, 146 x 110 cm Courtesy the artist, Two Rooms Gallery, Auckland, and the Musée Flaubert d'Histoire de la Médecine, Rouen

from 1822 to 1840. During D'Urville's third Pacific voyage, from 1837 to 1840, the medical scientist and phrenologist Pierre Marie Alexandre Dumoutier produced over fifty negative casts. In a complex circuitry of representation, Dumoutier himself becomes the subject of his own life-casting in Pardington's series. We are twice-removed from the 'absent presence' of Dumoutier and his subjects, the individual referents for each image. Here Pardington is also photographing photography's precursor, as the life casts prefigure the use of photographic portraiture for medical and other purposes. Interestingly, Dumoutier's work in phrenology (moulage) has been seen as preparatory to the development of nineteenth-century anthropology. Perhaps it is our twenty-first century perspective on this now firmly discredited scientific method – on modernism itself – that makes our empathetic response all the more poignant. 10

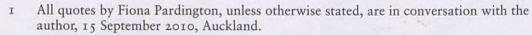
## 5. 'My photographs are intended to represent something you don't see.' American photographer Emmet Gowin<sup>11</sup>

In Gilles Deleuze's final essay, 12 immanence is used as a term in his empiricist philosophy to address experienced life. He defines pure immanence as something that exists, or remains embedded within experience, thus pertaining to the singularity of events, to the incidentals and accidents that shape it. Immanence, in the Deleuzian world, denies transcendence. Deleuze also described the need to extend from the 'limited sympathy' of familial or sentimental ties to an 'extended generosity' within a wider community. The duality of this concept becomes convoluted in the context of Pardington's work given the already extended understanding of family within Maoridom that includes hapu (local tribe), iwi (tribe), whakapapa (genealogy) and community. This is further complicated given Pardington's own familial relationship to the individuals who are re-represented by her. Three of the four Aotearoa New Zealand life casts are of Ngai Tahu

individuals, and their identities are today known, cherished and honoured. One of them, the chief Takatahara, is related to the artist.

Now moving beyond images of her ancestors, Pardington has recently discovered plaster casts of forest mushrooms at the Museum d'Histoire Naturelle de Nice which suggest intriguing new possibilities for the artist. 'This explores the fundamental issue of photography', Pardington notes. 'Why is it here? Why this "this-ness"? Is the fundamental point of existence situated in the manifest world?' Perhaps the answers to these questions lie in the empathy of Pardington's practice. 'It's about memory and love and an empathetic connection with other people', the artist says. 'It's a concern with duration, about what is manifest and what exists when we are not looking at it.' Pardington's photographs hold time and offer a moment in stasis, where the past and the future hover in a beautiful hesitation.

Fiona Pardington: Ahua: A Beautiful Hesitation, Govett-Brewster Art Gallery, New Plymouth, 11 June – 28 August 2011, and touring New Zealand; Kriselle Baker and Elizabeth Rankin (eds), Fiona Pardington: The Pressure of Sunlight Falling, Otago University Press and Govett-Brewster Art Gallery, New Plymouth, 2011.



2 Fiona Pardington, 'Dark Sentiments: Immanence', doctoral seminar paper, 2010.

3 Herman Melville, Mardi: and a Voyage Thither, 1849.

Susan Sontag, On Photography, Penguin Books, London, 1977, p. 7.

5 www.review.mai.ac.nz/info/proverbs\_and\_sayings.php.

Pardington, op cit.

Fiona Pardington in an interview with Megan Tamati-Quennell and Peter Shand, in Lara Strongman and Gregory O'Brien (eds), Contemporary New Zealand Photographers, Mountain View Publishing, Auckland, 2005.

8 See www.teara.govt.nz/en/nga-manu-birds.

9 www.review.mai.ac.nz/info/glossary.php. The artist notes: 'Ahua is a term given to me to speak with in relation to my work photographing life casts by Ngahiraka Mason. My knowledge of the existence of Ahua came from Tahu Potiki, who is a Kai Tahu historian, at that time head of Te Runanga o Ngai Tahu.

Thanks to my colleague Tyler Cann for his thoughts on this idea. Emmet Gowin, quoted in Sontag, op cit.

12 Gilles Deleuze, 'Immanence: A life', Theory, Culture & Society, May 1997.



This ambrotype photograph on Glass is a portrait of Eliza Laura Pearson (1837–1896), wife of the Hon. William Pearson, MLC (1818–1893) of Kilmany Park, near Sale in East Gippsland, holding his third son and namesake (1864–1919). It must have been taken in a studio in Sale in 1867 or the following year, and eventually passed with Kilmany to the younger William, then to his elder daughter, my maternal grandmother, and has lately come to me from my mother. It is an heirloom, but this and similar photographs were surely meant to fulfil that function in the first place – in conformity with the far older tradition of portrait miniatures.

The English word heirloom is an ancient hybrid. Heir is self-explanatory, but loom descends from the Old English word for utensil or implement, which for a while in the early fifteenth century was also slang for penis, not an entirely irrelevant etymological double-back with the added inference of primogeniture. Heirlooms such as pieces of jewellery or portrait photographs eschew any practical function (other than the decorative), but as receptacles of memory and tokens of aspiration, they show no sign of loosening their claim on our attention and our eye. That claim is made at many levels, from the broadly cultural, through the national, the local and the personal. This photograph works powerfully on all four, but it is the personal level that concerns me here.

For some months past I have gazed at that face, those strong hands, the bombasine tent of a garment, the depressing hair net, and that watchful little boy – partly in search of some family resemblance. I see none. The painstakingly hand-tinted pale pink cheeks, meanwhile, and the judicious use of tiny quantities of glitter applied with glue to the neck brooch and wedding ring – and even to the buckles of William's shoes – strike an incongruously cheerful note, at odds with the prevailing solemnity, even sadness that is written in Laura's face – and what my colleague David Hansen has called 'her 10,000-mile stare'.

Having spent many happy summers growing up in East Gippsland, I already knew the bare facts about our pioneering ancestor, ably assisted in that enterprise by a thrilling aunt with real literary and historical flair. But it was not until this portrait arrived that I grasped how little I knew about Laura, or what if anything extended beyond the undulating, tinselly, cartouche-like frame that still surrounds her ambrotype. Time, then, to do a little digging.

The elder William Pearson spent fifteen years from September 1841 clearing and taking possession of a pastoral run of 6990 hectares at the confluence of the Thomson and La Trobe rivers, stretching much of the 24 kilometres between Rosedale and Sale. He named it after the tiny parish in Fifeshire, Scotland, where he was born. For a while Kilmany Park was the largest freehold property in Victoria. In the same period Pearson joined a sinister conspiracy of Scottish settlers led by Angus McMillan to rid the entire region of its Aboriginal population, the blameless Kurnai people. In 1849 William was tried in Melbourne before Justice à Beckett, defended by Redmond Barry, but found guilty of horsewhipping a Catholic neighbour, Francis Desailly, after an altercation at a race meeting in which both men rode fiercely and for high stakes at Green Wattle Hill. Having thus asserted his presence locally, in about 1857 William Pearson sailed to England to find himself a bride.

The young woman he selected was Eliza Laura (known as Laura), the youngest daughter of Henry Thomas Travers, late of the Honourable East India Company's Bengal Civil Service. She and her older sister, Henrietta, sailed to Victoria in 1859, and both married soon afterwards: Laura to William at Grassdale, near Sale, and Henrietta to William's crony Lemuel Bolden of Strathfieldsaye on the north-western shore of Lake Wellington.

The sisters' father married twice in Calcutta, but both of his wives died the usual memsahib death of dysentery or fever: the first in 1812 and the second in 1826. Between them they produced

at least two sons and three daughters. In 1832, aged fifty-three, Travers cashed in his Indian investments, sailed back to England and retired to St Peter's Terrace, Hammersmith. According to the 1841 census, his household consisted of at least one daughter, three other unmarried women in their twenties, not all of them relations, and a number of servants, all of whom Travers remembered in his will with considerable generosity.

You are perhaps beginning to see into the dark heart of the problem. The young sisters William Pearson recruited in London in 1857–58 were born in March 1835 (Henrietta) and in September 1837 (Laura), the latter at 26 Notting Hill Terrace. Here the wealthy widower, being a member of the once raffish but now increasingly quaint circle of retired Regency nabobs, maintained a second, completely separate, London household. He never remarried. The bulk of his will, drafted in 1846, concerns the provisions of a trust for the benefit of two 'natural' daughters: Henrietta and Laura 'Fossey otherwise Travers', and the gentlemen who, it was fervently hoped, would in due course marry them and thereby assume legal control of their legacies.

According to the baptismal register at Christ Church, St Marylebone, both girls' mother was one Lucy Fossey, and that is almost everything I know about her. The ruttish Travers had the decency, at least, to record his name as the girls' father. In 1841 Lucy was no longer living in Notting Hill Terrace, and nor were her daughters. The same census recorded Henrietta, aged six, and Laura, aged four, in a large cluster of little girls then residing with a handful of pathetically young schoolmistresses and an unmarried clergyman at a boarding school called Albion House in St Peter's Square, not too far away from Travers's house in Hammersmith. Lucy Fossey's location at the time is unknown.

Laura's portrait gives none of this away. Indeed, her backstory is a setpiece of Victorian tidiness and discretion that doubles also as a perfect demonstration of how limited any portrait can be.

Seeing beyond the frame is as much an exercise in imagination as it is about inquiring into such facts about Laura as may be successfully recovered thanks to the industriousness and precision of Victorian census-takers and Church of England clergymen.

We do not know how William Pearson found the 19- or 20-year-old Laura Travers in London and successfully paid court, but it was probably through one of her trustees. A doughty selfmade colonist such as William provided not only an ideal solution to the problem of 'Fossey otherwise Travers', but also the added bonus of permanently erasing it from an early Victorian London where such residual peccadilloes were regarded as increasingly harmful in the prospective marriage stakes of otherwise untainted half-siblings and their progeny. Nor do we know if the little boy in this photograph ever learned his mother's secret à la Magwitch. In the 1870s and 1880s innocent questions may have been asked about his shadowy maternal grandmother. They were likely to have been either unsatisfactorily evaded or else handled with that chilly pursed-lip, shutter-clattering firmness that descended as far as my late mother: a vital if thankfully diminishing component, it seems, of our mitochondrial DNA.

Laura never saw her mother again (if she even knew her at all), nor indeed any of her father's wealthy London relations. The only people she knew on arriving in East Gippsland were the bridegroom, her own sister and the family of Peck they had sailed with aboard the *Florine* in May 1858. On that voyage Laura passed the time by knitting a bedspread of fine white cotton. It consisted of 380 patterned oblongs (arranged twenty by nineteen), sewn together and surrounded by a wide border, the whole measuring 365 by 348 centimetres; my brother now has it. Having been manipulated from birth into the socially defined status of a flawed human heirloom to be passed on, Laura became a manufacturer of heirlooms, and was thenceforth obliged to be the sturdy progenitor of heirloom custodians and consumers.

When this photograph was taken Laura had given birth to four sons in seven years; another son and two daughters followed in the course of the next seven. The eldest boy died at boarding school in Melbourne, aged fourteen, eight months after the birth of her youngest daughter. Her second son died six years later, aged nineteen. The question must have arisen as to whether this gloomy pattern of premature deaths might continue. Fortunately for us, her descendants, it did not. Through all this Laura also nursed her elderly mother-in-law who, in the early 1860s, came out from Scotland to live in retirement with her prospering son and his rapidly multiplying family. Laura had never met old Mrs Pearson before she came to East Gippsland.

Was she unhappy? The question could not be less technical, and only slightly more art-historically germane in regard to this portrait photograph. Studio conventions were at this date still as punitively uncomfortable as Victorian corsets, and little boys demand some considerable effort to keep still. The wet plate collodion process for ambrotypes required exposures of up to sixty seconds, depending on the quality of light. You had to sit very still indeed. Yet despite these supremely physical constraints, I find I still want to know Laura by this image, as indeed her husband presumably wanted us, his posterity, to know her too – but certainly not her secret.

The hardships of Laura's life as a wife, mother and colonist were eventually offset by wealth. If the elder William had never owned anything other than Kilmany Park he would have died a rich man; indeed by 1879 Laura herself owned the freehold of 3290 hectares contiguous with Kilmany. But in 1864 William and three of his neighbours bought for £1000 the lease of a failed gold prospecting venture at Walhalla in the Victorian Alps, east of Melbourne. Within a very short time that place turned into the famous Long Tunnel Extended Gold Mine, of which William owned a share of nearly two-fifths. Over the next twenty years the Long Tunnel earned him £375,300 in dividends. Unfortunately

for his widow and their descendants, William used a large proportion of this vast wealth to indulge an immoderate passion for thoroughbred racehorses. That enthusiasm was exceeded only by his recklessness as a gambler and unerring bad luck.

Though nearly twenty years younger than William, Laura barely outlived him by three years, and expired at their enormous house called Craigellachie in East St Kilda, leaving an estate valued for probate at £8319. Such was the *Argus* newspaper's sole and brutally cold measure of her life; my ambrotype tells a far more complicated and interesting story. On 10 November 1856 in the parish church of St Marylebone, Lucy Fossey married Thomas Seaborn, a widowed cabman some years her senior. Their infant son, George, was baptised in the same church exactly one month earlier.

My mother died some hours after my plane took off from Los Angeles, headed for Melbourne, on a day that was deftly torn from my calendar by the action of the International Date Line. It was as if, by some curious act of discretion, she chose to relieve me of the distress of experiencing it at all - or at least to spread the shock over a longer period, at my leisure. And by coincidence that day, 27 November, was her own mother's birthday: Granny grey-legs, little William's daughter, the granddaughter Laura never lived to see. The human thread that leads from her to them to me may be composed of excessive quantities of sentimentality, pride, pretension, even pomposity - who knows? - but every time I open and look at Laura's portrait with William, and handle it, I am powerfully reminded that that thread is not only frayed and fragile, but also cut in places, spliced and knotted. The loose ends have vanished. All that is left is a lengthy moment captured, thankfully, nearly 150 years ago, in a journeyman pastrycook cum photographer's studio in Sale. How much more miraculous, then, that for me it serves simply as a token of love. At.



# Review, Autumn 2011

#### **Exhibition reviews**

Art + Soul; The NGA's Indigenous Galleries; 21st Century: Art in the First Decade; The New New; Freehand: Recent Australian Drawing; Liz Maw: Francis Upritchard; Goldie & Lindauer: Approaching Portraiture; Interpreting Portraits: Macquarie 1810–2010; The Naked Face: Self-Portraits

#### Book reviews

Up Close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang; Man with a Blue Scarf; Luc Tuymans: Is It Safe?; A Face to the World: On Self-Portraits; William Dobell: An Artist's Life; The Donald Friend Diaries; Street Fight in Naples

> Gertrude Contemporary and Art & Australia Emerging Writers Program Kelly Fliedner

Art & Australia / Credit Suisse Private Banking Contemporary Art Award Emma White Art + Soul

Alan Dodge



Hetti Perkins is the author, curator and subject of a triple-header. Art + Soul is an ABC Television series (including a commercially released DVD) directed by Warwick Thornton, a book and an exhibition at Sydney's Art Gallery of New South Wales (AGNSW), where Perkins is Senior Curator of Aboriginal and Torres Strait Islander Art. On making the descent to the AGNSW's lower galleries, the visitor gets a taste of all three. The foyer has the DVD series on a continual loop and the book is displayed for sale upstairs in the gallery shop.

Entering the Yiribana Gallery, the section devoted to Australian Indigenous art, one is greeted by a rehang of the collection works to reflect the content of Perkins's book and television series. The layout is inviting. The works look fresh and the undeniable power of many of the gallery's 'picks' of the last couple of decades is enough to make a visit worthwhile – indeed, a rich experience.

A vibrant painting by Makinti Napanangka from 2007 draws the visitor into the space (fittingly, this work appears in a full-page reproduction in the early pages of the book). Napanangka's shimmering work is flanked on one side by Yukultji Napangati's *Untitled*, 2005, and Warlimpirrnga Tjapaltjarri's *Untitled*, 2001, and two powerful works from 1999 and 2004 by Naata Nungurrayi on the other. It is a theatrical entry into this marvellous selection of the gallery's fine collection.

The nineteenth century is represented in the series and book by Tommy McRae's works on paper, which Perkins examines delicately in Sydney's Mitchell Library while on camera. These are not present in the exhibition; however, on the walls of Yiribana is a selection of small early Papunya Tula masterpieces on painted boards from the beginning of the 1970s, including key paintings by Uta Uta Tjangala and Shorty Lungkata Tjungurrayi.

A number of works by artists featured in Art + Soul are photobased. Among Ricky Maynard's evocative photographs, especially moving is the haunting image, The healing garden, Wybalenna, Flinders Island, Tasmania, 2005. Humour and fragments of childhood experience abound in the works of Destiny Deacon, in particular six images playing off a fanciful perversion of *The Wizard of Oz.* Nostalgia and a sense of loss inhabit Brenda L. Croft's images of past family photos overlaid with poignant texts. Strong political and journalistic messages come from the works of Mervyn Bishop and Richard Bell, and true visual poetry from the photographs of the late Michael Riley.

Taking pride of place, and the possessor of the most space in the exhibition, is Rusty Peters's huge painting *Waterbrain*, 2002. Across eight panels, Peters presents what Perkins refers to as 'an instructive or educational tool, a conceptual and topographical map, a reservoir of memory'. Peters's sense of scale is impressive; the elements within jostle yet balance brilliantly in forms that are both symbolic and aesthetically stimulating. The grand theatricality of the work (it is so large it can only fit on two walls in the AGNSW) is matched by the way it was acquired for the collection – announced to audience gasps by Director Edmund Capon at the work's unveiling at Sydney's GRANTPIRRIE gallery.

The heritage of Albert Namatjira, the rise of Papunya Tula, and the importance of Clifford Possum Tjapaltjarri and Tim Leura Tjapaltjarri are given due respect, as are the roles of Paddy Jaminji, Hector Jandany and Rover Thomas (looking on the walls like the master he was), in establishing a great deal of the visual language applied, developed and morphed by many succeeding artists. The unique and profound work of Emily Kam Ngwarray is almost a case in itself. Perkins fittingly describes her mature art as 'relentless painterly innovation' which 'led admirers of her work on a journey into the corporeal heart of her country'.

Similarly commanding are the works of Ginger Riley Munduwalawala, who credits a meeting with Namatjira as the inspiration for him to paint in such rich hues. On an end wall in the exhibition, *Nyamiyukanji*, the river country, 1997, and



Limmen Bight River country, 1992, are arresting and powerful. Outstanding among the number of barks and sculptures from various parts of Arnhem Land is the work of John Mawurndjul, whose masterful handling of barks in particular has stretched over almost three decades. Subtle works by Judy Watson on loose hanging canvases, rhythmic grids by Tiwi artists Kutuwulumi Purrawarrumpatu (Kitty Kantilla) and Pedro Wonaeamirri, and patchwork renderings of land by Patrick Mung Mung add important dimensions to the exhibition.

As a whole, the exercise is a major undertaking. If there is any weakness in the three projects, it is that the book preserves the script of the television series almost verbatim. As a result, it is disappointing that the text does not develop the narrative in a way that justifies it as a separate entity. Having said this, the design, illustrations, artist biographies, notes and indexes are exemplary.

The book and the television series are enriched by accounts of the author's travels to art centres scattered across the country. Perkins makes the point that she is not covering the entire gamut of Australian Indigenous art but, rather, sharing with us a very personal journey that includes revisiting her father's land in Alice Springs (Mparntwe), where he was born in the Bungalow at the old Telegraph Station. Added to her itinerary are visits to artists such as Deacon in her Melbourne home, Bell in his Brisbane studio and Yvonne Koolmatrie in her country around the Murray River. A number of the urban-based artists Perkins concentrates on have been involved with Boomalli Aboriginal Artists Co-operative in Sydney where she and Croft first gained the experience that was to serve them so well in the ensuing decades.

Perkins's Art + Soul could be considered a form of self-indulgence. We are brought into her particular journey but merely as witnesses. Through her themes she flits between city and country, but is there any real continuity across remote and urban-based art other than Perkins's statement that all Indigenous

art is political? When she visits with remote art centres the issues primarily concern country and custodianship of the land, but with urban-based artists more of the politics revolve around identity and community and its role in a multinational, urban or suburban society. What is the kinship between the two? And what are we to make of non-urban, traditionally based works outside the context of the land, the law, the stories and the ritual? Looking at Western and Central Desert works in the exhibition, I remembered my first encounter with such works in the early 1980s. My experience of those large dot paintings was informed by a background of American and European abstract expressionism and minimal art. *Art* + *Soul* reminds me that I've learned a lot since then.

In the process of experiencing her project, Perkins encourages the viewer to journey with her and understand the immense importance of country and the way it is portrayed as well as the rich role of story-telling and ritual underpinning it. What comes across, especially in the television series, is the dignity and generosity of the artists visited by the author as well as their warmth and humour, which is something I have personally experienced in travels to remote communities in Western Australia and the Northern Territory.

In the end, it is the art itself that provides the most enduring experience. Walking through the spaces of Yiribana brings great pleasure. We are invited to witness, to react and to contemplate works of power and, in many cases, exceptional beauty. Art + Soul allows us to take that experience to another level.

Art + Soul, Art Gallery of New South Wales, Sydney, 28 August 2010 – 13 June 2011; Hetti Perkins, Art + Soul, The Miegunyah Press, Melbourne, 2010, hardcover, 286 pp., \$89.99.

Rusty Peters, Waterbrain, 2002

Natural pigments on canvas, 8 panels, 180 × 1200 cm overall Collection Art Gallery of New South Wales, Sydney. © Rusty Peters, Warmun Art Centre

# The NGA's Indigenous Galleries

Susan Jenkins

With the opening in october 2010 of a new wing to house the permanent collection of Aboriginal and Torres Strait Islander (ATSI) art, the National Gallery of Australia (NGA) acknowledged the importance of Australian Indigenous cultures as the rightful entrance statement to our nation's gallery. The collection had its beginnings a decade before the gallery opened in 1982, and has grown to over 7500 works – the world's largest ATSI art collection.

With such a rich and complex story to tell, curating and delivering the first hang must have been both a delightful and an onerous task. Each of the thirteen galleries is designed for a different geographic region or aspect of Indigenous art, however I found the spaces to have a mixed logic, each being named according, variously, to key regions, 'schools', mediums and/or periods (for example 'The Kimberley', 'Prints & Drawings', 'Urban'). This approach is likely to offer a non-prescriptive experience to visitors, but due to the lack of interpretive text panels, the experience may bewilder the novice unless they consult the excellent collection highlights book at every turn.

Two of the most successful rooms are the smallest and are tucked off to the side, yet they work because the scale and density of the hang tells us we are entering a treasure trove. In the 'Hermannsburg School' gallery breathtaking works by Arrente watercolourist Albert Namatjira complement lively Hermannsburg pots. The exquisite pen-and-ink drawings of Kwatkwat artist Tommy McRae in 'Prints & Drawings' are a wonderful glimpse into the changing Australian society of the late 1800s. And the Torres Strait room is gorgeous, with its many spotlit treasures.

Some opportunities are missed with larger 'destination works', such as Kukatja/Wangajunga artist Rover Thomas's Cyclone Tracy, 1991, which, hung between two of his other works, loses some of its extraordinary power and significance. The new installation of *The Aboriginal memorial*, 1987–88, rightly widely regarded as the jewel in the NGA's crown, is for me a destination



work already needing a re-think in its presentation, ideally in consultation with Ramingining artists and the work's conceptual producer, Djon Mundine. After years of planning for the signature work to be installed symbolically and monumentally alone, the work in fact now seems diminished.

Installed on a circular base of black basalt rocks – which bear no relationship to the region from which the work comes – the life has been sapped away, the rocks absorbing any available light, their coarseness significantly detracting from the exquisite hollow log coffins in all their intricate detail. It is now not possible to see the work from a proper distance from any angle except above, while an overhead ring of diffused light offers none of the necessary chiaroscuro, rhythm and presence, drama and quiet. Sadly, the work no longer sings. Yes, it is a memorial, but this work is also about new life and renewal – the resilience of Aboriginal people.

With the galleries now brimming with extraordinary works, the public finally has the opportunity to experience the full breadth and depth of ATSI art in the national collection. Key among these works is a precious suite of early Papunya boards which glow jewel-like in a special circular gallery showcasing the seminal years of the Western Desert painting movement. Another strength of this hang is the range of objects dispersed throughout all the galleries. A Queensland *Jawun* (bicornual basket) from the early twentieth century, and a Tasmanian *Shell necklace*, c. 1920, are a fitting introduction to the history of Indigenous art adjacent to Fiona Foley's provocative work *DISPERSED* from 2008.

With this initial hang of the extraordinary NGA collection of ATSI art now unveiled there comes the opportunity to consider the next one, and how to help visitors engage more knowledgeably and passionately with the unique and remarkable art of our country.

Indigenous Galleries, National Gallery of Australia, Canberra, 2010 Installation view of 'Early Western Desert 1971–74' Courtesy the National Gallery of Australia, Canberra

# 21st Century: Art in the First Decade

Peter Hill

There was no escaping '21st century: art in the first decade' for visitors to Brisbane's Gallery of Modern Art (GoMA). Even in the toilets the exhibition could be found in the form of Claude Closky's sound work echoing from cubicle to hand dryer. Back in the main galleries visitors encountered many things they may not previously have suspected as art: there was the Carsten Höller slide, specially commissioned and now bought for the GoMA collection, down which visitors spiralled; a room full of live zebra finches from French sound artist Céleste Boursier-Mougenot which flew about making Stockhausen-like sounds when they landed on wire grids or bunches of metal coathangers; and on GoMA's ground floor a typical Thai workers meal was served to lucky visitors courtesy of Rirkrit Tiravanija, high priest of relational aesthetics.

Different forms of trompe l'oeil, each with its own fictive twist, also helped usher in this century's first decade. The sight of Leandro Erlich's sparkling blue swimming pool set into the gallery floor had visitors gasping in wonder, then scratching their heads at seeing fellow spectators walking about beneath the water's surface. There was no smoke and mirrors trickery, but plenty of ingenuity pulled off this grand illusion. Through his exact and finely detailed reconstruction of a supermarket in *ShanghART supermarket* (Australia), 2007–08, Xu Zhen gave us just the sort of conceptual spectacle that has long been associated with the great Belgian artist Guillaume Bijl. So close was this to Bijl's own fictional supermarket, in fact, it was difficult not to see it as pastiche, or at best as appropriation.

Among the 180 works exhibited by 110 artists from forty counties, this handful of works alone offered a microcosm of what artists – globally and locally – have been doing between 2000 and 2010. And yet I remember my initial disappointment when I read that around 80 per cent of the works were drawn from the gallery's own collection. Seeing the show, however, brought a wallop of



amazement that so many important acquisitions had been made – not just for the people of Queensland but, as this collection is undoubtedly an international one, for Australia and the world.

Few cities possess such a global and healthily indiscriminate body of contemporary artworks as showcased by '21st Century' – one that ranged from Aernout Mik's mural-sized video of (yet another) supermarket to Fiona Hall's exquisite bird's nests made from American dollar bills. Adding further layers to the show were the Pacific paintings of John Pule, Louise Weaver's splendid peacock and Ngarrindjeri/Ramindjeri weaver Yvonne Koolmatrie's whimsical fibre works.

The importance of such acquisitions began with previous director Doug Hall's establishment of the Asia-Pacific Triennial of Contemporary Art and the groundwork he laid with Queensland politicians, high-level sponsors and funding agencies. Already building on this established base in remarkable ways, Director Tony Ellwood should ensure that 'Art in the Second Decade' will be a cracker.

But I digress. Supplementing '21st Century' in interesting new ways was an exhibition blog, an 'Internet Memes' project, an iPhone app, free wi-fi access throughout the gallery and, as always at GoMA, a terrific range of children's educational events. This was a major exhibition with a strong set of interconnected theses as the excellent catalogue, compiled and edited by Miranda Wallace, makes clear. Essays from Terry Smith, Claire Bishop, Rex Butler, Julie Ewington and Russell Storer, among others, offer a substantial take on the art of our times.

21st Century: Art in the First Decade, Gallery of Modern Art, Brisbane, 18 December 2010 – 26 April 2011.



Céleste Boursier-Mougenot, From here to ear (v.13), 2010 Mixed media, dimensions variable Collection the artist, courtesy the artist and Galerie Xippas, Paris

#### The New New

Wendy Walker

In the summer 2004 Issue of *Photofile* Magazine, curator Robert Cook playfully suggested the purchase of a ticket to Adelaide for the 'art/photographer wannabe': 'There seems to be something healthy going on there at the moment. It's like an incubator.' While there have been surveys of South Australian contemporary art in the past, 'The New New' – which presented new and recent work by forty-four local artists across a dozen venues – was the latest to seek to capture the state's spirit of artistic gestation.

A particularly inspired aspect of this biennale-style (albeit non-themed) project, organised by the Contemporary Art Centre of South Australia (CACSA), was the selection of an abandoned shopping arcade – on Adelaide's cultural boulevard opposite the State Library and the Art Gallery of South Australia – as the principal exhibition space. On opening night aspiring viewers queued in the rain to gain access to the raw yet highly atmospheric concrete 'carcass' of The Gallerie, from which traces of its former upmarket commercial incarnation had been brutally excised.

Beyond the dazzling optical effects of Sam Songailo's hand-painted entrance, the space was filled with the work of twenty-seven emerging and established artists, and dominated by Jonathan Dady's large cardboard boat, *An uncertain vessel*, 2010, and Roy Ananda's vast reconfiguration of his childhood cubbyhouse. Critical to Ananda's large-scale architectural interventions is an interrogation of materials and process that often involves a conscious imposition of constraints in order to generate spontaneous resolutions. With its melange of multidisciplinary works, The Gallerie was also an environment that chimed perfectly with the complex preoccupations of Nicholas Folland, who has often constructed works around the notion of failure (evoking historical narratives of doomed explorers, for example).

A network of eleven diverse satellite exhibitions across the city ranged from Andy Best's jaunty caravan (with flowering window box), seemingly abandoned in Victoria Square, to Angela



Valamanesh's ceramic sculptures and delicate new watercolour paintings at the University of Adelaide's Barr Smith Library. Photo-based work has maintained a forceful presence in the city. New media and photography at The Gallerie (including works by Deborah Paauwe, Andrew Petrusevics, Nasim Nasr) was augmented by the strong photographic series of Brenda L. Croft (Wish you were here: postcards from the interior, 1991–2010) and Ian North (A short walk in the country, 2008–10) at the South Australian School of Art Gallery. Nici Cumpston's haunting 2010 'Nookamka Lake' series of hand-coloured photographs of the ravaged Lake Bonney seemed especially shocking in the unlikely commercial environment of the City Cross LED screen in Rundle Mall.

Offering a counterpoint to grimmer narratives, Hossein Valamanesh's yellow-gridded text work Wishful thinking, 2010, featured each evening at the (LED) Rundle Lantern – an initiative of the Adelaide City Council – which is located on a prominent corner in the city's East End. Flashed with green (a recent symbol of the aspirations of the Iranian people for democracy), the golden colour was an allusion to the ancient spice saffron, which Valamanesh has employed in a number of earlier works to inscribe in Farsi calligraphy the word for love (eshg).

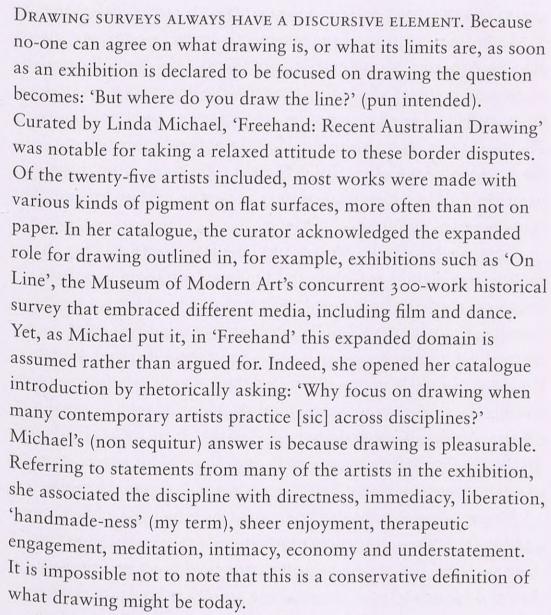
An ambitious project curated by CACSA's Alan Cruickshank and Peter McKay, 'The New New' represented not only an affirmation of the vigour and breadth of contemporary South Australian art practice, but also clearly demonstrated the desirability of a central and spatially distinctive contemporary exhibition space.

The New New, various venues, Adelaide, 29 October – 21 November 2010.



## Freehand: Recent Australian Drawing

Dylan Rainforth



It was, however, one supported by much of the work included. Aida Tomescu's colour-filled rhythmic workouts, the heliocentric meanderings of Mira Gojak's large-scale monochromes, the expressive sublimations of Del Kathryn Barton's work and Locust Jones's media-fuelled ink-stab nightmares all make the case for drawing as a form of focused indulgence. The grouping in one room of Alasdair McLuckie's totemic photocopied drawings, Laith McGregor's ballpoint-pen drawings of men with impossibly distended beards and Steven Asquith's *Joy hallucinations*, 2010, presented the hipster version of meditative immersion.



In other places this strangely old-fashioned idea of drawing as an unselfconscious endeavour was, thankfully perhaps, contradicted by works such as, most obviously, Catherine O'Donnell's meticulous charcoal renderings of nondescript architectural exteriors. Alongside Matt Hinkley's post-op exercises in applying repetitive and exquisitely subtle patterning to humble found materials ranging from discarded paper to a DVD remote, those were some of the few works to stake a claim for drawing in a post-digital world. In O'Donnell's case the works engage directly with the dominance of computer-aided design in architecture yet succeed in presenting a quality that exceeds mimesis. The inclusion of Joyce Hinterding's algorithmically generated drawings, which incorporated electronic components in order to make audible the electromagnetic field in the space, fitted with the casual approach of 'Freehand' to drawing's expanded purview. Performative works such as Nick Selenitsch's 2010 'Linemarking' series - chalk-on-concrete drawings created in the Heide forecourt - or Domenico De Clario's inclusion of an all-night musical performance on the summer solstice also figured here.

Embracing these examples as drawing appeared easy enough. Yet failing to make plain any developmental argument through the work presented risked 'Freehand' seeming arbitrary. The obvious explanation is that the subtitle could have been read as: 'The Best Examples of Recent Australian Drawing'. And indeed there was plenty of excellent work in it. Yet this same circumscription could be read as falsely modest. If this was recent Australian drawing what else was? And what else was not?

Freehand: Recent Australian Drawing, Heide Museum of Modern Art, Melbourne, 25 November 2010 – 6 March 2011.

Catherine O'Donnell, Private parking, 2009
Charcoal on paper, 150 x 195 cm
Courtesy Heide Museum of Modern Art, Melbourne
© The artist and Boutwell Draper Gallery, Sydney

Liz Maw, Francis Upritchard, 2010 Oil on canvas, 208 x 111 cm Courtesy the artist and Artspace, Auckland Photograph Sam Hartnett

## Liz Maw: Francis Upritchard

Tessa Laird



Gottfried Lindauer, Tamati Waka Nene, 1890 Oil on canvas, 101.9 x 84.2 x 5 cm Auckland Art Gallery Toi o Tāmaki, gift of Mr H. E. Partridge, 1915

# Goldie & Lindauer

Kate Brettkelly-Chalmers



Auckland artist liz maw is known for her arresting life-size portraits of friends and celebrities. Rendering in exquisite detail, Maw returns painting to its magical roots, conjuring ineffable presences within her frames. But this is not straight hyper-realism: Maw's treasure-trove of arcane iconography runs the gamut from alchemy to popular culture. Sexuality is a frequent subject, whether it's her artist partner Andrew McLeod as a horny satyr, or Michael Jackson spurting a fountain of gold from a pink priapic appendage.

Maw's latest exhibition, named 'Francis Upritchard', was just that – a portrait of the young London-based artist who showed for New Zealand at the 2009 Venice Biennale. Maw and Upritchard are both represented by Ivan Anthony, whose stable I have long suspected of doubling as a coven; magic and weird sexuality comprise Upritchard's practice as well. This particular outing of Maw's, however, was more stripped back than usual, with a single painting commanding the whole room. The background was stark, perhaps alluding to the white-cube territory the two artists inhabit, with Upritchard depicted wearing the art world's ubiquitous 'little black dress' with Grecian aplomb. Such slender blonde perfection might have seemed a little boring if it weren't for a hint of David Bowie teeth in the slightly opened mouth.

The show-stopper was that the devilishly beautiful Upritchard had been portrayed without eyes or, rather, eyes that were almond-shaped holes of light, echoing the funerary masks Upritchard has spent her own career fashioning into macabre lampshades. So this was Maw's clever conceit: rather than giving her public a portrait, she proffered a mask; Upritchard as cipher. We projected our collective fantasies about beauty, style and success not *onto* but *through* Upritchard. Her eyes, or lack thereof, were portals into a world unimaginably cool, clever and chic, aka 'the other side'.

CHARLES FREDERICK GOLDIE AND GOTTFRIED LINDAUER'S portraits of Maori from the turn of the nineteenth century occupy a curious place in Aotearoa New Zealand's art history. Although illustrative of dubious colonial ideologies, the artists' paintings are revered by many Maori as representations of important ancestral figures. The most recent comparative exhibition of the duo's work at the Auckland Art Gallery Toi o Tāmaki seeks to position these paintings within a historical context as well as acknowledging their contemporary significance to Maori.

Curators Ngahiraka Mason and Jane Davidson-Ladd are careful to explain that Goldie and Lindauer produced paintings for an art market where elegiac portraits of Maori figures were popular. Works such as Goldie's indicatively titled *The calm close of valour's various day*, 1906 – a melancholic portrait of a cloudy eyed elderly man – illustrated the colonial belief that due to steadily decreasing population numbers Maori would eventually die out. Although not entirely devoid of this naive belief, Lindauer's detailed realism offers more stately depictions of his sitters, many of whom were significant figures in Aotearoa's colonial history.

Nevertheless, for the descendants of such figures Goldie's and Lindauer's paintings constitute important manifestations of their ancestral lineage. Shown alongside Lindauer's paintings in the exhibition (and now interestingly online), a book containing extensive entries from Maori visitors to Lindauer's Auckland gallery early last century attests to the significance of his paintings. This extraordinary historical document is entirely captivating in that its various contributors are made vividly present through the inky lettering of their handwriting. It is remarkable that the paintings of a Czech expatriate have come to establish a nexus of relations between contemporary Maori and their ancestral past.

Liz Maw: Francis Upritchard, Artspace, Auckland, 4 December 2010 – 19 February 2011.

Goldie & Lindauer: Approaching Portraiture, Auckland Art Gallery Toi o Tāmaki, 26 June 2010 – 30 May 2011. Alan Jones, The Macquaries, 2010 Recycled fabric on canvas, 100 x 80 x 40 cm Courtesy the artist and Watters Gallery, Sydney

# Interpreting Portraits

Lisa Slade



Rembrandt Harmensz van Rijn, Self-portrait with curly hair and white collar: bust, c. 1629 Etching, second of two states, 5.9 x 5.1 cm (sheet) Courtesy and collection National Gallery of Victoria, Melbourne; Everard Studley Miller Bequest, 1961

# The Naked Face

Anna Zagala



It would surprise many to know that the largest portrait of Lachlan Macquarie was funded by the citizens of Sydney's semi-rural Hawkesbury region and hung in Windsor Court House for many years. In excellent health for its 190 years, the painting is as slippery in its likeness to the former governor as the proliferation of portraits held by the State Library of New South Wales. Attributed to Scottish-born artist Colvin Smith, the portrait provided the catalyst for this interpretative exhibition.

The show included commissions by six contemporary artists who were asked to respond to Macquarie and portraiture in general. Alan Jones scaled-up two library miniatures to create a double-sided bust of Macquarie and his wife Elizabeth in recycled fabric, leaving them more than a little 'unstitched'. Ben Quilty worked from a Macquarie portrait attributed to John Opie, obliterating likeness through his signature Rorschach technique. The other artists also explored the ambiguity of Macquarie's legacy: Danie Mellor's 'willow pattern' aesthetic proved a stealthy idiom for an Indigenous parody of the pastoral idyll; Izabela Pluta referenced the recent relocation of the Macquarie monument by concealing a sculptural bust within a Christo-like blue tarpaulin; Luke Temby's soft-toy juvenilia titled Big Mac and fries suggested the reign of a new type of colonialism; photographer Anne Zahalka's installation was an ode to the Macquarie trio of Lachlan, Elizabeth and their only surviving child, Lachlan Jr; while Guy Maestri's monochrome landscape reminded us of the brooding beauty of the region's estuarine landscape.

The Hawkesbury still seems a place for unsettled settlers, lending the exhibition special significance for being home-grown. May the mystery of the Macquaries endure: it invites intriguing responses from contemporary artists.

Interpreting Portraits: Macquarie 1810–2010, Hawkesbury Regional Gallery, Windsor, 10 December 2010 – 6 February 2011.

I'm pretty sure there is such a thing as too much face time. Walking through the 150-odd self-portraits from the sixteenth century to the present day in the National Gallery of Victoria's summer collection show, I felt like I'd passed the tipping point in one of the end rooms, some 120 faces in. Lurching backwards to take in the 2 metres of Vernon Ah Kee's recent feathery self-portrait in charcoal, then a few small steps towards Rembrandt's sublimely sombre painting from the 1660s, all I could summon was mild interest in the Dutch masterpiece. My point being, it shouldn't be possible to tire of Rembrandt. It might have been fatigue, but I was even having difficulty focusing on Balthus's quiet, erotically charged painting of a partially undressed teenage girl, *Nude with cat*, 1949. Though I did pause to wonder: If this was self-portraiture, the definition seemed worrisomely elastic.

An exhibition of this size and scale needed to be well conceived and sensitively mounted. The curator, academic Dr Vivien Gaston, sensibly grouped the works around key concepts: 'Identity', 'Performance', 'Myth and Psyche', 'Scrutiny', 'Empathy and Touch' (if ever there was a show to resonate with the unique horror of the Christmas period this was it). While 'The Naked Face' included many memorable individual pieces - Claude Mellan's trippy The sudarium of St Veronica, 1649, a portrait of a downward-gazing Christ engraved in a single uninterrupted spiralling line originating from the tip of his nose, Hugh Ramsay's small and curious Selfportrait (full length in dressing gown), 1901-02, a rich meld of tonal browns with a composition that foregrounded the plain carpet like it mattered and, in the final room, Antony Gormley's compelling suite of nine etchings which looked like moody smudges but on closer inspection were of his own orifices - overall it strained for effect.

The Naked Face: Self-Portraits, National Gallery of Victoria, Melbourne, 3 December 2010 – 27 February 2011.

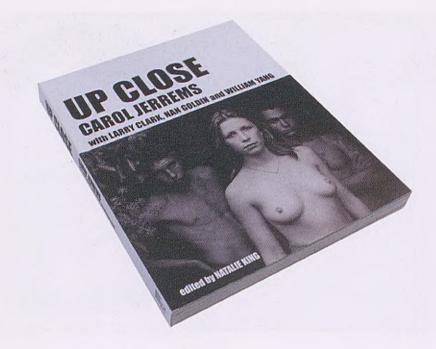
## Up Close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang

Virginia Fraser

ALONG WITH THE EXHIBITION THAT IT ACCOMPANIED at Melbourne's Heide Museum of Modern Art last year, *Up Close: Carol Jerrems with Larry Clark*, *Nan Goldin and William Yang* tells of two stories embedded in the same material. The first, signalled immediately by the larger font used for her name on the book's cover, and then by a series of glamorous portraits and self-portraits of her within its opening pages, celebrates the life and work of the late Australian photographer Carol Jerrems. The other previously untold story puts Jerrems's brief (1967 to 1980) but productive career in an international context, associating it with work produced between 1963 and 1983 by the other photographers in the title: Larry Clark, Nan Goldin and William Yang, who were all born in the decade from 1943 to 1953.

This second narrative evolves from and is about a particular slice of an unusual twenty-year period (more or less from the arrival of the contraceptive pill to the identification of the AIDS virus) when a high value was placed on sensory experience and sexual self-expression and a low value on privacy. 'It was a brief period in human history', Edmund White reports Susan Sontag as saying, in which people were 'free to have sex when and where they wanted'. What emerged from this period was a then new and highly influential genre of photography that combined intimate verité (or the appearance of it) with a high level of personal and peer group self-presentation. Its effects are still obvious everywhere, including in the visual aesthetic of social networkers.

The book reduces the exhibition's four rooms of a thousand-plus images to about a third of that number over 241 pages, but the feeling of nakedness is just as intense: naked bodies, naked expressions, naked curiosity. A great many of the images stare right back at you. There is in this encounter, as Jerrems's former teacher Paul Cox has said about her pictures, 'something sweetly human'. But there are other things less sweet, though just as real, in the work. Drug addiction is the backdrop to Clark's and Goldin's



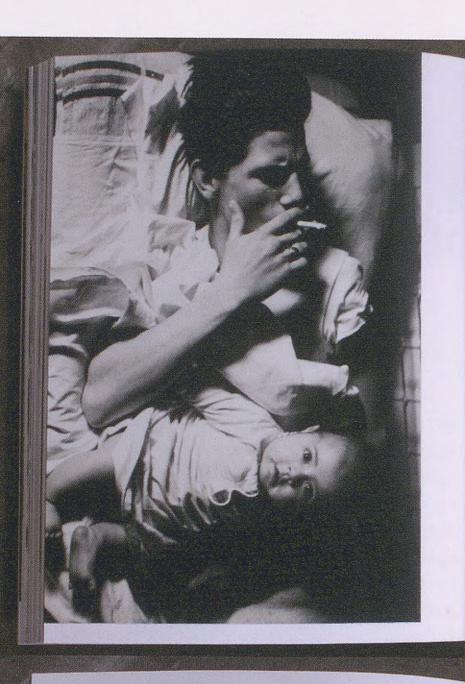
images, as well as emotional, sexual and physical violence. Jerrems used beer, joints, rides in her car and sexualised relationships with several of her teenage students to make work in a way that seems reckless and exploitative. As the Israeli–Austrian writer Doron Rabinovici has observed: 'Photography knows about one certain moment, but not about events before and after.'

The four photographers in *Up Close* each started showing their work in times considerably less interested in photography as an artform than now. In Australia, Jerrems and Yang began working before there was a photography department in any state gallery, any commercial photography galleries or photography shelves in bookshops. All established themselves as much through publications and exhibitions in places other than art galleries. For each of them the content of the images and their invention of themselves as artists out of the material of their own lives seems the main point of their work; their photographs a kind of social currency. Here the medium really is only a medium.

The collection of around 300 images in the book does more than shrink the show to a permanent and portable form (itself useful, since the exhibition is not touring). With fourteen essays, an interview and artist biographies, the book is in some ways bigger as well as smaller than the exhibition. But in the privacy of the pages, images often seem larger, more present and more powerful than on the wall.

Yet part of me resists yielding completely to my own aestheticised response in either case, wanting to keep in mind, no matter how beautiful the effect, the way the work was made and an idea of consequences – the events before and after as well as the moment.

Natalie King (ed.), Up Close: Carol Jerrems with Larry Clark, Nan Goldin and William Yang, Heide Museum of Modern Art & Schwartz City, Melbourne, 2010, softcover, 241 pp., \$59.95.



Larry Clark's black-and-white photographs of young people taken in the 1960s and 1970s are characterised by trauma and intensity. A young woman whose face is bruised looks up to her female companion for solace. A young man holds his head in his hands, the arch of the back of his neck smooth-skinned. These pictures are quiet, not violent. Lying on a bed clothed, a young man draws upon a clearette and gazes beyond the edge of the photograph into the room; only the baby resting across his lap looks up at the camera. On New York's 42nd Street a young hostler gazes steadily and plainly at the camera. A boy in a bathout looks up at the photographer. The bravado has dissipated, the boy seems to be seexing out a deeper connection.

Larry Clark's work has always been received with depidation—even though since 1971 he has produced six books of photographs, two feature files, and his work has been shown in more than exist solds a six blooks of photographs, two feature files, and his work has been shown in "the ent writer Jim Lewis has confided," and here was this work, and his one seemed to know glude how to look at it, and I suspect most people still don't." In New York in 200 a survey extition of Clark's work was shown at the international Centre of People phy. In the slim publication of Clark's work was shown at the international Centre of People phy. In the slim publication that accompanied the exhibition, the curator Brian Wallis wrote should the powerful themes that have driven the artist's work or over forty years. For Wallis, Clark's work exemplified "the destructional tenths of dysfunctional family relationships", explored "masculinity and the roots of violence", analysed "the links between mass imagery and social behaviours", and examined "the construction of identity in adolescence". The rescal frankness with which Clark addressed these issues was shorking to many viewers. His reportage was without judgment, Jim Lewis suggests that Larry Clark's work exists outside a system of moral or architectural obligation. He says the work involves "an account of the ethics of sheer attention" set that it "starts to take on a tone of very personal shamanism". These are interes demands for what at first may appear to be straightforward photographs.

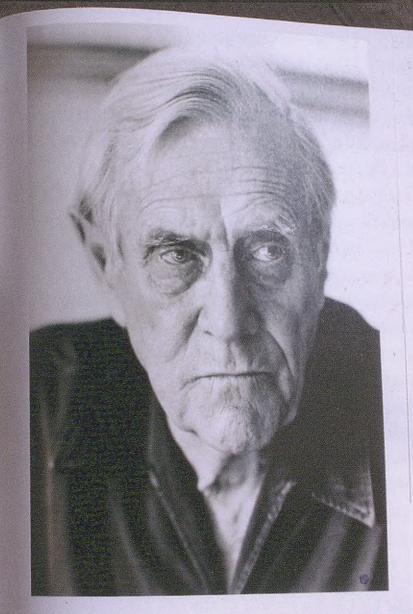
Intarts to take on a tone of very personal shamanism. These are intense demands for what at first may appear to be straightforward photographs.

Larry Clark was born in 1943 in the USA central-south city of Tuiss, Okiahoms. The small city then had a population of 190,000. An oil town resting on forested unculsing plains smudged by takes and cut through by the Arkanass River, Tuisa prospered in the first hell of the twentieth century and in the 1950s was named America's most heautful city by fine magazine. Clark's mother sometimes worked as a baby phenographer and young Larry helped out from the age of thirtnen. But by age softeen he was shooting amphetamines with a close king group of kids and from age twenty he began to document his milieu with a camera, producing the intense black-and-white photographs that would conquire the photo-book he tried after his hometown. Clark self-published Tuiss in 1971, and it has been reprinted four times since in

Anty Claim Medical CHI Tall the perticul Talk







# Man with a Blue Scarf

Man with a fr Scarting on String Institution on String Institution on the last of the last

Luc Tuymans: Is It Safe?

Chloé Wolifson

PHAIDON

Anna Waldmann

In 2003 the respected british art critic and curator Martin Gayford offered himself to Lucian Freud as a sitter – partly out of curiosity, vanity and, as Gayford puts it, 'an assertion of my own existence'. Over the year and a half that he sat for Freud, Gayford kept a journal, describing the experience in *Man with a Blue Scarf* as 'somewhere between transcendental meditation and a visit to the barber'. I remember seeing the resulting portraits – one in oil, the other a later etching – in the Freud retrospective at the Museo Correr, Venice, in 2005 when I was there for the biennale. It was an extraordinary show, more powerful than most of the biennale.

Unlike Freud's painting, intense both physically and emotionally, Gayford's text is cool and somewhat distant. But what makes *Man with a Blue Scarf* more than just a curiosity is the unique exposure it offers its reader to the mysterious processes of creativity as well as the quirkiness of Freud, a master of twentieth-century figurative painting and a grandson of Sigmund Freud. Lucian Freud's idea of portrait painting is not to look for likeness, but to make the picture come from his models, from their feelings and emotions. He is intensely interested in his sitters, considering them a puzzle to be solved.

Gayford acknowledges that 'the true subject of a portrait is the interchange between painter and subject – what the sitter consciously or unconsciously reveals, and the artist picks up'. During the painting of his portrait Gayford spent more time with Freud than with anyone besides his immediate family. At the end of the book, do we have a sense of Freud, the artist and man, a grasp of his audacity, eccentricity and, most importantly, his enthralling talent? The answer is yes. And, not surprisingly, an 'accidental self-portrait' of the author.

In 2003 Phaidon Published a monograph on Luc Tuymans and 2010's *Is It Safe?* focuses on the brief yet significant period following this time. The foreboding title accompanied by the vacant gaze of a schoolboy on the cover (a detail from *The valley*, 2007) compels further investigation into the artist's vaporous canvases. Framed by twelve pages of stills from a 1981 8-mm film by the artist, the book acknowledges the importance of the early stages of his practice. Indeed, Pablo Sigg's essay 'Tuymans, Loyola, Leibniz' examines Tuymans's work both in regard to the artist's long-term development and its broader historical context.

The fact that Tuymans has installed most of his (eighty or so) solo exhibitions himself indicates a desire to exercise control over how his work is viewed. Thus the painter's voice appears throughout, both in passages introducing each body of work, and in a conversation with fellow Belgian artist Tommy Simoens, introducing the surprisingly interlinked themes of the Jesuits and Walt Disney's Epcot theme park.

Sparely designed, with text presented academically in columns and little else graphically to interrupt the images of the work, *Is It Safe?* is deceptively simple. As Sigg and Simoens state in their introduction: 'This book contains another book which suspects the first one: on the one hand, a book that soberly presents a record of specific material from a specific timeframe, and on the other, a book that is written as an ambiguous question.'

Stripped to their bare bones, Tuymans's eerie paintings offer up many questions. However, the authors' explanations of these holes and voids contextualise them so that the evasive, washed-out memory present in the work is in some ways made firm. Perhaps this is the intended paradox of *Is It Safe?*.

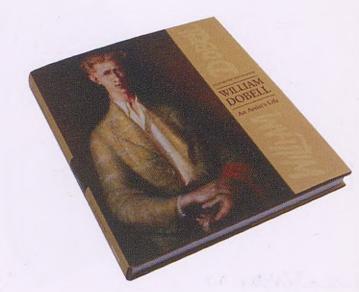
Martin Gayford, Man with a Blue Scarf: On Sitting for a Portrait by Lucian Freud, Thames & Hudson, London, 2010, hardcover, 248 pp., \$49.95.

Pablo Sigg and Tommy Simoens (eds), Luc Tuymans: Is It Safe?, Phaidon, London and New York, 2010, hardcover, 224 pp., \$95.

# A Face to the World

Link of St. For It.

William Dobell



Marni Williams

Laura cumming's book declares that, unlike portraits, a self-portrait's 'fiction always carries the truth'. With formidable research and objective eyes, the *Observer*'s art critic sensitively teases out these fictions and corresponding truths across six centuries, celebrating the self-portrait's unique invitation to artists 'to picture themselves both *in* and *as*' a work of art.

This complex position inherent in self-portraiture has, over time, rendered some great artists paralysed or exasperated by the task. Certainly there are artists enhancing their celebrity or creating myths, but it is precisely in prodding these contrivances and fallacies that Cumming reveals her most fascinating insights on artists and artmaking alike. The author's lucid detection of glazed gazes – where the artist's soul has involuntarily retreated behind the act of painting – and pointed secondary sources provoke us to read these self-portraits with the same measure of scepticism and awe that she does, whether it be the poised toe of Ter Borch revealing his anticipation of an audience or the sightlines of Velázquez inviting the audience into the artist's shoes.

Cumming balances chronology and narrative sensitively, her topic-based chapters allowing characters to relate vividly to one another across traditions. However, the idea of truth in photographic self-portraiture is both introduced and cast in doubt in a late chapter; more space to explore this and other contemporary mediums might have enhanced Cumming's text.

Among many ideas, the author professes only one unifying theory: that self-portraits reflect the behaviour of people in life. The book suggests another: with one eye twitching to catch the slippery inner self and the other fixed on its static portrayal, self-portraiture is destined to fall short, but the attempt is intriguing all the same.

Michael Fitzgerald

What is a portrait? While it lasted but five days sixty-seven years ago, the Supreme Court action brought by artists Mary Edwards and Joseph Wolinski against William Dobell and his Archibald Prize-winning portrait of artist Joshua Smith – claiming that it was, in fact, a caricature – still offers up lasting insights about the role, reception and resilience of portraiture in Australian society. Following a cattle call of witnesses, including a medical practitioner who testified that Dobell's elongated figure resembled a corpse, the case for the use of painterly imagination was won. A portrait, said sculptor Lyndon Dadswell, should be 'a personal interpretation of your particular reaction to the subject – and it must be a work of art'.

Elizabeth Donaldson's William Dobell: An Artist's Life doesn't shed new light on the famous court case, but it does interestingly frame this event as the central and defining feature of Dobell's long and illustrious career. Just as the artist, who as a student at London's Slade School in the 1930s was fascinated by the distortion of Soutine's portraits, employed a similar technique to emphasise what he saw as Smith's 'determination that amounted to stubbornness', so the notoriety of the ensuing court case distorted the shape of Dobell's career. It would take a further twenty years before he received his proper dues with a highly attended retrospective at Sydney's Art Gallery of New South Wales.

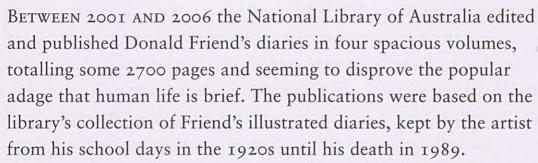
A former teacher and volunteer at Wangi Wangi's Dobell House, Donaldson hasn't sought to expand James Gleeson's 1964 biography but, rather, 'to tell a simple story about a complex and gifted man'. And, wisely, she lets the artist have the last laugh. As Dobell told a 1970 interviewer about what would be the unfinished *Gentleman conversing with a prawn*: 'I don't want it to look too much like a caricature, but some people are caricatures, aren't they?'

Laura Cumming, A Face to the World: On Self-Portraits, HarperPress, London, 2010, softcover, 309 pp., \$39.99.

Elizabeth Donaldson, William Dobell: An Artist's Life, Exisle Publishing, Wollombi, 2010, hardcover, 208 pp., \$49.99.

#### The Donald Friend Diaries

John Murphy



A single volume of the diaries has now been produced, edited by Ian Britain; it abridges the earlier publications and introduces new material. During the course of his research, Britain located in the United States two stray diaries which describe Friend's experiences in the Australian Infantry Forces. They were acquired from Friend by Edgar Kaufmann Jr, the noted curator and last private owner of Frank Lloyd Wright's Fallingwater, who had been stationed in Australia during the Second World War. These diaries have been repatriated to Australia to join the National Library's collection.

Although this edition of the diaries retains many of Friend's cunning accounts of fellow artists, such as Russell Drysdale, Margaret Olley and Brett Whiteley, it seems to impart a more concentrated sense of the author himself than the previous publications. Within the confines of a single volume, time moves more swiftly and clearer patterns in Friend's life may be distinguished. Britain's feeling for the structure and balance of the book suggests the unforced qualities of music as it develops ideas, introduces new subjects and returns to earlier ones, while never forgetting to move forward.

The diaries begin with Donald Friend's impressions of his Sydney school days, his interest in antiques and supposed lineage from the poet and libertine, John Wilmot, Earl of Rochester. He discovers a secret area in the grounds of Bellevue Hill's Cranbrook School, where he meets with other boys (fellow courtiers) and curates an imagined collection of pewter from discarded saucepans. After decades of travel in Europe, Africa and Asia, Friend's later life is confined to the tiny principality of Sydney's Woollahra, his



diaries concluding with renewed references to Lord Rochester and regrets that he is without a fortune or durable reputation. Within this frame, Friend's writings evoke a self-portrait that both exposes and avoids its subject with extended entries on his infatuation with beauty, and his frustration with realising both human intimacy and sustaining art. Affairs with his models appear to combine these needs temporarily: 'Paint and sex. The two elements through which I can achieve some approach to reality.'

Lines of narrative evolve inconspicuously beneath the book's surface. Friend encounters a winsome youth while living at the artist colony of Merioola, the converted Sydney mansion. After passages describing his fascination with the boy's 'extraordinary beauty', he disappears from the diaries before returning in the form of a 'pleasant looking rather ordinary middle-aged man' at an exhibition opening. Friend's mother, named *L'adorable*, is recognised as 'a person of extreme beauty, wit and sophistication', though she vanishes also until news of her death reaches him, when he estimates that they last met twenty years before.

From childhood Friend's precocious talents for writing and drawing shaped his experience, anchoring its elusiveness in volumes that proved to be constant confidantes. The diaries' inherent sensitivities are served less than ably by the publication's occasional glibness. A foreword by Barry Humphries opens the book with a bright tone that diffuses the complexity of Friend's 'benevolent form of paedophilia', as it is phrased. An indiscriminate tendency arises also from the book's design, its trumpeting blurb ('Everyone is here'), and superfluous footnotes which explain, among other matters, that the diarist's reference to Mozart concerns the Austrian composer.

Ian Britain (ed.), The Donald Friend Diaries: Chronicles and Confessions of an Australian Artist, Text Publishing, Melbourne, 2010, softcover, 478 pp., \$45.

# STREET AND INSURRECTION A BOOK OF ART AND INSURRECTION

## Street Fight in Naples

Christopher Allen

Those who are familiar with peter robb's labyrinthine but engrossing Midnight in Sicily (1996) may recall that the author spent many years living in Naples, for centuries the capital of the romantically named but chronically ill-governed Kingdom of the Two Sicilies. Street Fight in Naples (2010) revisits Robb's residence in the city from 1978 to 1992, but his readers will not be surprised to find that this is but a toehold in vividly personal experience from which to explore almost three millennia of history, culture, art and life.

Naples was one of many Greek colonies, the oldest of them going back to the time of Homer, that earned southern Italy and Sicily the appellation Magna Graecia. It was originally named after one of the Sirens who called out to Odysseus from their rocky home on Capri; when they failed to draw his ship to destruction they threw themselves into the sea in rage. Parthenope's body was washed up on shore and buried on the hill above the bay. The first city, at what is now Santa Lucia, was named after her; a second centre was founded later, and called Neapolis (Napoli).

While not the greatest of Magna Graecia's cities, Naples ended up being perhaps the most important enclave of Greek culture in Italy: the home, among others, of Virgil, who wrote the *Georgics* and the *Aeneid* looking down over the bay towards Vesuvius. Later it suffered in the fall of Rome, endured barbarian invasions, the Byzantine reconquest and chronic Muslim piracy until it settled into centuries of Spanish dominion. In the early modern period it was one of Europe's most populous cities, at once vibrant and torpid, playing no part in the Renaissance and yet ending up as an important centre of the baroque.

The city that grew over these centuries still strikes the visitor today with its palaces and fortresses abutting the crowded squalor of a dense grid of tenements separated by narrow streets, as darkly dangerous now as they were in the seventeenth century. Indeed the past, as Robb suggests, is more present in Naples than in many

places, and it is exactly this simultaneity that he seeks to evoke by weaving together personal reminiscence, historical events, literary documents and paintings, through which he reads a living trace of collective memory.

The approach is indirect and may seem discursive, but tangents and digressions tend to return to the centre: thus an apparently random story of a petty criminal selling a pair of pilfered American overalls in a rough restaurant recalls a similar incident told by Petronius, which leads to Cervantes and finally the historical reality of marauding Spanish garrison troops murdering passers-by and robbing them of their cloaks.

Robb is particularly good on art – especially on Ribera and Caracciolo – and its politics in seventeenth-century Naples generally. He is perceptive about the way Ribera modelled his ancient philosophers on the street people of Naples – not for political or sentimental reasons, but simply as a way of discerning the affinity between 'ancient moral grandeur and the starkness of contemporary suffering'. Robb also writes grippingly about the brilliant but tragic thinkers Tommaso Campanella and Giordano Bruno, and the revolutionaries Spartacus and Masaniello.

Street Fight in Naples is a classic hybrid of memoir – though one in which the personality of the author is tantalisingly elusive – and travel book; compulsory reading before a visit to Naples. It is the resonance of history that can make cities interesting, but Robb resists the tourist industry kitsch of reducing destinations to sanitised versions of their past; this is why he emphasises the contemporary in all its tawdriness, not only as a way of understanding the complexity of history, but of discovering the pulse that connects past and present in a living continuum.

Peter Robb, Street Fight in Naples: A Book of Art and Insurrection, Allen & Unwin, Sydney, 2010, hardcover, 396 pp., \$49.99.

# start a collection of Art & Australia

or complete your library



Vol. 47.4 / in stock

Vol. 47.3 / in stock

Vol. 47.2 / in stock

Vol. 47.1 / in stock

#### Never miss an issue with our special tear-out subscription offer in this magazine

Free call 1800 224 018 (within Australia) | International +612 9331 4455 Fax +612 9331 4577 | Email subscriptions@artandaustralia.com.au Visit our website www.artandaustralia.com.au

# CURATOR MENTORSHIP INITIATIVE

**DEADLINE: 10 April 2011** 

With the support of the Sidney Myer Fund, NAVA offers four grants annually of up to \$15,000 each for emerging and mid-career curators to pursue mentorships with a gallery, art institution or university.

For more information www.visualarts.net.au/grantsprizes



The Curator Mentorship Initiative is supported by the Sidney Myer Fund

# JOIN NAVA

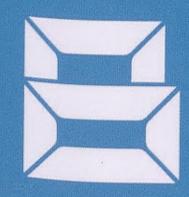
Activate your Career
Become a NAVA Member

Support NAVA Make a Donation

Phone: (02) 9368 1900
Email: nava@visualarts.net.au
www.visualarts.net.au
www.artscareer.com.au

# ARTHUR GUY MEMORIAL PAINTING PRIZE 2011

12 FEBRUARY - 3 APRIL



Bendigo Art Gallery

42 VIEW ST BENDIGO VICTORIA 3550 T 03 5434 6088

BENDIGOART GALLERY.COM.AU



**FOUNDED 1890** 

PAUL ASHTON DELPRAT



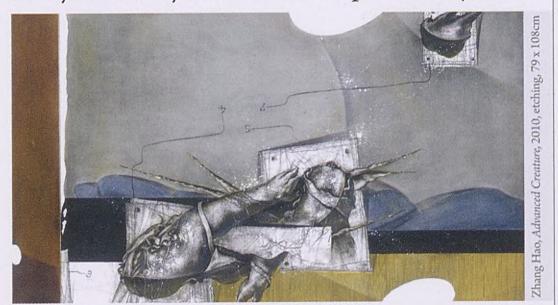
02 9241 1641

117 George Street, THE ROCKS, Sydney.

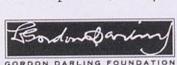




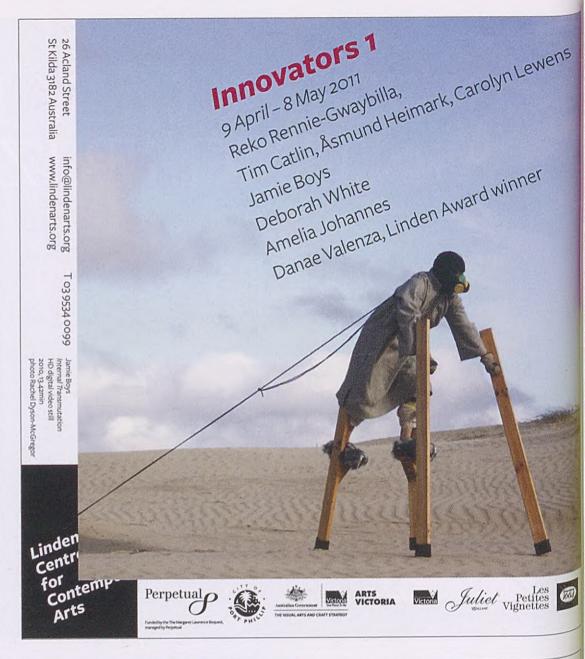
Manly Art Gallery & Museum 21 April - 29 May 2011



Manly Art Gallery & Museum, West Esplanade, Manly 10am - 5pm, Tuesday - Sunday free entry T: 02 9976 1420 artgallery@manly.nsw.gov.au www.manly.nsw.gov.au/gallery







## Do you know where this painting is?



The Art Gallery of Ballarat is trying to locate this painting, Quarry at Axedale by Michael Shannon, for a Shannon retrospective in December 2011.

The painting was in the collection of Capita Finance in 1991.

Anyone who can help is asked to contact Gordon Morrison, Director of the Art Gallery of Ballarat on 03 5320 5858.



ARTS **VICTORIA** 





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

# Redland art awards

Presented by Redland Yurara Art Society and Redland Art Gallery

www.redlandartawards.org.au

Redland Yurara Art Society and Redland Art Gallery wish to congratulate the 2010 winners

\$10,000 FIRST PRIZE KARLA MARCHESI QLD

I suppose it had to come to this 2010 Oil on board

\$4,000 SECOND PRIZE MICHAEL MUIR NSW

Break on through 2010 Oil on canvas

\$2,500 THIRD PRIZE FERGUS BINNS VIC

Toy painting (Christmas Island action figure) 2009 Oil on canvas

The Meredith Foxton People's Choice Award will be announced on the *Redland Art Awards* website

Redland Yurara Art Society and Redland Art Gallery Wish to acknowledge the generous support of the following sponsors of *Redland Art Awards* 2010









**Bayside Bulletin** 

MARGARET FRANKLIN & ASSOCIATES

MELLERSH GALLERY/ MANSON FRAMERS

**REDLANDS INSTITUTE** 

STARK CREATIONS

WESTERN PACIFIC







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

Redland Art Gallery is an initiative of Redland City Council, dedicated to the late Eddie Santagiuliana



# NATURE INTERRUPTED CONTEMPORARY AUSTRALIAN SCULPTURE 13 MARCH – 10 APRIL 2011

Nature Interrupted features artists who challenge and expand notions of what is natural in today's world. Themes include environmental concerns, metamorphosis, evolution and fantastical worlds.

Curated by Simone Jones

## OPENING EVENT 11AM SUNDAY 13 MARCH 2011

Free, all welcome

#### Redland Art Gallery, Cleveland

Cnr Middle and Bloomfield Streets, Cleveland Q 4163

Monday to Friday 9am – 4pm Sunday 9am – 2pm

Admission free

Tel (07) 3829 8899 or email

gallery@redland.qld.gov.au www.more2redlands.com.au/ArtGallery







Redland Art Gallery is an initiative of Redland City Council, dedicated to the late Eddie Santagiuliana

Image: Simone Eisler, *Armoured Coral Strider* 2010, cast coral, bone, cow horn, eel, fish and sea snake. Courtesy of the artist. Photography by Mick Richards.

REDLAND ART GALLERY, CLEVELAND



Concrete Playground is an online weather vane pointing you to the cultural tornadoes that are just about to hit. Subscribe for free at www.concreteplayground.com.au



#### HELP MAKE A DIFFERENCE

#### Change children's lives through sport!

Children of Africa, South Africa Edition is a stunning photographic journey capturing South African children from every walk of life.

100% of the profits go directly to MaAfrika Tikkun charity (of which Nelson Mandela is the Chief Patron) to support sports and soccer programs for HIV/AIDS affected orphans and vulnerable children.



Buy 1 beautiful coffee table book for \$50 and give one child: 1 week of sports training and a pair of football boots.



Help give children in South Africa's townships the opportunity for a better future.

For orders visit: www.maafrikatikkun.com.au or email enquiries@maafrikatikkun.com.au



# Subscribe and win a limited-edition poster print by John Baldessari



John Baldessari, Hand grasping a spider, 2010 Numbered edition print of 100, 54 x 50 cm (sheet size), 33.7 x 36.4 (image size)

Terms and Conditions of Entry:

This offer is open to all new two-year Art & Australia subscribers and renewing two-year subscribers within the designated competition period from 1 March 2011 to 31 May 2011, closing at 12 pm. You · pm. You can enter the draw by filling out the card attached and mailing it in, by calling Only reside 4455 and subscribing over the phone, or by subscribing via www.artandaustralia.com.au. Only residents of Australia are eligible for the prize, to be drawn at 4 pm on 22 June 2011. If the prize is prize is unclaimed, the competition will be redrawn at 4 pm on 22 September 2011. Winners will be notified by mail. The prize is a John Baldessari poster print, unframed, valued at \$680.

The promoter is Art & Australia Pty Ltd, 11 Cecil Street Paddington, NSW 2021, ABN 84-103-767-228, and 11 228, and the draw will take place at the company premises. The draw is authorised under NSW permit Novel Permit Number: LTPS/11/00412 and ACT Permit Number: TP11/00164.1/. Winners will be notified by 23 lune.

My details		
0		
State		Postcode
Country		
Tel		
Fax		
Email		
Gift recipient's details	ls	+
Name		
Address		
State		Postcode
Country		
Tel		
Fax		
Email		
Message for gift recipient	pient	

UVisa

Please debit my Name on card

Card Number

Expiry date

2 years (8 issues) for only AU\$260

Subscription to commence

☐ r year (4 issues) for only AU\$150 ☐ 2 years (8 issues) for only AU\$26.

2 years (8 issues) for only AU\$140

Subscription details

2 years (8 issues) for only AU\$150

Overseas subscription price

☐ I year (4 issues) for only AU\$85 New Zealand subscription price

If you would prefer to conceal this within Australia. Subscription rate

☐ Money Order for AU\$

Cheque

OR find enclosed

Signature

payable to Art & Austral

#### 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

PADDINGTON NSW

2021

Reply Paid 78663



No stamp required if posted in Australia

# Cairns Regional Gallery

Until 10 April

Ranamok Glass 2010

The Ranamok Glass Prize is an annual acquisitive award for glass artists who are Australian or New Zealand residents. The prize is awarded for a major effort in the artist's personal body of work, displaying imagination in the quality of the idea and excellence in execution. A Ranamok Glass Prize Ltd travelling exhibition

25 March - 22 May

Malu Minar: Art of the Torres Strait

Malu Minar celebrates the energetic work of Torres Strait artists, expressing their cultural pride to the world. The exhibition comprises intricate lino prints, sculpture, dance machines, painting and fibre craft. A Cairns Regional Gallery travelling exhibition

15 April -12 June

Twelve Degrees of Latitude

An exhibition of works curated solely from Queensland's regional gallery and university collections, presenting a significant opportunity to focus on the vital contribution made by Queensland's regional and public galleries to the state's cultural landscape.

A Museum and Gallery Services Queensland touring 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



#### NOOSA REGIONAL GALLERY

18 MARCH - 24 APRIL

Three Women – No Frontiers

Three independent artists abolish frontiers through painting, photography, song, music and the moving image. Christine Maudy celebrates ten years of painting since her first show at Noosa Regional Gallery. Official opening: 18 March, 6pm. Opening speaker: Sallyanne Atkinson, Honorary Consul for Brazil in Queensland.

Monobrow - Evangeline Cachinero

Is it highbrow art? Is it lowbrow art? No, it's Monobrow! Street meets gallery and gives birth to the new art generation.

28 APRIL - 5 JUNE

Inner Beauty and Beyond Realism - Duet

Peter Heuscher's new body of work, 'Inner Beauty', is inspired by the landscape of South East Queensland. Abstracted images in 'Beyond Realism' trace the Mary River's journey to the ocean. Official opening: 29 April, 6pm. Opening speaker: Patricia Cale N.D.D.

Dirty Dozen - ArtMakers Noosa

ArtMakers Noosa, formed in early 2009, consists of twelve Fine Arts and Arts Diploma graduates who are practising artists in the Noosa area. Official opening: 29 April, 6pm. Opening speaker: Rowley Drysdale, artist and educator.

Up in Smoke - Michael Ciavarella

Ciavarella aims to exhibit 5000 matchbox artworks at the International Ceramics Conference in Finland in 2014. Ceramic artists from around the world are invited to contribute an artwork and be part of this tiny but important art movement.

Noosa Regional Gallery Riverside, Pelican Street Tewantin Qld 4565 Phone: 07 5449 5340 Wednesday - Sunday 10am - 4pm Free Entry www.noosaregionalgallery.org gallery.noosa@sunshinecoast.qld.gov.au



## **GEELONG GALLERY**

Until 1 May

Sidney Nolan: The Gallipoli Series An Australian War Memorial travelling exhibition

23 April - 26 June

Penny Byrne: Ceramicist A Deakin University Gallery touring exhibition

7 May - 3 July

Robert Baines: Metal An Object Gallery travelling exhibition

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 Guided tours of the permanent collection from 2pm Saturday Free admission



# Bendigo Art Gallery

UNTIL 27 MARCH

Here is There: Stephen Haley

UNTIL 3 APRIL

Arthur Guy Memorial Painting Prize 2011

16 APRIL - 10 JULY

American Dreams: 20th Century Photography from George Eastman House

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



#### **MURDOCH UNIVERSITY ART** COLLECTION

Murdoch University Art Collection plays a vital role in supporting and promoting the visual arts through the acquisition and exhibition of artworks throughout its campuses. An annual program of collection exhibitions makes an enriching contribution to the intellectual and cultural milieu of the University and broader communities.

The collection was established in 1974 with a strong philosophical commitment to integrating art into the everyday learning experience of the University community. Today, the collection has grown into a significant reflection of the very best West Australian and Australian visual art, including contemporary Indigenous art that is both community and urban based. The collection continues to develop through focused strategies, including acquisitions, special commissioning projects and

A lasting contribution to the Murdoch University Art Collection can be made via a bequest or financial donation through the University Foundation or through gifting or donating artwork via the Cultural Gifts Program. Murdoch University is a registered donor recipient of the Federal Government's Cultural Gifts Program. The program encourages the gifting of significant cultural items by offering donors a tax incentive for the market value of the gift(s).

Murdoch University Art Collection 90 South Street Murdoch WA 6150 Phone: (08) 9360 6602 Fax: (08) 9360 2931 Email: mark.stewart@murdoch.edu.au Web: www.ccpr.murdoch.edu.au/art/



# Caloundra Regional Gallery

Until 6 March

SALVATORE ZOFREA: DAYS OF SUMMER

Salvatore Zofrea is one of Australia's most accomplished woodcut artists. His latest body of work, 'Days of Summer', is the culmination of almost twenty years of making prints. A Maitland Regional Art Gallery Touring Exhibition

9 March – 10 April THE TWIN SCAPES: PINHOLE PHOTOGRAPHY BY HIDEHARU MATSUHISA & RICHARD WALKER

'The Twin Scapes' is a photographic response to the overwhelming wave of digital technology sweeping the globe. Matsuhisa and Walker rely on natural light in their expressions of Japan and Australia, both using pinhole photography as the most basic means of producing an image directly onto paper. Without lens or film, an intense play of shadows and shade result, depicting differences in history, culture and sensitivities.

13 April - 22 May

PAINTING SURVEY OF THE SHIPWRECK CHERRY VENTURE: STEPHEN PHIBBS

Contemporary painter, Stephen Phibbs, pays tribute to the once iconic and now dismantled shipwreck Cherry Venture, which ran aground on Teewah Beach in South East Queensland in 1974. The exhibition explores the artist's experimental and creative journey as he documents the changing wreck that has fascinated him for

DREAMING OR REALITY? JOSEF LANC

Josef Lanc's digital prints are highly realistic and a response to world events, dreams, fairytales told by his grandmother and 'backyard' experiences. Lanc's imagery is often inspired by the great surrealists and then manipulated through digital software programs and cutting edge 3D technology.

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.caloundraregionalgallery.org Wednesday-Sunday 10-4 Free Entry Creative Communities, a Sunshine Coast Council arts initiative

Sunshine Coast

# Gladstone Regional Art Gallery & Museum

19 MARCH - 7 MAY

CONTEMPORARY MINIATURES

South Asian contemporary miniature paintings, photography and sculpture selected from the Queensland Art Gallery collection.

A Queensland Art Gallery Travelling Exhibition

13 APRIL - 21 MAY

INTERCITY IMAGES: GLADSTONE SAIKI PHOTOGRAPHIC EXCHANGE An annual photographic exchange between Gladstone and sister city Saiki, Japan. Entries close 5pm, 11 April. An initiative of the Gladstone Saiki Sister City Advisory Committee, supported by the

Gladstone Regional Council

14 April - 28 May

LAWRENCE DAWS: THE PROMISED LAND

An exhibition featuring work from each of the extraordinary six decades that this respected Queensland artist has been painting.

A Caloundra Regional Gallery travelling exhibition, supported by the Queensland Government and Visions of Australia

Gladstone Regional Art Gallery & Museum Cnr. Goondoon & Bramston Streets GLADSTONE QLD 4680 Monday - Saturday 10-5

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

E: gragm@gladstonerc.qld.gov.au

w: www.gladstonerc.qld.gov.au/gallerymuseum

A community cultural initiative of the Gladstone Regional Council





NATIONAL PHOTOGRAPHIC PORTRAIT PRIZE

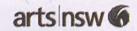
This exhibition comprises forty-three photographs by the finalists in the 2010 competition. The works are a compelling reflection of the evolving nature of contemporary portraiture in Australia. Subjects include people such as Dame Elisabeth Murdoch, Paul Capsis and Brandon Walters as well as many other unidentified and intriguing models chosen by the photographers. A National Portrait Gallery exhibition, proudly sponsored by VISA

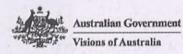
26 March - 24 April ARTISTS OF MOSMAN: 2088

An exhibition of paintings, drawings, prints, photographs and sculptures by artists living in Mosman, volunteers and Friends of the Mosman Art Gallery.

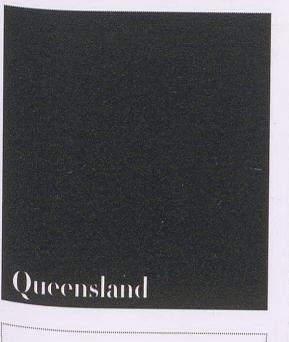
2011 MOSMAN YOUTH ART PRIZE

An annual exhibition for young artists aged between 12 and 20 years working in the media of painting, sculpture, drawing, printmaking, photography and video.





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



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

Jenni Gillard Art Dealer 1/37 Wyandra Street, Newstead 4006 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. Wed-Sat 11-5 by appointment Percolator Gallery
134 Latrobe Terrace, Paddington 4064
Tel o7 3368 3315 Fax o7 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

Anthea Polson Art

18-20 Mariners Cove
Seaworld Drive, Main Beach 4217
Tel 07 5561 1166
info@antheapolsonart.com.au
www.antheapolsonart.com.au
Director: Anthea Polson
Specialising in contemporary Australian
art and sculpture. Representing some of
Australia's top emerging artists as well as
exhibiting major investment works.
Mon-Sun 10-5

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

Institute of Modern Art

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

Crows Nest Regional Art Gallery
New England Highway,
PO 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

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

Heiser Gallery
90 Arthur Street, Fortitude Valley 4006
Tel 07 3254 2849 Fax 07 3254 2859
bh@heisergallery.com.au
www.heisergallery.com.au
Director: Bruce Heiser
Representing leading Australian artists and
dealing in modern Australian works of art.
Until 5 March: John Peart – Collages
8 March – 2 April: Dai Li and Bill Yaxley
5 – 30 April: Chris Langlois
3 – 28 May: Lyndell Brown & Charles
Green
Tues-Fri 10.30–6, Sat 10.30–5

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 Kim Buck, Danie Mellor, Ben Quilty and Leslie Rice. Until 12 March: Nicola Hensel 15 March – 9 April: Stradbroke Island Group Show – Richard Dunlop, Rhys Lee, Adam Lester, A.J.Taylor 12 – 30 April: Robert Malherbe 3 - 21 May: Dean Bowen Tues–Sat 10–5

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 Cultural Services Program Leader: Annette Logan Art Gallery celebrates the diverse practices of visual artists, craft workers and designers, presenting a dynamic exhibiting program for residents and visitors to the region. Until 2 April: Workshop Wonders IX Sharon Lee: Beauty of Patterns Lost Talking Tapa: Pasifika Bark Cloth in Queensland 6 April - 14 May: Simeon Cassar: Metal Art The Seduction of Surface Industrial Desire: Detroit Concept Cars Dale Haberfield: Saints and Sinners Tues-Sat 10-5, Free admission

Logan Art Gallery

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, Chriss Canning, Peter Churcher, Robert Clinch, 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. Tues-Sat 10-5

QUT Art Museum
2 George Street, Brisbane 4001
(next to City Botanic Gardens)
Tel 07 3138 5370 Fax 07 3138 5371
artmuseum@qut.edu.au
www.artmuseum.qut.edu.au
Until 3 April: Primavera 2010
From 16 April: William Robinson: The
Transfigured Landscape (also showing at
William Robinson Gallery)
Tues-Fri 10-5, Wed until 8,
Sat-Sun 12-4

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

New South Wales

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, interactive exhibitions and library services all under one roof. Until 17 April: Haiti Until 8 May: Open Up and Say Arrgh From 13 May: Tracking the Dragon -Chinese Riverina History From 30 April: Max Dupain on Assignment

Mon, Wed and Thurs 10-7, Tues and

Fri 10-5, Sat 10-4, Sun 12-4, Free admission

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 and public holidays 11–2

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

181-187 Hay St, Haymarket 2000
Tel 02 9212 0380 Fax 02 9281 0873
info@4a.com.au
www.4a.com.au
Director: Aaron Seeto
4A Centre for Contemporary Asian Art
is a non-profit organisation established
in 1996. 4A is committed to Asian and
Australian cultural dialogue through its
innovative program of exhibitions, talks,
performances and community projects
featuring local and international artists.
Tues-Sat 11-6

4A Centre for Contemporary Asian Art

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

BREENSPACE
289 Young Street, Waterloo 2017
Tel 02 9690 0555
media@breenspace.com
www.breenspace.com
Director: Sally Breen
3-6 March: Joyce Hinterding, VOLTA,
New York
Until 26 March: Sally Smart
31 March - 30 April: John Tonkin
Tues-Sat 11-6, and by appointment

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 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. Tues-Sat 10-4, Sun 1-4, public holidays 10-4, Free admission

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 for all ages. Until 3 March: Archibald Prize 2010 17 March: Meet the Maker - Tania Scott 5 March – 24 April: Venetian Visions by Catherine O'Donnell 19 March - 1 May: Afghanistan: The Perils of Freedom 1993-2009 - Stephen Dupont 4 March – 4 May: Mum ... Speaking Latin with a Singlet Tan 21 April: Meet the Maker - Albury Local Printmaking Artists From 30 April: Andrew Pearce Photography by Andrew Pearce, winner of 2009 Susan Moorehead Award From 7 May: James Guppy From 11 May: Homelands: Magdalena 19 May: Meet the Maker – The Monkey said to the Museum Mon-Fri 10-5, Sat 10-4, Sun 12-4 Free admission

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

ArtiFacts Art Services and Aboriginal Art PO Box 1522, Double Bay 1360 Tel 02 8084 1829 Mob 0404 835 921 jraffan@artifacts.net.au www.ArtiFacts.net.au Director: Jane Raffan Accredited valuer, Australian Government Cultural Gifts Program; Aboriginal and Australian art adviser; valuation services: superannuation, corporate asset validation, insurance; European market and Australian auction sales agent; collection management services; member Art Consulting Association of Australia and Auctioneers and Valuers Association. By appointment

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
Mob 0418 403 928
cdaygallery@bigpond.com.au
www.cdaygallery.com.au
Established 1979. 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

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

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

Iain Dawson Gallery 443 Oxford Street, Paddington 2021 Tel 02 9358 4337 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

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

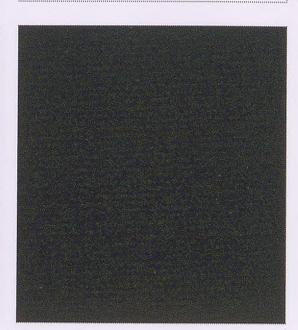
Harrington Street Gallery 17 Meagher Street, Chippendale 2008 Tel/Fax 02 9319 7378 Artists' cooperative established in 1973. A new exhibition is mounted every three weeks throughout the year from March to December. Tues-Sun 10-4

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

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 Specialises in buying and selling museumquality Australian paintings and works on paper by traditional, modern and contemporary Australian artists, such as Brett Whiteley, Garry Shead, William ian, Arthur Boyd, John Olsen, Robinson, James Gleeson, Fred Williams, Ray Crooke, Kevin Connor, Donald Friend, David Boyd, Brian Dunlop, Margaret Olley and many more. March: Zhong Chen April: Artists of the Julian Ashton School May: Don Rankin

Tues-Fri 10-6, Sat 10-5, or by appoinment

Goulburn Regional Art Gallery Civic Centre, cnr Bourke and Church Streets, Goulburn 2580 Tel 02 4823 4494 Fax 02 4823 4456 artgallery@goulburn.nsw.gov.au www.goulburn.nsw.gov.au Director: Jane Cush Exhibitions and public programs with a focus on contemporary regional practice. Mon-Fri 10-5, Sat 1-4, closed Sunday and public holidays



& Arts Centre 782 Kingsway, Gymea 2227 Tel 02 8536 5700 Fax 02 8536 5750 hazelhurst@ssc.nsw.gov.au www.hazelhurst.com.au 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 Year's Day

Hazelhurst Regional Gallery

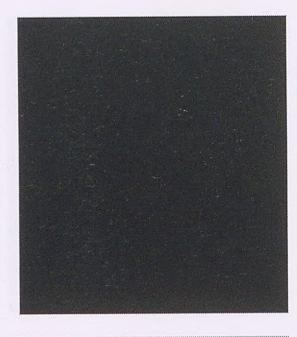
Horus & Deloris Contemporary Art Space 102 Pyrmont Street, Pyrmont 2009 Tel 02 9660 6071 Fax 02 9660 6071 caz@horusanddeloris.com.au www.horusanddeloris.com.au Director: Caroline Wales Contemporary Australian and international art. Proposals taken from curators and artists for solo or group exhibitions.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

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, Kate Geraghty, Salvatore Gerardi, Madeleine Hayes, Robert Hirschmann, James Jones, David Keeling, Jan King, Martin King, Joanna Logue, Rod McRae, Idris Murphy, Peter O'Doherty, Amanda Penrose Hart, Leo Robba, 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

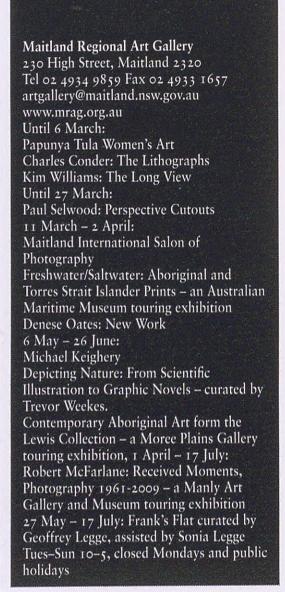
Lake Macquarie City Art Gallery First Street, Booragul 2284 Tel 02 4965 8260 Fax 02 4965 8733 artgallery@lakemac.nsw.gov.au www.lakemac.com.au Nationally significant exhibitions alongside the Hunter's finest artists. Contemporary craft outlet and new art workshop program. Tues-Sun 10-5, Free admission

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

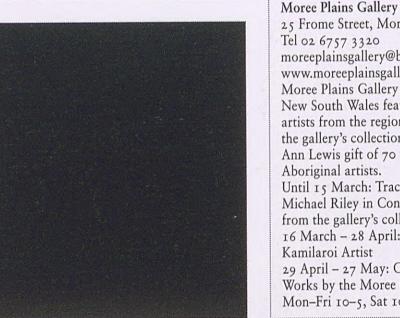
Liverpool Street Gallery 243a Liverpool Street, East Sydney 2010 Tel 02 8353 7799 Fax 02 8353 7798 info@liverpoolstgallery.com.au www.liverpoolstgallery.com.au Directors: James Erskine Gallery exhibits: Rick Amor, John Beard, Tony Bevan (UK), Gunter Christmann, Kevin Connor, Virginia Coventry, Steven Harvey, Daniel Hollier, Christopher Horder, Anwen Keeling, John Kelly, Jennifer Lee (UK), Kevin Lincoln, Enrique Martínez Celaya (USA), Allan Mitelman, Guy Peppin, Jon Schueler (USA), David Serisier, Peter Sharp, Jeannette Siebols, Aida Tomescu, Kate Turner, Dick Watkins and Karl Wiebke. Until 24 March: Christopher Horder 23 April - 19 May: Enrique Martínez Celaya



Macquarie University Art Gallery Building E11A, North Ryde 2109 Tel 02 9850 7437 Fax 02 9850 7565 artgallery@mq.edu.au www.artgallery.mq.edu.au 16 March - 29 April: No Place to Hide Artists: Sarah Contos, Christopher Hanrahan, Lou Hubbard, Caroline Rothwell, Charlie Sofo and Justine Varga. Curator: Peter Fay. 6 May - 10 June: Painting in Gold: An Exhibition of Ancient and Contemporary In collaboration with the Faculty of Arts, Macquarie University. Curator: Dr Ken Parry. Mon-Fri 10-5, Free admission



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, Guan Wei, Brent Harris, 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



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 Australian Aboriginal artists. Until 15 March: Tracey Moffatt and Michael Riley in Concert - photographs from the gallery's collection 16 March - 28 April: Aaron Brady: Moree Kamilaroi Artist 29 April - 27 May: Creating Colour: New Works by the Moree Quilters Mon-Fri 10-5, Sat 10-1, Free admission

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 Wed 2-5

Miles Gallery Shop 17 Dural Mall, Kenthurst Road, Round Corner, Dural 2158 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

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 only museum in Australia dedicated to exhibiting, interpreting and collecting contemporary art from across Australia and around the world. Until 20 March: Bardayal 'Lofty' Nadjamerrek AO Until 27 March: Annie Leibovitz: A Photographer's Life 1990–2005 Until 29 May: MCA Collection: New Acquisitions in Context 5 April - 19 June: Michael Stevenson 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 25 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

Tues-Sat 10-6

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

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

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

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. Representing Papunya Tula artists in Sydney. Tues-Sat 10-5, and by appointment

Rex Irwin Art Dealer

1/38 Queen Street, Woollahra 2025 Tel 02 9363 3212 Fax 02 9363 0556 rexirwin@rexirwin.com

www.rexirwin.com Directors: Rex Irwin and Brett Stone Established in Sydney in 1976, the gallery continues to mount an ambitious exhibition program which combines important Australian and international art and emerging artists. For thirty years the gallery has been committed to specialist shows of prints and drawings, which have included Frank Auerbach, Lucian Freud, Francisco Gova, Pablo Picasso and Fred

Tues–Sat 11–5.30, and by appointment

16-20 Goodhope Street, Paddington 2021 Tel 02 9331 1112 info@sherman-scaf.org.au www.sherman-scaf.org.au Sherman Contemporary Art Foundation

is a not-for-profit exhibition and cultural

Sherman Contemporary Art Foundation

space. 18 March - 4 June: Yang Fudong: No Snow on the Broken Bridge, 2006

A presentation of Fudong's multi-screen cinematic masterpiece. Also screening: Seven Intellectuals in a

Bamboo Forest, 2003-07, on selected Saturdays. Contact the gallery for further information.

Wed-Sat 11-5, Free admission

Stills Gallery

36 Gosbell Street, Paddington, 2021 Tel 02 9331 7775 Fax 02 9331 1648 info@stillsgallery.com.au www.stillsgallery.com.au Representing contemporary photomedia artists, including: Paul Adair, Narelle Autio, Roger Ballen, Pat Brassington, Merilyn Fairskye, Anne Ferran, Petrina Hicks, Megan Jenkinson, Mark Kimber, Ricky Maynard, Anne Noble, Polixeni Papapetrou, Trent Parke, Michael Riley (est. of), Robyn Stacey, Stephanie Valentin and William Yang.

UTS Gallery

Level 4, 702 Harris St Ultimo 2007 Tel 02 9514 1652 utsgallery@uts.edu.au www.utsgallery.uts.edu.au/gallery Curator: Tania Creighton Presenting a rich and diverse program focusing on innovative exhibitions of art, design and critical inquiry. Details of accompanying public programs and publications can be found on the website. 8 March - 8 April: Natural Digressions

14 April - Late May: Alex Davies, artist-in-residence Mon-Fri 12-6, Free admission

Tues-Sat 11-6

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

Sullivan + Strumpf Fine Art

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

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. 8 - 13 March: Penelope Long: Explorer Min Woo Bang: The Shadow of Light Mon-Sat 10.30-6, Sun 1-6

Richard Martin Art 98 Holdsworth Street, Woollahra 2025 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

Tues-Sat 11-6, Sun 1-5

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 10 April: Wendy Sharpe: The Imagined Life

An exhibition of one of Australia's leading artists which highlights her important contribution to recent Australian art. 19 April - 19 June: Salon des Refusés: The alternative Archibald and Wynne Prize Selection

The best of the rest selected for their diversity, humour and experimentation. Tues-Sun 11-5

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 16 years at Seaforth. Notably eclectic monthly exhibitions featuring a rotation of contemporary paintings and sculptures with select pieces from established and emerging Australian and international artists. Tues-Sat 11-6, Sun 12-5

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 Alex Legge 2 - 19 March: Ian Howard - mixed media; Glenn Murray - sculpture 23 March - 19 April: John Smith - paintings; Mostyn Bramley-Moore - paintings

13 April - 7 May: Bryan King - paintings; Ken Searle - paintings 11 - 28 May: David Hawkes - paintings;

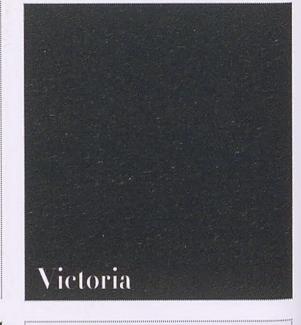
Neil Evans - paintings Wed-Fri 10-7, Tues and Sat 10-5 Western Plains Cultural Centre
76 Wingewarra Street, Dubbo 2830
Tel 02 6801 4444 Fax 02 6801 4449
info@wpccdubbo.org.au
www.wpccdubbo.org.au
Recognised as a cultural icon of inland
NSW, the Western Plains Cultural Centre
combines Dubbo Regional Gallery – The
Armati Bequest, with the Dubbo Regional
Museum, the Outlook Cafe and extensive
community arts centre.
Wed-Mon 10-4, Free admission



Chapman Gallery
1/11 Murray Crescent, Manuka 2603
info@chapmangallery.com.au
www.chapmangallery.com.au
Tel 02 6295 2550 Fax 02 6295 2550
Directors Vristian Pithia

National Gallery of Australia

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



Wollongong City Gallery cnr Kembla and Burelli Streets, Wollongong East 2500 Tel 02 4228 7500 Fax 02 4226 5530 gallery@wollongong.nsw.gov.au www.wollongongcitygallery.com One of the largest regional art museums in Australia, with a major collection of contemporary Aboriginal, Asian and Illawarra colonial art. Until 3 April: Outlook: Local Contemporary Aboriginal Artists Until 10 April: Other Side Art: Trevor Nickolls, a Survey of Paintings and Drawings 1972-2007 16 April - 5 June: Almanac - The Gift of 9 April – 12 June: The Coalcliff Days 1979-1992 Until 19 June: Dusk to Dawn: Clem Millward 7 May - 26 June: Sheets and Sleeves, Socks and Pockets - a textured studio inquiry into women's work in the Illawarra 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 www.yuillcrowley.com Contemporary art. Wed-Fri 11–6, Sat 11–4.30 ANU Drill Hall Gallery
Kingsley St (off Barry Dr), 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 3 April:
Almanac: The Gift of Ann Lewis
7 April – 22 May:
Paul Selwood
Wed–Sun 12–5, Free admission

Parkes Place, Parkes, Canberra 2600
Tel 02 6240 6411
information@nga.gov.au
www.nga.gov.au
Director: Ron Radford AM
Until 15 May: Connections
This children's exhibition explores rich
conversations between works of art across
cultures, place and time.
Until 20 March: Ballets Russes: The Art of
Costume
A major exhibition of the Gallery's
renowned collection of Serge Diaghilev's
Ballets Russes.
Until 29 May: Varilaku
Pacific arts from the Solomon Islands.
Daily 10-5

National Portrait Gallery
King Edward Terrace, Parkes 2600
Tel 02 6102 7000 Fax 02 6102 7001
www.portrait.gov.au
Until 25 April:
Indecent Exposure: Annette Kellerman
Until 26 April:
National Photographic Portrait Prize 2011
I May - 17 July:
Stuart Campbell
Daily 10-5, Closed Christmas Day
Free admission, Disabled access

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 artefacts. 8 March - 1 April: Pedro Wonaeamirri, Jilamara Arts & Craft, NT; Fibre sculpture & paintings by artists from Aurukun, QLD 5 April - 6 May: Ninuku Artists, SA; Karen Mills, NT 2 - 15 May: The Depot Gallery, Sydney -Sally Gabori, Mornington Island Art, QLD 10 May - 3 June: Patrick Butcher, Lockhart River Artists, QLD; Niningka Lewis, Ernabella Arts, SA

Tues-Fri 10-6, Sat 11-5

Alcaston Gallery

Solander Gallery
10 Schlich Street, Yarralumla 2600
Tel 02 6285 2218 Fax 02 6282 5145
sales@solander.com.au
www.solander.com.au
Bringing the best of Australian art to the
national capital.
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

Alison Kelly Gallery
1 Albert Street, Richmond 3121
Tel 03 9428 9019 Fax 03 9428 9049
Mob 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

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. 3-22 March: Anna Eggert - sculpture Kirrily Hammond - paintings and drawings 24 March - 12 April: Thornton Walker - paintings and works Jeremy Lepisto – studio glass 5–24 May: Graham Fransella - paintings, prints and sculpture Mel Douglas – studio glass Gallery and licensed cafe open Tue-Fri 10-5, Sat-Sun 9-5

Beaver Galleries

81 Denison Street

Deakin, Canberra 2600

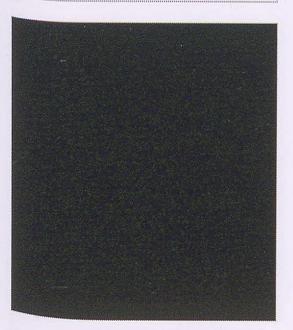
Anna Pappas Gallery

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

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: Sue Roff 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 Tapestry Workshop 262-266 Park Street, South Melbourne 3025 Tel 03 9699 7885 Fax 03 9696 3151 contact@austapestry.com.au www.austapestry.com.au Director: Antonia Syme 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

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



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

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 and Sun 11-6 Mon 10-5 by appointment only Open public holidays except Christmas Day and Good Friday, Free admission

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 10-4

Bridget McDonnell Gallery

the 1940s onwards.

and by appointment

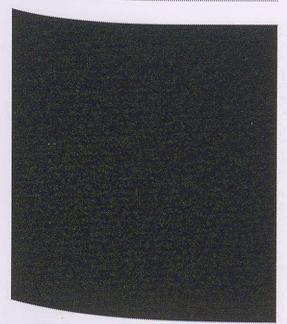
Wed-Fri 10-5, Sat 12-5,

130 Faraday Street, Carlton 3053 Tel 03 9347 1700, Mob 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

C.A.S. Contemporary Art Society of Victoria Inc.

PO Box 283, Richmond 3121 Tel 03 9428 0568 Mob 0407 059 194 mail@contemporaryartsociety.org.au www.contemporaryartsociety.org.au Founded 1938, C.A.S. is a non-profit art organisation run by and for artists, Australia-wide. Bi-monthly exhibitions, Richmond and Fitzroy Libraries; social events. View 500+ artworks online. Quarterly newsletter. Memberships: Artists \$60, Friends \$20. Until 14 March: Herring Island Summer Arts Festival, South Yarra, Melways 2MC2.

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



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

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

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,

Gallerysmith 170-174 Abbotsford Street, North Melbourne 3051 Tel 03 9329 1860, 0425 809 328 marita@gallerysmith.com.au www.gallerysmith.com.au Director: Marita Smith Three spacious galleries. Exceptional early and mid-career Australian and South-East Asian artists. Also offering corporate/private art consultancy. Thurs-Fri 11-6, Sat 11-5

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

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

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 Giles Alexander, Roy Ananda, Natasha Bieniek, Dale Cox, Sebastian Di Mauro, Daniel Dorall, Marian Drew, Vincent Fantauzzo, Juan Ford, Neil Haddon, Matthew Hunt, Donna Marcus, Harry Nankin, Shaun O'Connor, Helen Pynor, Victoria Reichelt, Reko Rennie, Charles Robb, Natalie Ryan, Yhonnie Scarce, and Roh Singh. Tues-Fri 10-5, Sat 12-5, and by appointment

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, Daily 10-5, Closed Christmas Day, Boxing Day, New Year's Day and Good Friday, 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

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 LUMA La Trobe University Museum of Art La Trobe University, Bundoora 3086 landscaped gardens in Langwarrin, a 45 minute drive from Melbourne. McClelland Tel 03 9479 2111 Fax 03 9479 5588 www.latrobe.edu.au/artmuseum Gallery + Sculpture Park houses an excellent collection of paintings, works on Located at the Bundoora campus, LUMA paper and an extensive collection of works engages in historical and contemporary by leading Australian sculptors. art debates. It is a creative institution that The home of the 2011 McClelland seeks to make a significant contribution Sculpture Survey and Award, the gallery to contemporary critical discourse; add presents a vibrant program of exhibitions to the knowledge of Australian artists, and public programs. movements and events; work in cross-McClelland Gallery Cafe is available for discipline paradigms; and be actively special functions, weddings and corporate engaged in state, national and international events. collaborative projects. LUMA also manages Guided tours Wednesday and Thursday the University Art Collection, one of the at 11 and 2, Saturdays and Sundays at 2,

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 Exceptional and collectable art since 1989. Contemporary Australian painters, sculptors and Aboriginal art. Extensive stockroom including works by Margaret Ackland, Sarah Amos, Richard Blackwell, Marika Borlase, William Breen, Claire Bridge, Terri Brooks, Lizzie Buckmaster Dove, Lilly Chorny, Jon Eiseman, Damien Elderfield, Karen Gray, Ian Greig, Juli Haas, Greer Honeywill, Dion Horstmans, Marise Maas, Mark Ogge, Gloria Petyarre, Garry Pumfrey, Karlee Rawkins, Kathryn Ryan, Melinda Schawel, Keren Seelander, Ken Smith, Peter James Smith, Christophe Stibio, Spinifex artists, Utopia artists, Emma Walker, Simeon Walker, Wangkatjunka artists, Warlukurlangu artists, Kevin White, Christine Willcocks, Dan Wollmering, Mami Yamanaka. New exhibitions every three weeks. Tues-Fri 11-6, Sat 11-4

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 eighteenthcentury landscapes by Paul Sandby, R.A. Mon-Fri 10-5, Sat 10-12, 2-5, Sun 2-5

Lauraine Diggins Fine Art 5 Malakoff Street, North Caulfield 3161 Tel 03 9509 9855 Fax 03 9509 4549 ausart@diggins.com.au www.diggins.com.au Director: Lauraine Diggins Specialising in Australian colonial, impressionist, modern, contemporary and Indigenous painting, sculpture and decorative arts. We unconditionally guarantee the authenticity of all artworks offered for sale. Mon-Fri 10-6, Sat 1-5, and by appointment

most significant university collections in the

Australian art practice since the mid-1960s.

country, which charts the development of

[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 MARS showcases outstanding contemporary Australian art from emerging and established artists. Two-level state-of-the-art gallery space with an extensive stockroom. 3 March – 3 April: Jeremy Kibel and Greer Taylor 6 April – 1 May: Sue Pedley and New Romantics, a group show curated by Simon Gregg 4 May – 29 May: Jud Wimhurst, Ben Pushman and Stuart Spence Tues-Sun 10-5

Tues-Sun 10-5, Entry by donation

bookings essential.

Menzies Art Brands Pty Ltd I 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

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

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

Niagara Galleries is committed to the

and contemporary Australian art.

Offering one of the most extensive

exhibition and sale of the finest modern

stockrooms in Melbourne, William Nuttall

creating a rewarding art collection. William

and his staff can advise on all aspects of

Nuttall is an approved valuer under the

8 March - 2 April: Blue Chip XIII: The

Collectors' Exhibition and Kevin Lincoln

3 - 28 May: Noel McKenna and Gunter

Director: William Nuttall

Cultural Gifts Program.

Christmann

Tues-Sat 11-6

5 - 30 April: Richard Larter

**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 12-5, closed public holidays, Free admission

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

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 20 March: Stormy Weather: Contemporary Landscape Photography 31 March - 19 June: Top Arts: VCE 2010 16 April - 7 August: Eugene von Guérard: Nature Revealed (exhibition entry fees apply) 11 March - 27 November: ManStyle Daily 10-5, closed Mondays except Labour Day, 14 March, and Easter Monday. 25 April

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 Victoria's beautiful Yarra Valley wine region, TWMA is Australia's first major publicly owned, privately funded art museum, featuring a program of seasonally changing exhibitions. Until 20 March: Brett Whiteley: Connections Until 29 May: Australian Masterpieces from the TWMA Collection: The 708 2 April – 19 June: Artwork to Tapestry Admission \$5 (pensioners, students, children free) Tues-Sun 11-5

Monash Gallery Of Art 860 Ferntree Gully Road, Wheelers Hill, 3150 Tel 03 8544 0500 Fax 03 9562 2433 mga@monash.vic.gov.au www.mga.org.au Director: Shaune Lakin Holding one of the finest collections of photography, MGA also represents a range of exhibitions, educational programs and Tues-Fri 10-5, Sat-Sun 12-5

National Gallery of Victoria **NGV** International 180 St Kilda Road, Melbourne 3004 Tel 03 8620 2222 www.ngv.vic.gov.au Until 13 March: Luminous Cities Until 27 March: Endless Present: Robert Rooney and Conceptual Art Until 10 April: Gustave Moreau and the Eternal Feminine (entry fees apply) 2 April – 11 September: Deep Water 29 April – 25 September: This Wondrous Land: Colonial Art on Paper 11 March – 30 October: ManStyle Until 2012: The Dr Robert Wilson Collection of 19th Century Ceramics and Glass Daily 10-5, closed Tuesdays except ANZAC Day Public Holiday, 26 April

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

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

Tel 03 9905 4217 Fax 03 9905 4345 muma@ monash.edu www.monash.edu.au/muma Until 16 April: Networks (Cells & Silos) Curated by Geraldine Barlow, Can a deeper understanding of network patterns and dynamics allow us a greater capacity to choose and manage change? Tues-Fri 10-5, Sat 12-5, Free admission

National Gallery of Victoria NGV Kids Corner Corner Russell & Flinders Streets, Melbourne VIC 3000 Tel 03 8620 2222 www.ngv.vic.gov.au Until 31 July: Small Worlds

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

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

#### South Australia

Art Gallery of South Australia
North Terrace, Adelaide 5000
Tel 08 8207 7000 Fax 08 8207 7070
www.artgallery.sa.gov.au
Until 6 March: AES+F: The Feast of
Trimalchio
Until 20 March: Tracey Moffatt: Narratives
15 April – 26 June: Patricia Piccinini: Once
Upon a Time ...
Daily 10–5. Bookshop and art gallery
restaurant, Daily 10–4.45.
Free admission, charges may apply to
special exhibitions

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

Western 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

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 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

Ainslie Gatt Art Consultancy
11/2 Henry Lawson Walk,
East Perth 6004
Mob 0431 967 069
ainslie@westnet.com.au
Director: Ainslie Gatt
Offering over 14 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

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 21 April: Stop(the)Gap: International Indigenous Art in Motion Curator Brenda L Croft brings together recent work by renowned Indigenous artists from Australia, Aotearoa/NZ, Canada and the USA, to challenge global preconceptions of contemporary international Indigenous expression. Featuring: Rebecca Belmore, Dana Claxton Canada), Alan Michelson (USA), Nova Paul, Lisa Reihana (Aotearoa/NZ) and the premiere of a new work by celebrated Aboriginal filmmaker Warwick Thornton, commissioned through the Adelaide Film Festival Investment Fund. 13 May - 1 July:

May's: The May Lane Street Art Project

Hijacked 2: Germany/Australia

appointment, Free admission

Tues-Fri 11-5, Sat-Sun 2-5, and by

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 of Australian and international artists including Atkins, Bennett, Bezor, Bradley, Cullen, Hassan, Hennessey, Hoban, Kimber, Kutschbach, Lock, McKenna, Mechita, Morey, Nikou, Paauwe, Shead, Siebert, Sierra, Siwes, Smart, Tillers, Hossein and Angela Valamanesh and Watson. Tues-Sun 11-6

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

64 Wittenoom Street, Bunbury 6230
Tel 08 9721 8616 Fax 08 9721 7423
mail@brag.org.au
www.brag.org.au
Housed in a distinctive former convent,
BRAG is a premier public art
gallery boasting four separate formal
exhibition spaces and offering a
diverse range of regional, state and national
exhibitions that are complemented by an
extensive range of public programmes.
Daily 10-4, Free admission

**Bunbury Regional Art Galleries** 

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

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
gdef@goddarddefiddes.com.au
www.goddarddefiddes.com.au
Directors: Glenda de Fiddes and
Julian Goddard
Changing monthly exhibitions of
contemporary art.
Wed-Fri 12-6, Sat 2-5,
and by appointment

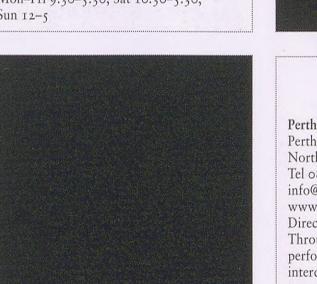
Indigenart – Mossenson Galleries
115 Hay Street, Subiaco 6008
Tel 08 9388 2899 Fax 08 9381 1708
art@mossensongalleries.com.au
www.mossensongalleries.com.au
Director: Dr Diane Mossenson
Established in 1993, Mossenson Galleries
exhibits work from Australia's leading
contemporary and Indigenous artists.
ACGA member.
Mon–Fri 10–5, Sat 11–4,
and by appointment

Linton and Kay Fine Art
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

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 and Jan 10–5.

Greenhill Galleries
6 Gugeri Street, Claremont 6010
Tel 08 9383 4433 Fax 08 9383 4388
info@greenhillgalleries.com
Www.greenhillgalleries.com
Director: Paul Swain
Showcasing a collection of local, interstate, and international artworks, representing many of Australia's finest contemporary artists and providing advice to art collectors.
Tues-Fri 10-5, Sat 10-4, closed Sunday and Monday

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



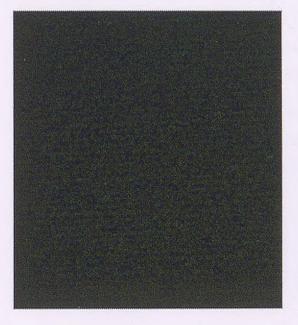
Perth Institute of Contemporary Arts
Perth Cultural Centre, James Street,
Northbridge 6000
Tel 08 9228 6300 Fax 08 9227 6539
info@pica.org.au
www.pica.org.au
Director: Amy Barrett-Lennard
Through a program of exhibitions,
performances, screenings, studios and
interdisciplinary projects, PICA promotes
contemporary art while stimulating critical
discussion about the arts and broader
cultural issues.
Tues-Sun 11-6

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

Gunyulgup Galleries
Gunyulgup Valley Drive, Yallingup
PO Box 142, Yallingup 6282
Tel 08 9755 2177 Fax 08 9755 2258
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

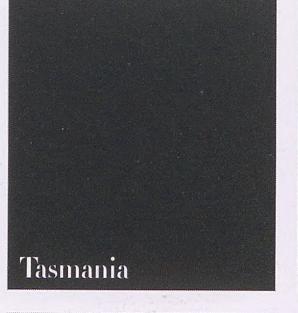
Holmes à Court Gallery
Level 1, 11 Brown Street,
East Perth 6004
Tel 08 9218 4540 Fax 08 9218 4545
hacgallery@heytesbury.com.au
www.holmesacourtgallery.com.au
Director: Sharon Tassicker
The gallery presents a diverse program:
exhibitions from the Holmes à Court
collection, contemporary art, artist
residencies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

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, all supported by a
diverse public program.
Tues-Fri 11-5, Sun 12-5
Free admission



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

#### artdirectory



Northern Territory

New Zealand

**Book Shops** 

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

Muk Muk Indigenous Fine Art
14 Lindsay Ave, Alice Springs, 0871
Tel 08 8953 6333 Fax 08 8953 1941
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

Auckland Art Gallery Toi o Tamaki cnr Wellesley and Kitchener Streets PO Box 5449, Auckland
Tel +64 9 307 7700 Fax +64 9 302 1096 gallery@aucklandartgallery.govt.nz
www.aucklandartgallery.govt.nz
Director: Chris Saines
Auckland Art Gallery holds the largest collection of national and international art in New Zealand. A public art gallery exhibiting work from its collection and a program of national and international exhibitions.
Daily 10–5, closed Good Friday and

Christmas Day

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

Art Gallery of South Australia

The Bookshop

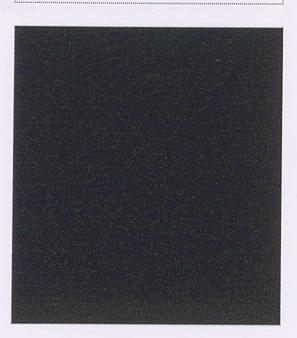
Adelaide's only specialist visual arts bookshop – stocking books, magazines, merchandise and gifts. We specialise in the publications of the Art Gallery of South Australia – including exhibition catalogues, reproductions, postcards and greeting cards from the gallery collections.

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 10–6

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

Govett-Brewster Art Gallery
Corner of King and Queen Streets,
New Plymouth, 4340
Tel +64 6 759 6060
mail@govettbrewster.com
www.govettbrewster.com
Director: Rhana Devenport
5 March – 29 May:
Dane Mitchell: Radiant Matter Part 1
12 March – 5 June:
Stealing the Senses
Daily 10–5

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 85 cultures
collected from 26 countries across
Africa. Ethnic jewellery and other
items of adornment, both antique and
contemporary, from every continent.
Daily 10–5



International Art Centre
272 Parnell Road,
PO 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

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 and Art & Australia Emerging Writers Program: Kelly Fleidner

Curated by Juliana engberg and presented as part of the Melbourne International Arts Festival at the Australian Centre for Contemporary Art, 'Mortality' was an exhibition based on the eight stages of psychosocial development theorised by Erik Erikson. It presented the work of thirty-two Australian and international artists from various periods to illustrate each specific phase. Directed to enter and exit the exhibition at specific points, the audience was firmly led through a thoroughly compartmentalised exhibition design, itself inspired by Erikson's stages of life. The initial spaces typifying early life were small and confined, expanding into larger and larger spaces symbolic of the energetic middle phases, only to return to a smaller, darkly

It was made clear from the exhibition's outset, and Engberg's accompanying text, that each work was selected to illustrate the curator's vision of a universal experience of life and death. In exploring the exhibition I was easily subsumed into this grand narrative. Quotes placed on the walls highlighted the curatorial attempt to direct not only the audience's physical relation to the works but also their intellectual and emotive responses.

claustrophobic final space depicting death.

An early highlight was Peter Kennedy's large neon and fluorescent light work Seven people who died the day I was born – April 18 1945, 1997–98, a piece that revealed in cool journalistic detail the circumstances of various anonymous deaths, including a mass suicide by soldiers, horrific car accidents and tragic murders. The cycle of life and the inevitability of death was continually reiterated throughout the exhibition. Each work thereafter was carefully juxtaposed with others to create dialogues that mirrored this uneasy relationship.

The works I found most fulfilling in the exhibition were those in which communication appeared most authentic to me – reflecting, not surprisingly, the stage of life I currently find myself in. Larry Jenkins's photographic portraits showing the tribal



behaviour of teenage boys in the Sharpie street gangs of the 1970s, and Darren Sylvester's distant and dejected photographs of highschool and university students, both captured a complex period in life of emerging adult identity. These images sat seamlessly next to the videos of Sue Ford and David Rosetzky, with their portraits of twenty-somethings trying to fit in and make sense of the world around them. The gritty and raw images of Ford and Jenkins from the 1970s sat perfectly with the cool and detached energy of Sylvester's and Rosetzky's recent works, with the different generational representations further emphasising how the experiences and anxieties of life tie us together.

Whereas the dialogue between the work of these four artists was near perfect, some of the other works in the exhibition were hindered by their physical relationship to others: deserving a whole exhibition to itself, Tacita Dean's wonderful *Presentation sisters*, 2005, was tucked away in an isolated corner; Anri Sala's heart-wrenching film of a wounded horse in *Time after time*, 2003, needed more space; and Bill Viola's beautiful and silent *Unspoken (silver and gold)*, 2001, was unfortunately overwhelmed by a loud soundtrack from an adjacent room. There may have been too much work in this exhibition, perhaps an inescapable result of such a broad and formidable topic, however for the most part 'Mortality' was a captivating visual study of Erikson's phases and a worthy exploration of the tragic yet amusing journey from the beginnings of life to the inevitable moment of death.

Kelly Fliedner was mentored by Sue Cramer, Curator at Heide Museum of Modern Art, Melbourne; Mortality, Australian Centre for Contemporary Art, Melbourne, 8 October – 28 November 2010.



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

Marni Williams

VIEWERS MIGHT BE FORGIVEN FOR THINKING they have arrived at Emma White's exhibitions on the wrong day: used coffee cups linger idly next to panes of glass on the gallery floor; Blu-Tack clings to the walls. Yet on closer inspection, these items reveal the sturdy physicality and slightly blurred edges that give them up as artworks. While Post-it notes, packing tape or Mars Bar wrappers might not seem likely harbingers of a sculptural trompe l'oeil, they duly lure us into their details and reward us with a moment of delightful disclosure. These polymer clay ciphers sit stagnant, but just like White's practice as a whole, they harbour a fragile tension.

The artist worked principally in photography before she started collecting used staples, puzzles and self-help books as installation materials. After chronicling the futile exercises of others, White began producing her own cyclical game of material reproduction. She spends hours recreating objects with little more importance or rarity than a paperclip. Humour lurks in these loving reproductions of the mass-produced where disposability jars with workmanship, disrupting value systems both in art and life in general. Perfectly colour-matched Fimo also brings into focus the way we register the most common things around us. White's sculpted pin might have no push, yet we make the connection between the canary-yellow cylinder and silver rod intuitively – it's no matter that this one is ten times the size.

Bright colours belie the blandness of the tasks these objects evoke and the associated anxiety of goals yet to be realised. We may feel an impulse to press down White's copy stamp for example, but it wouldn't budge – it's simply part of White's simulacra and refuses to clack, clasp, click, stick or punch holes to make us feel better. Such wry recreations of the tools of bureaucracy might not be surprising from an artist who grew up in Canberra. However, White goes beyond the small pleasures of pushing paper, speaking to our contemporary reliance on production as a form of existence, and attitude to perpetual growth as a way of defining success. In this



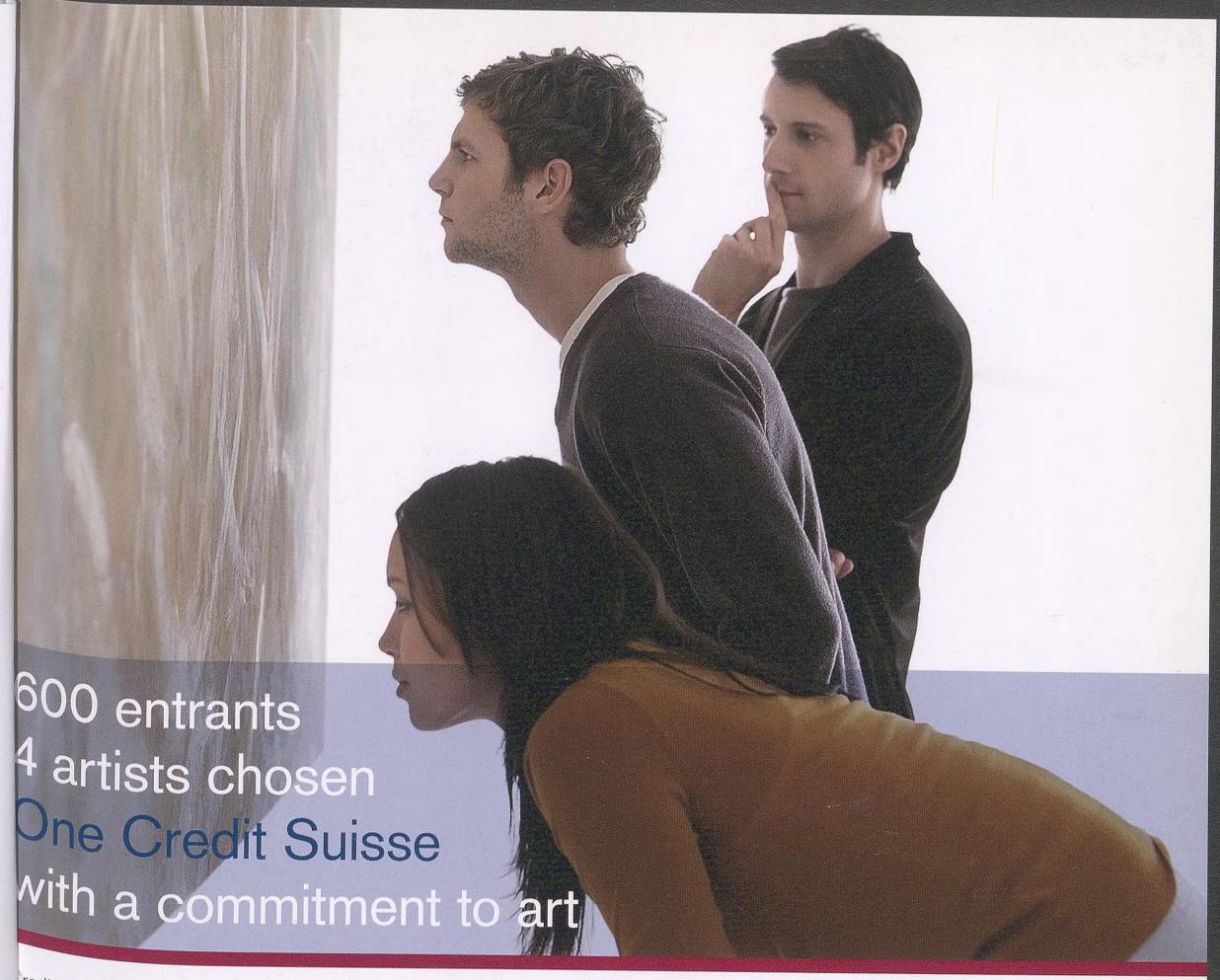
way, her silent objects embody equal parts pathos and potential.

White's works don't have a beginning, middle or end. Her video of a hand-sculpted photocopier churning out endless reams of white Fimo paper is perhaps the best example of this sense of endless looping. Some objects receive similar treatment: an exquisitely modelled Hasselblad camera was subsequently photographed by White, the image exhibited near the object itself in the latest edition of 'Primavera'. This object-based *mise en abyme* extends to White's practice as a whole as she references form within forms, and reflects on the progression of her practice within her practice itself.

White consciously slows time, manipulating the things immediately around her. Where some artists outsource their fabrication, relying on the act of 'producing' rather than 'making', White's own fudgy fingerprints communicate the fact that the artist's time is an important ingredient when adding aura to the ubiquitous. In work such as *Delaying tactics for the intuitive researcher*, 2007, White transposed methods of representation: an artist's desk was approached as a landscape; line drawings were translated into Fimo and pinned off the wall to create shadows; drawings of cylinders and cubes were sculpted flatly onto Fimo notepaper and dimension was further stretched with some desk items rendered both two- and three-dimensionally.

Such open problem-solving is common in White's process-based approach as she thinks about the world through 'stuff' or 'maguffins' as she likes to call her objects. But is this a self-reflexive circular endgame? Reproduction for reproduction's sake? For a recent five-day performance at Sydney's Locksmith Project Space, White wished direct engagement to be the focus above the object: she sculpted people's keys while they waited. With compulsive creativity, White's practice has turned in on itself yet again.

<sup>1</sup> Conversation with the artist, December 2010. The term 'MacGuffin' was popularised by director Alfred Hitchcock to describe a plot technique.



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

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

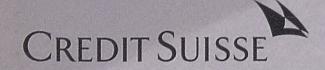


### Art & Australia / Credit Suisse Private Banking Contemporary Art Award

#### Emma White

Emma White, Artefact, 2010
Polymer clay on shelf, dimensions variable (object modelled to scale)
Private collection
Courtesy the artist and BREENSPACE, Sydney
Photograph Jamie North







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

Quarterly journal A\$22 (incl. GST) NZ\$26 Autumn 2011

