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ART INSIDE OUT

Keith Haring, Martha Rosler, Romance Was Born/Nell/Vanila Netto artist project, Nick Cave, Marc Newson, Marco Fusinato, A Constructed World, Arthur McIntyre

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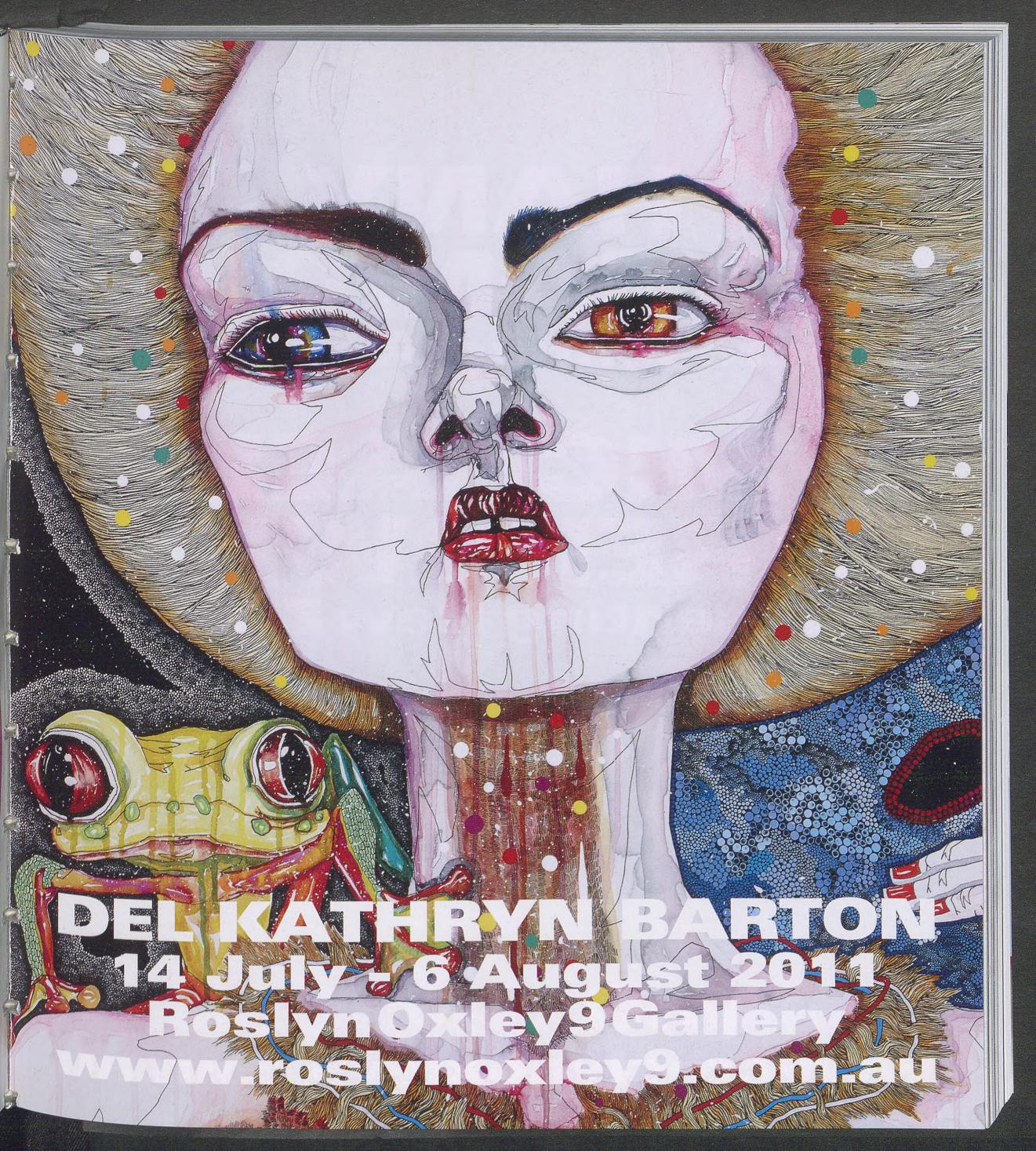
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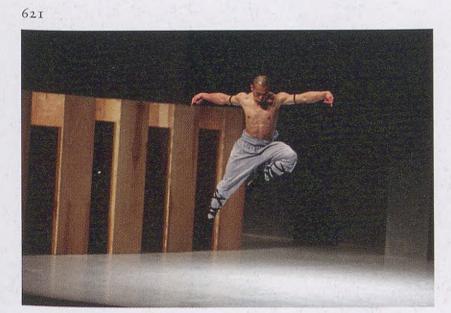
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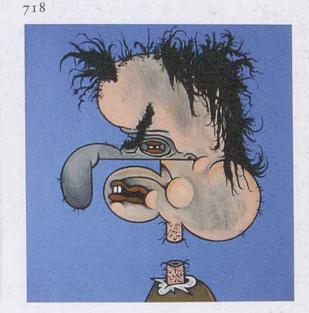
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> Anthony Lister, Sydney, 31 March 2011, detail Photograph Andrew Quilty

opposite, top Nell/Vanila Netto/Romance Was Born, Gold, 2011

opposite, bottom Hs Ois Faze painting in May Lane, Sydney, 5 April 2011 Photograph Andrew Quilty

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Nick Cave, Soundsuit, 2008
Fabric with appliqué of found sequined material, beading, crocheted and knitted yarn, metal armature, 250 x 68.5 x 43.2 cm
Courtesy the artist and Jack Shainman Gallery, New York
Photograph James Prinz

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Matthew Hopkins, Ascending head #2, 2011

Oil on canvas, 85 x 87 cm

Courtesy the artist and Gallery 9, Sydney





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SAM SMITH

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Cameraman (video still) 2011 4K and super 16mm film transferred to 11D video, stereo, colour, 16:9

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

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

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

Contributing Editor, Melbourne Sarah Tutton

Contributing Editor, New Zealand Justin Paton

Contributing Editor, London Katrina Schwarz

Additional Editing Alice Gage

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

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From the Editors

When late last year Art & Australia commissioned Sydney fashion designers Anna Plunkett and Luke Sales (a.k.a. Romance Was Born) to collaborate with artists Nell and Vanila Netto on a special project for our Winter 2011 issue, little did we know that this spirit of creative community would take over the whole magazine. But then, as the National Gallery of Australia's 'Ballets Russes: The Art of Costume' exhibition so recently showed, the life force between the artforms of art, dance, music and fashion is as fluid as Stravinsky's firebird and, once released, is impossible to contain.

In this Winter issue we follow that life force from the studio to the street, from the creative hub of Melbourne artist Marco Fusinato, where writer Emily Cormack explores the expanded field of the artist's practice – 'all things in his focus and those slightly outside of it' – to the laneways of Sydney, where Joseph Allen Shea traces the political gesture of graffiti art and ponders how its messages stand up inside the contemporary art museum.

Indeed, this issue looks to locate art as something outside of the traditional white-cube space, something which curator and critic Simon Sheikh has called 'a field of possibilities, of exchange ... a place where things can happen'. This is as good a summation as any of the ever-evolving practice of Paris-based collaborative duo A Constructed World (ACW), which essayist Chris Sharp here contextualises within 'the current discursive turn in art – a turn that ACW both embodies and anticipates'.

The collaborative act, and the willingness to stay open to a shared vision, perhaps characterises this contemporary moment, and it is something that can be witnessed in the creative exchange that occurs between so-called 'insider' and 'outsider' artists, as Glenn Barkley writes in his essay 'Overlapping Worlds'. Here Barkley locates the excitement that is generated 'where these two ideas of insider and outsider rub against each other, interact and are assessed on equal terms'.

Such liberating border crossings can be found in the mid-1970s work of Arthur McIntyre who, on being alone in Paris, moved from abstract painting to surrealist collage to poignantly express the extremes of his bi-polar world. The state of in-betweenness is also perfectly illustrated in the contemporary work of Marc Newson. 'To artists', writes Belinda Luscombe, 'he's a designer; to designers, an artist'.

Breaking free of artistic restraints is the overarching narrative of this issue, and it is no better embodied than in the extraordinary 'Soundsuits' of Chicagobased Nick Cave. Mixing fashion, dance and sculpture, this Alvin Ailey-trained artist creates impossibly feathered and bejewelled vessels of transformative power, allowing wearers, writes Amy Karafin, 'to channel something outside of ourselves; and the wearer, naturally, dances.' In spirit at least, we hope readers of this Winter issue of *Art & Australia* will do the same.

Erratum: In Robert Leonard's essay 'Peter Robinson: Gravitas lite' which appeared in vol. 48, no. 2, *Polymer monolith 1*, 2009, which appeared on p. 316 was incorrectly labelled. In fact it was an installation view of the Institute of Modern Art, Brisbane, 2009.



HONG KONG INTERNATIONAL **ART FAIR**

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PATRICIA PICCININI TOLARNO GALLERIES HALL 1A STAND 1C 09

Contributors



From top, left to right:

JOSEPH ALLEN SHEA is an independent curator, publisher and gallerist. At Sydney's Monster Children Gallery he curated and managed over sixty exhibitions, as well as 'Batteries Not Included' (2009) at the Australian Centre for Photography and 'Disorder Disorder: Ulterior Motives in Contemporary Art' (2010) at Penrith Regional Gallery & The Lewers Bequest. In 2011 he founded Sydney's Gallery A.S.

GLENN BARKLEY is Curator at the Museum of Contemporary Art, Sydney. Major curatorial projects have included 'Home Sweet Home: Works from the Peter Fay Collection' at the National Gallery of Australia (co-curated with Dr Deborah Hart, 2003–04), 'Without Borders: Outsider Art in an Antipodean Context' at Monash University Museum of Art and Campbelltown Arts Centre (co-curated with Peter Fay, 2008), and this year's 'Tell Me Tell Me: Australian and Korean Contemporary Art 1976–2011'.

EMILY CORMACK has been curating in an institutional, freelance and artist-run context throughout the Asia-Pacific region and Europe since 2001. She is currently Curator at Gertrude Contemporary, Melbourne, and previously worked at Wellington's Adam Art Gallery as exhibitions and public programs manager and, before that, as co-founder and co-director of Conical, Melbourne.

DR DANIEL MUDIE CUNNINGHAM is the Senior Curator at Artbank. From 2007 to 2010 he was the curator at Hazelhurst Regional Gallery and Arts Centre, where he curated 'Reality Check: Watching Sylvania Waters' and 'Arthur McIntyre: Bad Blood 1960–2000'. A practising artist, Cunningham is currently working on a body of new work for an exhibition at Sydney's UTS Gallery in September 2011.

Belinda Luscombe is an editor-at-large at *Time* magazine in New York City, where she writes about society and culture and lives in a not-yet completed loft. She first interviewed Marc Newson in 2000.

PETER McNeil is Professor of Design History in the School of Design at the University of Technology, Sydney, and Foundation Chair of Fashion Studies at Stockholm University. His research engages with the different ways in which visual imagery and materiality shaped lives from the eighteenth century to the present day. Recent publications include *The Fashion History Reader: Global Perspectives* (with Giorgio Riello, 2010) and *Fashion: Critical and Primary Sources*, *Renaissance to the Present Day* (2009).

Nell lives and works in Sydney, loves rock'n'roll and is represented by Roslyn Oxley9 Gallery, Sydney.

VANILA NETTO is a Sydney-based artist born in Salvador, Brazil. In Netto's photographic and video practice found objects are reconfigured to find new contexts and meaning while commenting on various topics, such as fashion and consumption. Netto is represented by BREENSPACE, Sydney, Arc One Gallery, Melbourne, and Atelier EA+, São Miguel.

Anna Plunkett and Luke Sales, the Sydney design duo behind Romance Was Born, fuse bold colours, vibrant prints and eclectic silhouettes with irreverence and nostalgia. Collaborations with artists such as Del Kathryn Barton, Patrick Doherty and Esme Timbery have set them in a creative space between art and fashion. In June 2011 they designed the costumes for the Sydney Theatre Company production of Edward Gant's Amazing Feats of Loneliness.

CHRIS SHARP is a writer and independent curator based in Paris. He recently curated with Gianni Jetzer the exhibition 'Under Destruction' at the Swiss Institute in New York and the Tinguely Museum, Basel. Editor-at-large of *Kaleidoscope* magazine, he is currently at work on A Necessarily Incomplete Anthology of Withdrawal to be published by Archive Kabinett, Berlin, in 2011.

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Dinh Q. Lê, Erasure (still), 2011
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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

Pedro de Almeida is Program Coordinator at Campbelltown Arts Centre, Sydney, and a freelance writer.

KAREN ARCHEY is a writer and curator living in New York. She currently edits and writes the ARTINFO.com blog *Image Conscious*, and is the former associate editor of *Art Fag City*. She has contributed to the forthcoming monograph of New York-based artist Patrick Meagher, edited by Uta Grosenick.

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

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

LUCIENNE FONTANNAZ has studied art and worked as a teacher, curator and artist in Switzerland, Canada and Australia. During the 1990s Fontannaz conducted a survey of historic Aboriginal children's drawings in collections around Australia. Her recent writing and artwork has focused on reconnecting with the Swiss Alps.

WES HILL is a writer and artist based in Hamburg, Germany. He is currently finalising his PhD thesis in Art History at the University of Queensland on the critical crisis of post-1990s art. As an artist he collaborates with Wendy Wilkins as Wilkins Hill.

AMY KARAFIN is a freelance writer based in New York City. She lived in Ghana and Senegal for several years.

JEFF KHAN is Associate Director at Sydney's Performance Space. From 2006 to 2010 Khan was artistic director of Melbourne's Next Wave Festival and has a particular interest in socially engaged practices. Prior to this Kahn held roles at Gertrude Contemporary Art Spaces, Melbourne, Perth Institute of Contemporary Arts and John Curtin Gallery, Perth.

Hannah Mathews is a Melbourne-based curator with a particular interest in the lineage of conceptual art and performative modes of practice. She has worked in curatorial positions at the Perth Institute of Contemporary Arts, Monash University Museum of Art, Next Wave, The South Project, The Vizard Foundation Art Collection, the Ian Potter Museum of Art and the Biennale of Sydney.

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.

GENEVIEVE O'CALLAGHAN is a Sydney-based independent writer and editor. She has previously worked in a private commercial gallery specialising in Aboriginal art and currently works on various projects and publications with museums and galleries.

FRANCIS E. PARKER has recently taken on the role of Curator (Exhibitions) at the Monash University Museum of Art, Melbourne. He was previously curator, Contemporary Australian Art, at the Queensland Art Gallery/Gallery of Modern Art, Brisbane, where he has played a role in diverse exhibition projects, including the 6th Asia-Pacific Triennial of Contemporary Art (2009) and 'Scott Redford: Introducing Reinhardt Dammn' (2010).

JUSTIN PATON is Senior Curator at Christchurch Art Gallery Te Puna o Waiwhetu and Contributing Editor, New Zealand, for Art & Australia. He is the curator, most recently, of the exhibitions 'De-Building' and, for the Art Gallery of New South Wales, 'Unguided Tours: Anne Landa Award for Video and New Media Arts 2011'.

Andrew Quilty is a freelance photographer working predominantly in reportage and portraiture. He is a member of Australia's pre-eminent photographic collective, Oculi, and has been awarded a number of accolades in recent years, including a World Press Photo award. Quilty also regularly exhibits his personal work at Maunsell Wickes at Barry Stern Galleries, Sydney.

SARITA QUINLIVAN is currently Assistant Manager of Papunya Tula Artists Pty Ltd. Prior to this she was a field officer for the company and has lived and worked extensively in the communities of Kintore, Kiwirrkura and Nyirrpi. She is currently studying Art Authentication through the University of Melbourne.

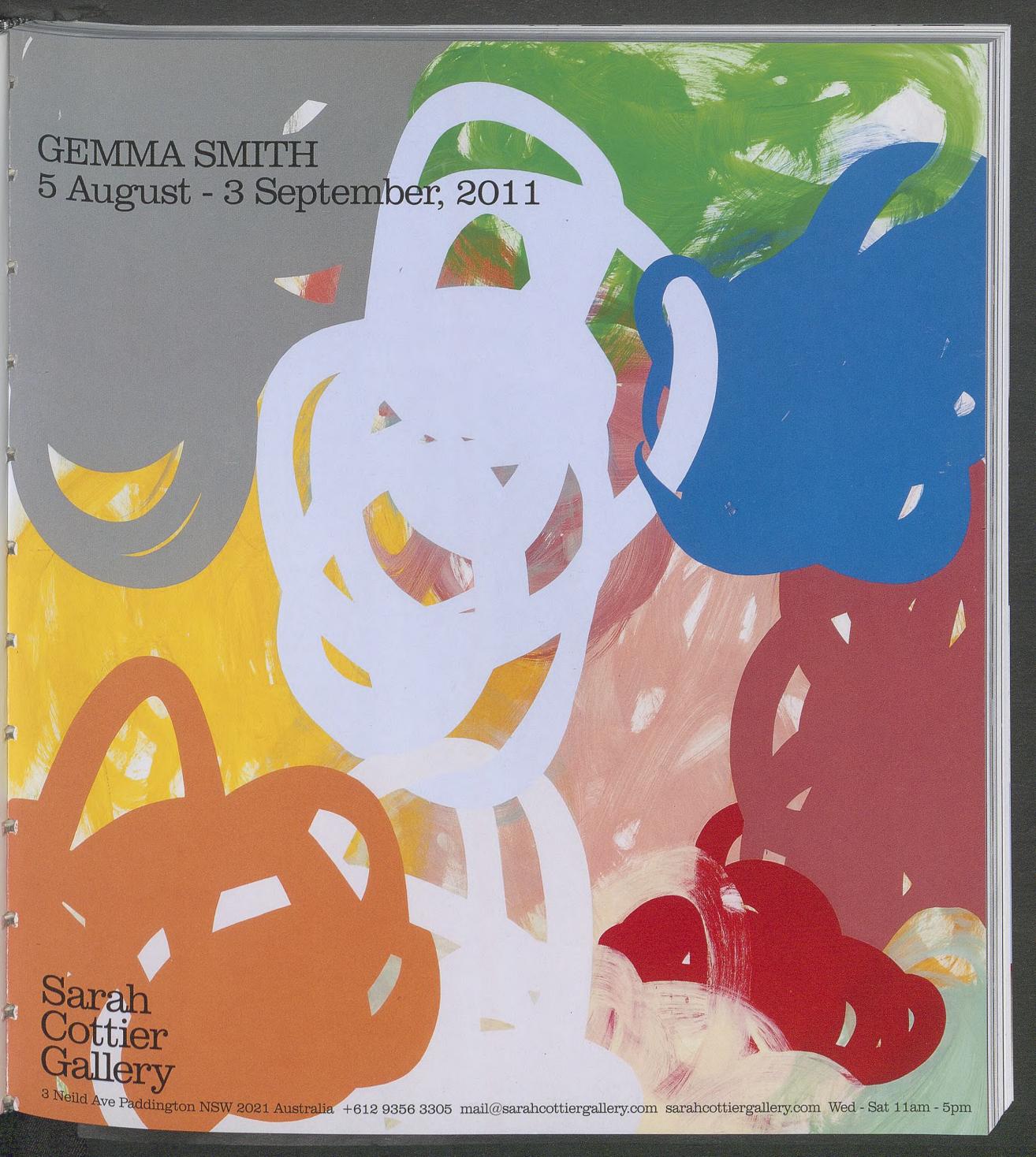
AARON SEETO is an artist, curator and Director of 4A Centre for Contemporary Asian Art, Sydney. Recent curatorial projects have included 'Edge of Elsewhere' (4A and Campbelltown Arts Centre, 2010–12), while his latest body of work, 'Fortress', was exhibited at Sydney's Stills Gallery in April and May 2011.

KATIE SOMERVILLE is Curator of Australian Fashion and Textiles at the National Gallery of Victoria (NGV), Melbourne. During her time at the NGV she has curated numerous exhibitions, including 'Akira Isogawa: Printemps-Été' (2004), 'Martin Grant, Paris' (2005), 'Together Alone: Australian and New Zealand Fashion' (2009) and, most recently, 'ManStyle' (2011).

SARAH TUTTON is a curator at the Australian Centre for the Moving Image, Melbourne, where she recently curated 'Shaun Gladwell: Stereo Sequences'. She is *Art & Australia*'s Contributing Editor, Melbourne.

KATE WARREN is a Melbourne-based writer and curator. She is completing a Master of Arts at Monash University, researching modes of re-enactment and cultural memory in the visual arts.

GEMMA WESTON is a writer, artist and sometime curator working in Perth, Western Australia.



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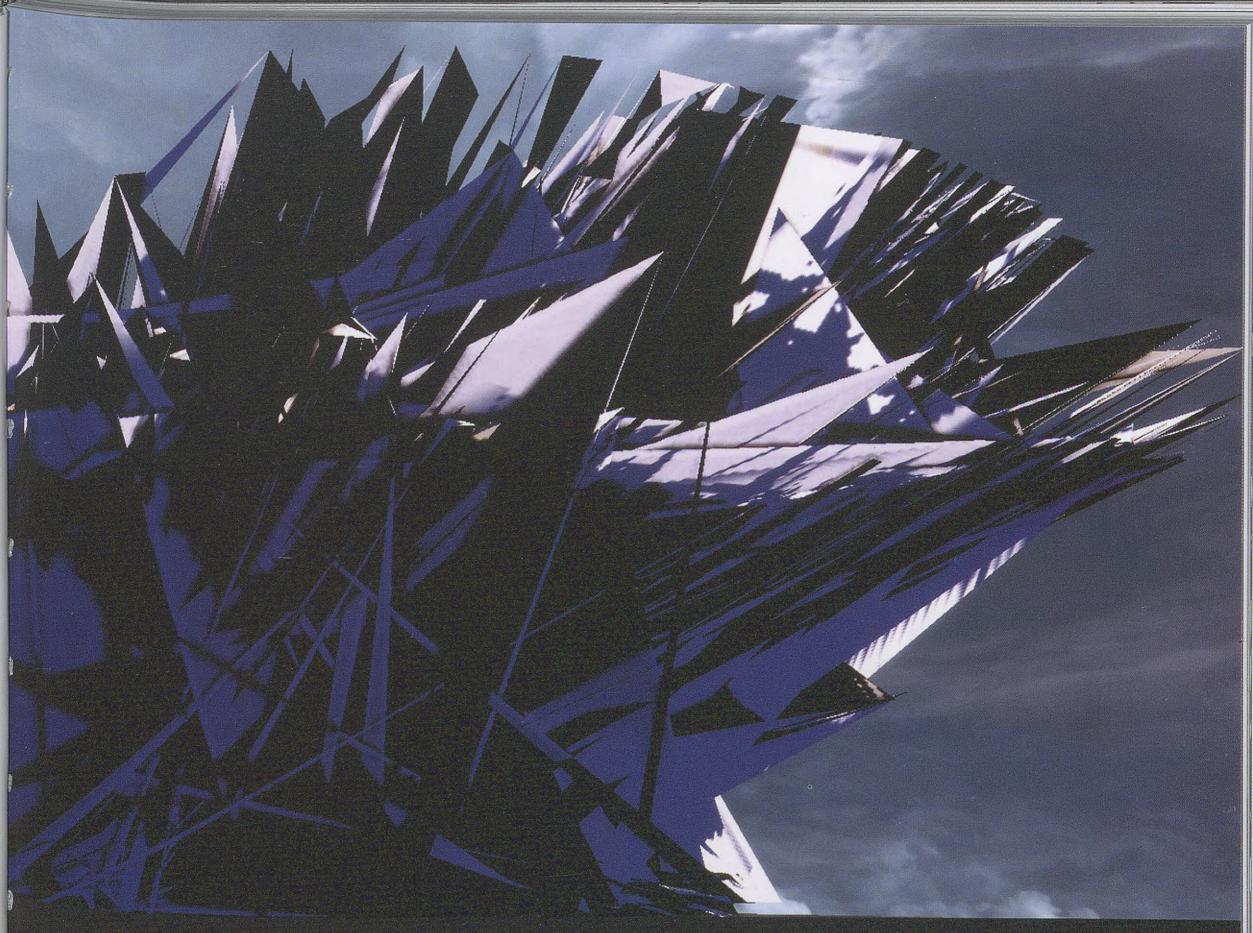
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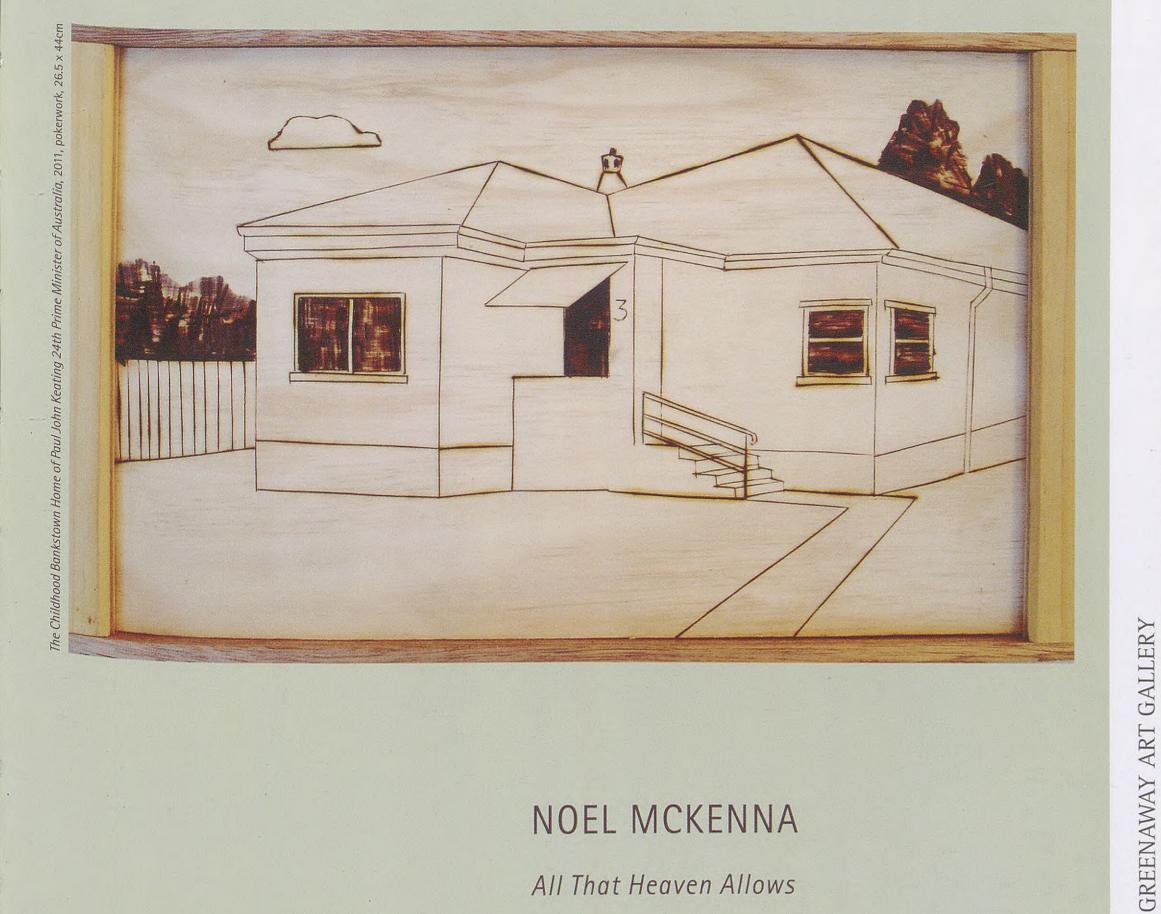
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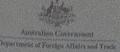


















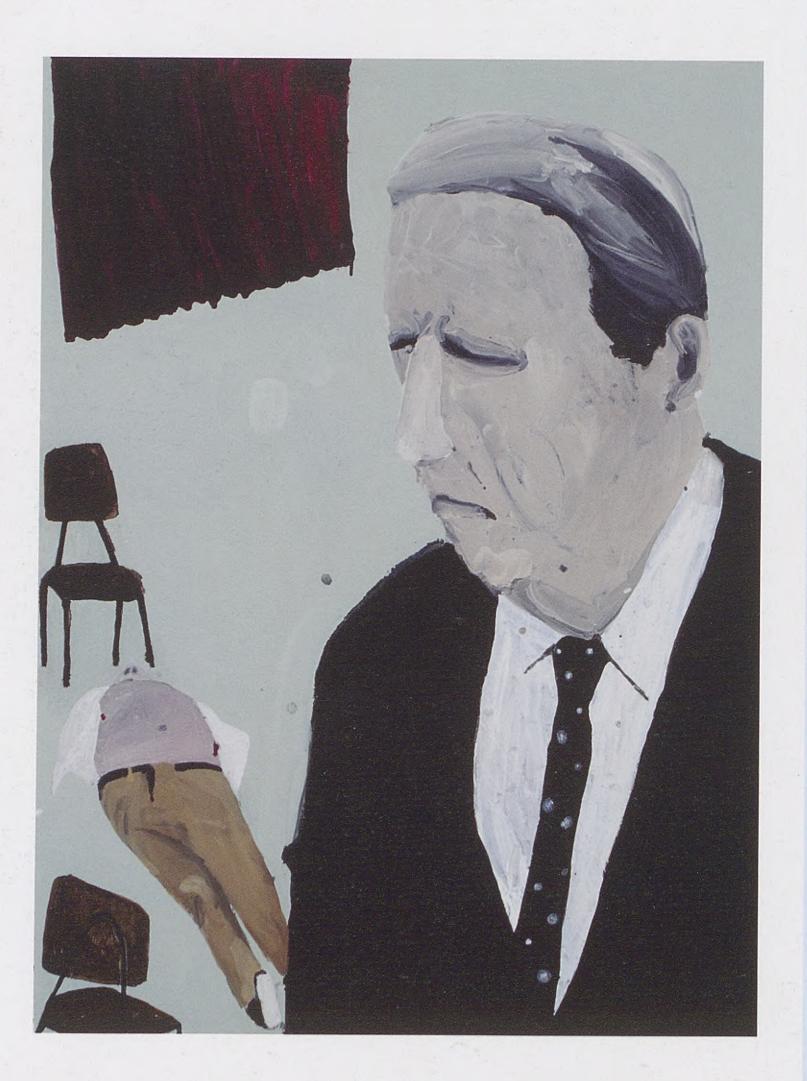






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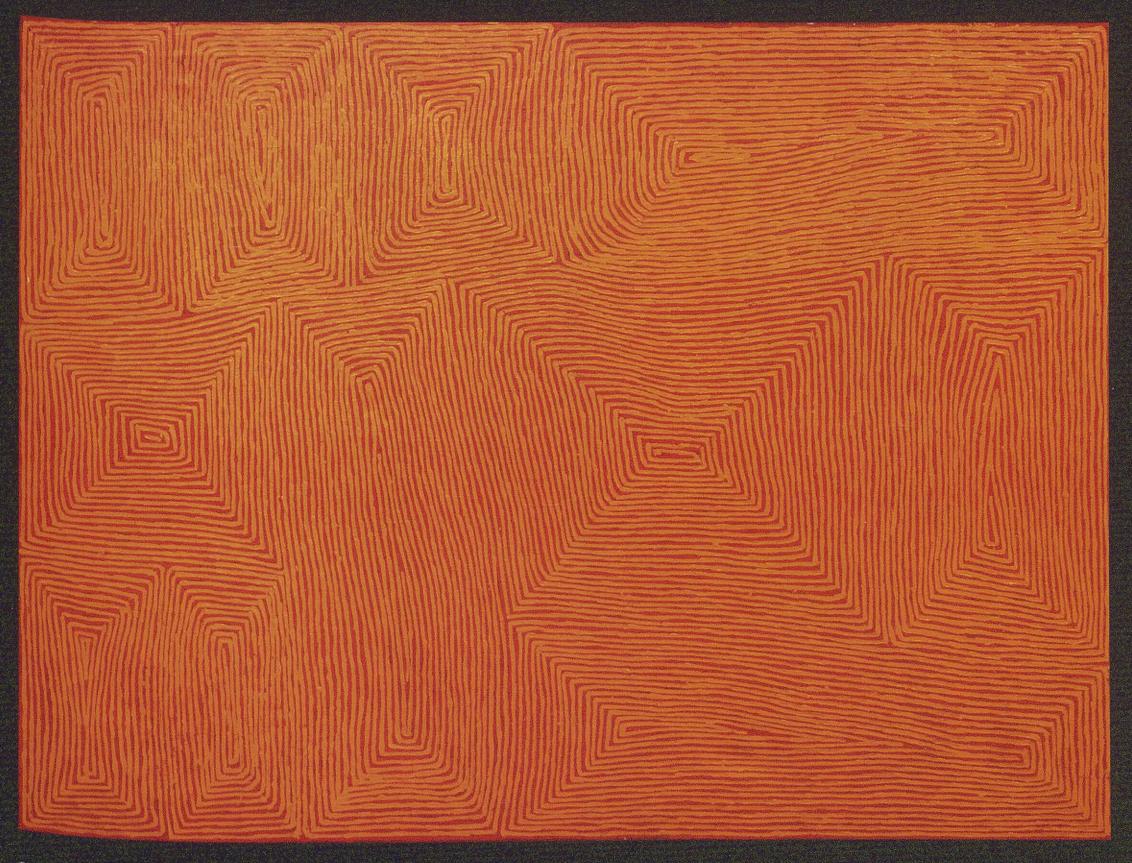


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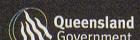
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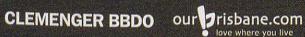
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John Kaldor Family Gallery
Charlotte Day

Report from Christchurch
Justin Paton

Keith Haring's Collingwood mural Hannah Mathews

Sidi Larbi Cherkaoui's Sutra Karen Archey

> Martha Rosler Sarah Tutton

Harrell Fletcher and socially engaged art Jeff Khan

Maningrida School's class of 1967-68
Lucienne Fontannaz

Desert Mob Genevieve O'Callaghan

From private to public domains: Presenting the John Kaldor Family Gallery

Charlotte Day

In the largest single donation to an Australian public gallery, the 2008 gifting of the John Kaldor Family Collection to Sydney's Art Gallery of New South Wales (AGNSW) provided the gallery with a catalyst to fulfill a long-term plan to reposition its contemporary spaces. With funding from the New South Wales Government, and with additional support from the Belgiorno-Nettis family, a new purpose-built off-site storage facility was created, allowing the AGNSW to transform its former Lower Level 2 storage space into the new John Kaldor Family Gallery (JKFG). The 1910 square-metre gallery, which opened to the public in late May 2011, sits among 3300 square-metres of redeveloped curatorial space, including a new dedicated photography gallery and a study room for works on paper.

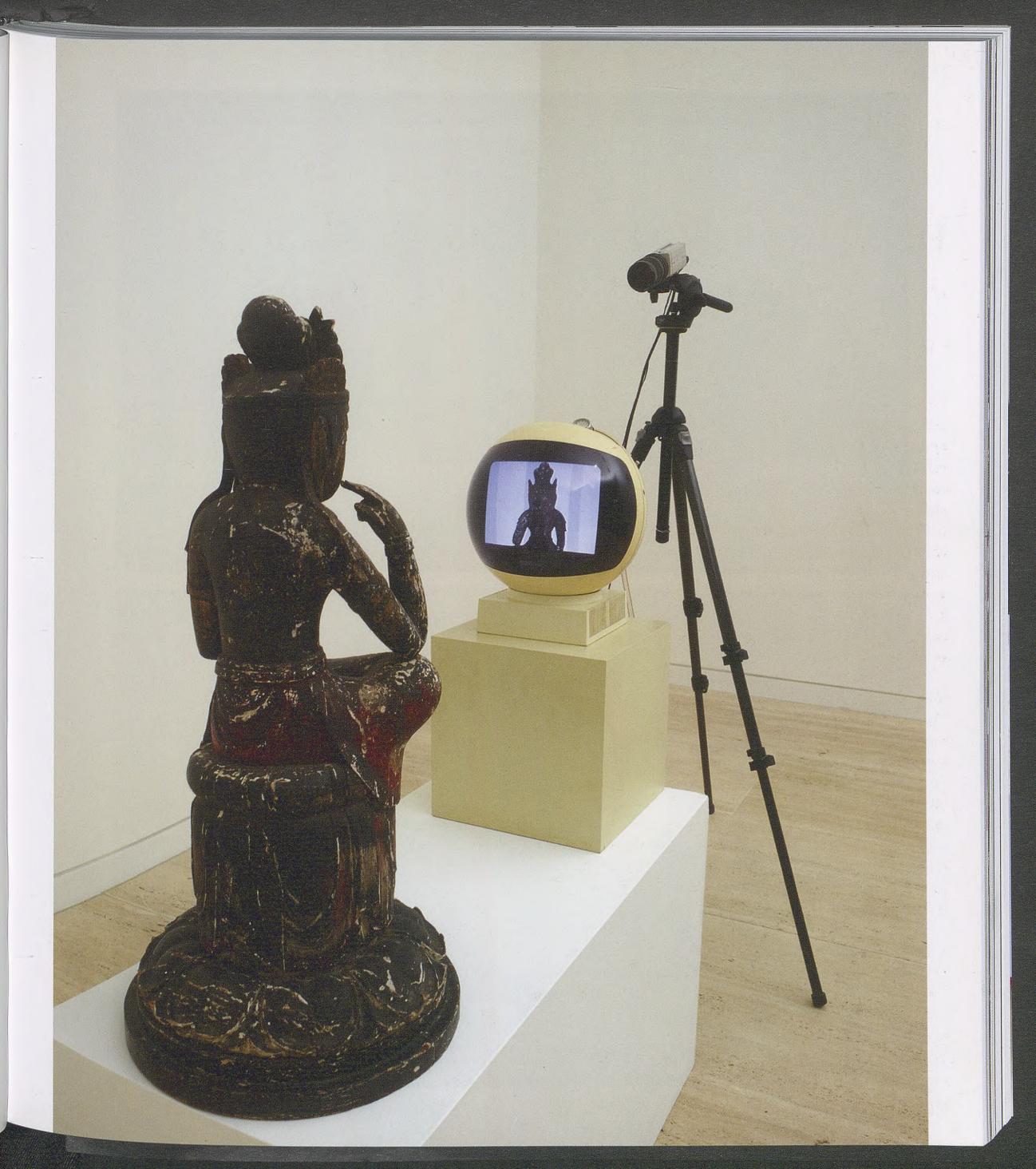
This augmentation and re-orientation of the AGNSW floor plan places a greater emphasis on art made in the last thirty years. This is a significant development for a gallery whose contemporary program has been in recent times largely restricted to temporary exhibitions such as those in the Level 2 Contemporary Project Space, the Anne Landa Award for video and new media work and other sponsored thematic displays, including Biennale of Sydney exhibitions. The expansion of space for contemporary art will hopefully enable the AGNSW's future focus on the collecting and exhibiting of recent Australian and international art, now further supported by the increased visibility of such work through the presence of the John Kaldor Family Collection.

An important outcome of the new conversion is the increased interconnectivity of the galleries within the overall building. Overseen by architect Andrew Andersons, who was responsible for the AGNSW extensions in 1972 and 1988, the new spaces are accessible via the gallery's extended front staircase as well as its rear escalators, creating the possibility of fluid circulation through different floors of the gallery for the first time, and therefore providing a more integrated and seamless transition from one area

to the next. The renovated galleries mirror the materials of the existing building except for the much-loved and equally maligned honeycomb concrete ceiling of the floors above, which has been replaced in the JKFG with a floating ceiling to increase the height of the space. Otherwise a different floor treatment in two of the new galleries is the only obvious sign that these spaces once had a different function.

John Kaldor has become best known to audiences through the Kaldor Public Art Projects (KPAP) which, since 1968, has brought important artists to Australia to make temporary works, often outside of traditional museum contexts, in order to introduce international contemporary art to a wider audience. In recent years this vision has been enlarged through the complementary passion of Kaldor's wife Naomi Milgrom, with the program taking on a national profile. What began as an opportunity to work with artists from outside Australia when local institutions were less focused on this, has thus expanded to producing ambitious projects with artists which may have otherwise remained unrealised. Some of the most memorable of these have included Christo and Jeanne-Claude's Wrapped coast - one million square feet, Little Bay, Sydney, Australia, 1968-69, Gilbert & George's The singing sculpture, 1969-1973, Jeff Koons's Puppy, 1995, and, most recently, John Baldessari's Your name in lights, 2011.

The development of the John Kaldor Family Collection has occurred largely in parallel to these commissions, including a greater number of artists and breadths of practices, and crossing over in many instances. The JKFG's initial presentation brings together selected pieces from this 200-strong collection, with many exhibited together publicly for the first time. It provides the opportunity to view significant works by key artists across five decades working in a number of movements, including minimalism, conceptualism, performance art, pop, German photography, video art and recent sculptural and installation











practices. Rather than attempting to define the collection within a particular curatorial logic (for instance, chronologically, by art movement or within themes), the exhibition mirrors the journey of the collector himself. This begins with some of Kaldor's earliest acquisitions, including Christo's *Package*, 1967, to his most recent commission for the JKFG, Ugo Rondinone's highly engaging *Clockwork for oracles*, 2011. The earliest works are located at the centre of the gallery, with more recent acquisitions radiating out from around them. In this way, the visitor will backtrack through Kaldor's journey, looking from the present back into the past to the earliest works that inspired him. This is, therefore, an idiosyncratic hang but one that works successfully to introduce distinctive groupings within the collection to its newly expanded audience in an accessible way.

The development of this highly personal collection is chronicled in detail in the accompanying collection catalogue published by the AGNSW. When reading this book it is interesting to compare Kaldor's experience as the curious enthusiast within the much smaller, readily accessible art world of the mid-1960s to his work in a larger and more competitive art environment a half century later. While some collectors may have little contact with or interest in the artists they acquire, it is evident that Kaldor's journey has evolved alongside a deepening relationship with a very particular group of artists (and with a small hand of dealer galleries), with one relationship often leading to another. This has led to the in-depth collection over an extended period of time of a number of artists such as Christo and Jeanne-Claude, Sol LeWitt and Bill Viola, and has encouraged an almost organic shift in focus.

That said, some of Kaldor's earliest collected works by Robert Rauschenberg, Carl Andre and Donald Judd, among others, can be seen to have set a certain tenor for the rest of the collection, showing a commitment to practices imbued with

a particular rigour and structural integrity, which in this way draws the collection together. This is evident in the repetition of grids and systems of measurement, including of duration, in many of the works. There is also in many works an awareness of the architecture of real and virtual space, as well as the space of the gallery, including in the videos of Daniel von Sturmer and Paul Pfeiffer and the photographs of Andreas Gursky. While Kaldor's genuine inquisitiveness about the artmaking process can be traced back to his professional life in textile design, and has found expression through the KPAP, it has also informed his selection of artists and artworks too. One could speculate on how his collection may have otherwise developed if Kaldor hadn't been initially drawn to a magazine image of Christo and Jeanne-Claude's 5,600 cubicmeter package, an enormous fabric structure made for documenta IV in 1968. The resulting commissioning of Wrapped coast, which covered 2.5 kilometres of Sydney's coastline in 90,000 square-metres of fabric, not only pushed the parameters of public art, but also set the scene for another coalescence in the collection of works that are conceptual or performancebased, that involve the artist or audience directly and are made responsively to site or in situ.

Kaldor has lived with his collection in a very particular way with almost all available wall, floor and corner space of his Sydney harbourside house, as well as its garden, devoted to the presentation of artworks. An important aspect of the AGNSW's John Kaldor Family Collection hang is the introduction of a number of permanent installations that relate to site-specific artworks installed at his house, including Rondinone's psychologically dark installation What do you want?, 2002, along with LeWitt's mesmerisingly delicate Wall drawing #338, 1971, and Richard Long's visceral Southern gravity, 2011. Another LeWitt work, Wall drawing #1091, 2003, is reproduced at the AGNSW in a room built to the specifications of the original in

Kaldor's residence. While not site-specific in a true sense, it is interestingly placed in-between locations and contexts.

It will be fascinating to see how the AGNSW continues to acknowledge the private origins of the John Kaldor Family Collection while supporting its new public life. Part of the excitement of the Kaldor gift for such an institution is the potential for telling new stories and histories through such iconic works as Nam June Paik's TV Buddha, 1976, the photographs of Bernd and Hilla Becher, and the more recent work of living artists such as Thomas Demand. The John Kaldor Family Collection also offers impetus to collect around it. As the AGNSW's Assistant Director (Curatorial Services), Anthony Bond has noted, there is now the opportunity to complement the minimalist line-up with a Richard Serra sculpture.

Then there are other curatorial considerations: how to relate the work of Australian artists to their international peers over the same period? While the John Kaldor Family Collection was unequivocally focused on international artists for most of its development (with artworks by Aleks Danko being an exception), a number of Australian artists working with video have been added in recent years. Then there is the question of omissions: how, for instance, to present the influence and importance of women artists, not an area of particular focus in the John Kaldor Family Collection.

While the collection will remain intact through its gifting to the gallery, in a year's time it will be integrated within the AGNSW's own collection, a new relationship which should serve it well into the future. Kaldor recognises this as his biggest project yet – it takes his principally private pursuit and places it squarely in the public domain. In doing so a significant opportunity is generated for ongoing dialogue with recent art histories and with the burgeoning world of contemporary art around it.

page 611 Nam June Paik, TV Buddha, 1976

Television monitor, video camera, painted wooden Buddha, tripod, plinth, installation dimensions variable

John Kaldor Family Collection, collection Art Gallery of New South Wales, Sydney

© Nam June Paik

page 612, top

Richard Long, Southern gravity, 2011 Mud on black paint, 460 x 1080 cm

John Kaldor Family Collection, collection Art Gallery of New South Wales, Sydney Installation view, John Kaldor Family Gallery, Sydney, 2011 © Richard Long

page 612, bottom

Richard Long, Spring showers circle, 1992 Cornish slate, 200 cm diameter

John Kaldor Family Collection, collection Art Gallery of New South Wales, Sydney © Richard Long

page 613, top

John Kaldor Family Gallery, 2011

Installation view with from left: Ugo Rondinone, What do you want?, 2002, wood, mirror, plaster, speakers, sound, 429 x 650 x 5 cm; Ugo Rondinone, If there were anywhere but desert, wednesday, 2000, fibreglass, paint and clothing, 52.5 x 212 x 92 cm; John Kaldor Family Collection, collection Art Gallery of New South Wales, Sydney. © Ugo Rondinone

page 613, bottom

Sol LeWitt, Wall drawing #1091: arcs, circles and bands (room), 2003

John Kaldor Family Collection, collection Art Gallery of New South Wales, Sydney

Installation view, John Kaldor Family Gallery, Sydney, 2011

Licensed by Viscopy, Sydney

Loss adjustment: A report from post-quake Christchurch

Justin Paton

The footage is grainy and silent, but even so you can sense the ferocity of the forces. In the gallery shop, shelves lurch forward like drunks and spit out hundreds of books. In the loading bay, a rubbish skip waltzes across the floor and gas bottles you'd need two people to lift spin like skittles. In the exhibition spaces, a 4-metre-high sculpture crashes into its neighbours while a fleeing visitor collides with another swaying sculpture which then topples and shatters.

These scenes were captured by Christchurch Art Gallery security cameras around midday on 22 February 2011 when the New Zealand city underwent a merciless twenty-second shaking. Measuring 6.3 on the Richter scale, the quake was officially an aftershock, a 'natural consequence' of the 7.1 quake that hit on 4 September 2010. But there was no comparison. In September no-one died, and much of the inner-city soon reopened for business. Far closer to the earth's surface and the city centre, the February quake took 182 lives and left Christchurch looking like the kind of war zone familiar to us only from newscasts. The difference between then and now, you might say, is the difference between bent and broken.

Breakage is one of the big topics in Christchurch, the sore point our conversations circle back to: how much, how expensive, how long until it's fixed. And when you're a curator at a public art gallery full of irreplaceable objects, breakage looms large. Once friends had established that no-one at the gallery was hurt, and asked whether Civil Defence teams were still occupying the building (they were, in their hundreds), they invariably wanted to know how the art itself had survived. The answer is: surprisingly well. Despite hitting the building with sufficient force to straighten steel S-hooks and shear off screws at the wall, no major works were lost in the quake – a vindication of all the pains that museum officials take to lock, screw, strap and glue down their objects.

Outside the gallery and in the surrounding suburbs, art was

seldom so lucky. Attracted by large spaces, cheap rents and (by Christchurch standards anyway) some hint of urban energy, local artists often set up their studios in the old brick buildings of the inner-city – buildings revealed to have the structural integrity of stacked Weet-Bix. Many of those buildings are now either demolished, due to be, or emblazoned with one of the infamous red notices that declares a building unsafe and off-limits, no matter how precious its contents. In the weeks following the quake fresh stories of loss kept rolling in: of an artist clawing his way to freedom through the wreckage of his collapsed studio; of other artists, having been forced to move by the first earthquake, finding their new studios destroyed or cordoned off; of paintings ruined by a rising tide of grey silt.

The harshest of these stories concern the loss of a whole life's work. Pauline Rhodes, for instance, has been creating temporary sculptural arrangements on local hills and beaches for more than thirty years; her work exists, not in market-ready objects, but in the photographs she takes in the field and her ever-expanding archive of materials. All of that was lost when Rhodes's home fell down around her. Equally heart-wrenching is the case of the young artist Zina Swanson, whose sculptures in glass, thread, plaster and wood look fragile even when they're on stable ground. A half-decade of intense sculptural work was in her first-floor studio and none of it survived. When I caught up with her recently she was going through a creative version of what might be called, to steal a phrase from the insurance companies, 'loss adjustment'.

In contrast to art-world waffle about the rise of the so-called 'post-studio' artist (one pictures a well-groomed character in a departure lounge phoning in his next work), losses like Swanson's are stark reminders that studios are still at the heart of art. For some artists the studio is a kind of clearing house where works are hatched and hurried out to the world; for others it's more like a storehouse, a place where things are kept and coveted so

that connections can grow between them. Swanson's was a studio of the latter kind, a real cabinet of curiosity. There were bits of glassware, finely illustrated old books about tree grafting, Solander boxes filled with marvellous and mostly unexhibited watercolours and, of course, the sculptures for which she is best known: a tower built from glass threads like a cathedral for spiders; or a forest of thin glass rods that Swanson would thread together with actual daisy chains. That an earthquake so vicious should ruin objects so delicate seems more than unfair, it seems downright *mean*.

Of course, discussing the place of art in Christchurch at present requires tact. After a disaster in which lives have been lost, the loss of artworks could be considered a minor matter, a luxury anxiety. One line of thought says that it's simply too soon to be fretting about such things; that this kind of discussion wastes air and energy which might be put to more practical use. Yet for me, and I suspect many others, the pleasures that art can bring seem more rather than less important now. As the adrenaline wears off and the grinding ordinariness of post-quake life sets in, with its daily round of small delays, bureaucratic confusions and dust, dust, it suddenly seems very important to know that, somewhere in the city, artists are making art. We need essential items to live. But the non-essential items make it worth living, and art might be the most non-essential of all: a perfectly useless thing that we nonetheless value unreasonably. At its best, art is the grace note, the song in the shit storm, the beautiful weed pushing up through the cracks. In short, it's a sign of life: evidence that, despite the cordons and the rubble and the Portaloos, there are some humans at home who are determined to keep things interesting.

Here's hoping they stay determined. The effect of the quake on Christchurch artists – and thus art in Christchurch – is impossible to guess. Exhibiting space is severely reduced; as I write, Christchurch Art Gallery will remain a Civil Defence base for several months more at least. Thanks to the recession and a

tiny and largely conservative collector base, Christchurch was a hard place for artists to make a living even before the quakes came along, so things are only going to become harder. As one artist bleakly joked to me, less of nothing will still be nothing.

Meanwhile, out in the industrial suburb of Addington, Zina Swanson's working world has shrunk to the scale of a borrowed table in a friend's studio. She has pens and brushes, a few sourcebooks and some good paper. The rest of her art is in her head, though she fears 'it's already starting to fade'. I was especially taken by a new watercolour that portrays two wooden structures: blank walls buttressed from behind and pushed close to one another. Yes, Swanson concedes, she was inspired by the makeshift props and scaffolds that have gone up all around Christchurch. The most intriguing element is the soft blue form that hovers in the space between the two walls, a wavering bubble of air or water which is held there, but only just. But there is no need to read the work as a comment on the quake. Among so much damage and distraction, the work's existence, the simple fact that Swanson made it, is enough. It marks the difference between nothing and something.

Fade to grey: On the future of Keith Haring's Collingwood mural

Hannah Mathews

Art lives through the imaginations of the people who are seeing it. Without that contact, there is no art. ¹

KEITH HARING MADE HIS ONE AND ONLY VISIT TO AUSTRALIA in February and March 1984. Haring's engagement with the vibrant New York club and street scenes was highly influential and he had been invited to Melbourne by John Buckley, the Australian Centre for Contemporary Art's founding director, who had seen the artist's signature white crayon work on disused black advertising panels in Manhattan's subway stations. A number of new works were created by Haring while he was in Australia, including a mural on the National Gallery of Victoria's Water Wall, another in Sydney in the Art Gallery of New South Wales's forecourt, and more impromptu works at various sites and events in Melbourne.

Only one of these works was intended to be permanent: an outdoor mural painted at the Collingwood Technical College (now Collingwood TAFE) in inner-city Melbourne. Completed in a single day on 6 March 1984, the mural comprised a solid yellow background behind a lattice of bold red and green lines depicting a series of dancing figures and a giant computer-headed worm. Captured in Haring's typically lively and graphic style – from up close and without preparatory drawings – and realised to his preferred hip-hop beats in front of a student audience, its imagery speculates on the future of humanity in the technological age. Especially symbolic for Haring was the colour red, which he associated with blood: 'it has power with the eye'.'

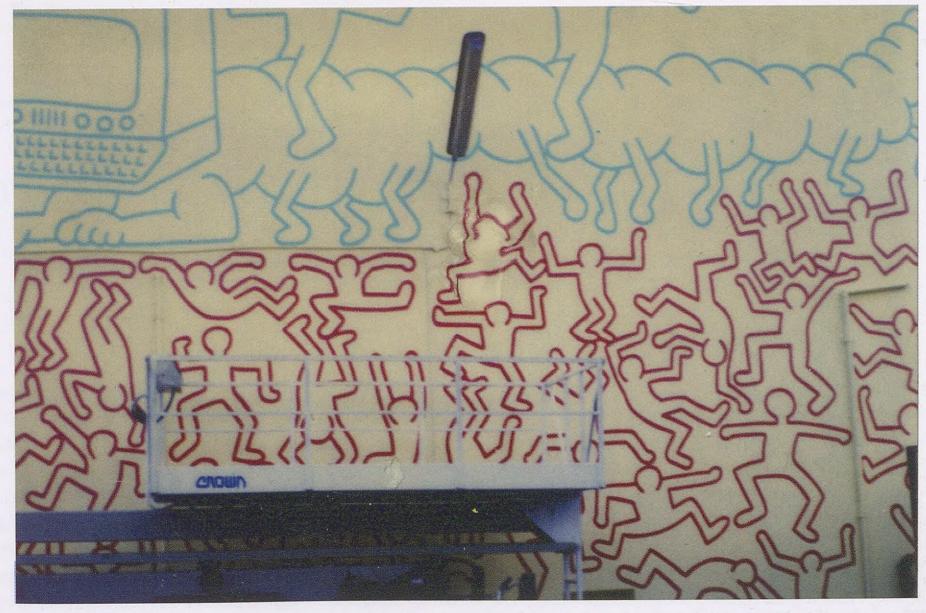
Nearly three decades on, the Collingwood mural now exists as a shadow of its former self, its power diminished by time and neglect. To the naked eye, its colours are drastically faded and its symbolism compromised. Lower sections are mouldy and Haring's lines, with the exception of those captured in green, are chipped and often faded beyond comprehension. Standing at its base, the figuration of the overall graphic image can still be discerned,

however a bleached pallor has overcome Haring's intended vitality.

In 2008, after a visit to the Collingwood site, I became deeply concerned at the mural's visual condition deteriorating without apparent care or comment. The following year Wendy Bignami, an American living in Melbourne, and I began lobbying for an official course of action to be undertaken to ensure the mural's future care. We gathered information from those with an interest in the mural, from local to state bodies, including the Yarra City Council, the Department of Innovation, Industry and Regional Development (the owners of the Johnston Street site) and John Buckley, who coordinated the mural's 1984 execution. A public discussion was held in April 2010 with various presentations given, including a review of the mural's history and significance by the National Gallery of Victoria's Ted Gott.

With a desire to make art as highly visible and widely accessible as possible, Haring accepted and enjoyed the mass-reproduction of his imagery on items such as watches, T-shirts and badges sold through his Pop Shops in SoHo and Tokyo. He also painted over fifty indoor and outdoor murals during his lifetime. A significant number of these have been lost to the elements and building development. Others have undergone rejuvenation through repainting, a process advocated by New York's Keith Haring Foundation, which was established by the artist just prior to his 1990 death to perpetuate his legacy and provide grants to charities including AIDS research and child healthcare.

The repainting of murals in such instances is in line with recent shifts in international conservation practices surrounding contemporary art. At a recent lecture at the University of Melbourne, American specialist Jane Norman spoke of a changing emphasis from preserving the material of an artwork towards preserving the artist's meaning or context. She cited the position of highly regarded conservators Laura Davies and Jackie Heuman: 'Respect for the artist's intent and the integrity of the work imposes





page 619, top to bottom Keith Haring, Collingwood mural, 1984 Photographed in 1984, courtesy Haring Archive, New York © Keith Haring Foundation

> Keith Haring, Collingwood mural, 1984 Photographed in 2011 by Hannah Mathews

the need for certain interventions which would not normally be considered accepted practice when treating a work of art.'3

In October 2010 it was announced that the former Collingwood Technical College site was to become the new home for Circus Oz, an important cultural organisation within Australia's performing arts landscape. With the site's redevelopment now overseen by the state government's Arts Victoria, a Conservation Management Plan (CMP) was commissioned from Melbourne firm RBA Architects to document the site, including the mural's 2004 heritage listing, and to devise a plan for the future.

While its final recommendations remain unknown at the time of writing, a draft report was made available to a small working party (myself included) coordinated by the Yarra City Council following the 2010 public discussion. Already there are several matters of concern for those advocating the mural's repainting in accordance with the wishes of the Haring Foundation. Throughout this draft report Haring is referred to as a 'graffiti' artist, a superficial reading which disregards both his fine art training in Pittsburgh and New York, extensive exhibition career and inclusion in some of the most highly regarded contemporary art collections. The report also overlooks Haring's motivations and intentions for the Collingwood mural, and his overall collaborative methodology, including an acknowledgment of the central role that reproduction, serialisation and dissemination played within his practice. Of equal concern in the draft report was the absence of the Haring Foundation's voice and expertise. The foundation has clearly advocated the rejuvenation of Haring's murals through repainting, believing this position represents the artist's wishes for his imagery to continue communicating into the future.

While some local conservators have voiced their concern that the repainting of the mural will mean the loss of the artist's hand, sophisticated digital technology exists which enables the documentation, in minute detail, of every evidence of the artist's original image. With the expertise of conservation specialists, a thorough digital archive of the mural can be compiled to document the unique contemporary state of the mural, making this information accessible to a worldwide community.

Those advocating this latter approach (myself included) have spoken of the importance of close consultation with the foundation to ensure access to photographic documentation and other resources that will assist in the repainting process; consultation with conservation specialists on the best materials and colour matches; and the appointment of the most skilled technicians to undertake the process. A long-term maintenance plan for the mural and its surrounding site are equally important, ensuring that the work is made visible and accessible to the public and remains free of obstruction, damage or other forms of deterioration.

The significance of the Haring mural, and its place in local and international art histories, has been confirmed in a series of written submissions to Arts Victoria from Australia's leading contemporary art figures such as Juliana Engberg, Christopher McAuliffe and Elizabeth Ann Macgregor, all of whom have stressed the importance of respecting the artist's wishes and intentions in any plans made about the mural's future. In the meantime, the official CMP's contents and recommendations for the future care of the Collingwood mural will not be made available until an application is formally submitted by Arts Victoria to the Heritage Council of Victoria for a permit to undertake work on the mural. One hopes this will not be too little too late, both for the artist and the community for which the work was intended.

Keith Haring, 'Interview', Flash Art, vol. 116, March 1984, p. 24.

² Ted Gott and Lisa Sullivan, 'Keith Haring in Australia, 1984', Art & Australia, vol. 39, no. 4, June 2002, pp. 560-7.

Laura Davies and Jackie Heuman, 'Meaning matters: Collaborating with contemporary artists', published paper, 'Modern Art, New Museums' conference, International Institute for Conservation of Historic and Artistic Works, Bilbao, 13–17 September 2004.

Monastery moves: The 'outsider' art of Sidi Larbi Cherkaoui

Karen Archey

Combining heterogeneous dance styles with performance art, Flemish–Moroccan choreographer Sidi Larbi Cherkaoui has garnered capricious attention since being spotted as a dancer by Les Ballets C de la B's Alain Platel at the age of nineteen. Now in his mid-thirties, the Belgium-based choreographer has stepped out of his own shoes – and into those of China's Shaolin monks, famous for their flair with martial arts – to re-imagine what performance and artmaking can communicate to the world at large. *Sutra*, his choreographic collaboration with British artist Antony Gormley and seventeen Shaolin monks, has charmed and provoked critics and audiences alike since premiering in May 2008, making the international rounds from London's Sadler's Wells to the Sydney Opera House.¹

Although *Sutra* resists typical definition, witnessing the performance may feel akin to watching snippets from a kung-fu lesson or Jackie Chan movie, a ballet recital or yoga video. This isn't to characterise *Sutra* as vapid or necessarily overly populist. Rather, Cherkaoui looks at entertainment as a method of communication to critically engage audiences. As the choreographer explains:

I'm interested in transforming a person's experience into something uplifting. I think people can learn more about themselves through laughter than they can pain. I'm not interested in the pain often associated with viewing contemporary art. It becomes a bad habit.²

Cherkaoui comes from a historical lineage of dance-meets-performance art beginning in the mid-1960s. Notable choreographic influences include artists Trisha Brown and Pina Bausch, whom Cherkaoui discovered when he was twenty years old:

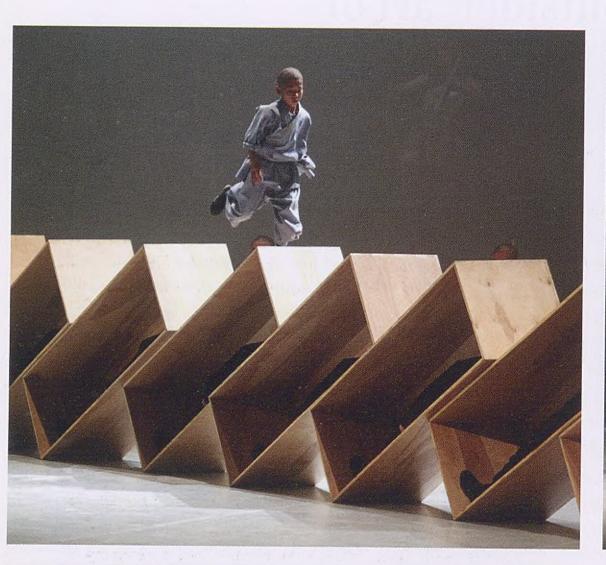
She [Bausch] was fascinating to me, allowing her dancers to talk or not even dance, letting discomfort arise if needed.

For myself, I never made a distinction between conventions in dance and [between] what others thought was supposed to happen and what could be drawn from a certain situation.

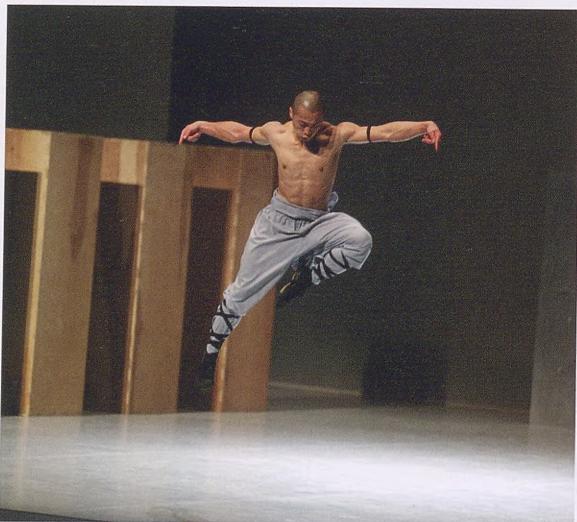
If Bausch's and Brown's deconstructed styles have become normalised in what is considered contemporary dance, Cherkaoui builds on their bodies of work by instilling his work with elements familiar to mainstream audiences through pop culture – for Cherkaoui a little hip hop-inspired wiggle proves illuminating next to a pirouette. Undoubtedly, Bausch and Brown succeeded in re-envisaging what dance can mean to the art world just as Cherkaoui succeeds in reinventing this canon for a popular audience.

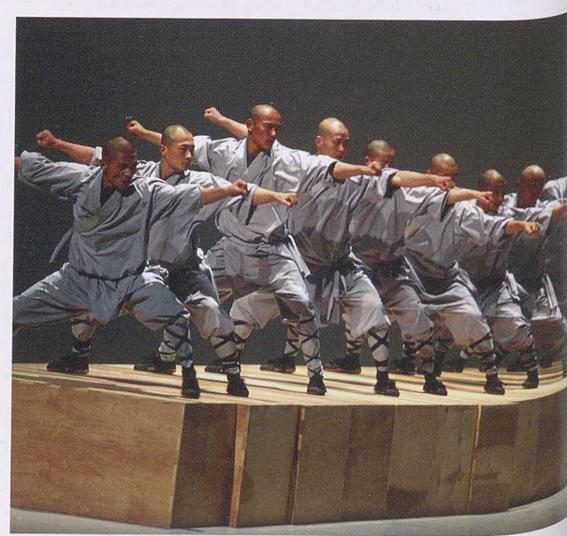
Cherkaoui places extreme importance on enveloping his audience in his mise en scène, though his performances may not necessarily fix to a direct narrative. Indeed, thematics and dramaturgy matter most to the choreographer, who is known for creating dynamic environs through collaborations with artists and composers. The score for *Sutra*, written by Polish composer Szymon Brzóska, varies throughout the performance from melodious and even melancholic to excitedly manic. Most compellingly, Cherkaoui has allowed the evolution of *Sutra*'s program to reveal itself through its structure: no obvious storyline develops throughout, yet the audience is ushered through subtle clues suggesting the inner workings of a visual vocabulary developed between the monks and the choreographer.

As *Sutra* opens, the audience finds Cherkaoui onstage – a petite, agile, light-skinned man, dressed in loose exercise clothing. Next to him a child monk plays with building blocks resembling the larger Gormley-designed coffin-like props adjacent on the stage. As it transpires, the child and choreographer are shown to dictate the movements of the larger blocks, which are shifted by Shaolin









opposite

Sutra, 2008-10

Directed and choreographed by Sidi Larbi Cherkaoui with Monks from the Shaolin Temple, Henan Province

Performance stills from the White Light Festival, Lincoln Center for the Performing Arts, New York, November 2010

Photographs Julieta Cervantes. © Julieta Cervantes

monks peeking from within and around them. If Cherkaoui and the child move the small blocks into a shape resembling Stonehenge, so the monks follow. If they then swat the small blocks away, that movement is replicated by the monks. Shifting between a microcosm and a macrocosm, the choreographic rhythm is, says Cherkaoui, 'like a transposition of molecules into a galaxy'.

No sooner are these basic rules recognised by the audience, than Cherkaoui and the monks begin to jam them. When the choreographer and boy move centrestage to be with the monks, Cherkaoui seems at odds with this more direct interaction. He is curious yet too short to climb on the boxes, and intimidated by their kung-fu routines. Gradually new visual plays begin to emerge onstage as a wall is erected or a flower blooms from the monks' arrangement of the Gormley-designed boxes. And so *Sutra* ends with Cherkaoui and the monks beginning to 'rule themselves' without the aid of the smaller blocks, creating a new social system without any need of a model.

In 2007 Cherkaoui travelled to Dengfeng's Shaolin Temple in China's Henan Province where he was able to observe monastery life at close range, and with *Sutra* the choreographer has essentially developed a self-reflexive performance about the journey that brought him there:

It came with periods of openness and loneliness, feeling like I belonged and then that I'd never belong. My interactions with [the monks] were just like that of the world. They're always going in and out.

Although it may not be immediately apparent, Cherkaoui's journey to the Shaolin Temple came as a reprieve from the international dance world – perhaps even a way to 'find himself' as many westerners often do in eastern culture. Raised both Muslim and Catholic, Moroccan and Flemish, Cherkaoui discovered himself as gay and vegetarian, which brought forth further feelings

of being an 'outsider'. When he found dance, his proclivity for and attraction to the medium was immediate, yet this world eventually began to produce feelings of otherness as well. When working with a ballet company, for instance, Cherkaoui was considered an experimental dancer, yet to an experimental company he appeared classical. He just couldn't fit in.

Cherkaoui began to produce work collapsing disparate styles of dance, yet in this attempt to challenge a 'signature style' this collapsing became precisely the style (or many styles) by which critics came to understand the choreographer. Following years of critiques and reviews – all of which Cherkaoui took with the utmost seriousness – the choreographer turned to the Shaolin monastic order to grow more responsive to his communities in the East and West. Rather than establishing his identity in contradistinction to other artists and dancers, Cherkaoui managed to work through a system of inclusivity in morality and philosophy. Today he's just as happy to be considered a ballet dancer, experimental choreographer or artist.

What can we glean from Cherkaoui's convictions? Pertinent to the contemporary art world – hermetically bound by its own history and tenuous, often incompatible, relationship to capital and collecting – is the sensitivity, care and patience with which Cherkaoui approaches his audiences and his notion of the public in general. That the choreographer has re-established a connection to the body of people to whom the arts are most ardently directed shows that the potential for social impact is as powerful as ever.

Commissioned by Sadler's Wells, London, *Sutra* toured to fifty venues around the world between July 2008 and November 2010. This writer attended a performance of *Sutra* during its season at the Lincoln Center, New York, 2–3 November 2010.

² All quotes from Cherkaoui are drawn from an interview with the writer via Skype, November 2010.

Bucking against fashion: Martha Rosler in conversation with Sarah Tutton

ACTIVE IN THE INTERNATIONAL DISCOURSE OF ART SINCE THE LATE 1960s, Martha Rosler has been a major influence on younger generations of artists, curators and thinkers interested in the relations between art and politics, feminism and community. Having spent thirty years as professor of photography and critical studies at Rutgers, The State University of New Jersey, with another recent stint as professor at the Städelschule in Frankfurt, Rosler is as noted for her teachings and writings as she is for such seminal works as 'Bringing the War Home', her 1967-72 series of twenty photomontages, or the more recent set covering the wars in Iraq and Afghanistan (2004-08). When viewing Rosler's activities collectively, curator Dan Cameron's description of her as 'the purest artist there is' rings true. Having maintained a number of associations with Australian artists over the years, Rosler was invited to Melbourne in June 2010 as keynote speaker for the symposium 'SubText' organised by un Projects Inc. A few days after her lecture I caught up with Rosler in a far-ranging discussion which touched on, among other things, her utopian projects, the importance of teaching and the artist's secret passion for gardening.2 As soon as I sat down for our interview, Rosler took my photograph.

Martha Rosler: I always photograph people who interview me if possible, and the audience when I give a talk.

Sarah Tutton: I've noticed you doing that – why is that?

MR: For the same reason that, way back in the 1970s, I took pictures of my own feet and shoes [She sees in herself a new woman every day, 1977]: it's that subjective point of view, of looking at the audience looking at me. It just seems so natural to do that. I also take pictures of the other participants in panel discussions I'm on. I'm very interested in the lecture situation, in a universe of discourse where people are talking to one another – appearing, performing or attempting communication within a defined space.

ST: Context is important to your work. You are also a teacher, and I was wondering how you address this issue of context with your students?

MR: I haven't taught historical courses per se for a while, but I have taught courses in which we view films and videos from various eras and then we spend some time on context. I will never forget the time I was teaching photo history and showed a formal portrait of a poor but very neat family photographed in about 1910 by Lewis Hine, an American documentary photographer. I asked the class: 'What does this photograph tell us?' The answer I was seeking was somewhere in the vicinity of: 'Quite poor but very intent on having a civilised life.' I asked them how they read the clothing and a brave student said: 'We have no idea what these clothes mean. We don't know what people wore in 1910.' I thought: 'How stupid of me, of course they can't read those little lace doilies in a poverty-stricken tenement room.' After that I tried to provide a context for what people were looking at, rather than expecting them to understand right off what the visible might mean.

ST: How do you think that kind of issue translates to how younger people see feminism?

MR: Perhaps they also see feminism as just past and cast off – yesterday's fashion. I try to talk about feminism organically, rather than play at shaking my finger and giving a lecture. So I just point out that, as far as I'm concerned, it still informs everything I do. But I am perpetually meeting young women artists in [the United States] who are very interested in feminist issues. You have to get past the label to the substance and present the history but show its relevance to the present.

ST: After thirty years at Rutgers, how would you reflect on the current state of art education, particularly in the United States?

MR: In many American schools, because the market is so very powerful, there is an aggressive push against theory and









opposite, top to bottom

Proposed Helsinki garden at the Singapore Biennale, 2011

Installation view, week one, with 'Purple Medicine Garden' (Shirley Soh and

Brendan Goh) and 'Tree Map of Singapore' (Lucy Davis and Shawn Lum), Old

Kallang Airport, 2011 Singapore Biennale Courtesy the artist. Photograph Lucy Davis

Proposed Helsinki garden at the Singapore Biennale, 2011

Installation view, week three, Old Kallang Airport, 2011 Singapore Biennale

Courtesy the artist. Photograph Wanjing Goh

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'Letter K (Knife)' from Semiotics of the kitchen, 1975, video still

Black-and-white video, sound, 6:13 mins duration

Courtesy the artist

'Letter X' from Semiotics of the kitchen, 1975, video still

Black-and-white video, sound, 6:13 mins duration

Courtesy the artist

conversation in favour of telling students that the important thing is just to close the door of their studio and make work, so they can get a gallery before they even graduate. I find this approach deadening and even terrifying; it's exactly the 'romantic genius' model that we fought against from the 1960s on, with the latterday addition of the promise of a good living.

As far as the young artists are concerned, and although most of my own students have been rejecting this fast-track approach, I see the turn away from theory as being intimately involved with the new conviction that like all precarious workers, artists have to construct themselves into a unique entity ...

ST: A saleable entity.

MR: Exactly. The artist is a package – a producing package but a package nonetheless. The knock against theory is that it produces too much of a shared consensus, whereas artists are supposed to be idiosyncratic. Thinking is not so good for that because you wind up agreeing with people about things! It prevents people from just cultivating their own idiosyncratic habits that will attract dealers, reviewers, customers ...

ST: You tend to buck against fashion.

MR: I get annoyed when things become glibly articulated and pretentious ... I'm not comfortable when things go down too easily; you begin to wonder why, considering what the world is really like when compared to the art world that we operate in – that pretend world driven by the tastes of very rich people and by ideologues, and by curators who are often better than that but still have trustees and funders to worry about. I like to see more of the world than aesthetic tunnel vision allows.

ST: Tell me how your collaborative work with the FLEAS started.

MR: I was invited to be a master artist for three weeks at the Atlantic Center for the Arts, in coastal Florida, in January 2002. Before each residency period, the centre announces the master artist and his or her statement of intent for the workshop. Mine

was, in rather broadly brushed terms, social involvement, and I got a boxful of international applications – from Asia, the Middle East, Canada, Germany and the United States. Geographically, the furthest applicant was Deborah Kelly from Australia. I chose eight people and they constituted the [FLEAS] workshop. It was intense.

ST: So how did this lead to 'Oleanna Space/Ship/Station', the project commissioned by Hans Ulrich Obrist, Molly Nesbit and Rirkrit Tiravanija for the 2003 Venice Biennale?

MR: There was a pedagogical aspect to the project. First of all, I was commuting between Stockholm and Copenhagen as a visiting professor in the art academies. I was also flying home to the States once a month to teach a graduate sculpture class at Yale. I invited all these students to collaborate with me, in different degrees, for the biennale project. For the Scandinavian schools I proposed an international cross-border project based on an imaginary utopia we would construct. We would come up with rules for living, write manifestos, develop performances, make videos and do research projects, and to house it all we would design and build a 'space station' for Venice. The second part was less pedagogical but still collaborative. The FLEAS came to Venice and developed a 9-metre-long banner, a result of batting ideas back and forth online together. Deborah Kelly played a central role because of her fantastic design and organisational abilities. She designed the banner using elements submitted by each of us and helped facilitate its production, which was done under the auspices of a group in Switzerland. All these different participants came to Venice for several weeks to put up our 'endless' unfinished building and fill it with projects: our own and guest projects. We also put out several issues of our newspaper, Follow Oleanna, and held performances and two public seminars.

ST: Which brings us to your experience with institutional platforms such as Venice. Do you see this sort of relationship as something necessary, or do you feel able to work outside of this?

MR: I don't think I'd turn down any platform in the abstract, even doing projects at art fairs, though that can be a bit worrisome! After initial revulsion at the fair idea, I thought: 'What's the difference between an art fair and a gallery?' It all depends on who's asking. If it's a curator I trust, I will do a project at an art fair3 or engage in a public conversation as I've done in Hong Kong.4 The question of how we make a living as artists always interests me. If someone is offering you, say, a million dollars for a work, it's hard not to think about all the great things you could do with that. I wrote an article about social relations and finances in art and photography back in 1979 ['Lookers, buyers, dealers and makers: Thoughts on audience'],5 but once you are part of the system, you see things more up close and personal. Once I had agreed to join a commercial gallery, which I didn't do until 1993 quite late really - I got a closer look at all the relations in the field. Just as I'd written, the money in art comes from the same banking and corporate forces, the same rich patrons, and the results are everywhere, including on the walls in every museum. I always kept the [financial] question theoretical by being a teacher; joining a commercial gallery had more to do with visibility than income. I think that the huge capitalisation and promotion of art has sunk so much of what could be transformative about contemporary art. But as ever there are artists who are not swayed by 'success' and persist in trying to institute another vision, create another activist and discursive space.

ST: How do you see writing in relation to your broader practice? MR: There are three prongs to my practice as an artist: making art is one, but the other two are, first, teaching and lecturing, and second, writing – because nothing in culture exists without a text. They are all part of the same practice. Writing is solitary, but there's something very powerful about being in contact with students; it's inspiring and also exhausting ... A lot of different concerns get my attention and form the strands of my working

life. If I get the idea for a project, and writing seems appropriate for it, I will write – or perhaps I'll be thinking in terms of video, or photo and text, or sculptural forms. When I was a kid I thought I was going to write short stories and I won the literary prize at graduation from grade school. I've written scripts throughout the years and created artworks made up only of words and, in a different vein, critical articles on art, especially photography.

I must admit, though, some parts of my life have not seemed to lend themselves to being part of my public work. I'm a passionate gardener but I didn't feel the urge to drag that particular preoccupation into the art world, even though it's really important to me. Yet at the same time, over thirty years ago, I made a work that was actually made up of plants. That one was a political work, B-52 in baby's tears [1972]. My most recent project is a collaborative garden project for the 2011 Singapore Biennale whose theme is 'Open House'. I put out a call to local people, primarily women artists and teachers, and people working with migrant domestic workers, to help plant a large garden at the Old Kallang Airport site of the biennale. About thirty people responded and produced garden projects, including a number of artists and professors and also the head of the Nature Society (Singapore). For city dwellers the garden increasingly stands for a powerful sense of place in the face of the displacements of contemporary life. At.

Michael Rush, 'A pure artist is embraced by the art world', *The New York Times*, 9 July 2000.

The conversation continued on, over email, until the months leading up to Rosler's project at the Singapore Biennale 2011, 13 March - 15 May 2011.

Rosler restaged her 1973 performance/installation piece Monumental garage sale as fair trade garage sale as part of Art Basel 2010's 'Art Parcours' program at the Museum of Cultural History, 17–19 June 2010.

⁴ Rosler took part in the Hong Kong Art Fair 2010 panel discussion 'Artist as Activist, Art as Catalyst' with Zanny Begg, Wong Hoy Cheong, Choi Tsz Kwan and Manray Hsu, 29 May 2010.

Published in Brian Wallis and Marcia Tucker (eds), *The New Museum of Contemporary Art*, David R. Godine, Boston, 1984.

A willingness to be flexible: Harrell Fletcher and Alex Baker on socially engaged art

Jeff Khan

'The sound we make together (melbourne)' was a large-scale multifaceted project created by renowned American artist Harrell Fletcher for the National Gallery of Victoria (NGV). It was made in collaboration with a number of community groups, grassroots organisations and individuals selected by Fletcher alongside the NGV's Senior Curator of Contemporary Art, Alex Baker: Arts Project Australia, CERES: Community Environment Park, Crooked Rib Art, Footscray Community Arts Centre, the Grainger Museum, Hell Gallery, professional gum leaf player and artist Herb Patten, refugee action group RISE, and editor and writer Jeff Sparrow. The project was formulated by Fletcher in dialogue with Baker over an extended period of research and development and once chosen, each participant forged a strong relationship with the artist and curator, further refining ideas for the themes and content of the show. For the resulting exhibition, each participant was invited to select works from the NGV's permanent collection, which were hung in the galleries alongside Fletcher's subtle semiabstract photographic portraits of that particular participant's headquarters or home base. In adjacent galleries, a series of Fletcher's own self-made posters for previous socially engaged projects framed a third space, which housed a series of artworks, reading materials, recordings, flyers, posters and paraphernalia from each participant. Formal in its production values, yet expansive in its process, conceptual scope and in the eclecticism of causes, themes and interests represented by the diverse group of participants, 'The Sound We Make Together (Melbourne)' marked a significantly alternative approach to both contemporary artmaking and curating to what had previously been exhibited in this somewhat monumental art institution now celebrating its 150th year. The following text is an excerpt from an interview with Baker and Fletcher exploring the process, challenges and rewards of presenting expanded socially engaged contemporary art projects in the context of a large-scale art institution.

Jeff Khan: How did the two of you work together to select the participants?

Harrell Fletcher: A lot of it had to do with just wanting to find places that are kind of grassroots in nature and different from the presence that the NGV has within the city. I'm always interested in different kinds of institutions, the constituents they serve and the people and the power that exist within places like that. I think for Alex, he's getting to learn about this place [Melbourne] through this process too. And then [after the first research phase] I largely handed it over to Alex, both out of being overwhelmed with everything I was doing back home, and because there was a kind of conceptual reason for that too. It is more important for the institution and the people who are on the ground to develop relationships than me, because I'll leave but they're not going to.

JK: So is it important that the relationships that you initiate might grow beyond the timeframe of the actual exhibition?

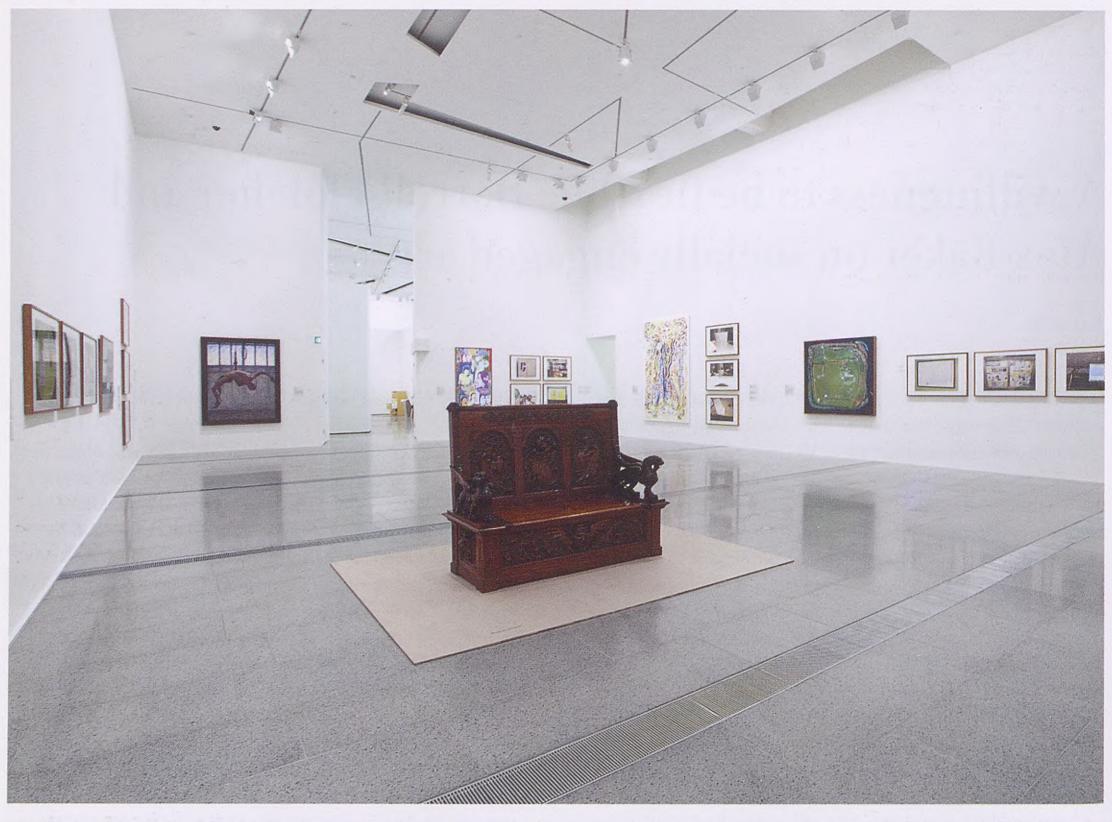
HF: It's always my hope, and there's only so much I can do, so I'll encourage that, keep pushing for it. I can't control it in the end, so I hope that things like that will happen.

JK: Alex, was it a challenge for you as a curator at the NGV to make the institutional space for this process to happen?

Alex Baker: It wasn't that difficult, believe it or not, because it seemed like people here were really excited about it. For instance, our photography department immediately offered their equipment and services in both producing Harrell's photographs and in documenting the process, which was an important part of this project. Efficient systems are in place within the museum, you just have to create a path and people are usually quite willing to help. But it's not often what happens here. Things are usually prescribed within the parameters of 'we're lending a work of art, it's being picked up here and being dropped off here, and there it is'.

JK: So it relies on a willingness to be flexible.

AB: Yes, and I think people are excited about the fact that







opposite, clockwise from top

Harrell Fletcher, The Sound We Make Together (Melbourne), 2010
Installation view, National Gallery of Victoria (NGV), Melbourne, with (clockwise from centre): Robert Prenzel, Welcome hall seat, c. 1905 (Hell Gallery);
Eugène Jansson, Ring gymnast I, 1911 (Grainger Museum); Richard Larter,
Root ripples stocks, 1975 (Arts Project Australia); Lorna Napurrurla Fencer, Yarla (Bush potato), 1997 (Crooked Rib Art); Steven Krahe, Donvale development, 1979 (CERES). Photograph Selina Ou, NGV Photographic Services

Harrell Fletcher, The Sound We Make Together (Melbourne), 2010 Nour Sukkar and Sumaya Asvat from Crooked Rib Art addressing audience, 14 August 2010. Photograph Selina Ou, NGV Photographic Services

Harrell Fletcher, The Sound We Make Together (Melbourne), 2010 Herb Patten performing, 14 August 2010 Photograph Selina Ou, NGV Photographic Services

we're involving community groups and voices – that hadn't necessarily happened here for quite a while.

JK: Harrell, when you embark on a complex process such as this, do you imagine the audience who will engage with the work at the other end of the process?

HF: As I see it, there are multiple layers to the audience. What I would call the primary audience are the participants themselves. On the one hand they're creating the project, but they're also an audience to it. One example of that was the tour of the NGV collection store, which I think turned out to be really interesting for [the participants] and also fun for Alex, maybe because it's [usually] an everyday part of his job.

AB: It's actually not everyday, so this was good for me, too.

HF: [It was good] to do it with somebody else – and see it through somebody else's eyes. So the participants get to be the primary audience. The secondary audience is the larger local audience for the actual show and event. And the third is the even larger group audience that might read about it, or hear about it, but never actually see it. And for me all these things are important. The primary ones are the most important, and that's the audience I'm thinking about the most, but I always have these other ones in mind too. That's why I am interested in documentation, articles, publications and such, as part of the project's larger boundary.

JK: In considering your practice more broadly, how do you know when your work has succeeded?

HF: My gauge of success is probably really different from a lot of other artists'. To me this project already feels successful because it's done a lot of the things that I wanted to achieve within the primary set of people we are working with. And for myself, I feel like I've learned a lot. So for me that's the main gauge of success. As far as the show itself, I want it to look good, I want people to like it, all those kinds of things. I would never say: 'Oh, I'm only concerned with the process and I don't care about the outcome.'

I feel they are very linked, and for the people who take part, it's important that the show comes together and looks good. But that isn't the only important thing to me.

AB: I think having come this far is a useful barometer of success. That the NGV was willing to support the project, letting a show like this occur in a very large encyclopedic institution, I think that's success – to provide a platform for this type of contemporary artmaking or thinking.

JK: For me, socially engaged practice is one of the most interesting and important artforms of our time but, particularly in Australia, I think maybe our larger institutions haven't really engaged with it in a significant way.

HF: I don't think they have anywhere. There are a few places that are just now taking it on in a more formalised way. The Hammer Museum in Los Angeles has actually decided to do a social practice program where it's not just a one off, or part of a larger project, but they are actually saying: 'This is of primary importance to us.' And it's the same with a couple of other academic institutions. It's an interesting period because people are beginning to take these serious steps in institutional kinds of ways. Some people are also saying that this will somehow ruin it, but I don't think so. [Socially engaged art] is always going to remain a sort of minority activity within the larger realm of what people are doing, but if these practices could be bumped up 10 per cent within our contemporary art institutions, that would be mind-blowing.

Harrell Fletcher: The Sound We Make Together (Melbourne), The Ian Potter Centre: NGV Australia at Federation Square, Melbourne, 11 September 2010 – 30 January 2011.

Ae.

Prior to his 2008 appointment, Alex Baker was curator of contemporary art at the Pennsylvania Academy of the Fine Arts, Philadelphia.

David Gulpilil and Maningrida School's class of 1967–68

Lucienne Fontannaz

Before achieving international recognition at the age of fifteen when he was cast in Nicolas Roeg's 1971 film Walkabout, David Gulpilil was already distinctive among a remarkable group of pupils at Maningrida School in Arnhem Land, 400 kilometres to the east of Darwin on the Liverpool River. The drawings Gulpilil and his fellow students made in 1967 and 1968 attest to their strong connection with country and testify to the sensitive and caring attention of their art teacher, Dennis Schapel. A list kept by Schapel dated October 1967 contains the names of Gulpilil and his post-primary classmates (David, Mark, Charlie, Jerry, Jacky, Willie, Richard, Raymond, Lucky, Jim Jam, Terry, Don and Dick) with comments alongside each name. Next to David (Gulpilil) is the observation: 'Outstanding. Number 1 Bushman. Extremely likable and always helpful.'

In the mid-1990s I conducted an Australia-wide survey of historic collections of Aboriginal children's drawings. In the archives of Adelaide's State Library of South Australia, I came across an intriguing set of boxes, unopened since having been recently deposited there. Inside were drawings made by students at Maningrida School during 1967 and 1968 and collected by Melbourne teachers William and Emily Nicol. After studying this collection of over 600 drawings and accompanying documents and photographs, and being struck by the lively directness of the images, I realised that they were drawings made by Gulpilil and his classmates.

In 1996, soon after this discovery, I was in Darwin for the launch of a Museum and Art Gallery of the Northern Territory touring exhibition which I had initiated and curated. 'Then & Now: Pitjantjatjara and Aranda Artists 1930s–1990s' showcased Aboriginal children's drawings from Pukatja (Ernabella) and Hermannsburg dating back some sixty years. I arranged to meet Gulpilil, who lived with his family in Ramingining. As he was driving me around the community, we passed a dump full of

discarded and rusting four-wheel drives. 'They were all my cars', he exclaimed with a mixture of excitement, pride and misgiving, providing a glimpse into the complexity and resultant ironies of living famously across two cultures. When I showed him reproductions of his drawings and the Nicol photographs he was surprised and touched to see these images from his teenage past.

Gulpilil clearly remembered his former art teacher Dennis Schapel, whom I had been fortunate to meet a few days earlier. At home in Darwin, Schapel had shared with me his vivid recollections and fond memories of his time at Maningrida:

It all started in August 1967, as I had recently completed my four-year secondary art teacher training in Adelaide and decided to take a trip around Australia with a friend. We just reached Darwin when our Austin A40 broke down. I needed money to fix the car and continue the journey, so I was looking for a temporary job, and was immediately appointed as a teacher at Maningrida School.

The original plan was that Schapel would take over from John Grant, who had been teaching a group of post-primary boys at the school while undertaking research for his doctorate in cross-cultural education at Sydney's University of New South Wales. As it transpired, they both taught the class for the next six months and were among the first 'team teachers' at an Aboriginal school. After Grant's departure, Schapel conducted art classes for all who attended the school, which was perhaps the first in the Northern Territory to have an art teacher and dedicated art room.

In Darwin Schapel immediately recognised the reproductions I showed him of the drawings from the Nicol Collection. They also brought back vivid memories, many to do with the initial dilemma he faced at the school: 'How do I teach art to these Aboriginal children when their art history and culture is so fantastic in itself?' The approach Schapel soon adopted was thus:

I encouraged the children to be expressive of their own culture by getting them to talk about their lives and experiences. I was interested to see if they would be mostly influenced by contemporary western imagery or by their traditional bark paintings. In fact, they seemed equally inspired by both. I provided them with the means to freely make their own images from either their traditional backgrounds or their settlement environment. Western materials for visual expression were new to them and they found delight in experimenting.

The students used mostly crayons on paper washed with earthy paint or felt-tip pens on brightly coloured backgrounds. Representing local landscapes, animals and hunting scenes, these pictures strongly declare a sense of place, purpose and excitement. Constituting significant minor works of art, they are the combined outcome of inspired and permissive teaching, new materials and seminal stories told by an enthusiastic group of very capable teenagers. Readily recognisable in the drawings are the circumstances of their creation, describing the particular educational and leisurely excursions into the bush that Schapel recalls were both the inspiration for, and settings of, the students' Creative insight.

One example was a week-long trip Schapel and Grant organised to the Cadell River in north-central Arnhem Land. Among other requirements, the teachers asked each post-primary student to keep a diary of what they encountered, to map the area through drawings, and to note down the names of trees in their language for later comparison with western classifications. Schapel recognises that this was a special time, acknowledging even then that 'they were a unique group of boys that got along very well together'.

Another instance was an important male initiation ceremony named 'Kunapipi' that took place 15 kilometres inland. Schapel





and Grant were given permission to attend and to live in the men's camp for three weeks, during which time Schapel kept a diary of the ceremony which initiated most of the post-primary students. This was just prior to the creation of the drawings that are now in the Nicol Collection.

Schapel recounts with delight the times Gulpilil would demonstrate his bush skills as they went about fishing, swimming or hunting – all significant moments later captured in the drawings. He recalls how Gulpilil pointed to a white waterbird standing in the river far away which Schapel struggled to see:

David stripped large sheets of bark from a nearby paperbark tree and piled them up in the water to form a floating raft. He then cut the stem of a waterlily and showed me the open inside structure. Then he disappeared under the raft using the waterlily stem as a snorkel. I followed the raft as it slowly made its way down the river towards the waterbird. As the raft neared, there was a sudden flurry in the water and David emerged holding the white egret by the legs. He brought the bird to me, saying: 'Now you can see it! This will be lunch.'

Later that same day, while walking along a dry sandy creek bed, Gulpilil indicated that there were many goannas around. 'Where?' asked Schapel. Gulpilil pointed to some tracks in the sand, tapped his heel to feel where the ground was hollow, then pushed his arm into the sand up to his elbow and pulled out a huge goanna by the tail.

With such moments of exposure, intimacy and discovery, it is not hard to imagine how extraordinary these adventures were for the young art teacher from Adelaide. Nor why he felt at ease encouraging members of his gifted group to capture their surroundings and experiences in the new forms of artistic medium he had at hand. Even perhaps to anticipate that an exceptional



artist, dancer and actor might emerge from the expressive potential of this most divergent yet highly sympathetic and collegiate mix of individuals and cultures. Significantly, as Schapel recalls:

On Friday evenings in Maningrida films were shown outdoors on an end wall of the school and people would watch, sitting on chairs or rugs. David Gulpilil used to attend. The next day he would often come to me and retell the whole movie, complete with actions. David could dance the moves of all sorts of animals. All his senses seemed to have been developed to a greater degree than [those of] most boys his age.

Reflecting on these times at the Maningrida School, the trained art teacher wasn't so sure who was educating whom in the end. 'I learnt so much about the students' personalities, their cultural beliefs, their bush knowledge and how they saw themselves in this strange educational mix', Schapel said. And today, as senior members of the Maningrida community, surviving members of the class of 1967–1968 have indicated great pleasure in seeing their story told in this way.

On gaining his PhD, John Grant became the director of curriculum for the Northern Territory (NT) school system and later deputy vice-chancellor (administration) at the University of Canberra.

2 In 1969, after two years at Maningrida, Dennis Schapel became art adviser to all Aboriginal schools in the NT and later senior art adviser to all NT schools, writing curriculums and running regional workshops. In 1976 he joined Darwin Community College, later to become associate dean, School of Fine Arts of the Northern Territory University, now Charles Darwin University.

> above, left to right Gerry Milliken, Untitled drawing, c. 1967–68 Collection of Dennis Schapel

David Gulpilil, Untitled drawing, c. 1967–68 Collection of Dennis Schapel

page 633 David Gulpilil on a school excursion to the Cadell River, 1967 Collection of Dennis Schapel

Talking strong in the desert

Genevieve O'Callaghan

By ITS VERY DEFINITION the desert is barren and isolated and, in Australia, the same perception is often afforded Aboriginal desert art. Thought to be removed, static and not quite contemporary, art produced in the desert is anything but. A history of committing image to paper and canvas (in the western sense of artmaking) dates back decades and over the years one artistic group has influenced another, spreading art across the land. The Australian desert boasts numerous community-based, Aboriginal-owned and governed art centres that, like the vibrant desert flowers that bloom following the rain, punctuate the landscape, giving regions individuality and flair. These art centres not only facilitate the painting movement, but work to foster a younger generation of artists whose practice moves away from the established modes of Aboriginal art.

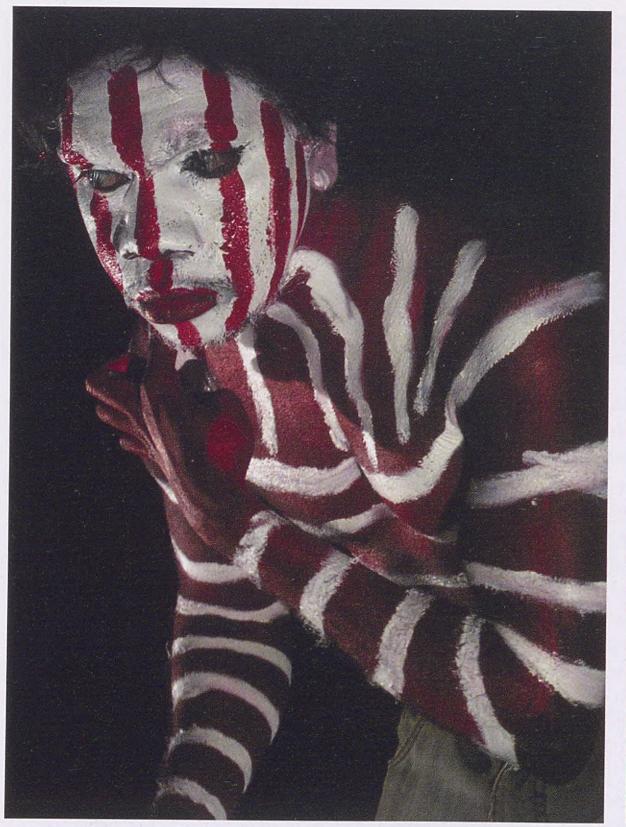
A show such as 'Desert Mob', the annual Alice Springs (Mparntwe) survey exhibition which commemorated its twentieth year in September 2010, seamlessly brings desert-wide communities together. Artists meet, their work is sold to curators, collectors and locals, and the art centre system is celebrated and affirmed. In fact, being a legitimate art centre – defined by supporting Aboriginal enterprise and community development and being a member of the umbrella organisation Desart – is one of the criteria for entry to the exhibition. Art centres are encouraged to enter emerging artists alongside more established ones, a framework that reflects the way knowledge is passed down in desert communities.

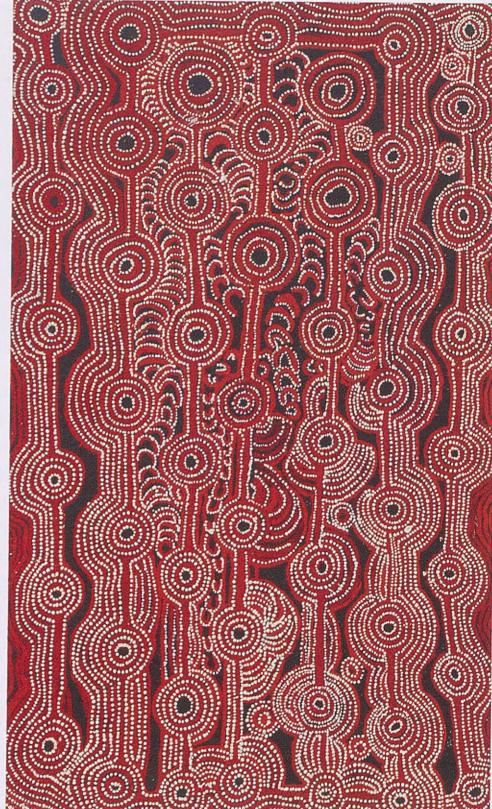
An extension of this framework and a process that people may not consider when appreciating desert art is the way Aboriginal communities have cross-pollinated to create a dynamic and individually articulated yet coherent desert art landscape. Following the famous beginnings of Papunya Tula Artists in the early 1970s, the community at nearby Balgo Hills, mostly made up of Kukatja people, got wind of this new artistic development and began painting their own boards. Connected by country to the

Pintupi people (prominent at Papunya Tula), Balgo's art movement is at once similar and worlds apart. Patrick Oloodoodi Tjungurrayi began painting in 1986 and has, for years, travelled between Kiwirrkura and Balgo. His paintings show the hallmarks of both: Papunya Tula's formal compositions and Balgo's vibrant, vivid palette. Such movements happen across the desert – the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands painting movement developed out of the Ernabella Mission's arts centre that was established in 1948 and the success of former art centre Irrunytju Arts nearly a decade ago; while Martumili Artists in Newman, Western Australia, was helped by a number of Balgo artists who paint in both regions. The seemingly far-flung communities of the desert are connected in intricate ways.

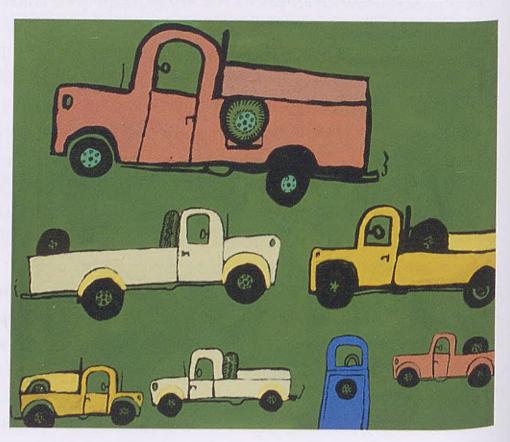
By presenting a cross-section of artistic developments, a show such as 'Desert Mob' has the potential to illuminate similar examples of interconnectedness. While the Araluen Arts Centre publishes a quality catalogue to accompany the exhibition, organisers could do more by way of educational resources and extended labels to further develop the audience's understanding of how communities, artists and subjects relate to each other and beyond. The prime objective is to sell and so there is an impressive amount of work hung at 'Desert Mob'. At times, gems can be hard to discern, but the exhibition slowly reveals these to the dedicated visitor.

One of the desert success stories of recent years is the growing recognition of artists from the Alice Springs town camps. These settlements, which have grown out of a movement of people from their country for reasons including employment and access to health care, are serviced by art centres. Tangentyere Artists, comprising about eighteen communities, and Ngurratjuta Iltja Ntjarra 'Many Hands' Arts Centre, facilitating the Hermannsburg (Ntaria) community, represent an 'urban' artistic practice within the desert art movement – a style that some do not appreciate









as authentic. Western Arrernte artist Alison Inkamala is one of Tangentyere's well-known landscape painters and her rendition of home – the town camp on her traditional country – painted on bent discarded metal, references in subject and style not only the westernised landscape tradition of fellow Western Arrernte artist the late Albert Namatjira, but Papunya Tula Artists' groundbreaking initiative of depicting *tjukurrpa*¹ on whatever piece of material might be available to the artist at the time. Inkamala's work at 'Desert Mob 2010', *Mt Hermannsburg, Ntaria*, 2010, is at once bold and expressive, delicate and unassuming, making it, and fellow Tangentyere artists' work, an effective counterpoint to the vast and dramatic *tjukurpa*² canvases of South Australia's Tjungu Palya community which were hung nearby.

Snapshots of country and 'urban' life are recorded throughout the desert, and Sadie Singer's *Old trucks*, 2010, is a prime example of this. Singer, a Yankunytjatjara woman who paints with Iwantja Arts in South Australia, was born near Indulkana, South Australia, and has lived throughout the state from Coober Pedy to Adelaide. She paints tjukurpa in dots and also scenes from everyday life in an entirely different style and palette: flat planes of colour and definite dark outlines. Depicting the old Holden Dodge trucks that Singer remembers from her youth and which Namatjira famously drove, *Old trucks* is undoubtedly the icon of last year's 'Desert Mob'. Its quirky style, arresting green background and offset perspective are unique and Singer's viewpoint champions the growing resurgence of 'landscape' painters broadening the definition of desert art.

Fusing both western and Aboriginal perspectives are Martu grandmother and granddaughter duo Dada Samson and Judith Samson with their epic painting *Rabbit proof fence*, 2010. The fence runs through their country, near Jigalong in Western Australia, and Samson and Samson depict this in two distinct ways. The western construct of the fence is shown in a green and blue grid formation, while *yinta* (waterholes) and the Puntawarri

river that mark Martu country are depicted in traditional circular forms, setting up a challenging syntax. *Rabbit proof fence* not only confidently explores disparate concepts and artistic languages but also enlightens us to the process of intergenerational collaboration. A painter with Martumili Artists since its establishment in 2006, Dada Samson's approach is steeped in traditional knowledge which she passes on to her eager granddaughter Judith. The painting itself represents systems of knowledge in the desert with layer upon layer of colour, some partially obscuring those beneath.

Like Dada Samson, senior Pitjantjatjara painter Hector Burton is a leading figure within his art centre. From Tjala Arts in Amata, South Australia, Burton entered the elegant and charged Anumara tjukurpa, 2010, in last year's 'Desert Mob'. The work depicts Anumara, the large, edible caterpillars of the tjukurpa that exists for kinship groups of the north and south, connecting the APY Lands with their northern neighbours. Burton's artwork is dynamic and didactic and the rhythm he builds through repetition serves to communicate both the big picture and the minutiae of his tjukurpa and country. He and his fellow APY and Ngaanyatjarra Pitjantjatjara Yankunytjatjara (NPY) Lands artists are currently leading a remarkable artistic movement which dates back, at least in western consciousness, to Charles Mountford's 1940 field trip to Ernabella Mission, during which community members worked on introduced materials. David Miller, chairperson of Ananguku Arts, Adelaide, has described this explosion, saying 'art centres are like fire, spreading out across the land'.3

One such fire is Tjarlirli Art in Tjukurla, established as recently as 2006. Katjarra Butler, who lives and paints in Tjukurla, has a backstory that represents the desert's interconnectedness and the resulting artistic cross-pollination. Butler, whose colossal painting *Marapirnti*, 2010, was acquired by Araluen Arts Centre, was married many years ago to the esteemed artist the late Anatjari Tjakamarra,⁴ an integral figure in the 1971 establishment of

Papunya Tula Artists, the first Aboriginal-owned and -governed enterprise. Butler lived in Papunya for many years, watching the men paint and raising her children, and it was only years later, having moved to Tjukurla (an outstation on Pitjantjatjara/Pintupi land where many went to return to their homelands), that she began to document her intimate knowledge of country and culture visually: of Tingari sites, as seen in *Marapirnti*'s triumphant explosion of colours and gestures. Now an 'emerging' Aboriginal artist, the culturally experienced Butler embodies the ironies such categories hold and shows that culture still thrives in the desert.

Emerging in an altogether different sense are young new-media practitioners Shannon Gibson and Curtis Taylor, from Balgo's Warlayirti Artists and Martumili Artists respectively. Gibson's 2010 portrait of a young man reclining in a disused fridge is honest, edgy and funny, while Taylor's short film of the Seven Sisters story, Nyiru (2010), is sophisticated, enigmatic and atmospheric. Taylor's film shares a haunting tone with Nawurapu Wunungmurra's Mokuy, 2010 – an evocative portrait of spirits in a combination of sculpture and video – which won the Telstra National Indigenous and Torres Strait Islander Art Award's New Media and People's Choice categories last year.⁵

That digital media flourishes in remote communities is also evidenced by the Chooky Dancers' recent touring production of Wrong Skin. Famous for their 'Zorba the Greek' YouTube sensation, the Elcho Island dancers brandish television sets as props as they perform stories about their international travels, alongside short films about sugar cravings and substandard supermarkets in their Northern Territory community. Throughout the show the characters text message each other about forbidden love, the central theme from which the show takes its title. What Wrong Skin shares with the rest of the burgeoning new media practice in Aboriginal communities is an urgent message; a valid and awakening world view.

Jane Young, Eastern Arrernte painter with Tangentyere Artists and Desart spokesperson, describes 'Desert Mob' as an 'important time for all of us ... a time for talking strong and being proud of who we are and what we do'. Inevitably, as with the Telstra Award, 'Desert Mob' will grow to embrace new media in its exhibition, demonstrating that while artists will continue to paint subjects in a traditional sense, the next generation of artists will determine a new visual language. And the audience's appreciation of Aboriginal desert art, in turn, will continue to evolve.

Desert Mob 2011, Araluen Arts Centre, Alice Springs, 9–10 September 2011.



- Tjukurrpa is the Pintupi, Walpiri and Western Desert term for creation story or dreaming.
- 2 Tjukurpa is the Pitjantjatjara term for creation time, law and moral systems.
- From Elizabeth Tregenza (ed.), *Tjukurpa Pulkatjara: The Power of the Law*, Wakefield Press, Adelaide, 2010, p. 2.
- 4 Also known as Anatjari No. III Tjakamarra, cited in Katjarra Butler's Artist Statement, Tjarlirli Art, Tjukurla, Western Australia, 2010.
- 5 In 2009 Queensland Art Gallery introduced the Premier of Queensland's National New Media Art Award, open to both Indigenous and non-Indigenous artists.
- 6 Jane Young's opening speech for the 'Desert Mob' symposium, held 10 September 2010.

page 636
clockwise from top left
Curtis Taylor, Nyiru, 2010
Digital film, 90 secs duration
Courtesy the artist

Hector Burton, Anumara tjukurpa, 2010 Acrylic on linen, 198 x 122 cm Courtesy Araluen Arts Centre and Tjala Arts. © The artist

Sadie Singer, Old trucks, 2010 Acrylic on canvas, 100 x 120 cm Courtesy Araluen Arts Centre and Iwantja Arts. © The artist

> Shannon Gibson, Azman Nangari, 2010 Fuji on Lustre, 19.5 x 24.5 cm Courtesy the artist

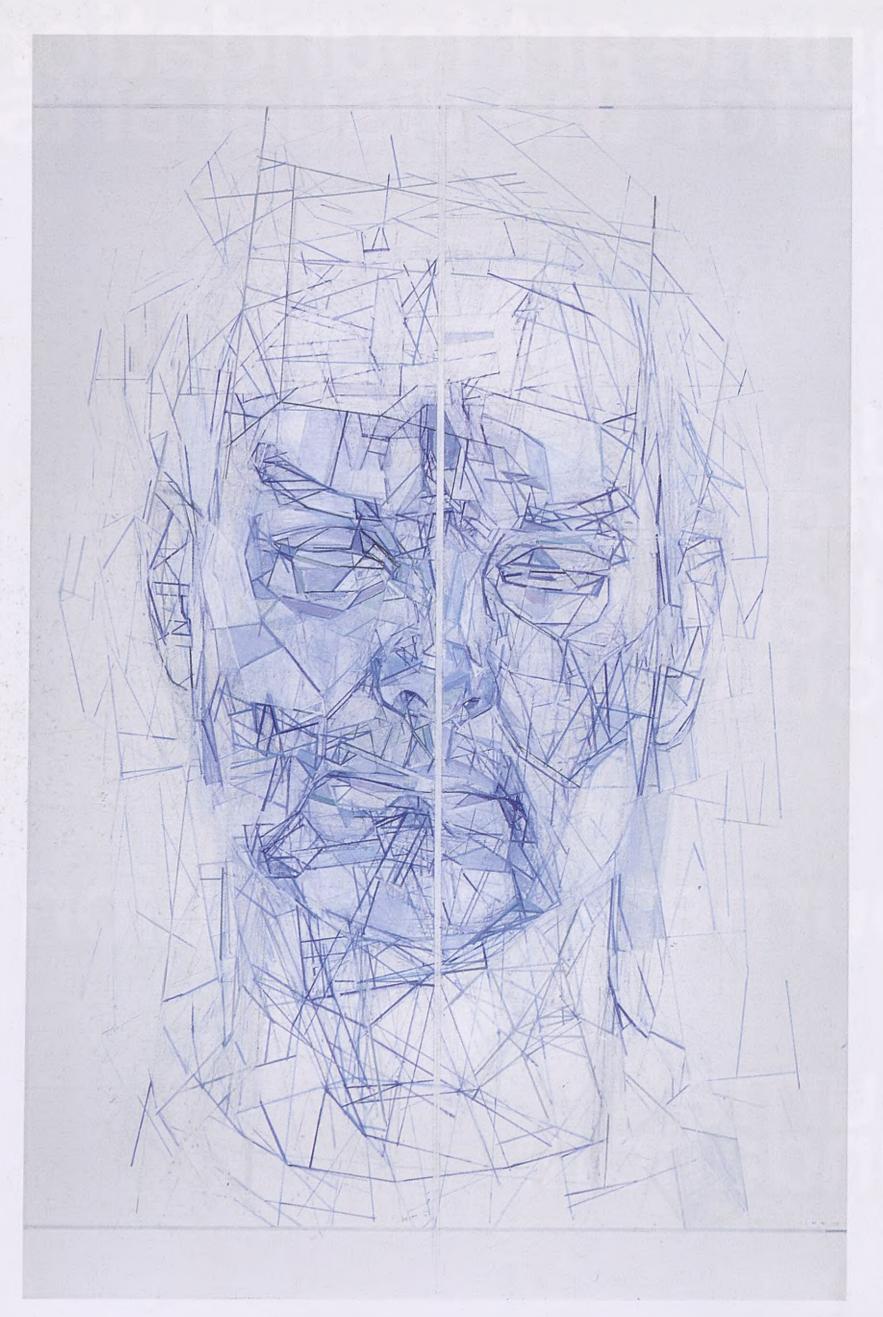
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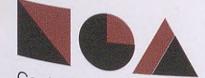




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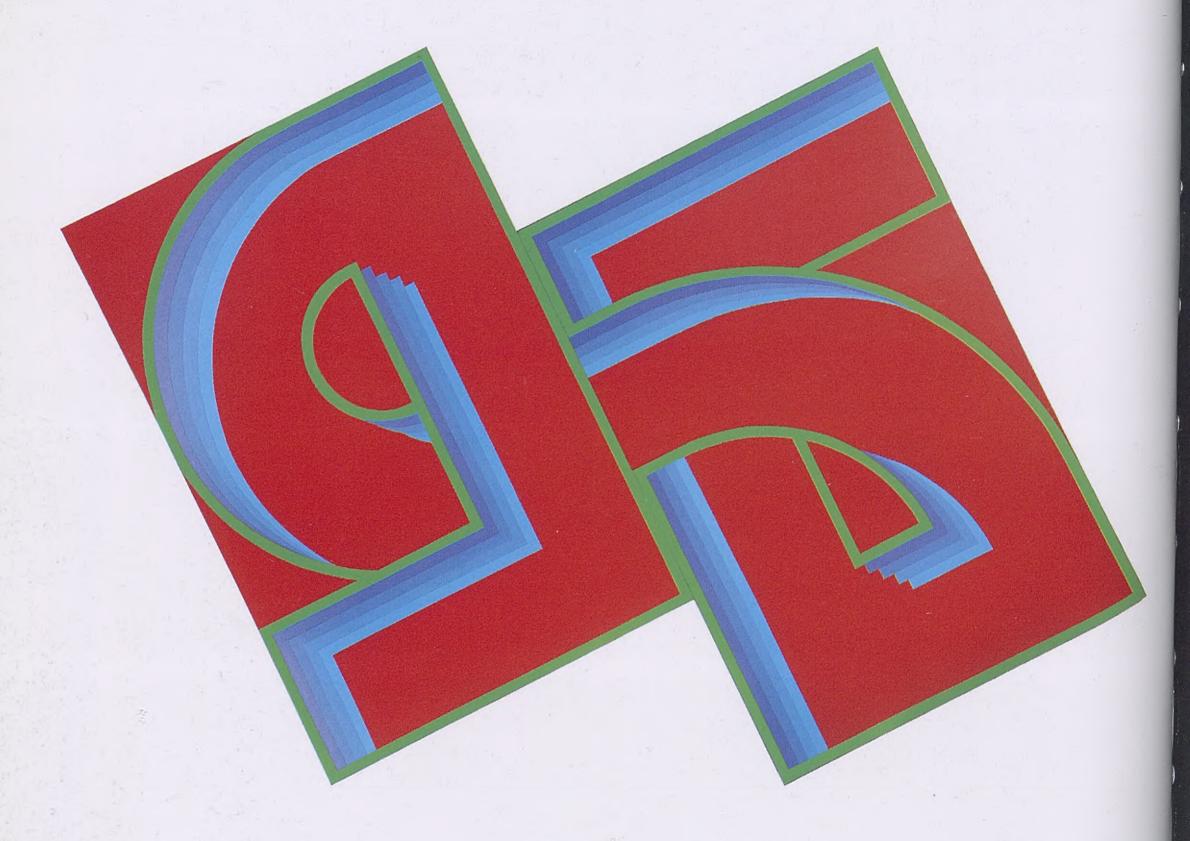
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Fred Williams Weipa III 1977, National Gallery of Australia, Canberra, purchased from Gallery admission charges, 1983. © estate of Fred Williams



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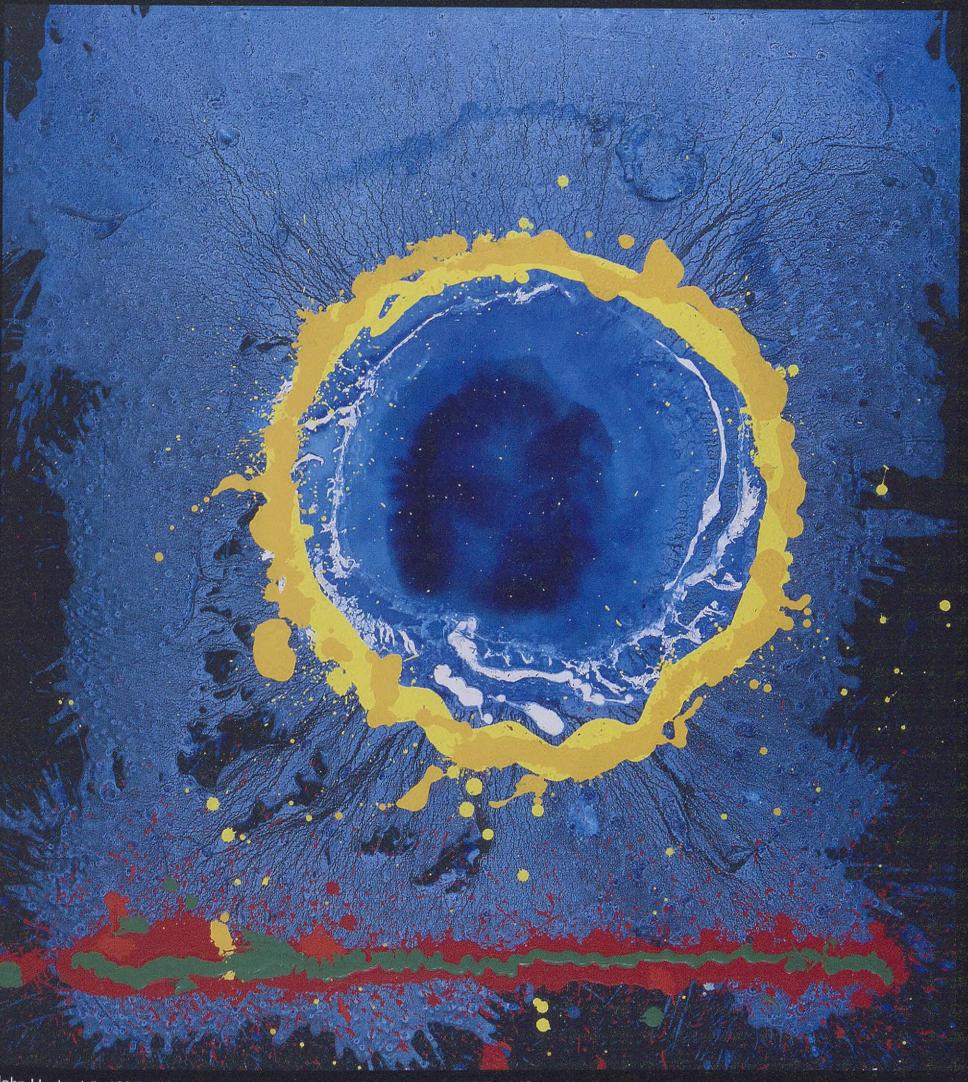




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John Hoyland (b. 1934), Moons Milk, 17.12.09, acrylic on Cotton Duck, 152.5 x 140cm

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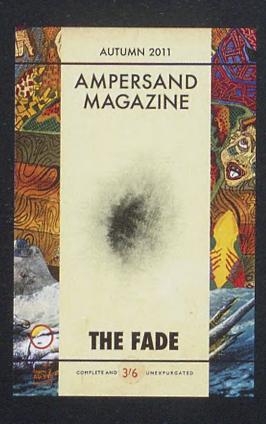
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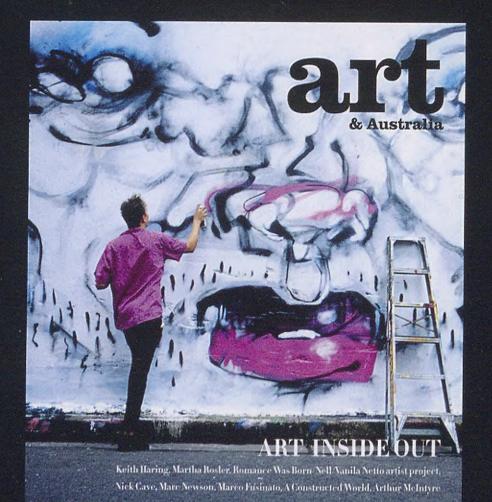
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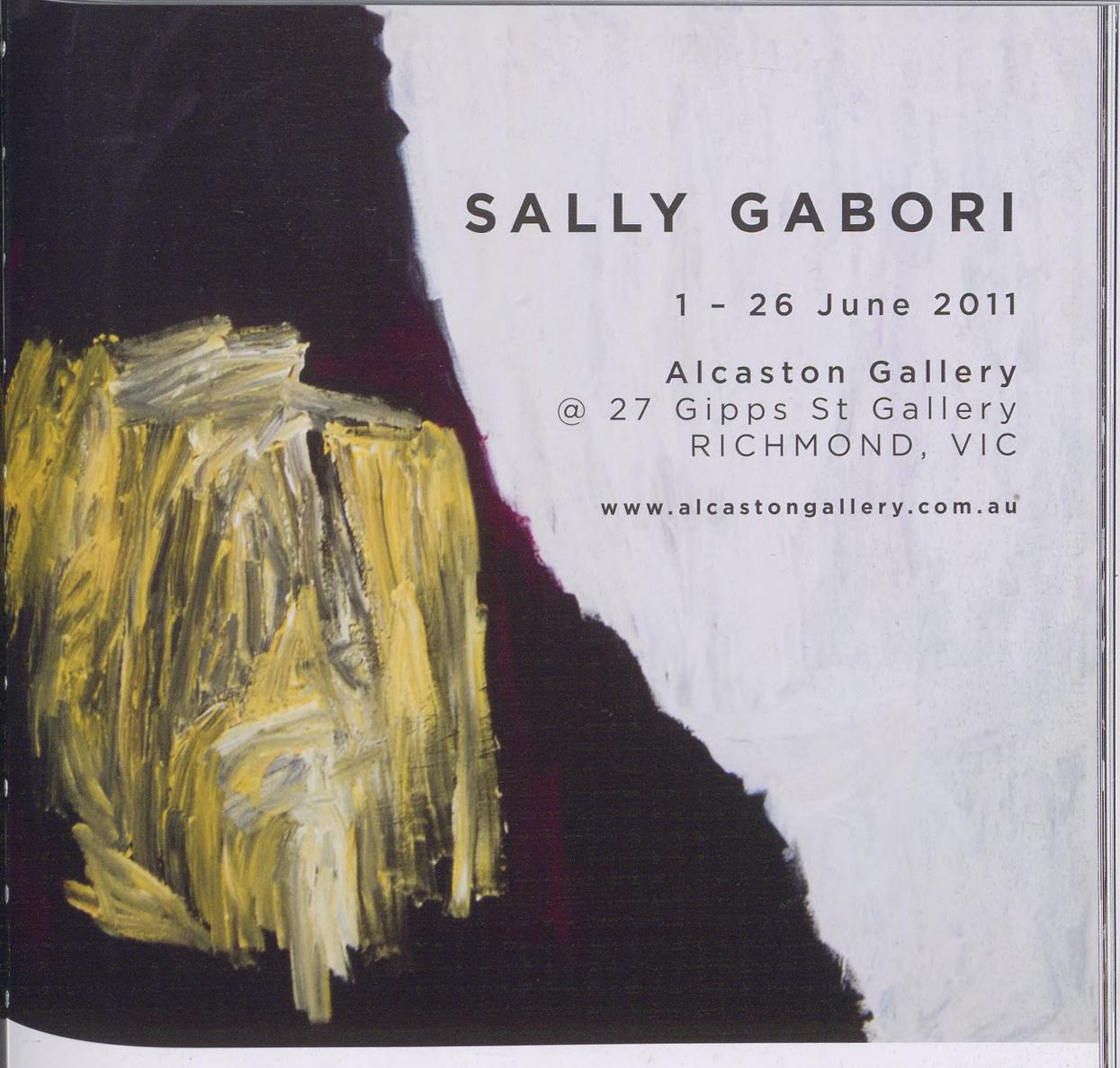
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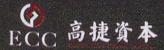
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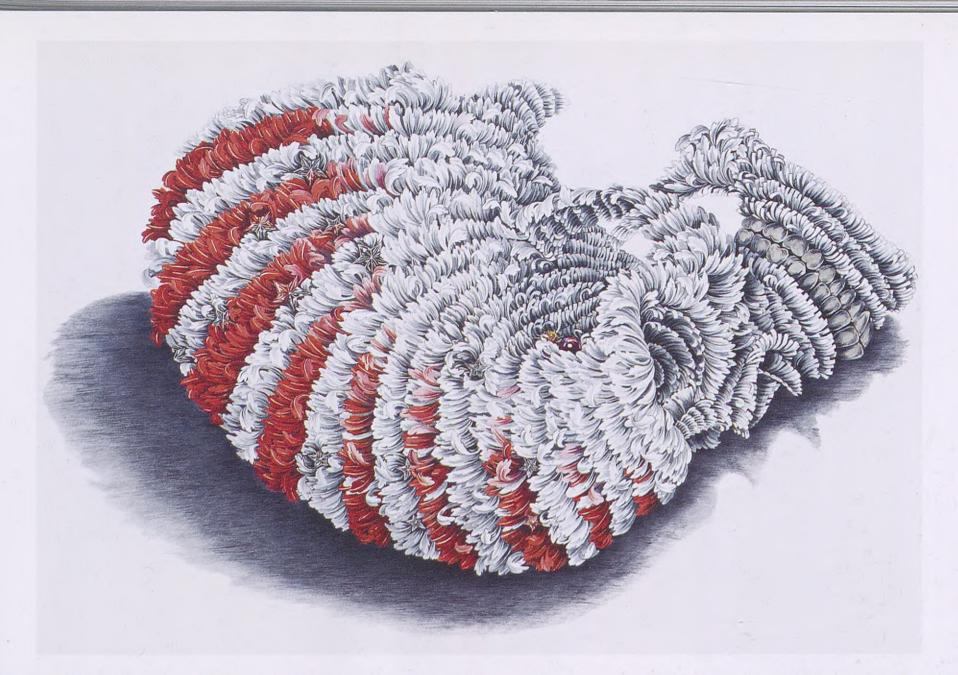
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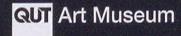




WILLIAM ROBINSON The Transfigured Landscape

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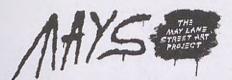




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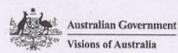
Image: Kenji Nakayama *Brooklyn Train Track*, 2008, stencilled aerosol on primed board, 360 x 276cm. © the artist Photo by Sharon Hickey

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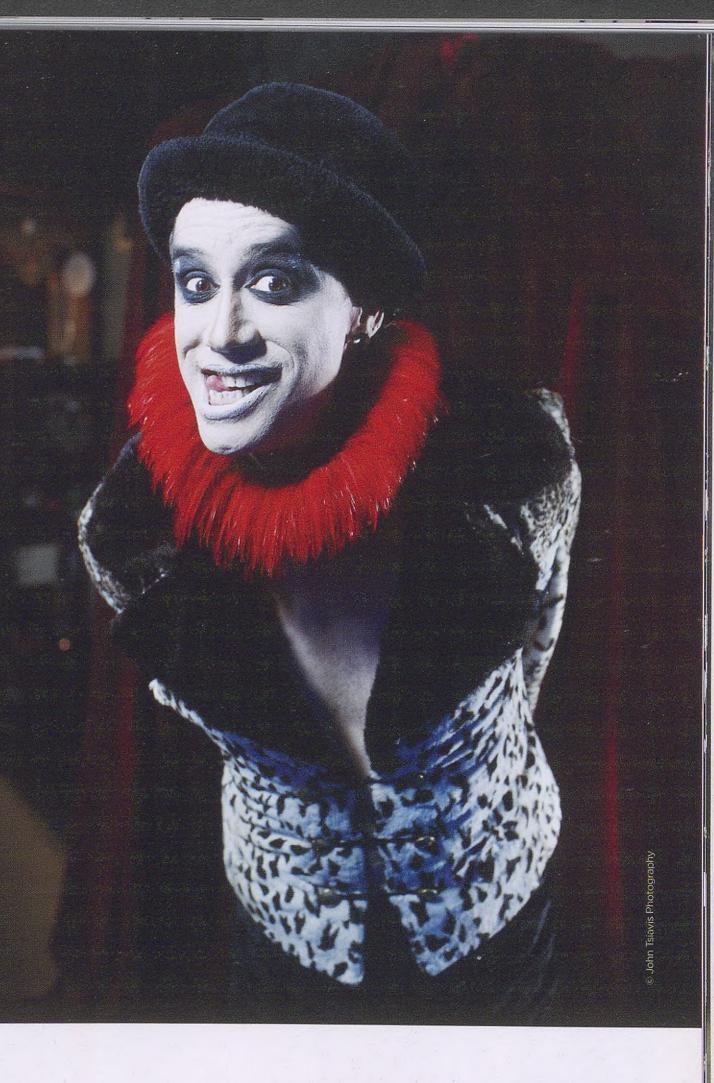
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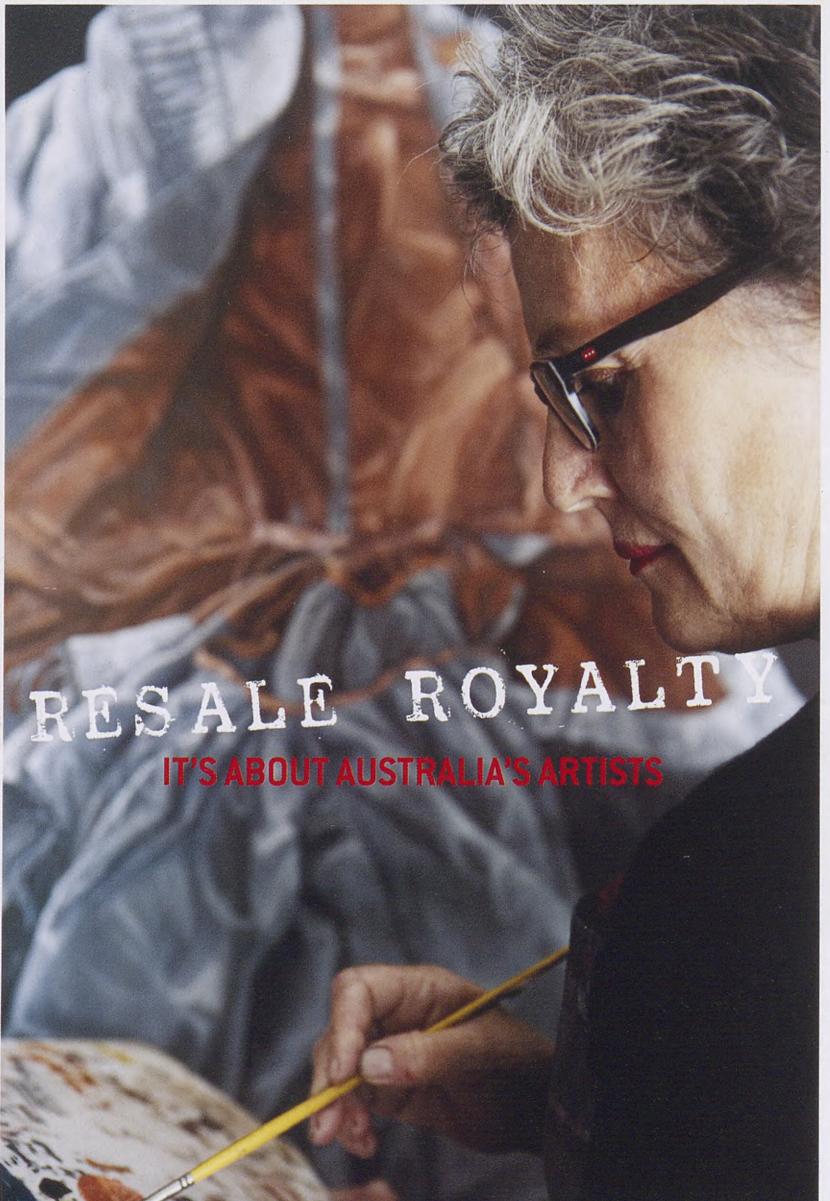
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Artist Margaret Ackland at work on 'Gettysburg' in

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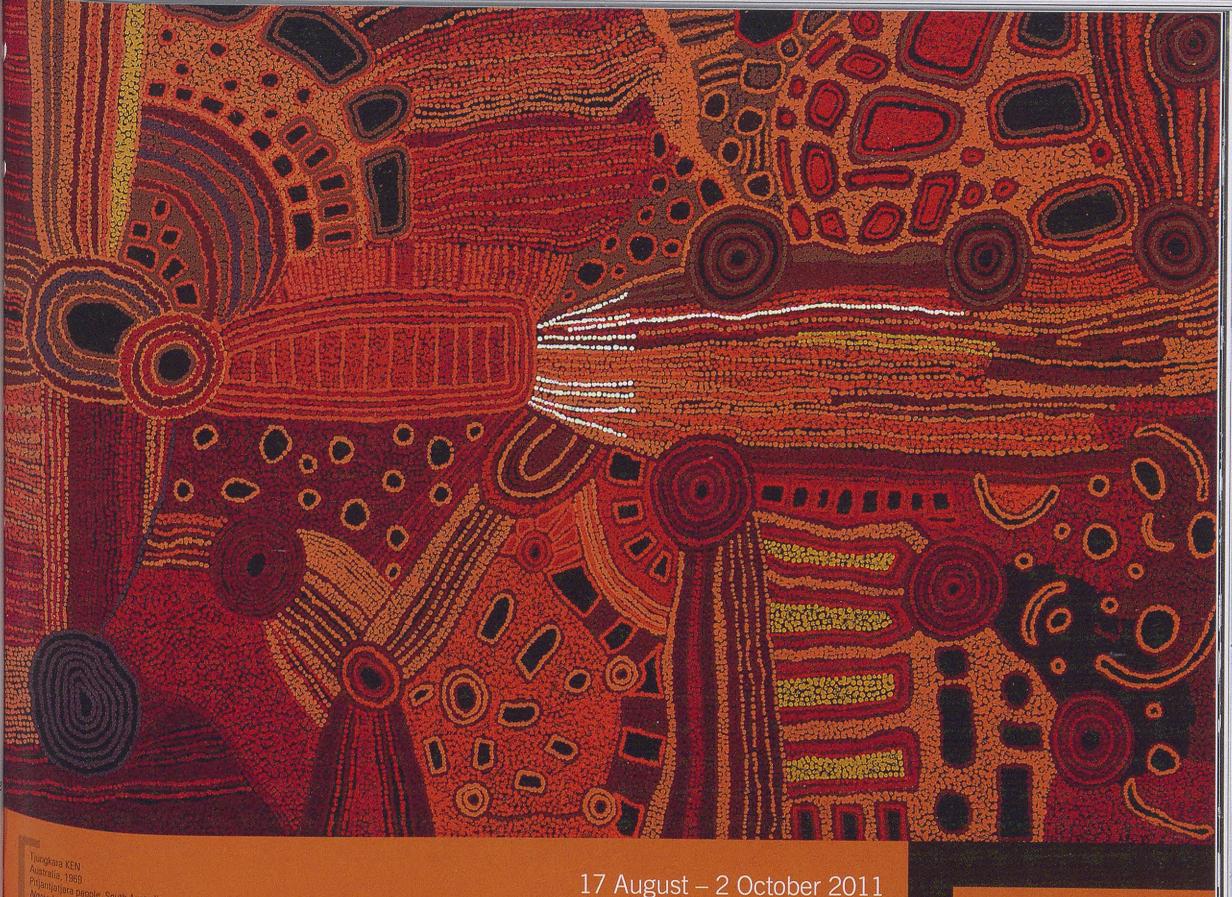
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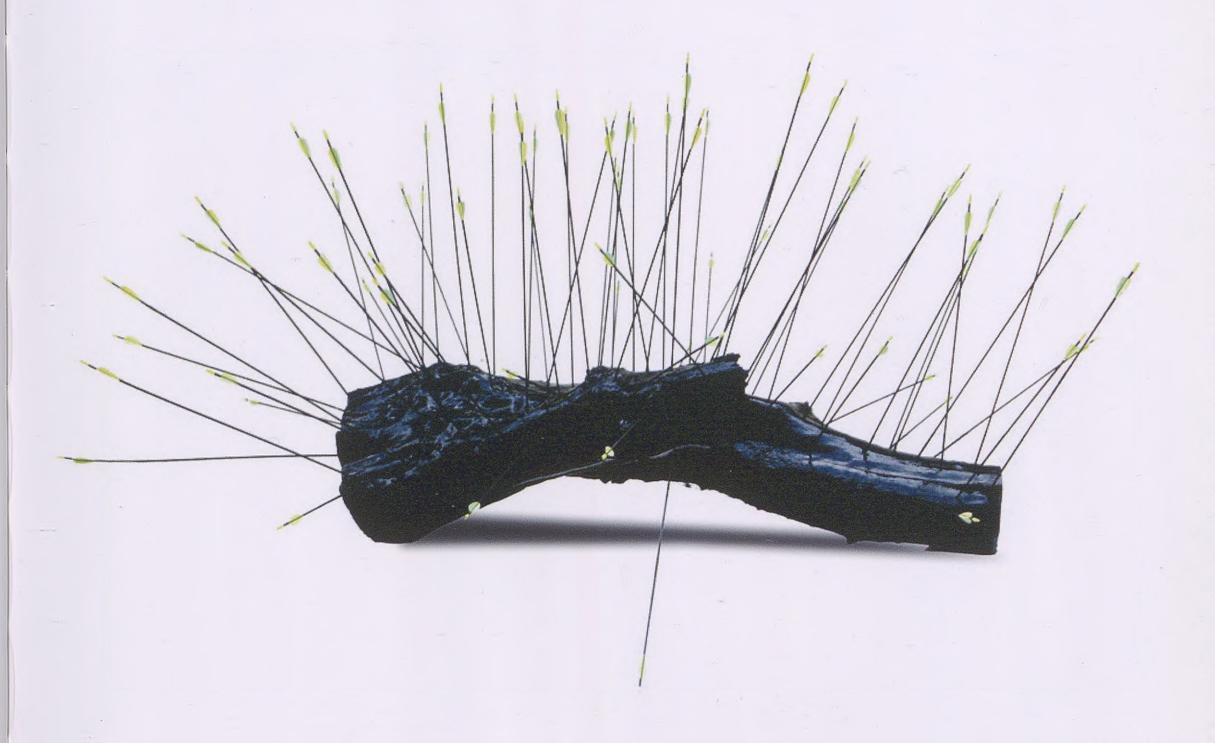


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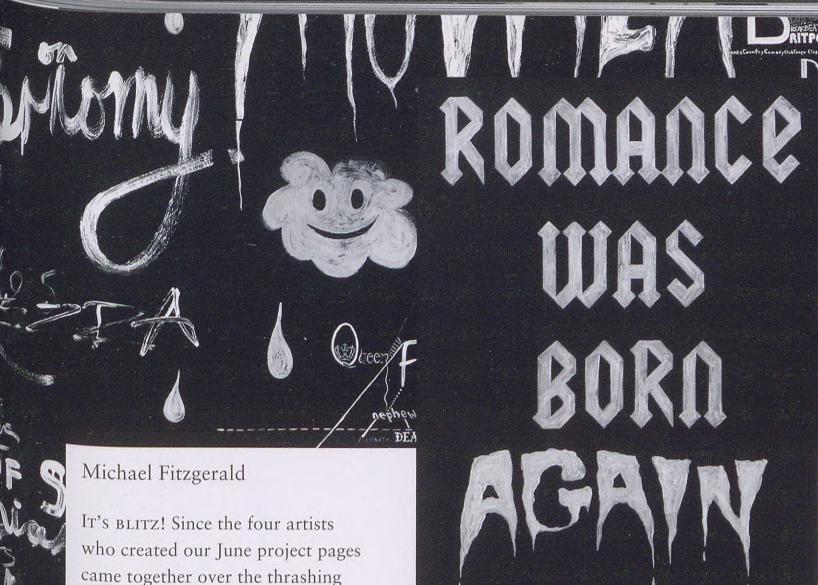
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It's blitz! Since the four artists who created our June project pages came together over the thrashing sound of New York indie rock, it's only appropriate that we begin with the music of the Yeah Yeah Yeahs. In today's art world, where creative partnerships can form between figures as seemingly diverse as Francesco Vezzoli and Veruschka, Tacita Dean and Merce Cunningham, Tony Oursler and Sonic Youth, it sometimes takes just a look, a move or (rock) hook for

artists to collaborate. Such was the case with the project which unfolds in the following pages. Here the recent black-and-white text paintings of Nell are interpreted by Romance Was Born fashion designers Anna Plunkett and Luke Sales – captured, in turn, by photographer and video artist Vanila Netto. Inspired by music and magazine centrefolds, their dualistic vision is further illuminated in a conversational riff about the shifting registers of their collaborative practice.¹

Michael Fitzgerald: What brought you all together on this project?

Nell: Something telling of the like-mindedness and readiness of our collaboration is that I'd seen Luke at quite a few concerts, at the Yeah Yeah Yeahs and The Gossip, and then I saw you [Anna] at CocoRosie, and this was before we'd even officially started. So we have similar inspirations and other interests, both generationally and more particular than that as well. There's something similar about all those bands. And when I first met you [Vanila] at Artspace, you were listening to the Yeah Yeah Yeahs

and I thought, 'She's cool'.

RO POP DOR/LA

Anna Plunkett: Luke and I met at college, and we were really into music, and started working together, in a very primitive collaboration, making costumes for Karen O [lead singer of the Yeah Yeah Yeahs] in my bedroom.

MF: You have a natural affinity with artists, having worked with Del Kathryn Barton, Patrick Doherty, Kate Rohde, Stephen Giblett and Esme Timbery.

Luke Sales: We really like doing hand-sewing and hand-crocheting and knitting and working with old fabrics or old garments. When you work with

someone else there's already a depth – they've already laboured over their work for so long, instead of just coming up with something from scratch. There is more history to it I suppose.

When we worked with Del we were attracted to the excess and the amount of detail and that's where we saw ourselves as well. I think at the moment our label is changing in a way, and we're seeing our stuff as a bit more grown-up and a bit more minimalistic. I suppose that's what we're all trying to achieve [in this project]. I didn't know Vanila's work until we worked with Nell, but I think it has a similar vibe and I really like that. To do something simple is actually really hard for us. We were drawn to the idea of being simple.

Vanila Netto: When I looked at your [Romance Was Born's] previous works and when we talked about how you were attracted to quite excessive accessories and imagery, I thought maybe it would be a challenge for all our paths to work with those differences. So there was an openness in all of us to



THE ARTHUR THE PARTY OF THE PAR

this page Father mother, 2011

page 664 Ultimate duality, 2011

page 665, top Romance was born again, 2011 Acrylic on paper, 42 x 29.7 cm

page 665, bottom Centrefold 69, 2011

pages 668-69 King queen, 2011

page 670 MOTHER, 2011

page 671 The ghost is clear, 2011

Models: Lionel Bawden, Afra Sarmadi, David Manley Photographic assistant: Katrina Clarke Make-up and hair: Nadja Mott Romance Was Born print design: Mikie Inglis Romance Was Born studio assistant: Tatiana Sheverda

great CAM HUSBANDS NCLE 3331 V

accommodate each other's way of working with a sense that we would learn quite a bit from each other.

N: I think some of the best art is very maximal and minimal at the same time, where it says everything in a simple way, or it says something very simple in a complicated way. For me, I try to say a lot of stuff in a very reduced palette, black and white, because if it was colourful as well it would be too much. I think Vanila's photos are unfussy and straightforward and that's where their beauty is.

MF: Before the shoot you mentioned 1970s magazine centrefolds as being an inspiration for the project.

N: We were talking about that excitement you have when you're a kid – for me it was with TV Week and posters of Boy George. Then I read how these centrefolds started with Playboy, as a spread in the middle that was special, and you'd lovingly take it apart from the magazine and it would outlive the magazine. Also, because of recent conservatism in Australian culture it's really interesting to have all of these really loaded sexual words [in the printed fabric of Centrefold 69] – I think there's nearly a thousand categories of pornography written, so it's somehow explicit in a centrefold sense but it's completely benign.

MF: What was the idea behind working with opposites?

N: That each picture would have that classic diametric opposite or absolute, whether it was literal, as in black and white, or implied, like in the mother shot where there is a father by implication, so there's a duality there in every shot.

MF: There's always been a natural relationship between art and fashion, as Peter McNeil documents in 'A line of beauty' [see page 672 of this issue].

AP: In the Ballets Russes exhibition,² everyone from Matisse to Picasso ... if they had no money they would re-use things, re-use the costumes and adapt them and that's what Luke and I have always done. It's like nothing's changed.

N: I really feel very comfortable with my work being translated, transformed – in fact, I think it's usually better when it goes into other mediums. I, too, loved the Ballets Russes show. The timing of that was quite uncanny for us. Collaboration doesn't feel like a big deal. It's natural among creatively minded people, because these guys [Romance Was Born] have to work with patternmakers and someone prints work for Vanila and I'm always working with other people. Realising a vision is always a shared effort.

This conversation took place at Nell's studio in Sydney, 28 March 2011.

2 'Ballets Russes: The Art of Costume', National Gallery of Australia, Canberra, 10 December 2010 – 1 May 2011.









A line of beauty

THE COMMINGLING OF ART & FASHION

Peter McNeil



FASHION HAS ALWAYS EXISTED IN RELATION TO ART and has frequently been interpreted through the philosophical and conceptual tenets of art practices and theories. Artforms as diverse as history painting, sculpture, portrait painting, printmaking, sign painting and commercial art and photography have variously depicted, created and promulgated fashion. Fashion history itself has been constructed to a substantial degree through the representation of clothing in art, and artists were among the first serious chroniclers of fashion, especially the neoclassical and academic salon artists of late eighteenth- and early nineteenthcentury Europe. Significant nineteenth-century artists, such as those associated with the English arts and crafts movement and its continental followers, signalled their distaste for the commercial culture that surrounded them by proposing alternative dress fashions for both men and women, providing new clothing forms based on their aesthetic systems that were required to be worn in certain room settings. Modernist critics and writers from the midnineteenth century engaged directly with the quixotic nature of everyday fashion as a new form of transient beauty, a challenge to the orthodoxy of stable aesthetics.

No significant avant-garde art movement of the twentieth century ignored clothes. Some made clothing metaphoric subject matter, others saw it as central to ideological revolution, while others saw in the changeability of everyday dress a powerful source of abstraction. Pop artists living through the youthquake of the 1960s made fashion the very medium of their practice, continuing a modernist legacy that aimed to destroy distinctions between art and life, aesthetics and industry. Postmodern practice saw in fashion a cipher for the commodity culture with which it engaged and was itself a central part. The body in western art is bound up with ideas of beauty, age and aesthetics, and it was only logical that postmodern feminist and queer practice would use clothing as a part of their art. Artists throughout the twentieth

century intervened in fashion culture, their anti-fashion statements ranging from the oppositional critique of futurism and vorticism to the stylish uniforms proposed and worn by contemporary artist Andrea Zittel. Conversely, artists are sometimes seen as the ideal collaborators with fashion designers and the fashion industry, injecting the type of cultural capital they embody into products that require a regular cycle of innovation and novelty.

Fashion as art

Although it has become a commonplace to argue that the conceptual design skills and technical brilliance which are incorporated in dress make fashion an artform, this proposition misconstrues most of fashion's history. From the twelfth century in Europe, scholars of the human faculties classified a range of skills alongside the liberal arts. The Middle Ages understood what French historian Georges Duby calls an 'aristocracy of manual labour', whereby workshops outside of princely courts established their high levels of specialisation in which finish was paramount. The most skilful moved from place to place, avoiding corporate constraint and spreading new aesthetics within portable objects such as cloths, embroideries, books, statuettes and jewels. Already by the fourteenth century the majority of guilds in towns were occupied with providing luxury dress and trading in the components comprising such dress.

Within the Renaissance and mannerist court cultures, the most successful and notable artists were frequently called on to provide designs for the embroideries, textiles, interior decorations and other forms of highly prized ephemeral culture. The textile trades were of such importance that artists of the standing of Bellini, Pisanello, Pollaiuolo and Botticelli and their workshops provided designs. Artists in baroque and rococo courts continued this function of providing cartoons for the designs of gardens, theatre sets, costumes and jewels which contributed so much to the visual splendour of the ancien régime.

Art and the spread of fashion

The proliferation of detailed engravings permitted the rapid dissemination of fashionable ideals, spreading also the cult of individualism, novelty and self-fashioning. Portraits of famous actors and actresses, often dressed in fanciful version of the clothes of the past, encouraged new fashions such as the taste for Turkish modes. Aesthetic discussion, circulated in the expansive periodical press for new reading publics, provided patrons and consumers with ideas about their possible appearance. Thus Hogarth's famous theory of the 'Line of Beauty', as described in his 1753 book *The Analysis of Beauty*, might provide a comment on the moderate curve of women's stays as much as inspire Thomas Jefferson's garden at Monticello.

Louise Élisabeth Vigée Le Brun's painting of Queen Marie-Antoinette wearing the *chemise à la reine*, a formerly juvenile summer garment also alluding to classicism and Creole dress, caused a scandal when it was exhibited in the Salon of 1783. This simple tube-like dress, tied with a sash, was worn by members of the queen's circle from the mid-1770s in the pastoral setting of the Petit Trianon and the Hameau de la Reine, the queen's rustic hamlet. Fashion historian Aileen Ribeiro suggests that Vigée Le Brun may have directly promoted this trend for muslin gowns and unpowdered hair for women by holding her *souper grec* (Greek supper) in 1788, wearing these modes herself, and suggesting that her sitters be painted in this ultra-contemporary fashion.²

Fashion and art in nineteenth-century avant-gardism

Fashion became central to the strategies, subjects and operations of modernists in fields ranging from painting to poetry in nineteenth-century France. Many of the concepts about fashion developed by figures as significant as Baudelaire and Mallarmé passed directly into the philosophy of Benjamin and Simmel, and continue to

reverberate in the writings of contemporary fashion theorists including Ulrich Lehmann and Barbara Vinken, both of whom were trained in philosophy. Lehmann notes of nineteenth-century Paris that its modernity and luxury provided distraction and consumption, a contrast to the succession of governments that relied on historicism and weighty allusion to the past to maintain their regimes.³ Charles Blanc, co-founder of the *Gazette des Beaux-Arts*, published works on fashion using the contemporary colour theory of Chevreul. In fact, it becomes hard to find a great modern critic or novelist who does not write on the aesthetics of fashion. Perhaps the most famous is Baudelaire, who speculated on fashion as 'a symptom of the taste for the ideal which floats on the surface ... in the human brain'.⁴

Fashion and the oppositional arts

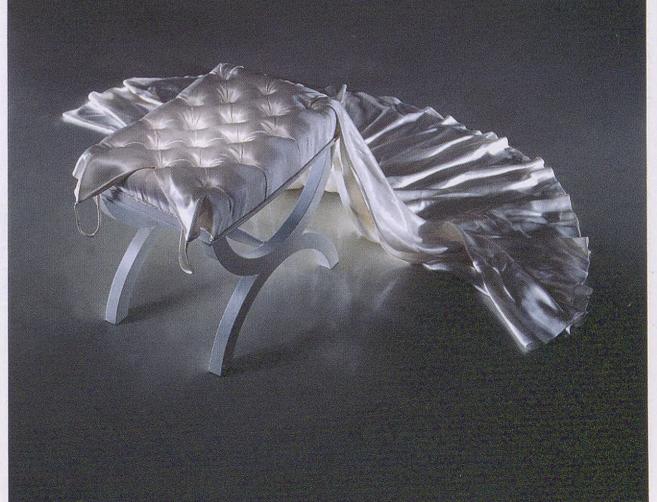
If the impressionists and post-impressionists revelled in the fastchanging confections of late-nineteenth-century fashions for women, other contemporary artists and designers developed oppositional dress that countered commerce. From the 1850s William Morris began arguing that all aspects of art, including clothing, articulate social relations and called for a corresponding design linked to the medievalism and anti-technological stance of Pre-Raphaelite art. Henry van de Velde imported Morris's ideas and popularised art nouveau in Belgium, France and Germany. Like Frank Lloyd Wright in North America, Van de Velde designed dresses for his wife, Maria Sethe, as well as dresses for clients to wear in their architect-designed homes. In 1903 Josef Hoffmann founded the Wiener Werkstätte with the painter Koloman Moser in order to carry out Semper's educational program of the Gesamtkunstwerk. Affiliates designed dresses in bold abstract fabrics that were first made up at the Schwestern Flöge (Flöge sisters), a fashion salon. From 1910 until 1931 the Wiener Werkstätte ran its own salon for fashion with fabrics, bags, shoes,











accessories, dresses and branches in Karlsbad, Zurich, New York and Berlin. Designer Paul Poiret was a regular visitor and friend of Hoffmann and greatly influenced by Wiener Werkstätte textiles. The artist Gustav Klimt's radical proposal that both men and women wear flowing caftan-like garments in daily life was not realised until the 1960s.

Contemporary with the 'simultaneous' colour theories of Sonia and Robert Delaunay, the Italian futurists including Giacomo Balla and Fortunato Depero were polemicists for a new order of dressing which would connect art and life. In 1913 Balla published the *Futurist Manifesto of Men's Clothing*, which demanded that dynamic human form relate to and integrate with the machine age. The futurist and orphic circles in Italy, France and Russia would telegraph each other with their perverse dress formulations, with a particular premium on smashing the uniformity of men's clothes, proposing yellow vests and neon neckties. In Russia the constructivists Alexandra Ekster, Liubov Popova, Varvara Stepanova and Alexander Rodchenko agitated for a rupture with craft and artisanal preciousness.

Fashion and modernism

In the twentieth century most fashion designers were in dialogue with art, either because they were intellectually curious about this aspect of visual culture, or they wished to ally themselves with the opportunities offered by the status of art. Many have employed the iconography of the studio artist. Around 1907 Charles Poynter Redfern (son of John Redfern, dressmaker to Queen Victoria) was photographed resembling an artist at work, in a smock, with a measuring stick pointing at a model. In the 1950s Bellini photographed Christian Dior draping fabric around his model Sylvie and pointing a gold-tipped cane at another house model, 'Lucky', a continuation of this artist trope. The archaic and sexist idea of the female 'muse' who inspires the male couturier merely by

her elegant presence is still widespread in contemporary fashion.

Surrealists enjoyed the strange incongruities of scale and context in nineteenth-century printed fashion illustration, and artists such as Hannah Höch, Max Ernst and Joseph Cornell made them the subject of unsettling collage. American-born photographer and painter Man Ray, colleague of Marcel Duchamp, Francis Picabia and Poiret, developed rayographs and solarisations for fashion magazines such as Vanity Fair, Vogue and Harper's Bazaar, which expressed what designer Alexey Brodovitch called 'the tastes, aspirations and habits of the consumer-spectator' of the 1920s and 1930s.5 Other inter-war photographers, sometimes called 'publicity artists' if they worked for advertisers and magazines, included Brassaï, Henri Cartier-Bresson, W. Eugene Smith, Horst P. Horst, George Hoyningen-Huene, Cecil Beaton and Madame Yevonde. They used the props and devices of surrealism to create portraits and advertising images in which the stranger facets of fashion and the (generally) female body were foregrounded. North American designers such as Gilbert Adrian also incorporated reference to European abstraction directly into their clothing design in the form of pattern pieces and shapings. Finn Faaborg's painting Dressmaker, 1937, shows dresses hanging on walls around the couturier, like strange skins and abstract colour forms simultaneously.

Fashion and pop

Andy Warhol actively engaged with 1960s ideas of the expendable, the monetary, the throwaway and space-age materials. Pop and conceptual art which declared art liberated from its aura coincided with Yves Saint Laurent's development of ready-to-wear ranges, pret-a-porter. Warhol constantly experimented with fashion, including his own appearance, and saw people as moving artworks. Interested in cross-dressing and his own transformation, Warhol prefigured the strategies of artist Cindy Sherman, who

pages 676-77, clockwise from top left

Adolf de Meyer, Portrait of Olga de Meyer, c.1918, platinum print, 20.9 x 13.2 cm, collection National Gallery of Australia (NGA), Canberra, purchased 1984, courtesy the NGA, Canberra; English open robe and petticoat, c. 1760–80, silk, collection National Gallery of Victoria (NGV), Melbourne, purchased 1970, courtesy the NGV, Melbourne; Designer unknown, Campbell Soup Company dress, New Jersey manufacturer est. 1869, Souper dress, 1968, wood pulp, cotton, collection National Gallery of Victoria (NGV), Melbourne, purchased 1991, courtesy the NGV, Melbourne; Karoline Kjeldtoft, '86/77/96', 2007, performance still, Norsk Form, Oslo, courtesy the artist, photograph Soren Roenholt; Gotscho, Robe x pouf, 1991, white satin gown upholstered on a pearly pouf, 44 x 50 x 300 cm, courtesy and © The artist; Gotscho, Meeting, 1992, thirty agnés b. men's jackets, dangling linings, 700 x 230 x 17 cm, courtesy and © The artist; Juergen Teller, The clients, haute couture: Deeda Blair, Paris, 1999, courtesy the artist.

was later to produce advertising campaigns for designer Rei Kawakubo of Commes des Garçons. Warhol recognised the power of photography to communicate his vision and from 1963 used artists such as David McCabe, Billy Name and Nat Finkelstein to shoot his entourage. Warhol's wardrobe, which shifted from Brooks Brothers shirts and youthful suits in the 1950s, to jeans, T-shirts and leather jackets in the 1960s, was caught up in the rise of street fashion and subcultural style which transformed dress in this period. His social circles came from window-dressing, marketing, display and commercial art, inheritors of the queer-style politics of earlier dandies. In the 1950s Gene Moore demonstrated a high level of conceptual skill in New York shop window design, often hiring artists to create displays, including Warhol, Jasper Johns and Robert Rauschenberg. In 1961 Warhol's pop paintings were placed in the window of Bonwit Teller, their cartoon-like illustrative form blurring the distinction between sign painting and art.

Around this time Warhol began inserting his pop art paintings into conventional clothes, exceeding their boundaries ('Banana', 'Fragile' and 'Brillo Box' dresses), so continuing the playful ethic of the Parisian dance hall Le Bal Bullier and the Bauhaus Ballet of the 1920s. Warhol also made some conventional stylish clothes for which he provided the print, such as S&H green stamps, 1962. His 'Flowers' series was made up into dresses for the catwalk in 1964, part of a very long tradition in which artists designed textiles. Warhol cut up designer clothes for the Rizzoli Gallery's 1975 exhibit 'Fashion as Fantasy', which has been described as a precursor of deconstruction in fashion, but it seems to have been as much about the artist's interest in unpicking celebrity. His silver-sprayed Coca-Cola bottles, made to hold a perfume labelled 'You're In/Eau de Andy', prefigure the contemporary artist Sylvie Fleury whose work in turn has influenced fashion designer Marc Jacobs. Warhol's artistic aura of sexually charged but fauxnaive innocence was continued in the famous 1994 Calvin Klein

advertising campaign, reminiscent of Richard Avedon's 1969 photo of the Factory crowd.

Fashion and the body

The vexed relationship of fashion to sexuality and female identity became an important subject for artists to explore from the late 1970s. Some of the most arresting interventions between fashion and the body emerge in recent years from design-art practice. Danish designer and photographer Karoline Kjeldtoft explores the ageing female body in a 2007 photographic series entitled '86/77/96 - Nine Women in Black Dresses Standing on a Long Platform', with 86/77/96 being the average measurements of the 80-year-old female body. Reversing the tyranny of the standard '95/65/95', Kjeldtoft designs clothes that do not conceal an ageing body, but rather show the crepe-like skin, wrinkled backs and non-tubular arms of aged women. Furthermore, in her reference to the 'little black dress' of Chanel, a dress which was designed to lift the bust and conceal the stomach, the designer forces the viewer to reconsider how supposed revolutions in fashion may have introduced new responsibilities for female consumers, as well as designating sexuality and sexiness as the domain of the younger woman only. Kjeldtoft's sitters, with their dignified elderly beauty and majestic poise, return us to the age of Dürer and the vanitas figure, recast for an era more secular, but perhaps more harsh in its judgments on fashion and on age. Ae.

Georges Duby, Art and Society in the Middle Ages, Polity Press, Cambridge, 2000, p. 46.

² Aileen Ribeiro, Fashion in the French Revolution, Batsford, London, 1988, pp. 34-5.

³ Ulrich Lehmann, Tigersprung: Fashion in Modernity, The MIT Press, Cambridge, Mass., 2001, p. 14.

Charles Baudelaire, Le Peintre de la Vie Moderne, 1863, in Jonathan Mayne (ed. and trans.), The Painter of Modern Life and Other Essays, Phaidon, London, 2006, p. 33.

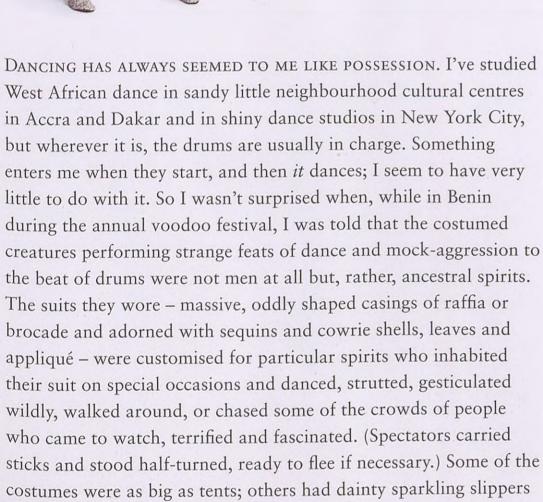
Merry Foresta and Willis Hartshorn, Man Ray, Thames & Hudson, London, 1982, p. 261.











Nick Cave's 'Soundsuits' reminded me of this. Tall and lumpy or stiff and faceless (or any combination in between), they look like creatures from another dimension: a faraway planet, maybe, or an underwater realm. They're sequined and welded and beaded and stitched. Their masses of buttons, ceramic birds, old toys and circus masks, human hair, discarded crocheted pocketbooks, twigs, Barbie dolls cocooned in black fabric, and brightly dyed natural fibre join together to create existential vehicles for their wearers. Cave – who also trained under the African–American dance group Alvin Ailey – designed the suits to be transformative, to allow wearers to channel something outside of themselves; and the wearer, naturally, dances.

and pointy hats; some were towering masses of grass. Several had

horns. Dance possesses but so, it turns out, do suits.

More than fifty Soundsuits and related works comprise 'Meet Me at the Center of the Earth', the travelling exhibition





seen most recently at the Seattle Art Museum. Curated by Kate Eilertsen while she was at the Yerba Buena Center for the Arts in San Francisco, the show displays the suits on mannequins in a conventional gallery space. But a live component of the exhibition has dancers wearing Soundsuits and performing in the museum as well as 'invading' various sites around town. Technicolour creatures in suits of hair or raffia, rainbow afro wigs and harlequin-like masks dance their way into the local mall or Microsoft office building; a klezmer band or a neo-jazz orchestra accompanies. Or they break out into improvisational dance on the footpath in front of the town library (a lumbering Soundsuit creature covered in brown fur dances awkwardly, waddling around and patting the heads of spectators). Past exhibitions have included pieces choreographed by contemporary dance luminary Ronald K. Brown, but freestyling also has its place in the events and dancers are encouraged to find their Soundsuit's intrinsic movement.

'The suits themselves already have an inherent energy about them', a recent performer has said, 'so you don't have to work hard in them. But when you put them on, you bring them into three dimensions. You put a soul inside of it, so you allow the energy of the suit to channel through you.'2

Cave often talks about the identity shift that happens in the suits. 'You can't just put a Soundsuit on right away ... because when you do put it on, your identity is completely erased', he told Eilertsen in an interview in the 'Meet Me at the Center of the Earth' exhibition catalogue.³ You have to ponder it for a while, he explains, let the suit's essence, and its potential, soak in. The Soundsuits, he says, 'allow identities to be lost or hidden and new ones to be claimed'. Like the best of masks, they both obscure and liberate. When dancers get into one and don't know how to move, Cave said at a Seattle Museum press preview, it's because they 'haven't surrendered to the transformation'.

opposite
Meet Me at the Center of the Earth, 2010
Performance stills, Seattle Art Museum, 2011
Courtesy the artist and Seattle Art Museum
Photograph Zorn B. Taylor, www.zornimages.com

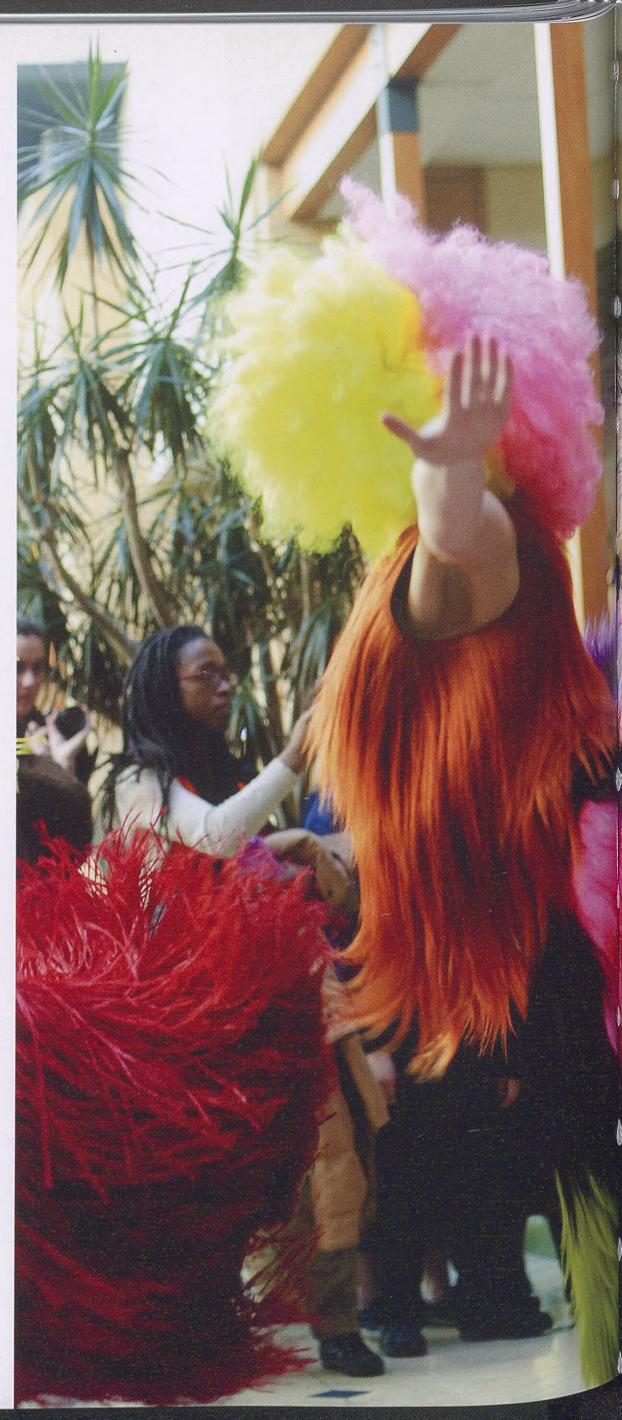
page 680 Soundsuit, 2011

Buttons, wire, metal armature Courtesy the artist and Jack Shainman Gallery, New York. Photograph James Prinz

page 681
Soundsuit, 2009
Buttons, found vintage abacus
Courtesy the artist and Jack Shainman Gallery, New York. Photograph James Prinz

Cave studied fibre art in college (at the same time that he pursued dance) and then in graduate school at Michigan's Cranbrook Academy of Art. He went on to design and manufacture his own clothing line and today is the Chairman of the Fashion Department at the School of the Art Institute of Chicago. The fashion sensibility shows in the suits, which have a deep undercurrent of style and sophistication beneath their fantasticality. It's not a big step from the Soundsuits to the otherworldly designs of Rei Kawakubo for Comme des Garçons, for example: some suits are kindred spirits with pieces from her famous 'Body Becomes Dress, Dress Becomes Body' line (more commonly known as the 'Lumps and Bumps' collection) of 1997, in which the wearers' bodies appeared at once elegant and deformed, awkward but full of kinetic potential. (These were, perhaps not coincidentally, worn in a production by modern dancer and choreographer Merce Cunningham.) Other misshapen Soundsuits call to mind the slightly off-human forms of Issey Miyake's clothes, while some have the theatrical, almost psychedelic dreaminess of John Galliano's work. When the American edition of Vogue ran a spread last September pairing Soundsuits with the season's new accessories, Cave's work looked oddly at home in its pages, the Soundsuits uncannily complementing silver Jimmy Choo shoes and J. Mendel blue-fox mittens.

At the same time, the suits embody a benevolent familiarity that render them perfectly accessible: some have tall slim heads that resemble Gumby, or long pointed tops like a pope's mitre that make them look like officiates of playland. They've been compared to spacesuits, animals, Muppets, Chewbacca from *Star Wars*, clowns, robots and other endearing humanoids. *The New York Times* described them as having 'mood-enhancing properties'.⁴ Soundsuits, in short, cheer people up. And Cave has even said that 684











that's one of his aims: 'What makes people happy? What makes them step outside of their day-to-day experience and be light within a moment?'5

The Soundsuits' ecstatic potential, however, belies their dark moment of conception. Cave was sitting in a Chicago park not long after the 1991 beating in Los Angeles of Rodney King, a 1.9-metre African-American, by four white police officers. He was reflecting on the officers' description of King as a huge, menacing, almost superhuman figure. Cave, a gay black man from the conservative American Midwest, was profoundly affected. He started gathering twigs in the park and assembled them into his first suit – a thick, stiff, porcupine-like covering that was equal parts armour and veil. But even as it was sharp and prickly, maybe even threatening, it was also magnetic. At its core were trauma and tear, but it was playful and animated. It made a beautiful crackling sound (this is where the Soundsuits got their name) when Cave wore it, and the way it altered his posture inspired movement: it wanted to be danced. The Soundsuits became what they are today - elegant, ecstatic, fantastical, surreal - by way of a difficult path.

Cave's other work, particularly his sculptures made with racist artefacts – black lawn jockeys, maids and others with warped, exaggerated features – offer more glimpses into this darker side. The lawn jockeys especially, which hold towering bouquets of metal flowers, or birds, or a crocheted rug, seem like direct descendants (or ancestors) of the Soundsuits. It's as if the suit has come off, or has not yet been put on, and the armour has been removed to reveal a distorted, derided figure, wearing yet another suit of racist projection. (Some of the Soundsuits also have crocheted face masks with blackface features.) Black or white, we can't help but wonder what other suits we wear and how, if we're lucky, we can transform them. Cave has said that he wants his suits to be as provocative as they are fun, and with 'Meet Me at the Center of the Earth' he hopes to provide 'a place for dreaming'.6

While most people will never wear one of his Soundsuits, much less dance in one, being around them can itself be a transcendent experience. 'I hope that people walking into the gallery will be transported to another world where they can find hope, inspiration, and empowerment.'

Cave's grand plan, however, is outside the gallery space: he's working towards staging Soundsuit productions in towns across the United States where children and artists can create and show their own Soundsuits. One of the country's few remaining authentic rituals, parades have traditionally involved dance, costumes and people of all cultural backgrounds. The thought itself is liberating, if not wildly revolutionary; if we can reclaim the parade, dancing in our own Soundsuits, where would we find ourselves?

- 1 'Meet Me at the Center of the Earth', Seattle Art Museum, 10 March 5 June 2011.
- Quoted in an interview with Seattle public radio station KPLU. See www.youtube.com/ watch?v=soKLXCov9kU.
- Dan Cameron, Kate Eilertsen and Pamela McClusky, Meet Me at the Center of the Earth, exhibition catalogue, Yerba Buena Center for the Arts, San Francisco, 2009.
- Karen Rosenberg, 'Art in review', *The New York Times*, 23 January 2009. From a video interview with United States Artists. See www.youtube.com/user/
- USAArtists.
 6 Cameron et al., op. cit.
- 7 ibid.

opposite
Soundsuit, 2011
Twigs, found basket

Courtesy the artist and Jack Shainman Gallery, New York. Photographs James Prinz

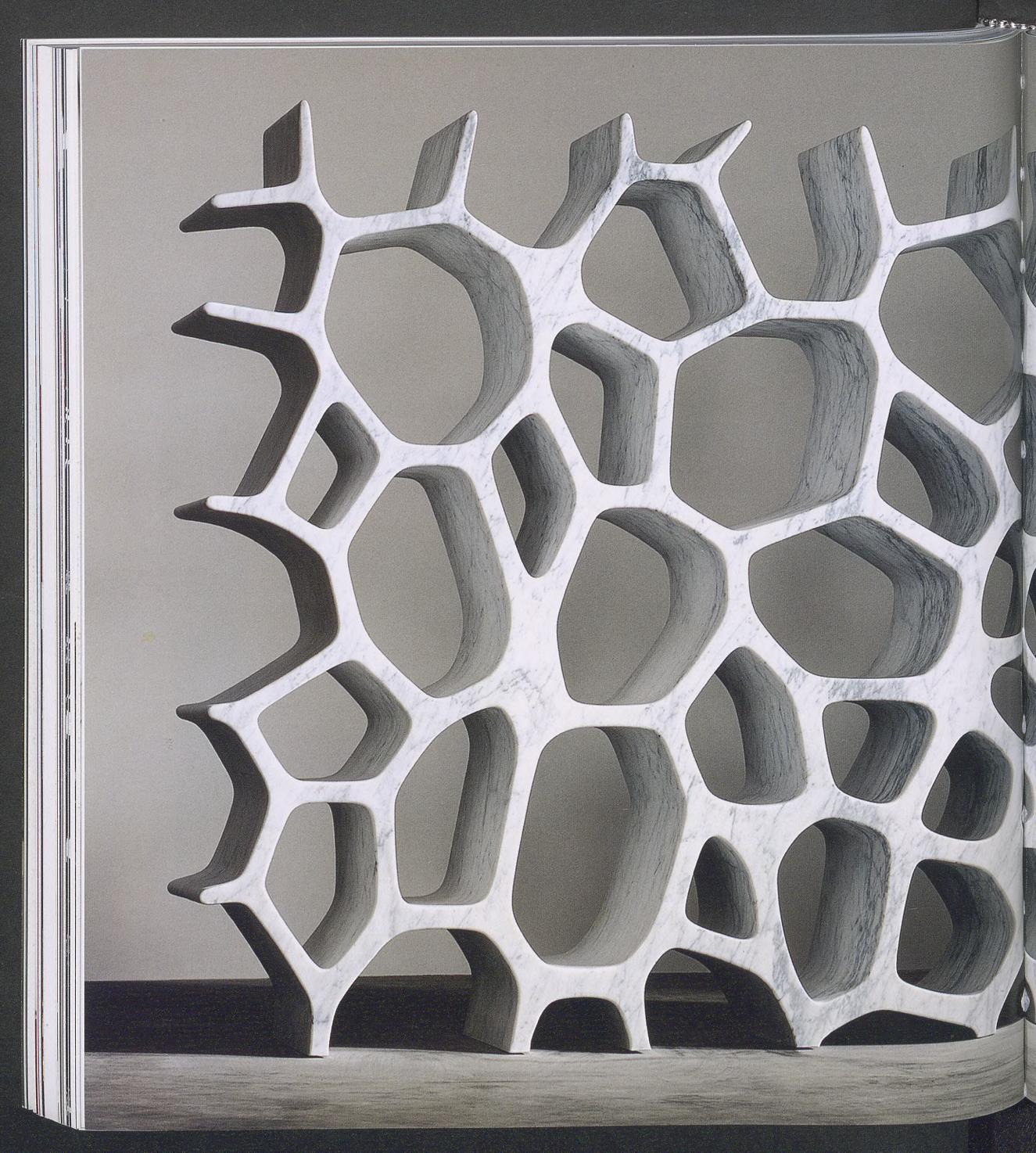
pages 682–83, from left to right
Soundsuit, 2008, appliquéd found knitted and crocheted fabric, metal armature,
painted metal and wood toys, 239 x 89 x 89 cm; Soundsuit, 2010, found Beanie
Babies; Soundsuit, 2007, buttons, found vintage fabric; Soundsuit, 2010, buttons,
found vintage mesh sifter, wire; Soundsuit, 2009, human hair, metal armature, 251.5 x
78.7 x 68.6 cm; Soundsuit, 2010, buttons, found basket, metal armature. Courtesy the
artist and Jack Shainman Gallery, New York. Photographs James Prinz

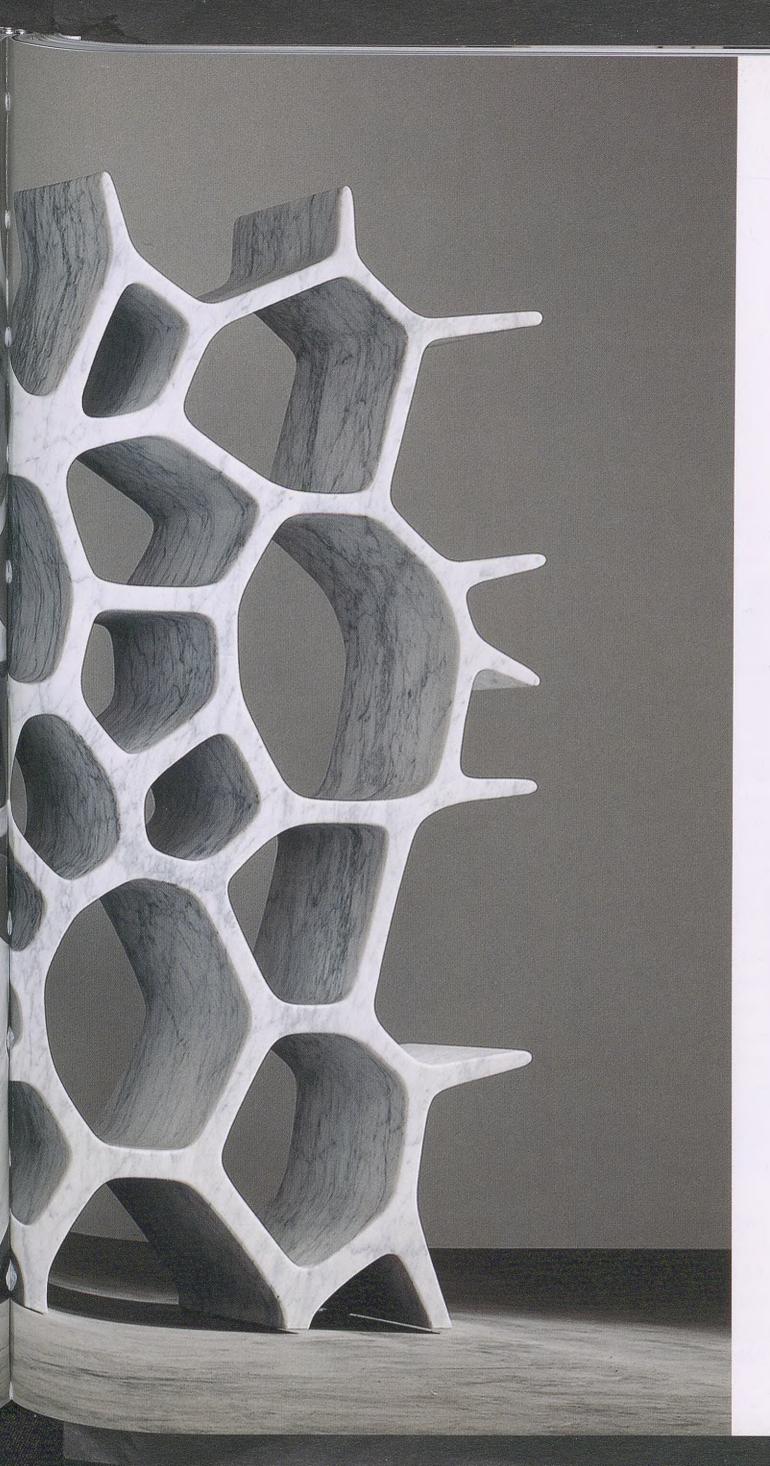
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Meet Me at the Center of the Earth, 2010

Installation view, Studio la Città, Verona, 2010

Courtesy the artist and Studio la Città, Verona. Photograph Michele Sereni





From Sydney to Spu

The design curve of marc newson

Belinda Luscombe

ARTISTIC FEUDS CAN BE FUN, especially if you like your charactersmearing done in gouache. But the turf battle between artists and designers over who belongs where can become a wearying spectacle. And worse, there's a high school quality to this fight it's usually about expelling members of the group rather than claiming them. Marc Newson is a classic example. To artists, he's a designer; to designers, an artist. The designers like to note that he is shown in a lot of art galleries; three times at the Gagosian alone. Most recently, this past September, Gagosian's New York City outlet mounted a retrospective show of all the modes of transport he's tried his hand at: a concept car for Ford, a bike for Biomega, a custom interior for a private jet and a space plane, plus a surfboard made of nickel. His work sells like an artist's: one of his earliest pieces, the 1986 'Lockheed Lounge' went at auction in May 2010 for \$2.1 million. His shiny, colourful, outsized playthings bring to mind another Gagosian artist, Jeff Koons.

And yet, some artists argue, it's not art. For them, art exists for its own sake, the result of a creative act that has no purpose other than expression. Art is like pure maths and Newson practices the applied variety; his work is supposed to do more than just arrive. The centrepiece of Newson's show for the Gagosian was the 'Aquariva', the redesign of an impossibly glamorous Italian speedboat of the 1960s, Riva's 'Aquarama'. Gagosian's branch in Manhattan's Chelsea – not generally considered a maritime part of town – was the first place you could buy one of the twenty-two \$1.3 million speedboats, causing a local art magazine to compare Gagosian's garage-like space to a showroom.

'I perceive myself as a designer', says Newson. 'And most people who know me consider me as such. I guess there's a little bit of attitude about me straddling both [worlds], but it's a problem other people have, defining what I do. It's not really my problem.' Not all designers, however, welcome Newson in their camp. While the objects he creates, from doorstoppers to

watches, are consistently beautiful, according to some they do not fundamentally alter the way a product is made, used or thought about. Philippe Starck, one of his closest cousins in the family of people who beautify formerly mundane objects, has said: 'I think Marc Newson's very talented, but he's more of a stylist.' While it's easy to take Starck's remarks as design community butchery, it's not so simple to dismiss his point entirely. The stylist, an increasingly important part of the marketing and fashion industries, is responsible for taking others' works and amplifying them, making them more photogenic, more contextual, for marrying them to the right person, photographer, artefact or location.

Sydney-born Newson - now considered something of an eccentric, globetrotting, heli-boarding, vintage car-racing, marriedto-a-model design daredevil - fits this mould in more ways than one. In his latest projects, whether tinkering with the Italian speedboat or accessorising the Dom Pérignon bottle or creating a new look for Jaeger LeCoultre's 'Atmos 566' clock, he's not reinventing or adapting, he's making objects more gorgeous, more desirable. The already dashing 'Aquariva' speedboat was restyled according to Newson's preferences, which often include a vibrant colour palette, curved forms and toweringly high-end materials. The boat's signature blue was modified, a laminated windshield and reconfigured seating area were added, and the wood for the deck was replaced with phenolic textile composite, a laminate made from linen and resin. 'It's the Rolls-Royce of that kind of boat so it was kind of a perfect fit for me', says Newson. 'It's not to say I couldn't design an inflatable at the other end of the market. But it would have to be for a company that's the best in its field. I don't want to work with an also-ran company.'

As a stylist, Newson is museum-grade. He has often talked of being influenced by the space age – was there ever an industry as willing to spend on high-end materials as aeronautics? – but instead of Cape Canaveral he faces more towards Baikonur. In fact,



above
Transport, 2010
Installation view, Gagosian Gallery, New York, 2010
Courtesy Marc Newson Limited and Gagosian Gallery, New York. © Marc Newson



opposite

Extruded chair, 2006

Extracted from a single block of white 'c' Carrara marble, 70.1 x 59.9 x 71.9 cm Courtesy Marc Newson Limited. © Marc Newson

pages 690-91

Voronoi shelf, 2006

Extracted from a single block of white 'c' Carrara marble, 180.1 x 279.9 x 39.9 cm Courtesy Marc Newson Limited. © Marc Newson

Newson has been to Baikonur, where the Russians launch their rockets, more than once. 'At the end of the day, if you're interested in space and technology, there's the American way of doing things or the Russian way of doing things. I kind of like the way Russians did things', says Newson. He admires that their expertise lay less in space travel and more in space habitation, like the Mir Space Station, and what he calls their more 'Heath Robinson' approach to solving problems. It's therefore not surprising that Newson's work is less reminiscent of NASA's thrusting rockets and missiles, and more with the rounded forms of Sputnik. If he founded a design movement people might call it neo-cosmonaut futurism.

Rounded forms, though, predate Newson's sojourns among the Russians. From his earliest designs, back in the days of the 'Lockheed Lounge', the 'Embryo' chairs and the 'Stavros' bottleopener, Newson's pieces often had the formal quality of an hourglass with a particularly wide throat; sometimes they looked more like a very chunky cartoon dog bone, others like a cinched pillow. But in all cases, he preferred the fecund and rotund over the tall and angular. More recently Newson has been exploring structures with voids: his 'Voronoi' marble bookshelf is shaped like honeycomb; his 'Extruded Table' is a line drawing of a table with a hollow interior. In the cutlery Newson designed for Alessi, every handle had an asymmetrical double wall, in effect a hollow inside. Ironically, the void itself was so challenging to fabricate that this became the most expensive cutlery Alessi ever made and was eventually discontinued. Having explored one feminine shape - the curve - Newson seems to have turned his attention to that other gender-defining bodily characteristic, the cavity.

Back in 2005 when *Time* magazine named him one of its 100 most influential people in the world, Newson was still designing objects that people, if not the masses, could afford. They weren't perfect. His much lauded \$70 'Dish Doctor' dish drainer was found

to pool water. A single coat hanger he designed cost €26. Recently, however, Newson has been doing much less for main street, or even for a mass industry. Newson says this is not by design, so to speak. He created a bottle for Ajinomoto Japanese seasoning in 2009 which costs less than a dollar to make. In April this year, the Italian homewares firm Magis unveiled 'Bunky', a 'very very inexpensive' children's bunk bed made of big blocks of polyethylene. And he says he has dozens of tiny inexpensive products on the boards, but they take years to launch. Nevertheless, he's becoming increasingly associated with taking high-end brands and giving them flair. 'I'm lucky enough at this moment in my career to be able to make those choices', he says. 'It's not about prestige, it's about designing good quality products. I don't really want to design landfill.'

The danger here is that if people can't afford what Newson designs or styles so impeccably, he loses influence. The 'Zvezdochka', a honeycomb-patterned reinterpretation of Russian cosmonaut shoes he designed for Nike, is not commonly available; Nike makes the shoe for special occasions, such as to raise money for Lance Armstrong's charity - or when Newson's latest show opened at the Gagosian. One cannot discount the marketing value in such work of late: not just in the \$1.3 million boats, but in the carrying case specifically designed for Dom Pérignon or Newson's Boucheron jewellery. But it makes it more difficult than ever to discern the artist within the designer within the stylist. If an artist makes us think a bit differently, and a designer makes us live differently, Newson's most recent work just makes us want to shop differently. In a design career dedicated so fulsomely to the curve and the void perhaps that's precisely Newson's point. A

Unless otherwise stated, Marc Newson's quotes are taken from an interview with the author, 14 April 2011.

From an interview with the author, 2000. See Belinda Luscombe, 'One designer to watch', *Time* magazine, 26 June 2000, *www.time.com/time/world/article/0,8599,2050390,00.html*.



It's not where you're from, it's where you're at

CONTEXT AND ART FROM THE STREETS

Joseph Allen Shea



We've been led to believe that modern communication technology with its hasty restrictive formats has connected our world but in turn has delivered our youth to illiteracy. Recent research has surfaced, however, that those using these new tools of social media have developed a greater awareness of language and its reception. In this era of increasing self-exposure younger generations have learnt to choose an audience and communicate succinctly using the appropriate jargon. Employing nuanced mannerisms and cultural references through networking devices such as Facebook (connecting 600 million users worldwide) or the more gratuitous Twitter, individuals have become mini-brands, with great importance placed on marketing one's image. When communicating to the world, the individual needs to be efficient and targeted in how they achieve delivery of the message.

These too were the ideals at the birth of graffiti art in the 1960s when adolescents began writing their names on trains to gain recognition through the hum of the New York City metropolis. Five decades later, and with the increasing visibility of street art popularised by international figures such as Banksy and Barry McGee, and several exhibitions entering Australian institutions, including 'Space Invaders' at Canberra's National Gallery of Australia, it is timely to consider the artform's changing context and the implications this poses for the future. For instance, when a work is removed from its intended audience does its message become impotent? And without the language tools to read it, could it just be seen as scribble on a wall?

In considering the changing context of graffiti and street art we must first examine the artists' original intent. Street art, as such an inclusive term infers, envelops the older artform of graffiti, and if graffiti is now considered a form of street art it despises its capture. To explain the essential disparity between these two styles requires a separate essay: one term covers almost fifty years of evolution (in the case of graffiti), founded in letter

forms on trains by 'writers' for 'writers'; the other is a more modern media-seeking urban phenomenon. Unless otherwise specified, for this article graffiti is included within the umbrella phrase of 'street art'.

Visibility and location are as important to street art as real estate is for billboards. With artists working illegally, difficult to access sites lessen the instance of quick erasure by city authorities, and the most visible positions pose the highest risk of being caught in the act. This is how notoriety in street art is gained. At its very inception graffiti was an artist's tag² written on train carriages travelling New York City's busy transport network. Communicating identity between artists and to the population at large, success was defined by 'watching my name go by'.³ With tags sometimes travelling great distances, this was an incredibly attractive way for the kids of Upper Manhattan to break out of their insularity.

Considered in this light, what relevance does graffiti, written in code for peers, have in an institution such as a contemporary art museum? With museum directors striving to keep doors open by appealing to the masses, is graffiti's political potency lost in the process? And how can it be exonerated as an arform when the same work of so-called 'vandals' is cleaned off the next city street?

Alex Baker, Senior Curator of Contemporary Art at Melbourne's National Gallery of Victoria, sees street art within the political lineage of Guy Debord. With his belief in artistic producers rather than consumers, the French co-founder of the Situationist International (1957–1972) called for activation, authorship and community in the urban environment. Debord coined the term 'psychogeography' and has explained it as: 'the study of the precise laws and specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals.' Baker considers urban artists to

pages 696–7 Anthony Lister, Sydney, 31 March 2011 Photograph Andrew Quilty

page 700, clockwise from top left Anthony Lister, Sydney, 31 March 2011; Graffiti artist at work, Sydney, 9 April 2011; Graffiti artist at work, Sydney, 7 April 2011 Photographs Andrew Quilty

be 'questioning the sanctity of private property as well as the natural order of the built environment, by creating impermanent interventions in urban spaces'.

Graffiti and street artists accept that their unsanctioned work is impermanent and many believe it should be witnessed as such. 'It's not meant to last', says New York City subway artist Todd James. 'Part of me thinks it's better left in a time capsule for those who were there.' James is an artist who has successfully negotiated the transition from the street to the gallery and museum world, having been curated by Harald Szeemann into the 2001 Venice Biennale along with street artists McGee and Stephen Powers. Yet the artist believes that no critic or curator has yet been able to execute a survey of the genre adequately for 'it's an artform that lived outside their system'. This can also be attributed to the reluctance of graffiti purists to change the context of their work, explains James: 'Many of the most important artists never made the transition to galleries or had an interest in it. So when it comes time to [be] doing a show you have gaping holes because [curators] usually find the same group of people that have been interested or shown before.'

Following the embrace of graffiti art during the 1980s art market boom, outlaw figures such as Keith Haring, Jean-Michel Basquiat and Futura 2000 began to create and market specific works for sale. More recently artists have been able to translate the energy, issues and renegade attitudes of the street into invigorating new work without it looking as though it was pulled from a wall. In 2000, while working at Philadelphia's Institute of Contemporary Art (ICA), Baker curated 'Indelible Market', a formative exhibition which included second-generation graffiti artists such as McGee, Powers and James:

To be honest, I am still on the fence about graffiti or street art within the gallery/museum context. But what the guys did at the ICA transcended their own practices as graffiti writers and they produced something specifically designed for a gallery setting that could really only be possible in that setting. What Steve, Todd and Barry do on the streets has a distinctly different flavour than what they do indoors. That's why they are successful as artists.

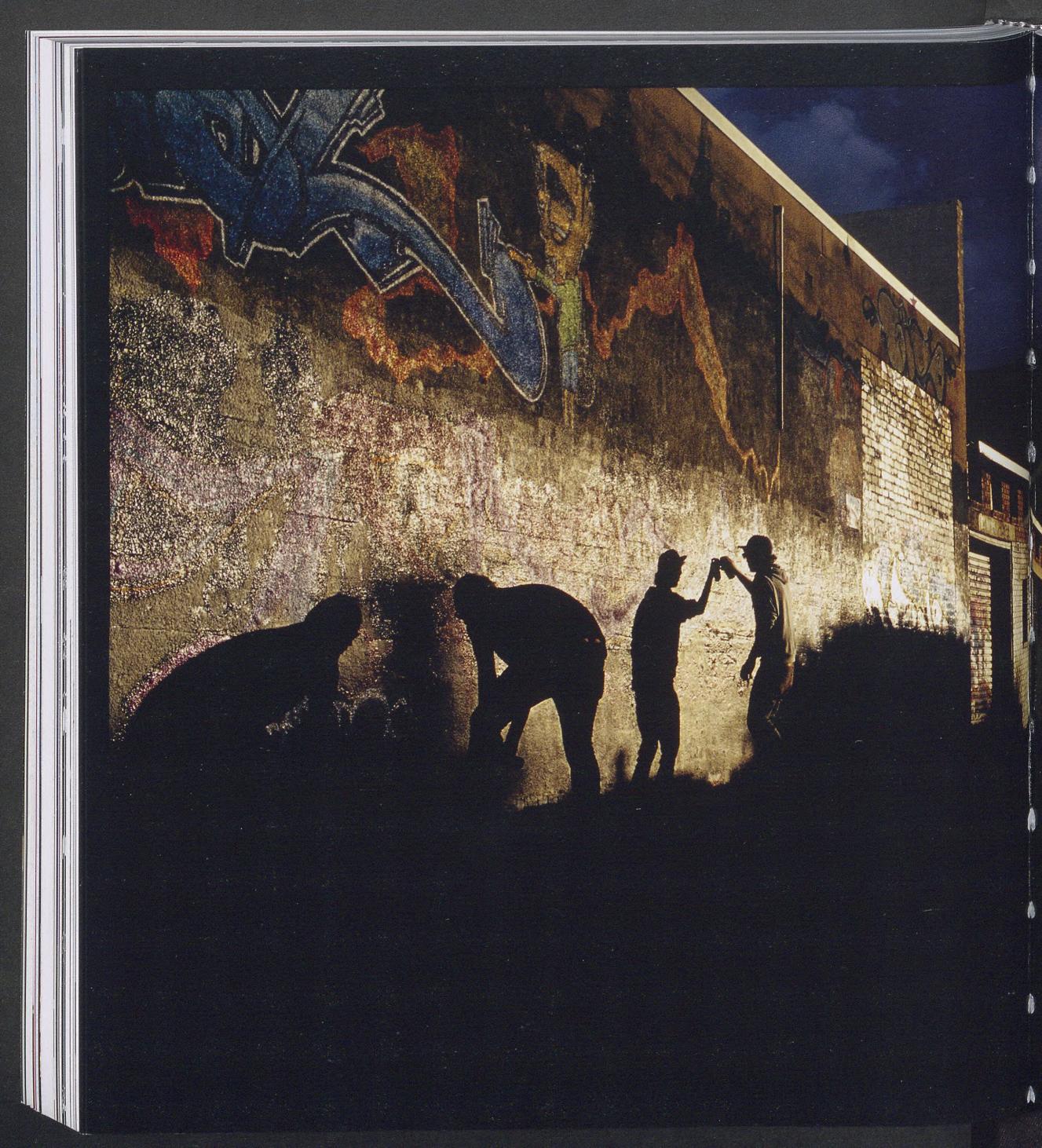
Based between Brisbane and Brooklyn, Anthony Lister travels the world presenting his art on the street and in the commercial sphere, including at last year's Art Basel Miami Beach, adopting different creative processes for each artistic destination and audience: 'When I am street painting I like to be spontaneous and react to the site. When I am exhibiting in a gallery I have usually made most of the work in my studio beforehand. On the street it is for everyone; it is a gift from me to the public. When someone buys my work for the wall in their house, it is for them and they pay for it.'

In Australia there have been a number of gallery spaces dedicated to showing artwork from street culture. Located in Melbourne's Hosier Lane, Citylights Projects have exhibited the work of over 400 artists since 1996. Early adopters for Sydney have included Space3, which has operated out of inner-city Chippendale since 2000 and, more recently, the Darlinghurst gallery and shop 'Our Spot'. Such spaces have had to tread the fine line between credibility and sell-out, explains Edward Woodley, artist and co-director of Sydney's China Heights. The act of making graffiti and street art is mostly 'anonymous but still the artists want infamy', he says, while at the same time 'credibility within the graffiti world only stays there [in the graffiti world].'

Tugi Balog founded the 'May Lane Art Project' in Sydney's St Peters in 2005, a laneway dedicated to legal graffiti with regular mural showcases in the street. Last October the removable panels embedded in the street to capture parts of the murals began an eight-city national tour organised by Bathurst Regional Art







opposite

May Lane, behind Tugi Balog's Graphic Art Mount building, Sydney, 5 April 2011 Photograph Andrew Quilty

page 701

May Lane, behind Tugi Balog's Graphic Art Mount building, Sydney, 5 April 2011 Photograph Andrew Quilty

Gallery. With 'May's: The May Lane Street Art Project', Balog's goal is to change the public perception of street art by showing that with time and permission the artistry will be revealed in what many people still regard as scrawled vandalism or 'kid's stuff'. While lacking the vitality of their illegal counterparts, Balog describes these 'documents of graffiti' as 'belonging to the street'. Interestingly, it's as if a 'different mindset, energy and approach' is engaged once an artist knows that their work will be archived, Balog notes, one without 'the same testosterone running through it', and he concedes that often 'the best pieces are done on the wall around the panels'. But the artform's journey towards a wider public appreciation and a firmer place in art history is just beginning, says Balog: 'It's hard to catch tail or head.'

Indeed, where today's social media tools promote a fragmented and abbreviated syntax that becomes a code legible only to those inside the system, the language of street art needs to move fluidly between systems if its political message is to be seen and heard by new audiences. As Alex Baker warns: 'We need to be mindful of the way all art is received, how histories are written, who the audience is, how art is marketed and for what purposes, and what happens to art when it ends up in institutions that it was not originally created for.'

A 'tag' is a graffiti writer's nom de guerre, an alias to keep the law from knowing their true identity.

The title of photographer Jon Naar's documentary publication, *Watching My Name Go By*, Mathews Miller Dunbar, London, 1974.

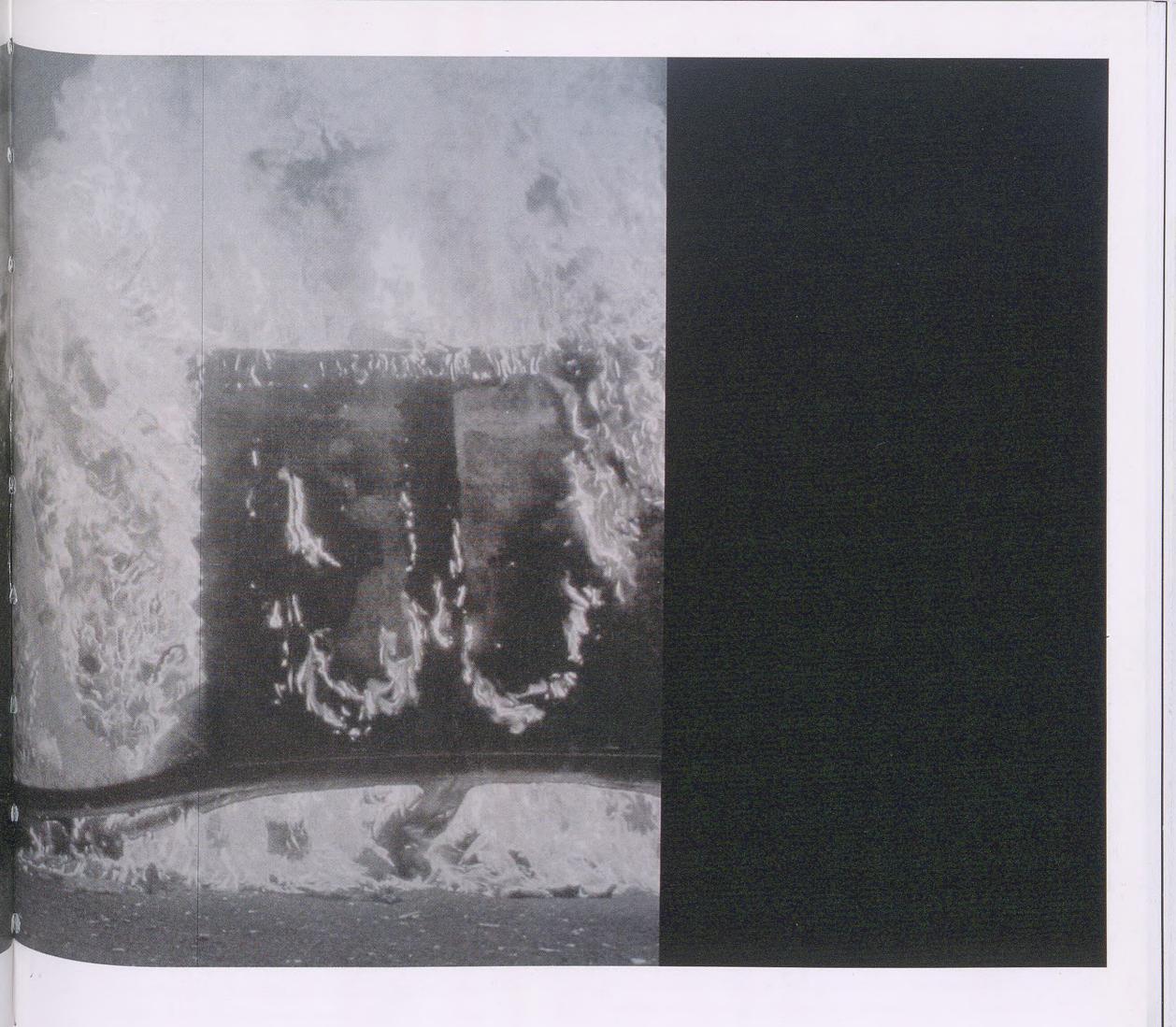
Guy Debord (trans. Ken Knabb), 'Introduction to a critique of urban geography', Les Lèvres Nues, no. 6, September 1955.

5 Unless specified, all quotes in this article are drawn from interviews with the author, February and March 2011.

6 'May's: The May Lane Street Art Project' is currently at Adelaide's Anne and Gordon Samstag Museum of Art before travelling to Lake Macquarie City Art Gallery, Canberra's Belconnen Arts Centre, Sydney's Cockatoo Island, Gosford Regional Gallery and Latrobe Regional Art Gallery.

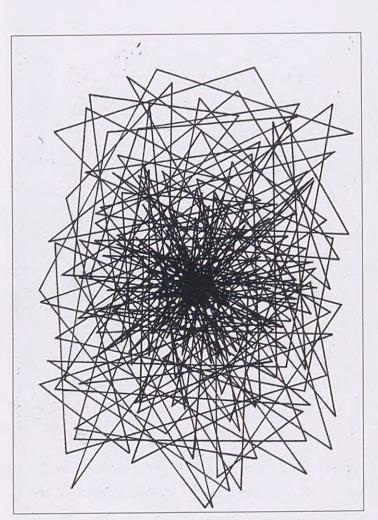
Bronwyn Williams, 'What South Park character are you?: Popular culture, literacy, and online performances of identity', Computers and Composition, vol. 25, no. 1,

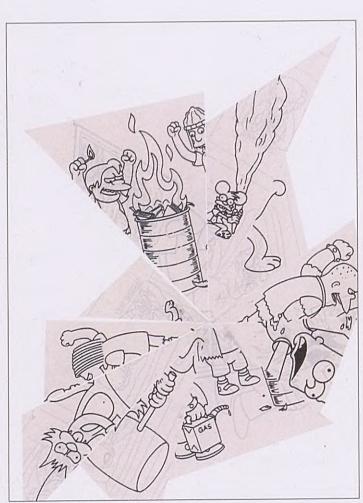


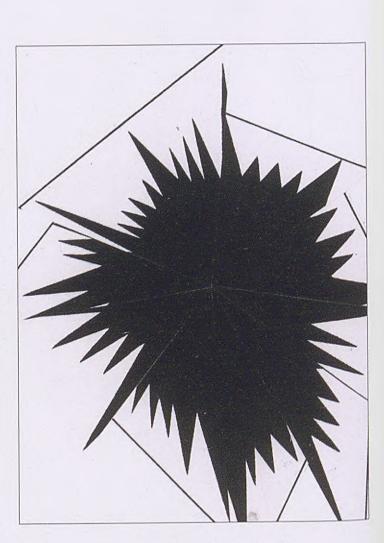


Deciphering the blast

An interview with Marco Fusinato's ephemera







opposite

Parallel collisions, 2008

3 pages from 24-page score

Mixed media on paper, 42 x 29.7 cm each

Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

pages 704–5

Double infinitive 2, 2009

UV halftone ink on aluminium, 250 x 625 cm

Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

THE UNIVERSITY
OF MELBOURNE

Having worked with marco fusinato for several years, I wanted to look outside his trajectory and understand his periphery. Rather than interviewing him, I wanted to see behind and around his central journey and gain access to the fallout from his practice. So I asked him to send me images and anchor points from within his array of research and collected ephemera, the kind of material we all have tucked away in our shelves and nooks, informing and inflating our output. I asked Fusinato to send through images which might be a starting point, but which ended up being the subject. I asked for images of his books and notes, snippets and scatterings, all things in his focus and those slightly outside of it.

The series of emails Fusinato sent back were loaded with a sequence of spontaneous snaps from around his immediate vicinity. The speed of his response suggested there was little time for staging or framing. Instead, I received a small random sampling that, like detritus from a public event, offered me new evidence to connect to personally. With Fusinato's archive in pieces, fragmented and unanchored by annotations, his output began to fall into a new alignment.

As an artist Fusinato has worked closely with collisions. These are almost never actual but, instead, are implied, delayed or immanent. His works can be seen as much as an investigation into combustion as they are a meditation on the impossibility of fully re-presenting past moments of intensity. So this fragmented glimpse of the artist's methodology seemed appropriate, and it wasn't surprising that much of the matter that orbits Fusinato takes the form of evidence: political pamphlets, news clippings, obsessively ordered books on every genre of insurgency. These appear neatly contained, stacked and filed, laid out on tabletops – a framing of disorder.

Suspense

Scattered across this frame are clippings from newspapers the world over. Each clipping bears an image of a masked figure holding a rock with fire burning behind them. Many of the figures are pictured with their arms thrown back mid-propulsion, backs arched, or else they are flung forward on one foot post-hurl, pictured among the makeshift barricades of today's desperate insurrections. The sculptural dynamics of these poses become evident through repetition, as does the curious objectivity of Fusinato's distance from these figures.

These clippings are clearly the research and accumulated ephemera for 'Double Infinitives', a series first exhibited at Anna Schwartz Gallery, Melbourne, in 2009. A double infinitive is a linguistic term that refers to a grammatical collision of conflicting modes or tenses. This series features life-size reproductions of stone-armed protesters standing before bonfires and flaming cars that have been screenprinted on aluminium. Here the desperation of the actual act of rebellion (the improvised expression of aggression and its immediate tactility) is removed through the process of photographic reproduction and its simplification as media. And yet these stand-ins have become signifiers for political and social uprising, presented as abbreviated indicators of a particular kind of people's rebellion. Despite the frozen stances of these protesters or the poised stillness of their body dynamics, such images have become so familiar within media reportage that they have become synonymous with the idea of human transgression in the face of oppression, and Fusinato treats them as such. As images that are already once removed, the artist extends their connotative distance, treating them as critically loaded, self-aware documents of mostly symbolic violence.

Pinholing

Fusinato has perfected the technique of refining and collapsing elements into a single point of invisibility where the source material is silenced through repetition, as is the case with these news clippings. This distillation of material offers a kind of reductive essentialising of the source material's original vividness. In 'Mass Black Implosion' (2007–), a series of works that Fusinato continues to create, he applies this technique to scores by key avant-garde composers such as John Cage, Percy Grainger and Iannis Xenakis, among others. From within these sheets of music he selects a point at random and draws from each note a single line that then converges on the randomly selected point. With each note tunnelled into a cone, the actual score is altered. If this proposition were adhered to musically the notation would imply that every note was to be played at once – a collapsing of the entire score into a single point.

Neatly stacked on Fusinato's shelves is possibly every recording released by Xenakis. The famous Greek–French composer, mathematician and architect was one of the founders and key proponents for serialism and musique concrète. Xenakis was also well known for his influence on electronic music and in 1979 he invented a machine called the UPIC. This computer system could translate graphic images into musical results. From image to sound, this process constitutes the reverse of Fusinato's handdrawn aestheticisation of musical scores as seen in 'Mass Black Implosion'.

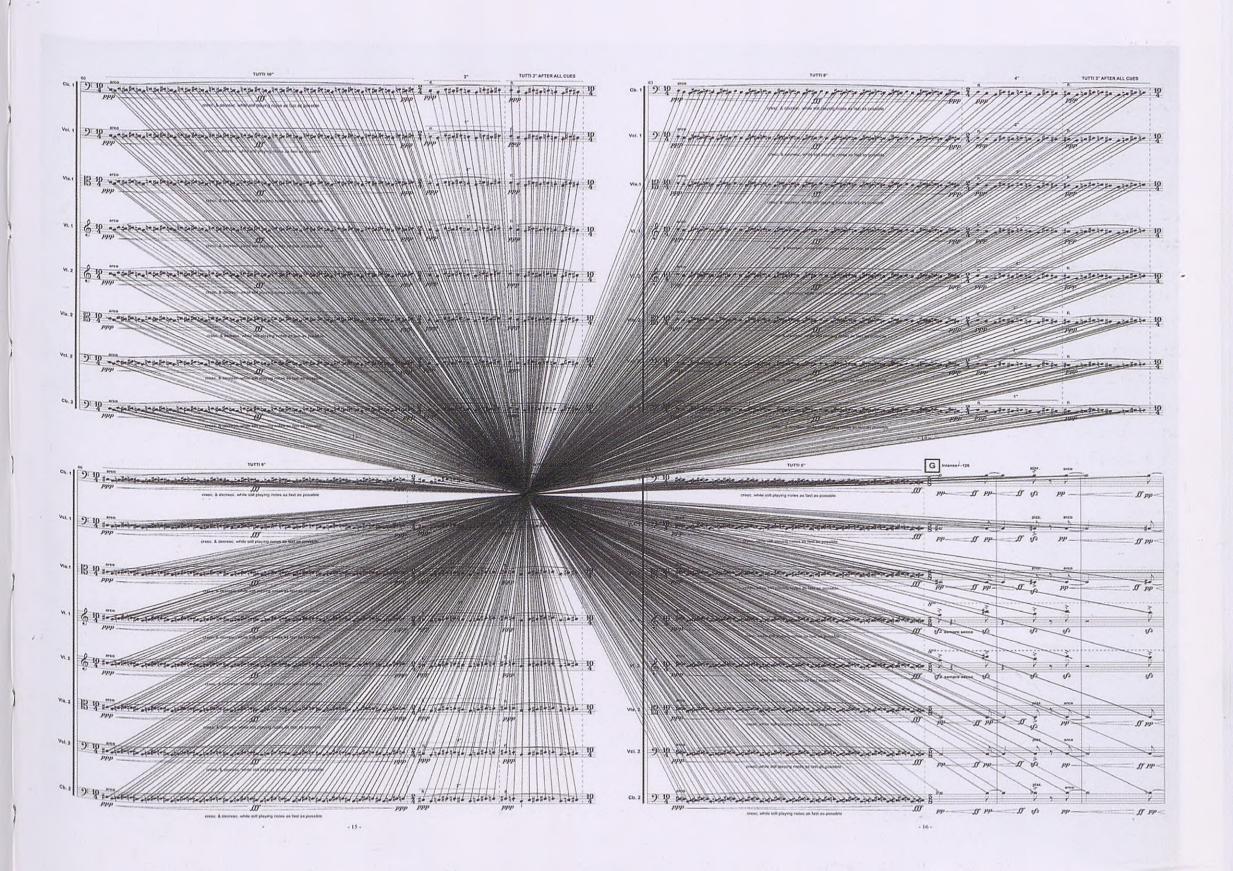
The UPIC process, however, is echoed in the visual scores that Fusinato has created for works such as *Parallel collisions*, 2008. In this work Fusinato created a twenty-four-page 'score' featuring images of violence, of terrorists and rioters, pictorial combustions and graphic collisions, spiralling and collapsing. The artist then invited musicians to perform this visual score. Once the

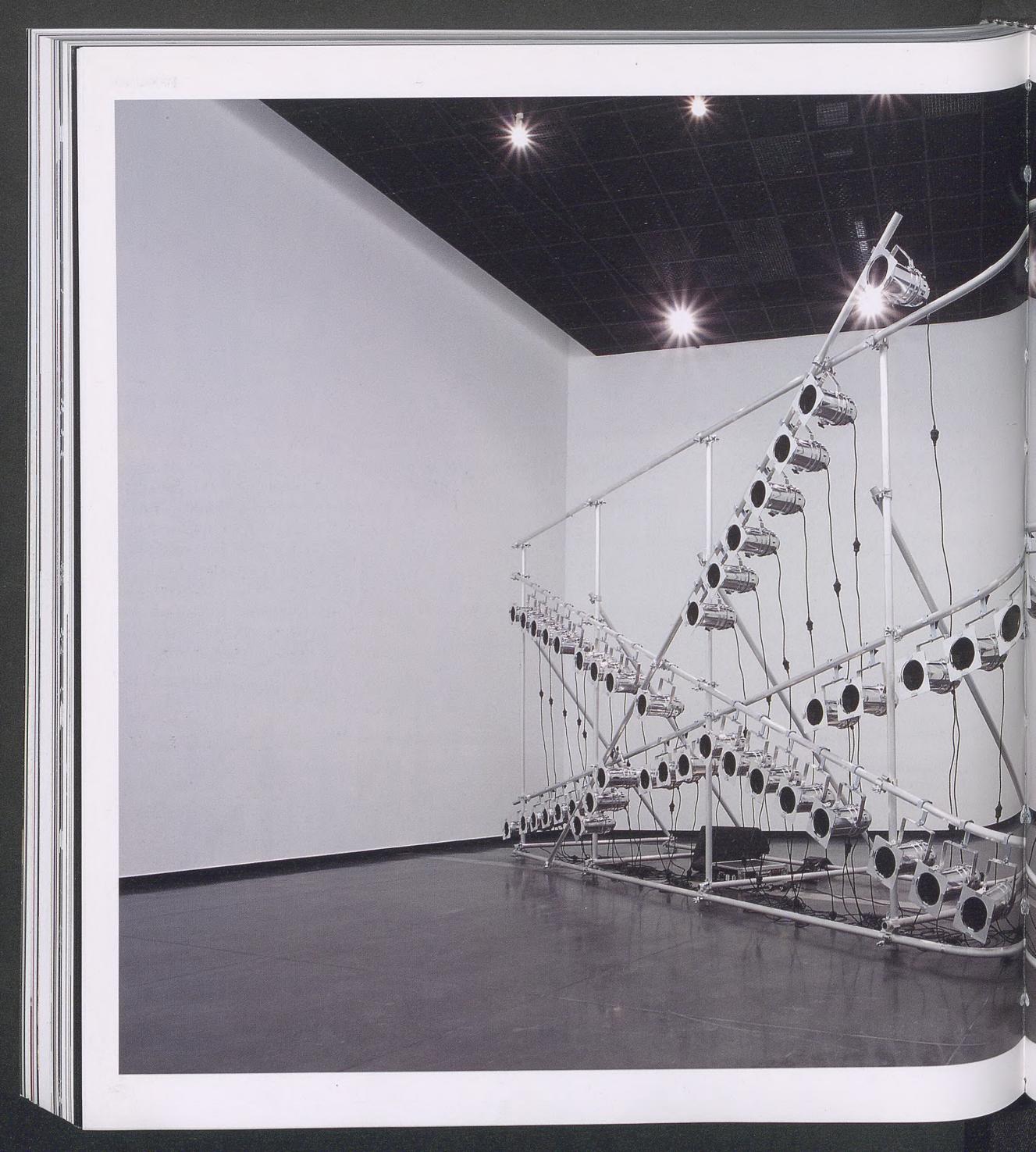
images were interpreted and played, the sheets were flung to the floor, creating a haphazard arrangement that traced the gesture of the musicians' throw, therein reiterating the violence of the score's content and resulting in a visual fallout from the musical explosion. The work has been performed twice by a musical trio as part of Gertrude Contemporary's touring exhibition 'Still Vast Reserves', in Rome and Melbourne. As the musicians deciphered the visual score in unison, they translated the image into a phonic interpretation – as if a human UPIC machine.

Amplification

Another figure who features strongly on Fusinato's bookshelves is the late Japanese free jazz and noise progenitor, the guitarist and antagonist Masayuki Takayanagi, who famously said: 'The greater the amount of information you want to transmit, the more amplification you need.' This might be a fitting mantra for Fusinato as well – *Aetheric plexus*, 2009, his work for 'NEW09' at Melbourne's Australian Centre for Contemporary Art, assailed the viewer with a startling sensor-triggered deluge of 105 decibels of pure white noise and a rack of blinding 13,200-watt floodlights. Both an offensive and a barricade, the work afflicts the viewer and implicates them, physically assaulting their senses as they stumble back from the suddenly activated lighting rig.

Like the pinholing of sound in 'Mass Black Implosion', this work articulates an honest gestural violence that is as eloquent as stone-throwing, and as blinding and stupefying as commercial advertising. It also bears the offensive clarity and pure politics of the Brigate Rosse or Red Brigades – the Marxist-Leninist terrorist group active in Italy during the 1970s and 1980s which also has a firm foothold in Fusinato's library. Among the artist's emailed images is one of his bookshelves packed with titles exploring Italian terrorism: *Che Cosa Sono Le BR?* (What is the Brigate Rosse?) and *Ritratto Di Un Terrorista Da Giovane* (Portrait of a







young terrorist), along with memoirs by former brigade members and almanacs of their activities and history. Fusinato also sent through a screen grab from YouTube of Alberto Franceschini, who helped found the group in 1970 with the intention of enacting an armed struggle to extract Italy from the North Atlantic Treaty.

During their fifteen-year lifespan – before they were infiltrated and then informed on by members of their own who had been arrested – the Brigate Rosse were alleged to have committed tens of thousands of acts of violence, including seventy-five murders. Their increasingly tunnel-visioned activities were characterised by a hard-edged, iron-fisted recalcitrance. This unwillingness to conform was epitomised in the kidnap and eventual murder of the Christian Democracy (DC) leader Aldo Moro, who was the key figure in negotiations aimed at extending the Italian government's parliamentary majority by attaining a historic compromise between the DC and the Italian Communist Party. Moro's murder was so intense and brutal, representing a concise pinholing of aggression and urgency, that its repercussions are amplified in the consciences of former brigade members today.

In the final sequence of images emailed through by the artist, a sound-mixer sits casually beside a pile of books. This could be seen as a kind of incidental self-portrait of Fusinato himself. Unplugged but at the ready, its dials and switches stilled for the moment, the mixer seems poised, ready to corral its literary neighbours and combust their contents in an imminent blast.

opposite Aetheric plexus, 2009

13,200 watts of white light, 105 decibels of white noise, alloy tubing, Par can 56 lights, double couplers, Lanbox LCM DMX controller, dimmer rack, DMX mp3 player, powered speaker, sensor, extension leads, shot bags, 880 x 410 x 230 cm Installation view, 'Newo9', Australian Centre for Contemporary Art, Melbourne Courtesy the artist and Anna Schwartz Gallery, Melbourne and Sydney

page 709

Mass black implosion (chromatophore, Anthony Pateras), 2008 Part 4 of 8 parts, ink on archival facsimile of score, each 79 x 100 cm Courtesy the artist and Anna Schwartz Gallery Melbourne and Sydney Pétat Sen





Notes on a collective

Deconstructing A Constructed World

Chris Sharp

When I got together with the collective A Constructed World in Paris in March 2011, one of the first things that came up during our discussion was the extent of support they had received in France and Italy compared with their native Australia. Despite their survey exhibition, 'Increase Your Uncertainty', at the Australian Centre for Contemporary Art in 2007, there seemed to be a disparity of reception between the respective antipodes, demonstrated in large part by the fact that no public Australian collection features work by the collective, while in France works can be found in such prestigious collections as that of the Centre Pompidou and the City of Paris. What was it about a largely discursive, performative and situational practice that made it so appealing to a French and Italian audience? It seemed like a banal enough question, but it was one for which there was perhaps no easy answer (the most facile being the jejune impulse to qualify one context as better than the other which, in the end, is a big part of the problem). And yet I strongly suspected that an attempt to answer this question could in turn shed a fair amount of light on what renders their practice unique, utterly contemporary and finally compelling.

But first of all, who are A Constructed World (ACW) and what do they do? Founded by Australian artists Geoff Lowe and Jacqueline Riva in 1993, ACW is a two-person collective whose activities are as multiform and unruly as the artists are peripatetic and, at the risk of sounding obscure, avuncular (more on that later). Their variegated practice consists of everything from publishing projects to creating workshops, to multi-part performances, to making videos and the fabrication of objects. While the subject matter of ACW's work is liable to vary as widely as whatever form it may assume, its foundation is laid on questions regarding the agency of the audience, both from an institutional point of view as well as from that of the audience

opposite
Speakeasy Medicine Show, 2010
Performance with Speech and What Archive group
Biennale de Belleville, Paris
Courtesy the artists

pages 712–13 Hobbes Opera Part 1, 7 Nation Army, 2008 Performance with musicians and non-musicians CAPC Museum of Contemporary Art, Bordeaux Courtesy the artists

on together in 1993 was an unorthodox magazine entitled *Artfan*, which ran irregularly for ten issues until 2002. For each issue, four types of writer – an art critic, an artist, a professional from another field and, significantly, someone who claimed to know nothing about art – were invited to pen 150-word reviews on a variety of exhibitions. While each kind of writer was crucial to the project, it was really those who purportedly knew nothing about art who came to embody the spirit of the magazine, as it was their typically marginalised status as passive and soi-disant ignorant audience members that came to form the central stake of ACW's practice.

The artists were troubled by what they perceived as a kind of contempt on the part of institutions towards the general public, and their allegedly exclusive purchase on high culture. For ACW what made matters worse was not so much the public's complicity in their own intellectual disenfranchisement, manifested in an inherited certainty that they knew nothing about art, but the existence of a reverse colonial dynamic peculiar to the cultural politics of Australia (and no doubt other postcolonial states): the implicit belief that culture comes from without, from elsewhere, namely from Europe. Consequently, high culture was doubly insulated from the general public and, in the end, made to operate within a strictly coded economy of desire – to use some of the psychoanalytic theory integral to the framework of ACW – which was finally more oppressive and repressive than liberating.

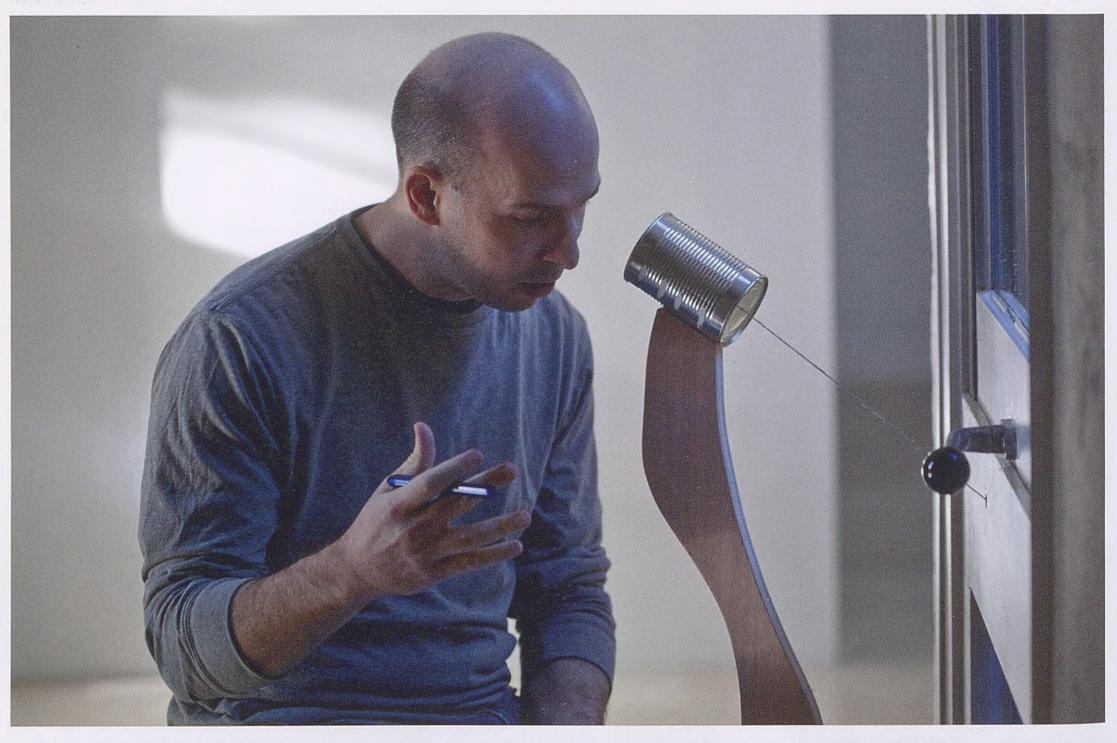
This series of observations eventually crystallised into a distinct concern with the place, role and agency of the general audience. ACW were convinced that they, the audience, knew more about art than they were culturally indoctrinated to believe, and could play a significant role in its elaboration. Initially linked to a specifically Australian context, this concern with the cultural prejudices to which audiences were regularly subjected was inevitably encountered by ACW in different and less complex

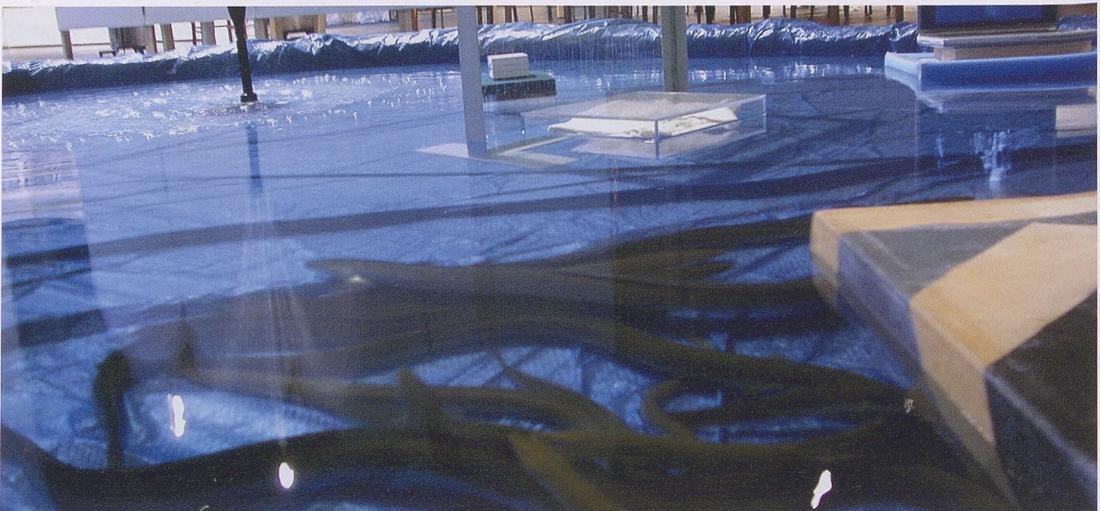
forms in Europe, where Lowe and Riva felt they would have more opportunity to address and combat them in their own festively militant way. Their resultant practice, which is founded on an aesthetic agenda of not-knowing, is an ongoing attempt to create a shared space of ignorance in which speech is not sanctioned by institutional authority but exists simply by a desire to speak. While this approach could be likened to a kind of institutional critique by way of relational aesthetics, to use such readymade terms is somewhat misleading. For while ACW is critical of certain artworld dynamics, the project is less invested in tearing down artworld structures than empowering viewing subjects, who might range from personal acquaintances to anonymous museum-goers.

These concerns and modes of operating can be seen in action in two ongoing projects, 'Speech and What Archive' (2009-) and 'Explaining Contemporary Art to Live Eels' (2004-). An attempt to investigate 'what-we-can-say, what-is-saved and on-behalf-ofwho' (speech) and what can be kept (archive), the former is not necessarily (as its name might suggest) some geographical or virtual locus in which archival material is accumulated. Designating an activity rather than a place, it is something much more fluid, relational and (defying normal archival practices) performancebased. For its first workshop at La Maison Flottante in Chatou, the work comprised about ten professional and emerging artists, curators and art historians from Australia, France, Sweden, Turkey and the United States who were meant to convene periodically and discuss the above-mentioned issues in the form of workshops, exhibitions, events and publications. Since then the archive has seen a variety of incarnations, including 'The Speakeasy Medicine Show' at last year's Biennale de Belleville in Paris and as part of Paola Pivi's 'GRRR JAMMING SQUEAK' at this year's 'Sculpture International Rotterdam'.

Less difficult to categorise is 'Explaining Contemporary Art to Live Eels', which has undergone six incarnations since its first







opposite, from top
Explaining contemporary art to live eels #6, 2010
Speakers, tin can, wood, diemensions variable
Performance view, Villa Arson, Nice, 2010
Courtesy the artists

Explaining contemporary art to live eels #4, 2008 Aquatic environment, various art works, dimensions variable Performance view, CAPC Museum of Contemporary Art, Bordeaux, 2008 Courtesy the artists

edition was shown at the Isola Art Centre in Milan (the latest was presented at Villa Arson, Nice, in 2010). For each version of this event, a motley group of artists, critics, historians and curators are invited either to perform or explain their conception of contemporary art to a specially constructed pool of live eels. ACW was particularly interested in eels as a medium for two reasons. When faced with an audience of human beings, a given subject is likely to be intimidated by the challenge of explaining contemporary art, while an audience of eels has just the opposite effect – they are forms of fluidity that in turn inspire fluidity. Significantly, after each session, the eels are released back into a nearby river, thereby functioning as both literal vessels for and symbols of dissemination. A cross between a workshop, collective performance and participation-based activity, this decidedly unorthodox pedagogical affair speaks to another crucial aspect of ACW's aesthetic agenda: playfulness, even foolishness, which should be understood in emancipatory opposition to the generally buttoned-up solemnity known to attend notions of high culture.

Indeed, ACW is far from afraid of making fools of themselves (incidentally, the name of a Turin space the artists ran with French curator Charlotte Laubard was 'More Fools in Town'). Whether it be dancing partially naked in an apartment while waving around handwritten slogans ('Stay in Groups' and 'No Need to be Great') or singing the blues during a recent performance at 'Sculpture International Rotterdam', they deliberately seem to abide by a kind of de-skilled aesthetic protocol whose amateur spirit prevents them from ever taking themselves too seriously. It is just this quality which helps to account for their essentially avuncular spirit, to run with an unorthodox psychoanalytic analogy. And in an art world where institutions are governed by often preventative father figures of authority, ACW could be said to seek to counter this with their will to permit or, rather, encourage permissibility.

For all their avuncular licence and playfulness, they are,

of course, serious – as serious as the nature of their artistic enterprise. Which brings me back, if a little circuitously, to the question I started this text with: Why do western Europeans, the French in particular, take them, well, so seriously? The question is not as flummoxing as it may at first seem. Considering that France's arguably last great and enduring contribution to cultural discourse was discourse itself in the form of structuralism and post-structuralism, this would in turn seem to render French culture particularly sensitive and open to the current discursive turn in art – a turn that ACW both embodies and anticipates.

Now how to define the discursive turn is a whole other story. To date, one of the clearer, if slightly tangential definitions can be found in the theorist Simon Sheikh's 2008 essay 'Talk value: Cultural industry and the knowledge economy', when he describes the field of art as: 'a field of possibilities, of exchange and comparative analysis. It has become a field for alternatives, proposals and models, and can, crucially, act as a cross field, an intermediary between different fields, modes of perception, and thinking, as well as between very different positions and subjectivities.'2 Or perhaps a better definition, and one that is more specifically apt for ACW, comes later when Sheikh describes contemporary art as 'a place where things can happen'.3 If that could be considered an extremely abstract definition of the formal contours of ACW's practice, then theorist Brian Holmes's brief but powerful identification of what we look for in art could be considered an equally abstract description of what they are trying to achieve, which is quite simply 'a different way to live, a fresh chance at coexistence'.4

I A Constructed World in conversation with the author, March 2011.

3 ibid., p. 195.

Simon Sheikh, 'Talk value: Cultural industry and the knowledge economy', in Maria Hlavajova, Jill Winder and Binna Choi (eds), On Knowledge Production: A Critical Reader in Contemporary Art, Basis Voor Actuele Kunst, Utrecht, 2008, p. 194.

⁴ Brian Holmes, 'The affectivist manifesto', http://brianholmes.wordpress.com/2008/11/16/the-affectivist-manifesto/.



Overlapping worlds

Outsider art in an Australian context

Glenn Barkley



opposite, top Henry Dearing, Approach to Princes Bridge, c. 1925 Oil on canvas on cardboard, 46 x 75 cm Purchased from John and Sunday Reed, 1980 Courtesy and collection Heide Museum of Modern Art, Melbourne

James Castle, Untitled (girl in red coat), n.d., found paper, soot, colour of unknown origin, wheat paste, 8.57 x 5.07 cm, courtesy The James Castle Collection, Boise, Idaho; James Castle, Untitled (gray figure), n.d., found paper, soot, wheat paste, 10.48 x 5.08 cm, courtesy Knoedler & Company, New York;

opposite, bottom, left to right

soot, wheat paste, 10.48 x 5.08 cm, courtesy Knoedler & Company, New York; James Castle, Untitled (figure in tan coat), n.d., found paper, soot, colour of unknown origin, string, wheat paste, 17.46 x 6.35 cm, courtesy The James Castle Collection, Boise, Idaho; James Castle, Untitled (girl in blue coat), n.d., found paper, soot, colour of unknown origin, wheat paste, 14.92 x 5.4 cm, courtesy The James Castle Collection, Boise, Idaho.

THE IDEA OF THE ARTIST AS OUTSIDER has a compelling appeal to the insider - to artists and curators as well as audiences - because it is constantly morphing and conceptually hard to pin down. Its history is one of changing taste, style and tradition, with artists and objects continually shifting context. Perhaps the two most important characteristics of the genre are that the artists themselves have not undergone 'formal' arts training, and that the artists often have little relationship with the 'art world', at least to begin with; their art seems to be made from an internalised need rather than any sort of external economic imperative. The past few years have also seen artworks that engage with an 'outsider' context via a mutated 'relational aesthetics' which is often a highly mediated and fetishised representation of the Other. Highly mannered, this style is usually created for the delectation of sophisticated and specialised museum and gallery audiences. This is the opposite of the individual artist who works through ideas and process in relative isolation. Working alone of course has its own traps and tends to breed an air of desperate romanticism, feeding into the more general artist-as-individual-genius mythology.

The history and reception of outsider art in Australia is a contested one and for the most part remains unwritten. It is an area where ethical considerations – artistic intent versus curatorial or museum needs – and the interrelationships among an expanded field of protagonists are paramount. In an outsider context, ethics drives the work's reception as much as the work itself. Further marking outsider art as hard to place comfortably within the museum hierarchy is its historical relationship to mental illness, still a sadly stigmatising affliction. The very nature of the 'untrained' similarly goes against the principles of the art system. To open the museum to the 'outsider' calls into question the very idea of the academy as a valid and principled place of learning, challenging the art world's hermetically sealed, privileged and somewhat class-based community. Paradoxically, outsider art can

only be validated as a genre if it is brought from the art world's eccentric periphery into the system itself, but this introduction needs to be done with a degree of care when we consider this group of artists may be unused to seeing their work exhibited, sold or critically engaged with.

The dynamic interplay between artists from an outsider 'tradition' and their art-educated peers is a distinct zone in which both the ethically volatile and the inspirational intermingle, with Jean Dubuffet's 'discovery' of outsider art in 1940s Europe as one possible starting point. As a curator who passionately believes in outsider art and its worthiness to be seen within the broader art world, excitement for me is generated where these two ideas of insider and outsider rub against each other, interact and are assessed on equal terms. The 'tradition' of the insider freely borrowing from the outsider, and the ethical implications of this, is open to review. Internationally this process of exchange begins with Dubuffet, and could go on to include such examples as the appropriation of drawings by Rolfe Hattaway, a patient at Auckland's Avondale Mental Hospital, by New Zealand modernists Theo Schoon and Gordon Walters.

In Australia the most important early recognition of marginal art began with the Angry Penguins circle of artists in Melbourne in the 1940s. Centred around patrons John and Sunday Reed at Heide on Melbourne's outskirts, the group was informed by trends transplanted from Europe by a group of expatriate artists as well as by literature, images and ideas spread through the small progressive art scene. There are a number of influences worth noting in regard to the Angry Penguins. One was the pioneering work of Viktor Lowenfeld's *The Nature of Creative Activity* (1939),² which was widely read and disseminated among the group. Lowenfeld's research into the art of children, the developmentally disabled and mental illness provided not only a conceptual framework of ideas, but the book's illustrations were a







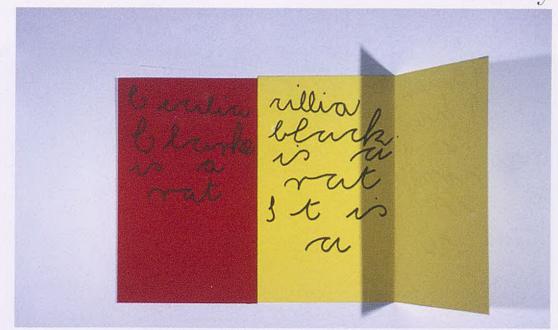






opposite, left
Matthew Hopkins, Ascending head #5 (forced ascension), 2010
Oil on canvas, 101 x 137 cm
Courtesy the artist and Gallery 9, Sydney

opposite, right Cecilia Clarke with Bronwyn Platten, Untitled, 1998 Courtesy the artists and Museum of Contemporary Art, Sydney



rich visual resource for the group. A cursory glance at these images reveals a profound influence on the expressionist tendencies of the Melbourne group and many of its major figures, including Sidney Nolan, Albert Tucker and Joy Hester.

Important, too, is the 'discovery' of the naive artist Henry Dearing, whose works were first seen by Tucker in the window of a Melbourne bicycle shop in 1944. In Dearing the Angry Penguins found a fellow artist who could offer a new way of depicting the world filled with narrative and self-mythologising. It would perhaps be misleading to overplay his influence, but Dearing's very existence and discovery at a time when art in Melbourne was undergoing profound change and rapid development is worth noting.

Nolan's original Kelly series, painted from 1946 to 1947, is anchored in naive visual arts language, albeit in a highly studied and knowing way. Nolan's colleague Tucker was later to move from the personal tribulations at Heide to self-imposed exile in Paris, where he encountered Dubuffet and his art.³ Seen through the rubric of psychosis and mental illness, Dubuffet's collection had a profound effect on the future direction of Tucker's work.

From the 1940s onwards, the history of Australian outsider art ebbs and flows, with artists moving in and out of the mainstream art world. More distinct is the increased recognition given to 'outsider art' as a cultural and visual form, even if the term was not to come into common usage until the 1980s. Before then descriptions such as 'naive art', 'art brut', 'marginal art' and 'art of the untrained' were often used interchangeably, although each was differently nuanced.

From its establishment in 1964,⁴ the highly influential Gallery A in Sydney held regular commercial exhibitions of naive arts, including the work of Charles Callins, Lorna Chick and James Fardoulys, among others, whose freshness and vitality was noted and taken up by their more mainstream contemporaries. In May 1964 Art

& Australia included an article on naive artists by prominent painter John Olsen,⁵ and the interest in the genre culminated in the publication of Bianca McCullough's Australian Naive Painters (1977).⁶

Slowly since the 1980s a number of exhibitions, collections, groups and individuals have seen the consolidation of outsider art's fortunes and profile. Most notable was the establishment of The Australian Collection of Outsider Art by artist Anthony Mannix and poet Philip Hammial in 1984, providing an increased focus and forum for the genre. With anthropologist Ulli Beier and poet Rudi Krausmann, Hammial edited Aspect magazine's Outsider Art in Australia (1989), which included an important treatise on the Australian manifestation of outsider art by Beier alongside interviews and commentary on a number of artists included within the collection. Hammial and Mannix also contributed to the special 1992 edition of Artlink on marginal artforms which included among other things tattooing, topiary and naive art. Importantly, this magazine included a historical survey of naive art contextualising such important figures as Sam Byrne and Selby Warren as well as one of the first discussions of Indigenous art within the subject of outsider art.7

But the problem associated with the Australian Collection of Outsider Art, and perhaps with outsider art in general, is that an artist for the most part solely defined as outsider is placed within a highly fortified conceptual silo. As previously mentioned, such a construct is often within the rubric of 'mental illness'. This can bring its own limitations, connecting as it does to the idea of art as therapy, an idea not without its own merits, but beyond the pale for the art world. The challenge for contemporary outsider art is to try and find its place within the wider contemporary art system.

Recent collaborations have been much more open and encouraging. Sydney-based artist Matthew Hopkins, whose













page 718
Lisa Reid, Rob McHaffie, 2010
Coloured pencil on paper, 46 x 38 cm
Courtesy the artist and Arts Project Australia, Melbourne

Rob McHaffie, Lisa, 2010 Oil on canvas, 56 x 46 cm Courtesy the artist and Arts Project Australia, Melbourne

paintings, sculptures and videos have their own grotesque baroque vocabulary that finds parallel with outsider practice, began working with artist John Ellenden, a resident of House With No Steps. Following a 2011 workshop in Marrickville,8 the pair produced a series of video pieces which added to the abject complexity of Hopkins's work:

Outsider art continues to have a huge impact on my practice. I generally gravitate towards art that embodies 'outsider' aesthetics – cartoons, junk/grunge, the gothic, nonsense, psychedelic art etc., although these kind of devices cannot be linked exclusively to outsider, amateur or non-high art anymore. My interest in this kind of art stems from my interest in how grotesque figurative art informs a sense of the absurd. I've always favoured a self-taught, homemade approach but that's because that has been my history with artmaking, and it's only in recent years that I've desired to move 'inward' in the art world.9

A different approach can be found in a work by Bronwyn Platten, Cecilia Clarke and Bruce Rodenrys which was included in 'Every Day', the 1998 Biennale of Sydney curated by Jonathan Watkins. It is one of the few instances where the work of artists with disabilities has been included in this most 'inside' of exhibitions, and its inclusion reflects some of the complexities of the reception and engagement of such artists within an institutional context. Platten had previously worked with individuals with developmental disabilities, ¹⁰ and the Biennale of Sydney work grew out of that:

The people I was working with knew nothing of my 'other life' as an artist in the world. Having worked with people with disabilities (alongside making my own practice elsewhere), I realised that I had made an artificial divide between the realms of my own work and theirs. Through

this insight my way of working with people changed and I stopped 'trying' to be someone who 'worked' with people with disabilities. Instead I set out to support people to discover their passions and/or to facilitate the communication of their interests to others. My work with Cecilia, Bruce and others sought to bring the different practices, perspectives, experiences and people alongside one another.^{II}

For 'Every Day' Platten photographed texts written by Clarke and a series of collected photos and clippings by Rodenrys and transformed them by presenting them as Cibachromes mounted onto aluminium. Platten describes this process as a dialogue between herself and Clarke and Rodenrys rather than a collaboration. Platten acts as an interface or facilitator between the artists and the art world, then makes this facilitation part of the work. As described by Robyn McKenzie, this method 'complicate[s] the usual professional/client demarcation of the community services world as well as art-world distinctions between inside and outside'. Platten has noted that the reactions to the 1998 work ranged from supportive to hostile, reflecting the art-world hierarchies as they would have existed at the time. One wonders if these hierarchies still exist thirteen years later.

If change has occurred it has been by bringing insiders into outsider spheres, thereby turning these hierarchies on their heads. Here room for equal dialogue is accommodated and influences acknowledged. Founded in 1974, the Melbourne-based studio and gallery Arts Project Australia (APA) has been influential in the gradual rethinking of the outsider position. Recent exhibitions such as 'Portrait Exchange' and 'Fully Booked' (both 2010) have brought APA artists together with their contemporary-art community peers, helping facilitate a free exchange from one artist to the other. ¹⁴ Based on the simple premise of treating their

pages 724–25, top

Henry Darger, Untitled, mid-twentieth century

Watercolour, pencil, carbon tracing and collage on pieced paper

Double-sided, 80 x 332.7 cm

Gift of Sam and Betsy Farber, 1999

Courtesy American Folk Art Museum, New York

Photograph Gavin Ashworth. © Kiyoko Lerner

pages 724–25, bottom, left to right

Ms&Mr, Macbeth adulterations no.4, no.3 and no. 2 (from a series of 5), 1992/2008 Ink, pencil and watercolour, adulterated drawings from future wife's year 6 art diary, 20 x 33 cm each

Collection Lisa and Egil Paulsen

Courtesy the artists and Fehily Contemporary, Melbourne

clients as artists first, APA's internationally innovative program has led to a number of their artists participating in important shows and events such as the Moët & Chandon Travelling Fellowship (Julian Martin, 1994), the National Gallery of Australia's 'Home Sweet Home: Works From the Peter Fay Collection' (2003–04), regular exhibitions with Australian Galleries (whose director Stuart Purves has been a long-time supporter), and representations at the Melbourne Art Fair.

With this in mind it is now easier to see the stylistic links between the insider and outsider worlds. Take that most 'typical' of American outsiders, Henry Darger, and his spiky sexualised watercolours incorporating collaged children's illustrations, whose influence has been openly acknowledged by English ceramicist and provocateur Grayson Perry, and which can be traced to the stylised amalgam of children's art created by Sydney-based duo Ms&Mr, some examples of which were a part of the Museum of Contemporary Art's 'Primavera 2008'. Darger is himself a unique example of an outsider who has 'crossed over' into the broader art world, with his work shown to Australian audiences at the 2002 Biennale of Sydney, '(The World May Be) Fantastic'. Today we see this transformation happening again internationally with the work of James Castle, whose delicate paper constructions were shown recently as part of curator Massimiliano Gioni's 2010 Gwangju Biennale, '10,000 Lives'.

In Australia a space has opened up where a retrospective and contemporary analysis can take place investigating the interplay between the artist as insider and outsider. Such an analysis should acknowledge a rich history of difference while, paradoxically, tearing this wall of difference down. It is about time these so-called 'outsider' practitioners came to the fore rather than being forever relegated to the footnotes in Australian art's recent histories.

Howard S. Becker's decription of the art world is the one I tend to fall back on when I use this term: 'The network of people whose cooperative activity, organised via their joint knowledge of conventional means of doing things produces the kind of artworks the art world is noted for.' I do acknowledge that this definition is in itself rather slippery and the idea of a cohesive 'art world' is a misnomer. Art worlds exist in multiple forms – they could be centred around a public or private gallery, an artist or collector or around an institution. A more definitive definition would recognise this and see the art world as a series of worlds that overlap. Justin Trendall's psychogeographic maps depicting the Sydney art world(s) – unwieldy and at times nonsensical – are probably as close to what a map of the art world(s) may look like.

Victor Lowenfeld, The Nature of Creative Activity: Experimental and Comparative Studies of Visual and Non-Visual Sources of Drawing, Painting, and Sculpture by Means of the Artistic Products of Weak Sighted and Blind Subjects and of the Art of Different Epochs and Cultures, Routledge and Kegan, London, 1939. A more detailed analysis of this book and its influence across artistic production in Australia needs to be undertaken. Its influence on the Melbourne moderns cannot be understated. Most recently it was mentioned in Vivien Johnson's Once Upon a Time in Papunya as an influential text for schoolteacher Geoffrey Bardon, particularly its analysis of 'haptic' art. See Vivien Johnson, Once Upon a Time in Papunya, University of New South Press, Sydney, 2010, pp. 116–17.

See Lesley Harding, Meeting a Dream: Albert Tucker in Paris 1948–1952, exhibition catalogue, Heide Museum of Modern Art, Melbourne, 2006, pp. 30–31.

4 See John Murphy, *Gallery A Sydney* 1964–1983, exhibition catalogue, Campbelltown Arts Centre and Newcastle Region Art Gallery, 2009.

John Olsen, 'Naive painters', Art & Australia, vol. 2, no. 1, Summer 1964, pp. 10-17.

Bianca McCullough, *Australian Naive Painters*, Hill of Content, Melbourne, 1977.

Significantly, Anthony Mannix was included as an artist in the 2008 Adelaide Biennial of Australian Art, 'Handle with Care'.

8 Hopkins facilitated a weekly art group with clients from the House With No Steps in Marrickville, Sydney.

From an email conversation with the author, 29 March 2011.

Platten had worked at both the Strathmont Centre and Community Bridging Services in Adelaide between 1988 and 2000.

From an email conversation with the author, 2 March 2011.

12 ibid.

Robyn McKenzie, Every Day: 11th Biennale of Sydney, exhibition catalogue, Biennale of Sydney Ltd, Sydney, 1998, p. 176.

'Portrait Exchange', Arts Project Australia, Melbourne, 11 September – 16 October 2010, curator Lindy Judge; 'Fully Booked', Arts Project Australia, Melbourne, 1 May – 9 June 2010, curators Peter Fay and Wendy Foard.

Dear Sylvia'

ARTHUR McIntyre in Paris, 1975

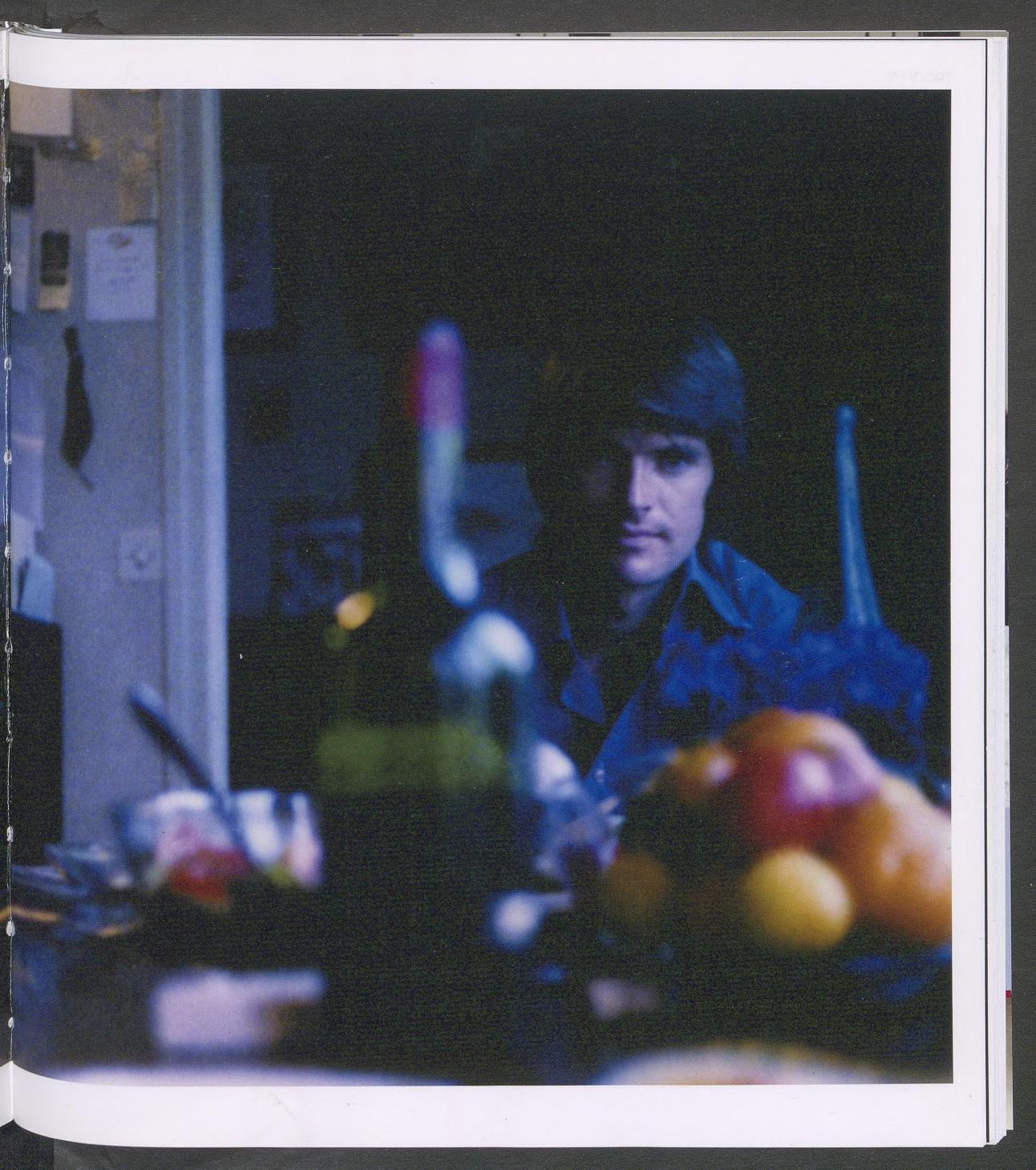
Daniel Mudie Cunningham

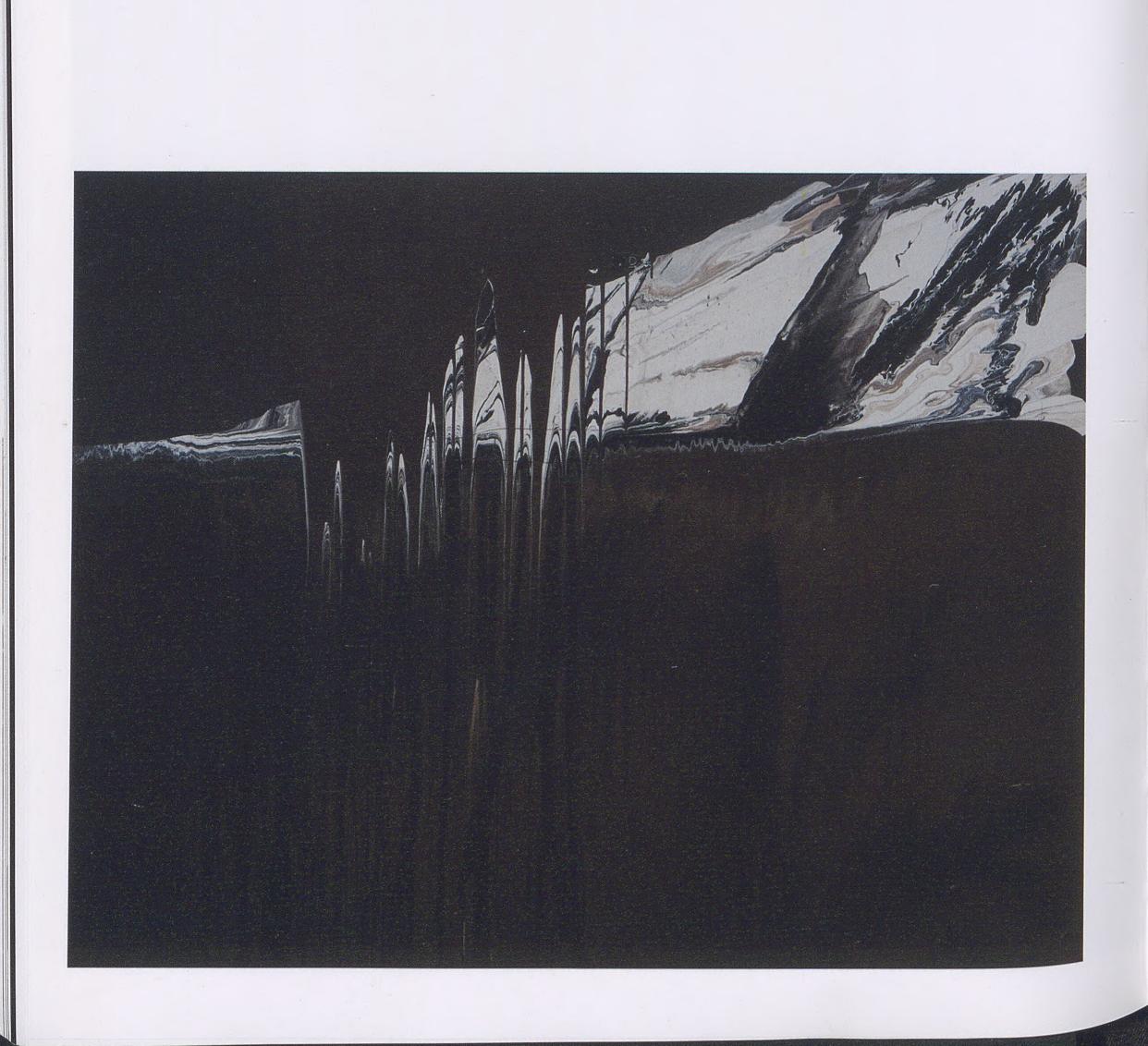
It is always the same old battle with coming to terms with one's essential aloneness in this life – nothing can change the aloneness – exotic places and people, or frenetic outbursts of energy, only serve the purpose of taking one's mind off the aloneness – they do not eradicate the condition. Feeling lonely is something else again, but the feeling fluctuates and is often even enjoyable in a melancholic, perverse sort of way.

Paris is running to stand still. Steeped in a rich history of antiquity, grand tradition and class obsession, it is a city that elegantly negotiates its relationship to modernity and innovation as much as it remains rooted in its glorious past. Paris cultivates its connotations of romance and wonder by bedevilling our ocular sense through a dizzying parade of iconic art, architecture, literature and cinema. Paris is always cast historically as a beacon of cultural significance, as if carried by Nadar's hot-air balloon from yesterday's epoch to tomorrow's Zeitgeist. Casting sweeping historic clichés aside, it can be as bleak and depressing as anywhere else in the world.

Arthur McIntyre was lured by Paris's cultural promise, spending most of 1975 undertaking an extended residency at the Cité Internationale des Arts studios – then governed by the Power Institute at the University of Sydney. Many Australian artists have occupied these studios and continue to do so today. Walls don't talk but certainly diaries and letters tell stories that invariably lay bare the lives artists lead – the successes that sing, the failures that sting. The surviving diary McIntyre kept of his time in Paris is a fascinating collection of letters he sent to lifelong friend Sylvia Laurent, a now-retired schoolteacher living in Sydney. Like any good travel diary, McIntyre's letters are imbued with deliciously bitchy commentary, unashamed self-aggrandising, obvious exaggeration, candid reflections on personal relationships and financial woes – all captured against a niggling backdrop of







pages 728-29 Arthur McIntyre in residence at Cité Internationale des Arts, Paris, 1975

opposite
Wide slide, 1974
Synthetic polymer paint on canvas, 109 × 152.5 cm
Gift of Mr and Mrs A. Scheinberg, 1975, J. W. Power Collection, Museum of Contemporary Art, Sydney
Photograph Paul Green

depression and loneliness exacerbated by bleak weather and stemming from the inherited bipolar disorder McIntyre suffered from throughout his life: 'Sometimes my sense of alienation is simply made worse when I am in unfamiliar places.'2

McIntyre was an Australian artist, critic and educator whose achievements were mostly overlooked during his lifetime. As an emerging artist in the 1970s, he made a minor impact with paintings and collages that dealt with the competing duality of survival and disintegration that animates the human condition. Though he maintained a prolific output and exhibition history over the subsequent two decades, his legacy quickly faded into obscurity after his death in 2003. 'Arthur McIntyre: Bad Blood 1960–2000' was a two-part survey I curated for Hazelhurst Regional Gallery and Macquarie University Art Gallery in 2010, which proposed a reassessment of his contribution to Australian art history. Over both Sydney venues was a selection of more than 100 works that plotted key stylistic shifts within his extensive oeuvre.

Though some early 1960s works were included, 'Bad Blood' mostly comprised work dating from the 1970s onwards, reflecting the time McIntyre came to prominence. In many ways 1975 was McIntyre's watershed year – where what unfolded would inform his practice for years to come. After completing his education in 1966 at the Alexander Mackie Teachers College/National Art School, McIntyre taught art at various Sydney high schools until late 1974. Just after his January departure for Paris his solo exhibition 'Slide Series, '75' was held at Holdsworth Galleries in Sydney. With its muted earthy tones, 'Slide Series' is indicative of McIntyre's formal exercises in painterly gestural abstraction. Wrote W. E. Pidgeon in the *Sunday Telegraph*: 'Arthur McIntyre, a stark black, brown and white action man, views the world as slithery outpourings or eruptions of incandescence over the darkness of chaos.' Sandra McGrath, writing in *The Australian*, noted:

'Brown, white and black textured abstracts suggest geological formations and rock fissures. While he generally uses the action of the paint to describe a single movement in one direction the painting that is the most successful, *Wide slide* [1974], has a counterbalancing down movement that makes it more dramatic in visual terms.' In 1976 *Wide slide* was exhibited at Sydney's Central Street Gallery as part of a Power Institute exhibition, having been gifted to the collection by Gisella Scheinberg of Holdsworth Galleries based on Power Institute director Bernard Smith's selection from the 'Slide Series' exhibition.

Being awarded the Paris residency enabled McIntyre's leap to full-time status as an artist, a transition greeted with both enthusiasm and anxiety: 'I get overcome with stupid guilt feelings every day [that] I do not manage to complete or at least initiate some new piece of work. I suffer from an awful inability to relax – the old brain ticks away all night now as well as all day.' Recurring financial concerns ate away at him, made worse by thwarted attempts to secure additional funding streams and ongoing studio residencies elsewhere. To supplement his income, McIntyre started writing for *Art & Australia*, with his first article reporting on the international art fair, Foire Internationale d'Art Contemporain, held in Paris that year. He writes of the 'fairly dismal' gallery scene in Paris, which he believed was enough to suggest that Paris had by the mid-1970s lost its status as a serious centre of contemporary art.

From Paris McIntyre visited Venice, Florence, Stockholm, Basel and London and these travels influenced his approach to making art. Due to the financial and logistical constraints of working abroad and sending work back to Sydney for exhibition, McIntyre worked on a smaller travel-friendly scale and more on paper than canvas or board. Collage became a primary medium, especially in response to his view of Paris as a decaying city, textured by peeling layers of transition between its past and present. These ideas were

opposite
'Survival Series': Syphilis, 1975
Collage on paper, 32 × 24 cm
Private collection, Sydney. Photograph Adam Hollingworth

contextualised by McIntyre when interviewed for an art magazine: 'Somehow Paris itself seemed to me like a collage. Everywhere I looked there was decay and mildew and it was the middle of winter and there were posters peeling off walls. Paris was made up of layer upon layer of textures which symbolised various histories and changes which had taken place.' More candidly, he remarks in his letters: 'The French are so obsessed with ideas from their glorious past and so timid of anything of the present – perhaps the main reasons why the Paris art and entertainment scene is so uninspired and uninspiring – mostly just downright second rate.'

Even though McIntyre had used collage before this point, it is possible that Carl Plate, who was living in Paris at the time, also influenced McIntyre's principal focus on this medium. Plate was making many of his linear multiple-strip collages, which were collectively shown for the first time in the exhibition 'Carl Plate: Collage 1938–1976' at Hazelhurst Regional Gallery in 2009. In a tribute written for the journal *Aspect: Art and Literature* after Plate's death, McIntyre writes:

In 1968, [Plate] was the first appointee to the Sydney University Power Bequest studio at the Cité Internationale des Arts, in Paris, where he later occupied other studio spaces. On one of these occasions (early 1975), I first encountered Plate, who, although fighting a brave battle with serious illness, still found plenty of time to offer a warm hand of friendship to a young artist slightly overwhelmed by his first experience of life in a strange and often hostile European capital.9

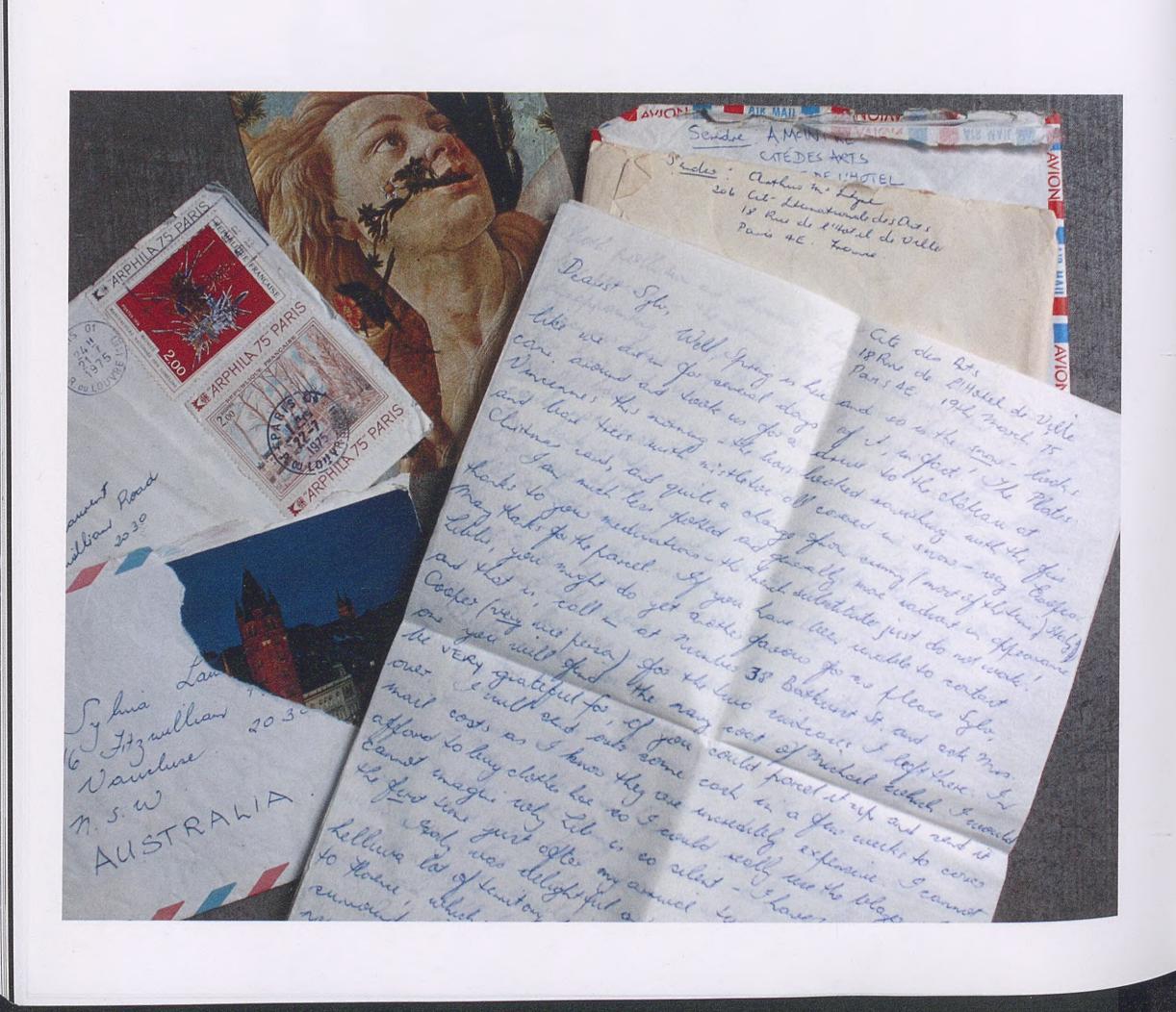
In his letters McIntyre describes several soirees he attended with Plate, Stan Rapotec, Charles Blackman and their respective wives. McIntyre reveals that he especially enjoyed, if not preferred, the company of the women. Jocelyn Plate was 'particularly pleasant and generous', 10 while Carl Plate confessed to having 'lost his

touch' (McIntyre quips, 'if his recent paintings are evidence, I can only agree with him wholeheartedly!'). It Mrs Rapotec was 'the most genuinely beautiful person physically and emotionally I have ever met' and was well-stocked with 'the most effective pills ... the ones given to the U.S. astronauts for their stomach disorders'. In contrast, Stan Rapotec 'is a sad old fellow in many ways' and 'very worried about growing old'. Blackman's wife isn't mentioned, but of Charles he writes: 'Blackman was thoroughly miserable here in Paris – so he went to London where he was equally as miserable – now back in sunny Sydney.'

Among other artists McIntyre befriended in Europe was the late Swedish painter Ulla Waller, who for many years lived in Paris. Ever the cinephile, McIntyre seized the chance in August 1975 to stay at her seventeenth-century Stockholm mansion that had been used as the set of Sidney Lumet's 1968 film adaptation of Chekhov's *The Seagull*: 'Her daughter is married to Ingmar Bergman's son, in fact, and, naturally, Ulla is full of wonderful anecdotes and stories about the Swedish film scene.' McIntyre also formed a close friendship with the Swedish composer Ragnar Grippe, who set an experimental electronic score to a film depicting McIntyre's paintings. Towards the end of the year, during a threemonth stay in London from August, McIntyre details a relationship he formed with a married British government official, noting: 'the British Diplomatic Corps do not take kindly to the sort of scandal that could quite easily develop [if it was to become public].' ¹⁶

The work McIntyre made during 1975 collectively formed the landmark 'Survival and Decay Series' which was exhibited at the Salles Sandoz in the Cité Internationale des Arts in May 1975. The artist's tendency towards hubris is never more pronounced than in passages about the exhibition planning. Bitter rivalries with co-exhibitors and forced diplomacy with the powerful head of the Cité, Simone Brunau, almost ruined the whole event. A month





before it opened, the group of exhibitors expanded from three to ten, with McIntyre petulantly declaring: 'I will be damned if I will be totally surrounded and swamped by the shit of *nine* others!' Eventually it opened on 21 May as the initial three-man affair where, according to McIntyre, 'I did manage to steal the show ... The other painters, both French, have appalling work with a general feeling of having been dipped heavily in "Gravox" - the perfect foil for the starkness and clarity of my work."

Boldly direct and unsettling in their sporadic use of humour, his collages depicted the dualities of existence – birth and death, light and dark, survival and decay - by juxtaposing erotica and medical images of body parts often ravaged by sexually transmitted diseases. In many ways they pre-empted the AIDS crisis that was about to erupt globally. With or without the onset of AIDS, the collages were well received in Paris, but outraged the public when shown in Sydney in 1976. Nancy Borlase, however, championed them by writing in the Sydney Morning Herald: 'With the exception of Elwyn Lynn there are few painters here who can extract such passion from the dustbins of life. These spongy metaphors for blemished flesh are chilling reminders of human vulnerability. They belong to a European tradition of morbid curiosity, reflected in Géricault's corpses, in Rembrandt's Anatomy lesson, in Alberto Burri's wounded, stitched and bleeding bags."18

The shadow of death on McIntyre's work was further compounded by a telegram sent to Paris from his sister Lynne in Sydney, announcing the death of his father. McIntyre's bitter disregard for his father rings loud and clear as he mentions the news in passing to Laurent, followed with enthusiastic thanks for a previously received parcel of Wella and Savlon (he could never find suitable European alternatives): 'A million thanks, Sylv. - now I am back in filthy old Paris I will really need to use it to help hold the skin on my face together.'19

The last of the letters sees McIntyre now in 'dreary old London town',20 his despair over the weather mirroring his comments made of Paris and hinting at a deepened depression. Lifting the pall in the final sentences, he remarks: 'Sydney looms more attractive with every passing day.' Indeed, to be venturing back home as the latter part of the 1970s were to unfold, the stage seemed set for an optimistic and assured future. Only if the false hopes implied by letters to a loved one are anything to go by. Only if such letters drive a wedge into known history:

Till soon, dearest Sylv. - much love, Arth.

Authur McIntyre, Eva Breuer Art Dealer, Sydney, 4-30 June 2011.



- Arthur McIntyre, letter from Paris, 5 May 1975.
- Arthur McIntyre, letter from Paris, 21 July 1975.
- W. E. Pidgeon, 'Heavyweights', Sunday Telegraph, 16 February 1975, p. 93.
- Sandra McGrath, 'The last image is of the bush', The Australian, 8 February 1975,
- Arthur McIntyre, letter from Paris, 14 February 1975.
- Arthur McIntyre, 'F.I.A.C. '75: 2nd Foire Internationale d'Art Contemporain Paris at the Pavilion d'Expositions de La Bastille', Art & Australia, vol. 13, no. 2, Summer 1975, p. 181.
- Arthur McIntyre, cited in Bronwyn Watson, 'Art of Arthur McIntyre: A profile', Oz Arts, no. 1, 1991, p. 20.
- Arthur McIntyre, letter from Paris, 4 June 1975.
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- Arthur McIntyre, letter to Sylvia Laurent from Stockholm, 7 August 1975.
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Review, Winter 2011

Exhibition reviews

2011 Singapore Biennale; 2011 Perth Festival: Visual Arts; Patrick Lundberg: Some Broken Lines; Chiharu Shiota: In Silence

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Singapore Biennale 2011: Open House

Aaron Seeto

WHEN DESCRIBING THE MOTIVATION behind their work for 'Open House' during an artist talk, Ingar Dragset, of Elmgreen & Dragset, spoke about the 'site unspecific'. In preparing work for exhibition, in new venues and contexts, the pair hoped to make audiences aware of the disjuncture within space. Their work in the 2011 Singapore Biennale, Deutsche scheune/German barn, 2011, a recreation of a barn in the hanger of the Old Kallang Airport, was fitted out with hay bales and the accoutrements of farming - pitchforks, a carriage, farming tools, a taxidermied goat and a posse of near naked, live Singaporean men, lazing around in their lederhosen. The bizarre juxtaposition of Northern European farming and its homoerotic framing within the city-state of Singapore was deliciously absurd. This work was one of the key moments in the Singapore Biennale 2011 and highlighted the sophisticated maneuvering of curators Russell Storer, Trevor Smith and Matthew Ngui around the politics of locality. The biennale was framed by the theme 'Open House', a title borrowed from the Singaporean tradition of opening homes up to friends and relatives during the key local festivals of Deepavali, Chinese New Year and Hari Raya. The curators sought to use the theme to engender a feeling of collaboration, process and engagement, offering the transfer of knowledge and experience that can happen as we enter into the personal space of artists and the historical and social structures of a host city.

Spread across four venues throughout Singapore, the biennale brought together a number of new and existing works by artists from Asia, the United States and Europe. Some works seemed slightly obtuse: the re-presentation of pieces such as Martin Creed's Work no. 494: Ships coming in, 2005 (a two-screen video of ships docking and departing), and Ceal Floyer's sound work Construction, 2006, seemed counter to the energy and curiosity that one might expect of an open house. The theme translated most effectively when works provoked unexpected emotional responses.



For example, Phil Collins's *The meaning of style*, 2011, a single-channel film of Malaysian skinheads, and Ming Wong's epic five-channel recreation of Pasolini's *Teorema* (1968). Here one saw the twisting cultural histories across time zones and ethnic contexts. In dealing with this material, the trap would be to fetishise the identities of artists or to fall back on the presentation of the ethnographic. 'Open House', however, was a carefully metred exhibition, avoiding broad-brush statements of the region and proffering nuanced arguments that displayed a depth of discourse and artistic strategy.

English/Japanese artist Simon Fujiwara's Welcome to the hotel Munber, 2010, illustrated similar complexities. This installation and performance uncovered the artist's family history and used this to fabricate a narrative set in his parent's hotel in Spain during Franco's dictatorship. The installation, which included pornographic material, equated Franco's repression of homosexuality as the ultimate act of a patriarchy. The artist has reported that this work was censored after the opening and its homosexual pornographic content removed by the Singapore Art Museum.

Sadly, the opening of 'Open House' occurred just after the earthquake and nuclear disaster in Japan, so watching Superflex's Flooded McDonald's, 2009, a hauntingly beautiful video piece, and Tiffany Chung's exquisitely constructed Stored in a jar: monsoon, drowning fish, colour of water, and the floating world, 2010–11, took on more urgent meanings – perhaps a mental refiguration of how we constitute our relationships, contexts and borders through the frame of an open house.

Singapore Biennale 2011: Open House, various venues, 13 March – 15 May 2011.



Tiffany Chung, One giant great flood 2050, 2010, detail
Micro-pigment ink, oil and alcohol-based marker on vellum and paper, 110 x 70 cm
Courtesy the artist

2011 Perth Festival: Visual Arts

Gemma Weston

Rumours took flight almost as immediately as Tomas Saraceno's *Cloud city* did. Word had it that, once the utopian inflatable had literally achieved what it asked viewers to consider as potentiality and transcended the earth, it had to be shot down by the Royal Australian Air Force. Rumour also had it that the piece was found some kilometres out to sea. The Perth International Arts Festival's (PIAF) response to the incident was circumspect, underlining the 'risk' in risk-taking, but it was hard not to take it to heart – hard not to read it as a kind of Icarian allegory, considering that Saraceno's vision for the very urgent future is as much idealistic fantasy as it is pragmatic science.

Much of PIAF's visual arts program, which Margaret Moore 'directs' rather than curates, focused on dialogues between art and ecological or site-specific landscapes. The remainder considered a more nebulous internal landscape of human and cultural conditions. These disparate interests were united by an acute awareness of the knife's edge that exists beneath the stable surface, a space of economic, personal and environmental vulnerability. Despite the loss of its crowd-pleasing headliner, and despite the often prohibitive distance between venues, the program still read as a rich and cohesive package.

The Fremantle Arts Centre presented atmospheric his-and-hers romanticism. Nathalie Daoust's ethereal pinhole photographs of the Swiss Alps provided an appropriate aesthetic counterbalance to collaborative duo Maschi Fontana's mash-up of shamanist modernism and extreme sports, with landscapes that suggested an internal sense of place. The University of Western Australia's aptly titled 'Dialogues with Landscape' operated as a festival within a festival, with seven local practitioners engaging in site-specific responses to the campus grounds. Bennett Miller persuaded the Arts Faculty's resident peacocks into a vivid monochromatic blue feeding system; George Egerton-Warburton took intimate groups on buggy tours of the campus's supposed 'ley lines' while, in spite



of the crushing heat and awkwardness, actors ran alongside the tours shouting a monologue on the subject.

The mood was more sombre at the Perth Institute of Contemporary Arts. Quietly interrogating an increasingly mechanised resource-driven reality, John Gerrard's first Australian solo exhibition deserved repeated viewing. Actual locations were rendered life-size through hyperreal 3D gaming technology: the perpetual motion of a lone oil derrick continued into the simulated night; an impartial eye circumnavigated a deserted but operational pig farm. An innate understanding of landscape tropes and a measured orbital perspective produced engaged hypnosis.

The strongest exhibition of the program was buffered by the expansive grounds of a university already well outside the city limits. Another first Australian showing, Jesper Just's short films were jewel-like in the cool darkness of the John Curtin Gallery, which had been seamlessly reorganised into a labyrinth of sound-proof mini-theatres. The immersive effect amplified the transformative cinematic rigour of Just's work; each piece was elegant, visceral and surreal, with characters playing out surprising narratives both redemptive and disturbed.

The responsive integration of art within the city was a pressing concern not only for keynote speaker Andrew Shoben, founder of the art collective greyworld, but of a festival battling the scattering of arts venues within its urban sprawl. Despite this, Moore orchestrated a subtle and complex web of histories, ideas and experiences, a program that deserves to be remembered for its successes.

2011 Perth International Arts Festival: Visual Arts, various venues, Perth, 29 January – 8 April 2011.

Jesper Just, Bliss and heaven, 2004, production still
Super 16-mm film transferred to DVD, 8:30 mins duration
Courtesy the artist, Galerie Perrotin, Paris, and Galleri Christina Wilson,
Copenhagen

Patrick Lundberg: Some Broken Lines

Justin Paton

The funny thing about painting is that it's both nowhere and everywhere. Culturally speaking, as mournful critics like to remind us, painting is all but invisible. It's outshouted and overshadowed by brasher visual distractions: movies, video games and the rest. Physically, however, paint is impossible to avoid. A fluid medium that hardens into a skin of remarkable robustness, it is literally all over the shop: on the walls of your house, the car you drive, and even the roads you drive on.

The young Auckland artist Patrick Lundberg is an archaeologist of this painted world. He likes to uplift paint-covered pieces of the built environment and operate very delicately on them. Collected from skips and demolition sites, his favoured fragments are aggressively unpromising: a broken batten, a cupboard door, a patch of crumbling plaster. But when Lundberg leans close with his craft knife and starts removing paint in crisp patterns, these off-cuts and discards yield a fascinating subtext in the form of previously unseen layers of colour.

Born in Stockholm in 1984, Lundberg is one of a loose group of contemporary artists who like to get under painting's skin and reveal the history that's hidden. The most famous of them might be Pierre Huyghe with his perfect small work *Timekeeper* from 1999, which involved sanding back a gallery wall to reveal 'growth rings' of colour from past exhibitions. Recent contributors to this 'subtractionist' tradition include American Lisa Sigal, with her structures of excavated Sheetrock, Melbournite Charlie Sofo, who has collected paint flakes chipped from suburban houses, and Lundberg's fellow Aucklander Rohan Wealleans, who slices into layered paint to lurid and gruesome effect.

The comparison between Lundberg and Wealleans could well be considered too obvious – the good boy from Stockholm versus the bad boy from Invercargill; the sober investigator versus the shameless shockmeister – but there's something in it. Wealleans wants to hook our attention with scenarios of violation, poking



around in his thickly painted surfaces for sexual and bodily content. With Lundberg, by contrast, the story in play is one of reclamation and revelation. Far from violating the surface of these eccentric salvaged objects, his micron-thin removals suggest a conservator at work, lifting away just enough colour to see what lies beneath. His most poetic act of repair work involves a piece of broken and paint-smeared demo timber that has been visibly stitched together by the very length of string from which it hangs. Lundberg's excavations here deliver especially beautiful effects, with a cloudy-white overlay disclosing sky-blue and sky-blue, in turn, disclosing rust-red. But it's crucial to the work's effect that Lundberg seems not to have pursued this loveliness too deliberately – that he seems to have chanced on it in the course of some other, slightly arcane inquiry into the structure of the painted world.

Like many contemporary painters who work with and on the century-long history of abstract art, Lundberg faces one large and obvious hurdle: how to make such paintings feel, not just interesting, but *necessary*? Without the false lure of 'content' to keep viewers attentive, this kind of fastidious play risks being dismissed as a kind of noodling – pleasant, to be sure, but hardly a match for art with bigger issues on its mind. But the joy of Lundberg's exhibition lay in his pointed refusal to buy into this tired opposition between playfulness and profundity. What's provocative and serious in his work is precisely its lightness, modesty, adaptability and responsiveness to the given. It's as if, rather than adding new paintings to the world, Lundberg wants to discover paintings that are already partly there.

Patrick Lundberg: Some Broken Lines, Robert Heald Gallery, Wellington, 3 February – 5 March 2011.



Patrick Lundberg, No title (6), 2010
Incised found paint, board and string, 16 x 12 x 0.8 cm
Courtesy Robert Heald Gallery, Wellington

Chiharu Shiota: In Silence

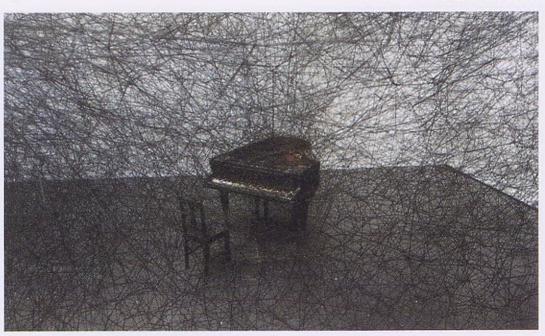
Francis E. Parker

In MRS DALLOWAY (1925), Virginia Woolf conjures the dying sound of Big Ben, writing: 'The leaden circles dissolved in the air.' Sound is a challenge to transpose into the visual; Woolf succeeds in evoking the timbre of the bell and its lingering decay with language that is both visual and physical. In her installation at Hobart's Detached, the finely finished project gallery owned by patron and collector Penny Clive, Japanese artist Chiharu Shiota succeeded in giving sound's aftermath – silence – a striking physicality.

'In Silence' was jointly presented by 'MONA FOMA', the annual music and art festival run under the auspices of David Walsh's Museum of Old and New Art and directed by Violent Femmes founder Brian Ritchie. Last year's featured visual artist was Brisbane-based Ross Manning – a natural choice given that his work encompasses both the aural and visual. Osaka-born, Berlin-based Shiota, however, made an entirely different kind of contribution to this year's program. Her installation was especially intriguing in this context because it dealt explicitly with silence. Silence is not, of course, the opposite of music; music begins and ends in silence.

On entering the gallery, one encountered photographs documenting Shiota's burning of a grand piano on the gallery's doorstep in early January. A little like the eye slicing that opens Luis Buñuel's and Salvador Dalí's film *Un Chien Andalou* (1928), they primed the viewer for what followed. Inside, the piano stood permanently mute amid a network of black woollen threads that consumed the building's interior. *In silence*, 2011, was a truly remarkable installation, simultaneously implying the passage of soundwaves while muffling the actual sounds within the space.

A video playing upstairs showed the artist lying on the floor, dressed in white and surrounded by a tangle of plastic tubing through which her blood apparently circulated. After the austere but beguiling beauty of *In silence*, this work was jarring in its implied violence but also in its presentation of the body's life force.



In the exhibition catalogue the artist referred to the burning of a neighbour's house when she was nine years old and being moved by the sight of a piano among its ruins. Literally struck dumb by the experience, and the beauty of the destroyed instrument, she responded by incessantly playing on her own piano. Her conflicting responses were voiced in this exhibition, with the instrument transfigured by its destruction while her living body lay in trauma. An earlier video work, *Bathroom*, 1999, presented a further paradox, with the artist pouring mud over herself in a bathtub. In his catalogue essay Detached Curator Craig Judd points out that Shiota saw this as a purifying gesture that brought her closer to the origins of humanity in nature.

This was Shiota's first major showing in Australia and it sat ambiguously between survey and project exhibition. There was, for example, a suite of figurative drawings that, while skilful, appeared modest in comparison with the installation. They revealed an additional facet of the artist's practice but would not have been indispensable to the exhibition's overall impact. Similarly, there was to have been *Dialogue with absence*, 2010, a sculptural work that comprises a white gown enlaced with tubes through which red liquid is pumped. It was delayed in transit however, and I suspect the exhibition was the stronger for this unintended deletion.

'In Silence' was a simultaneously elegiac and uplifting exhibition that transcended the simple spectacle of destruction. Like its tangle of woollen threads it reached no conclusions, silence being both the end and the beginning.

Chiharu Shiota: In Silence, Detached, Hobart, 14 January – 3 April 2011.



Chiharu Shiota, In silence, 2011 Installation view, Detached, Hobart, 2011 Courtesy Detached, Hobart

Everfresh: Blackbook, Uncommissioned Art, Kings Way

Pedro de Almeida

'THE TRAINS. SO MUCH CLEAN.' I recall my mother saying this to me as a child, my first clue to the fact that the adult world doesn't revolve around play but the demanding necessities of earning a living. In 1985, as a recent migrant to Sydney, my mother took a job as a cleaner at the then New South Wales State Rail depot at the Eveleigh rail yard. I recall visiting my mother at work - perhaps in lieu of more formal childcare arrangements - revelling with expansive wonder at the bulk of those red rattlers and the graffiti that my mother, along with her mostly Greek, Maltese, Arabic and Vietnamese colleagues, were directed to clean. A quarter of a century on it's easy to recognise the ironic relation between those cleaning ladies and the mostly young men who transformed vandalism into a process of identity formation. These days, graffiti has assuredly moved out of its subcultural ghetto, is given serious appreciation in our National Gallery and, as illustrated by a suite of recent Miegunyah Press publications, resides in the printed splendour of coffee-table books for connoisseurs. That rail yard, once monstrous to a child's eyes, is today CarriageWorks, where one might see contemporary dance, a suite of conceptual works by Joseph Kosuth and pick up organic pomegranates at a farmer's market - all before a Saturday brunch appointment. It seems the old-school graffiti refrain of 'yuppies go home' only encouraged the rest of us.

Showing that the battle-cries against gentrification remain constant, Everfresh crew's *Blackbook* (2010) is a survey of work by its nine member artists whose self-presentation demonstrates that the form's methodologies have reached a high point of sophistication since the 1980s. The book's style is *Vanity Fair* meets *Vice*, where Sync, Rone, Reka, Wonderlust, Phibs, Meggs, Prizm, Makatron and The Tooth are given separate Q&A profiles, each photographed in various degrees of disguise: obscured in shadow, by sunglasses, hoodie or balaclava. Everfresh are widely regarded as leaders in stencil art, with their key role in ensuring that 'By 2002, the streets of Melbourne were stencilled like nowhere else'. The crew are well

travelled and consummate professionals in their field. It's a global business now.

Christine Dew's *Uncommissioned Art* (2007) is an analysis of the breadth of Australian graffiti practice that takes a decidedly sociological bent. Chapters are pitched at articulating facets that necessarily inform the medium, its makers and audience: 'A = Art crimes' through to 'Z = Zero tolerance'. Dew makes the point that 'twenty-first century viewers have a high level of visual, rather than textual, literacy', arguing that this goes some way towards explaining the formal change in focus from tags to more sophisticated designs in stencil art. However, it's disappointing that the book's design works against Dew's insightful and thoroughly researched text.

Kings Way (2009) will surely prove a landmark tome in Australian arts publishing, deserving high praise for its historical comprehensiveness. The authors excel in illustrating the diversity of Melbourne's graffiti scene in its early years, superbly contextualising its cultural and aesthetic specificities against international developments, and providing information-rich sections on artists, crews, locations and materials that are expertly elucidated for the uninitiated. Over 1200 images from scores of contributors are laid on high-gloss black pages, including fascinating records of Melbourne's cityscape mid-stride in post-industrial transformation and luscious Kodak colour snaps by, among others, Ron the Train Driver, an enthusiastic insider known for stopping a train full of passengers to jump out, SLR at the ready, to record that which impressed him. Indeed, Ron's commitment to posterity shows that the Melbourne scene got the Berenice Abbott it deserved. Yet what most stays in the mind of this reader is a casual snap of a young writer, The Banker, c.1988, dressed in dirty denim and a bomber jacket, index finger raised towards his fresh tag with a teenager's defiance underlined by coyness - a portrait of the subversive thrill At. of mark-making.

The Beginnings of Austra Melbourne 1983–93 xtensyble Everfresh Studio, Everfresh: Blackbook - The Studio & Streets 2004–2010, The Miegunyah Press, Melbourne, 2010, softcover, 246 pp., \$39.99, Christine Dew, Uncommissioned Art: An A-Z of Australian Graffiti, The Miegunyah Press, Melbourne, 2007, hardcover, 272 pp., \$39.95. Duro Cubrilo, Martin Harvey and Karl Stamer, Kings Way: The Beginnings of Australian Graffiti: Melbourne 1983-93, The Miegunyah Press, Melbourne, 2009, softcover, 373 pp., \$45.

100 Dresses, Fashioning Fashion, New Zealand Fashion Design

Katie Somerville

The collecting and exhibition of fashion and textiles within major museums and galleries is established practice internationally. Three recent books examine this fertile territory and highlight the rich possibilities of fashion publishing. Each book reflects the various ways cultural institutions work with their collections to produce new offerings in the field of fashion history and theory. 100 Dresses (2010) is a highly accessible book produced by the Costume Institute of New York's Metropolitan Museum of Art. Adopting a tried and tested formula, it highlights 100 of its most iconic and best-loved works from the 35,000-strong permanent collection in a largely imageoriented format. As curator Harold Koda observes, such books are important because fashion works cannot be displayed for long periods of time and publications provide critical access to collections when they are safely packed away in darkened storage.

place for storytelling showcases the ways in which fashion reflects broader culture. The book is straightforward in structure, beginning with a short introduction by Koda which explains the history of the collection and the rationale behind the selection of works. It then presents the works chronologically from the late seventeenth century to the early twenty-first century. Each piece is represented by a full-page photo, a brief entry and in some cases a contextual image. The book is likely to have strong appeal to general audiences but may not offer much to those with existing knowledge.

The latest offering from the Los Angeles County Museum of Art (LACMA), Fashioning Fashion: European Dress in Detail 1700–1915 (2010), is essentially an exhibition catalogue. It focuses on the inaugural display of 200 works from a significant acquisition of 1000 pieces of historical textiles and clothing recently purchased from dealers Martin Kamer and Wolfgang Ruf. This extraordinary acquisition provides the opportunity to chart western fashion since the Enlightenment from several perspectives.

These include a timeline of key silhouettes alongside an examination of the integral role of tailoring, textiles and decorative elements in the evolution of fashionable dress. In her introduction, Senior Curator Sharon Sadako Takeda places the collection within the broader context of the LACMA holdings, and art historian Kimberly Chrisman-Campbell provides a more in-depth examination of the works from an aesthetic, social, technical and political perspective. Supporting the brilliant photography of the collection is a range of well-chosen details: contextual artworks, fashion plates, contemporary photography and catwalk imagery.

With a collection containing over 7000 items of dress and textiles, Wellington's Te Papa Tongarewa has taken the lead in producing the first in-depth and comprehensive examination of contemporary fashion design in New Zealand. Providing insight into industry developments over the last thirty years, New Zealand Fashion Design (2010) is a significant achievement for curator and author Angela Lassig. With the link between Te Papa's holdings and the content of the book not foregrounded and none of the museum's works specifically identified or photographed, the emphasis is squarely on telling a much larger story. A foreword by London-based fashion expat journalist Hilary Alexander lends a global perspective. This is followed by a substantial introduction by curator and academic Peter Shand, who explores key moments in the development of New Zealand's contemporary fashion identity as well as reflecting on the role of economics, journalism, cultural specificity and the retail environment in shaping the industry. The twenty-five designer profiles that form the heart of the book are detailed and beautifully executed. Studio garment shots and archival imagery draw the reader into each designer's world. There is also a chronology of key fashion events, a glossary of terms and a list of further reading, constituting a phenomenal archival effort. At

PASHION DEND BESIGN

DRESSES
THE CONTUNE INSTITUTE
THE METROPOLITAN MUSEUM OF ART

BY ANGE!

Harold Koda, 100 Dresses, Yale University Press, New Haven, Conn., 2010, 232 pages, softcover, \$36.95.

MONING fashion | EUROPEAN DRESS IN DETAIL 1700-1915

Sharon Sadako Takeda and Kaye Durland Spilker, Fashioning Fashion: European Dress in Detail 1700–1915, DelMonico Books and Los Angeles County Museum of Art, Los Angeles, 2010, hardcover, 224 pages, US\$55.

Angela Lassig, New Zealand Fashion Design, Te Papa Press, Wellington, 2010, hardcover, 532 pages, NZ\$120.

Makinti Napanangka

c. 1922-2011

Sarita Quinlivan



As word slowly circulated of the sad passing of desert matriarch Makinti Napanangka there was a sense that a magnificent chapter in the dramatic history of Western Desert art had come to an end. As one of the pioneering female Pintupi artists, her work epitomised a new painted voice of a landscape that for outsiders had remained hidden and silent for too long. Makinti's vivid free-form depictions of country and ceremony challenged the prevailing expectations of what was a male-dominated artform and blazed a trail for those who came after her.

Born at Lupul near Kintore, Napanangka spent her formative years living nomadically in country surrounding the salt lake of Kaakuratintja (Lake Macdonald) until, with her family, she walked into the Haasts Bluff ration depot in 1940. She was a young mother, experienced in ceremony and ritual, brimming with the same vigour, energy and charm she carried until death. In the memory of those who knew her at that time, Napanangka was an enigmatic figure, distinguished by an elusive spirit that seemed to remain in the country of her birth.

During Napanangka's initial experiments with paint, her experience and knowledge burst forth in a colourful rush to chart the journeys of the *Kungka Kutjara* (Two Women) and the ancestral *Kuniya* (Snake) that continues to inhabit Kaakuratintja. Best known for her later linear depictions of women's ceremonies at Lupul, Napanangka also painted the ancestral narratives that bound the varied landforms of Lampintja, Payarrnga and Mangari. These were her pivotal places, charged with memories, deeply felt. Painting was an opportunity to touch and tell what was previously ineffable.

When I first met Napanangka in 2002 I was struck by her ethereal presence and tiny frame. Her strong hands and face managed to convey more than a lifetime of experience, her spindly legs seemed almost to fold up beneath her. At times she seemed mysterious and intangible, impressions which would dissipate

with her spontaneous eruptions of stories and songs of her family and the past. It is a challenge to marry the contradictions of this delicate woman, distanced by age and language, who produced such bold impassioned paintings which stirred all who saw them. She held so much strength and you could feel it.

In the studio in Kintore, surrounded by her family and fellow female artists, Napanangka painted ceremony and the cultural and personal histories contained therein. Her painted lines mirror the rhythmic cycles of song and dance: the play of light in the desert darkness; flickers of revelation and concealment. Her repetition of linear marks evokes the ochre-painted breasts and arms of women in *nyimparra* (ceremonial hair-string skirts) jostling in unison as they shift across the desert sand. When Napanangka herself performed, she embodied the mannerisms and personality of the Kungka Kutjara or the peewee (magpie lark) at Lupul, impressing and provoking with her theatrical ability and palpable conviction.

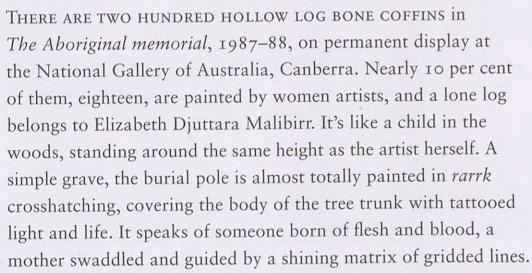
Between 2000 and 2007, Napanangka was the focus of six solo exhibitions and was selected to exhibit in the monumental survey 'Papunya Tula: Genesis and Genius', exhibited in 2000 at the Art Gallery of New South Wales, Sydney. She was awarded the Telstra National Aboriginal and Torres Strait Islander Art Award in 2008, after being a finalist numerous times.

Lasting impressions of Napanangka include her unrelenting resilience, her stubborn selflessness, her humour and infectious smile. The pure joy she experienced while painting remains for all to see in the body of work she created. For when she put brush to linen, it was as though everything dissolved around her and she was back in the desert with her family, dancing like the wondrous peewee, alert and intense.

Elizabeth Djuttara Malibirr

1942-2010

Djon Mundine



On 6 November 2010 Elizabeth was among family and friends at her home in Ramingining, Central Arnhem Land, when she passed away from a terminal illness. A beautiful garden wraps around her 'blue house', home to pawpaw and palm trees, sugarcane and bananas. Ramingining might be considered a remote community, and there were no commemorative gongs or politicians present to mark the occasion, nor any need for them. At Ramingining Elizabeth was not remote from her family, her Gurrumba Gurrumba/Ganalbingu people or her memories:

I was born in the bush [in 1942] at Djapididjapin waterhole near the present day Ramingining township site, and went to Milingimbi [Island] to attend school ... I'm the daughter of artist Dick Ngulmarmar – I'm full sister of George Milpurrurru [another acclaimed artist].¹

Like artists anywhere Elizabeth had to juggle various jobs: kitchen hand, community gardener and nurse's assistant. As an artist she was a weaver of fine resting places: well-ventilated pandanus-fibre mats – close or open weave, flat or conical. In western art history and practice a division has existed, largely gender- and class-based, between 'art' and 'craft'. But this is inappropriate and irrelevant in Ramingining, a society of different aesthetics, history and values. Here the pre-contact woven mat



was of a conical shape that people slept beneath in the foetal or lotus position, protected from flies and mosquitoes. Elizabeth occasionally painted objects for exhibition, but mostly she created weavings or *buyu*:

The three youngest branches of leaves from the top of the gunga (Pandanus spiralis or screw palm), are hooked down by a long stick and the prickly edges stripped off with the thumbnail. On returning from the bush the women strip the long leaves into several fibres, bundle them up and hang them to dry. Weaving may commence at this stage, and the finished article left white or decorated with ochres.²

Elizabeth only left the Northern Territory for the first time in 1992 for a trip to Melbourne, where then director of the National Gallery of Victoria James Mollison presented her with the VicHealth National Craft Award. It was the first time an Aboriginal artist had been invited to enter the award. Later, together with her sister Robyn Djunginy, she participated in Jonathan Watkins's 1998 Biennale of Sydney, 'Every Day', exhibiting her mats alongside Djunginy's pandanus 'bottles'. Most recently, in 2009, Elizabeth's sedge grass baskets, string chest harnesses and yam sculptures graced 'Floating Life: Contemporary Aboriginal Fibre Art' at the Gallery of Modern Art, Brisbane.

An always smiling, positive presence, Elizabeth was one in a family of elegant women who, in another time and place, could have been fashion models. She is greatly missed by her surviving sons, daughter and grandchildren.

The artist, quoted from conversations with the author.

Elizabeth Djuttara Malibirr, n.d. Courtesy Bula'bula Arts Aboriginal Corporation, Ramingining

The artist, quoted from 1992 VicHealth National Craft Award, exhibition catalogue, National Gallery of Victoria, Melbourne, 1992, p. 34.





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UNTIL SUNDAY 19 JUNE 2011



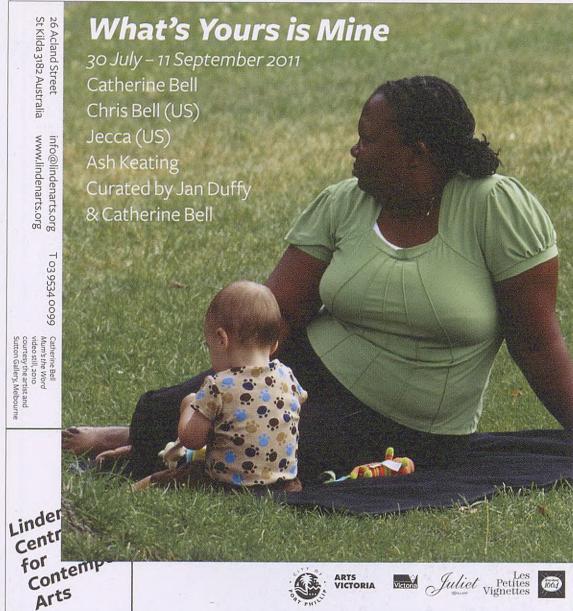
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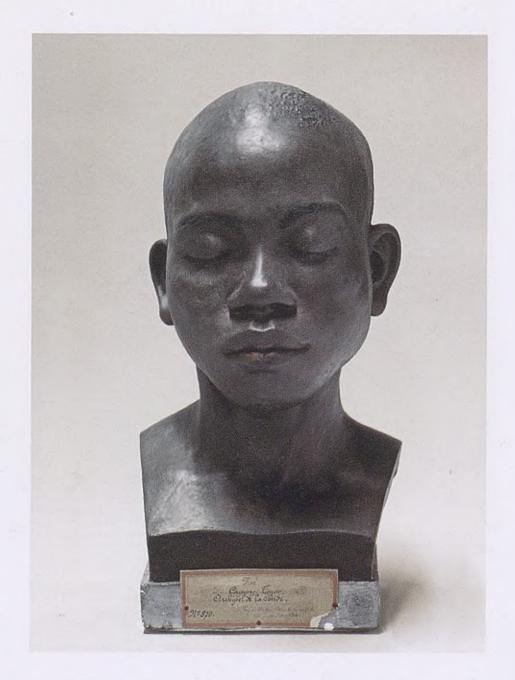
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THE PRESSURE OF SUNLIGHT FALLING

11 June - 28 August 2011

ALSO SHOWING

New Acquisitions and Collection Works
18 June – 28 August 2011

GOVETT-BREWSTER ART GALLERY

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Image: Fiona Pardington Portrait of a life-cast of Koe, Timor 2010 Courtesy of the artist, Two Rooms Gallery. Auckland and the Musée del l'Homme, Paris





Two Rooms radionetwork





GOVETT-BREWSTER Sensorial Loop

1st Tamworth Textile Triennial
24 September to 26 November 2011



Meredith Hughes *Mantra* 2010 reconfigured reclaimed fabric dimensions variable Photograph: Carolyn Young



gallery



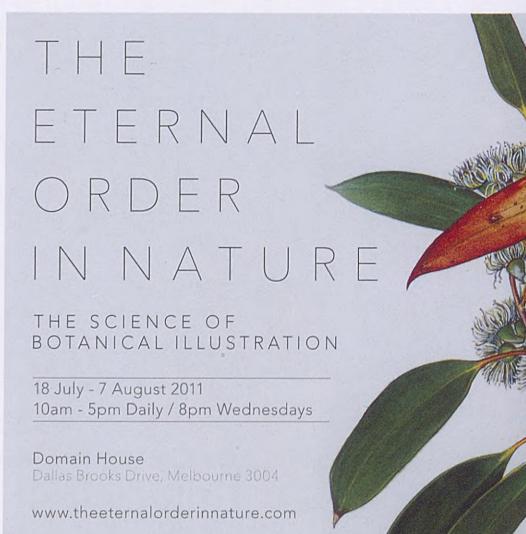






NSW Communities arts nsw

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



The Friends of the Royal Botanic Gardens, Melbourne



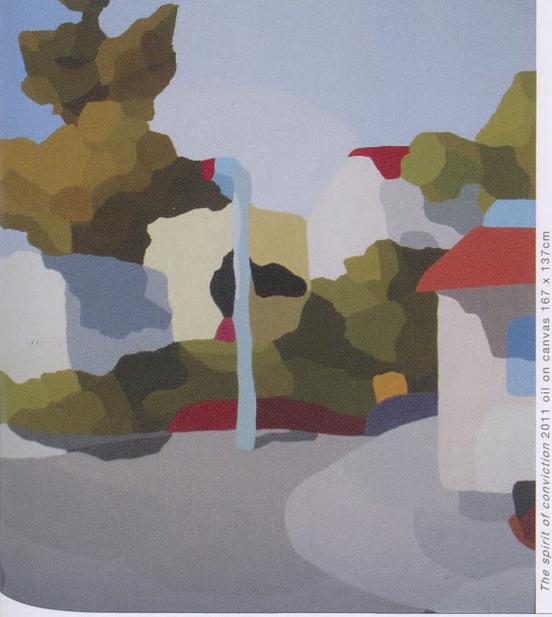
ARTIST IN RESIDENCE PROGRAM

Applications for 2012 CLOSING 29 July 2011 Apply online at

www.bundanon.com.au

Image: Daniel Kojta, Stand up for your self, Bundanon Residency Gravity Intervention [V], 2010.

BUNDANONTRUST



Michael Muir A magic number

18 - 29 June 2011

EVA BREUER

art dealer

83 Moncur Street Woollahra NSW 2025 Tel (61 2) 9362 0297 Fax (61 2) 9362 0318 Email:art@evabreuerartdealer.com.au Hours Tuesday-Friday 10-6, Saturday 10-5

www.evabreuerartdealer.com.au



Australian Art of the 70s

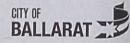
18 Jun - 7 Aug

gallery ballarat

Art Gallery of Ballarat 40 Lydiard Street North

Ballarat Victoria 3350 Telephone: 03 5320 5858 artgalleryballarat.com.au



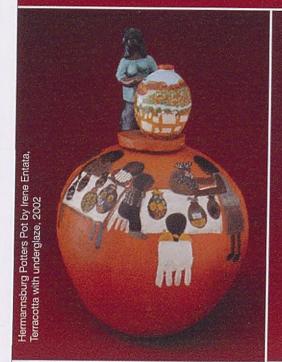




OXLEY AVE REDCLIFFE QLD 4020 | GALLERY HOURS MONDAY TO SATURDAY 10AM-4PM

FREE ADMISSION

HERMANNSBURG POTTERS Celebrating twenty years of a new tradition



A Moreton Bay Regional Council touring exhibition

EXHIBITION DATES:

Thursday, 21 July -Saturday, 13 August 2011

This exhibition will feature 38 pots by ten Hermannsburg Potters which were gifted by collector Simon Turner.

The exhibition will include a display of new work for sale.

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

Moreton Bay

Gapuwiyak Miyalkurruwurr Gong Djambatjmala

Melbourne Museum

Friday 27 May - Sunday 28 August 2011





Communities



Australian Government program supporting touring exhibitions by providing funding assistance for the development and touring of Australian cultural material across Australia.

Wagga Wagga Art Gallery is assisted by the NSW Government through Arts NSW and is a cultural facility of Wagga Wagga City Council.

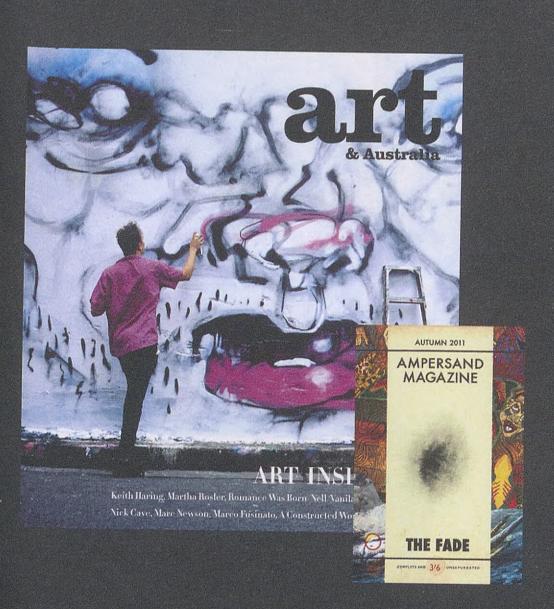
Image: Djupuduwuy Guyula finishing a basket



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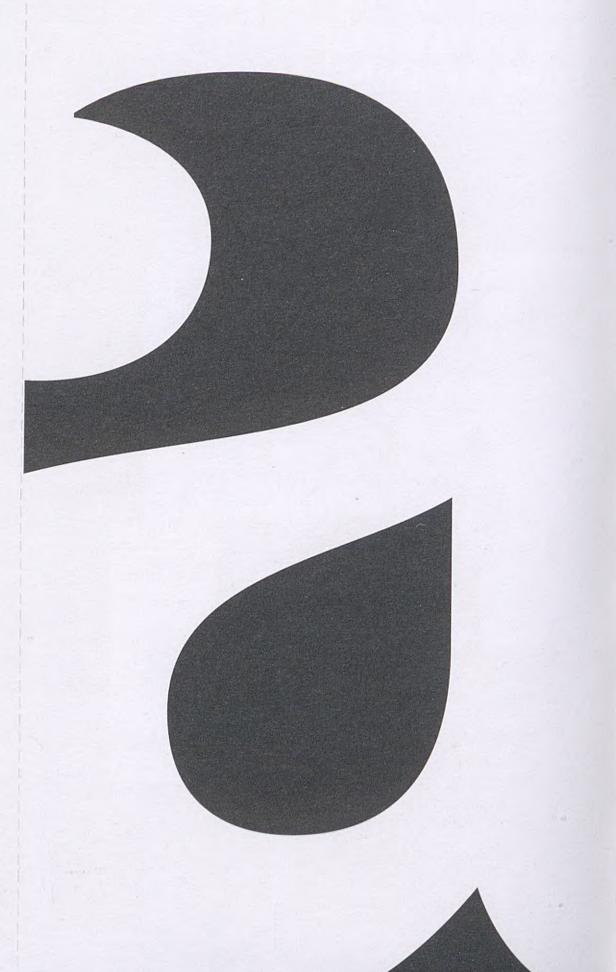
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Cairns Regional Gallery

27 May to 24 July

Cairns Emerging Contemporaries

A display of works from local emerging artists. This exciting and innovative show will highlight the talent of the Cairns Region with works of mixed medias and styles.

A Cairns Regional Gallery curated exhibition

17 June to 13 August

Menagerie: Indigenous Sculpture

A celebration of contemporary Indigenous sculpture that features outstanding sculptural works by thirty-three Aboriginal and Torres Strait Islander artists from across Australia.

An Object Gallery and Australian Museum travelling 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

8 JUNE - 24 JULY 2011

Batik of Java: Poetics and Politics

On 2 October 2009, UNESCO recognised batik as an item of Intangible Cultural Heritage of Humanity. To celebrate this, Caloundra Regional Gallery brings together two batik collections: one of batiks from the north coast of Java and the other now held as memory and represented in the recent paintings by contemporary Indonesian artist Dadang Christanto (now residing in Brisbane). An element of these paintings depicts, as fragments of memory and loss, batiks from the collection of his mother's shop. The selection of batiks from the Sunshine Coast collection of Greg Roberts and Ian Reed includes exquisite examples of north coast Javanese textiles. A Caloundra Regional Gallery touring exhibition.

27 July - 11 September 2011

Noosa Regional Gallery Travelling Scholarship 2011

The Noosa Regional Gallery Travelling Scholarship is a national contemporary 3D art prize of \$12,000 presented by the Sunshine Coast Council and principal partner: Friends Noosa Regional Gallery Inc. The purpose of the scholarship is to enable the winner to undertake study or training interstate or overseas. This may be through a recognised art institution, participation in short-term workshops or study with a nominated artist. Forty finalists will be selected from entries submitted to a pre-selection panel. The finalist exhibition will be held at the Noosa Regional Gallery from 27 July - 11 September 2011. This year the award will be judged by Maura Reilly, curator of Global Feminisms and newly appointed Professor of Art Theory, Queensland College of Art.

Noosa Regional Gallery
Riverside, Pelican Street
Tewantin Qld 4565
Phone: 07 5449 5340 Fax: 07 5449 0905
Wednesday – Sunday 10am – 4pm Free Entry
www.noosaregionalgallery.org
gallery.noosa@sunshinecoast.qld.gov.au
A Sunshine Coast Council arts initiative initiative



GEELONG GALLERY

7 May – 3 July

Robert Baines - Metal

An Object Gallery Travelling exhibition

7 May - 3 July

Beyond Big Land

11 June - 24 July

Barry Gillard - recent works on paper

9 July - 11 September

Contemporary Wash Painting from the National Art Museum of China

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 10 July American Dreams: 20th century photography from George Eastman House

The white Wedding Dress: 200 years of wedding fashions

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



HAZELHURST REGIONAL GALLERY & ARTS CENTRE

UNTIL 3 JULY

ILDIKO KOVACS: DOWN THE LINE 1980 - 2010

A survey of striking artworks produced by leading Australian artist and Bundeena resident Ildiko Kovacs. Curated by Daniel Mudie Cunningham, the arresting body of abstract paintings in this first major survey were produced over three decades and loaned from notable public and private collections.

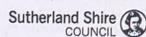
9 July - 14 August

HAZELHURST ART AWARD 2011 ART ON PAPER

Hazelhurst Regional Gallery and Arts Centre is delighted to present the sixth Hazelhurst Art Award, an exhibition of selected and winning entries from an arts competition promoting excellence and innovation in the field of Art on Paper with prize money totalling \$26,000.

Free Admission
Open daily* roam – 5pm
782 Kingsway, Gymea NSW 2227
Tel: (02) 8536 5700 Fax: (02) 8536 5750
Email: hazelhurst@ssc.nsw.gov.au
www.hazelhurst.com.au
* Closed Good Friday, Christmas Day, Boxing Day





COUNCIL COUNCIL

Caloundra Regional Gallery

25 May - 03 July 2011

ZHONGJIAN: MIDWAY

Zhongjian: Midway, curated by Jin Sha, is a timely exhibition that reveals the mesh of associations and influences that operate in our trans-cultural world. This exhibition consists of works by fourteen contemporary artists from China and Australia, and features painting, sculpture, installation and video projections. Five of the artists are Chinese nationals living and working in China, four are Chinese-born artists living and working in Australia, and five identify themselves as Australian artists whose work has been closely informed by Chinese culture.

A Wollongong City Gallery touring exhibition.

06 July - 11 September 2011

SUNSHINE COAST ART PRIZE 2011

A national contemporary art prize presented by Sunshine Coast Council and principal partner Friends Regional Gallery Caloundra Inc. The winner receives \$15,000 plus a \$5,000 4-week residency in the Sunshine Coast Hinterland. The prize is acquisitive and is open to all Australian artists working in any 2D medium. Forty finalists will be selected from entries submitted to a pre-selection panel. The finalist exhibition will be held at the Caloundra Regional Gallery from 06 July - 11 September 2011. This year the award will be judged by Maura Reilly, curator of Global Feminisms and newly appointed Professor of Art Theory, Queensland College of Art.

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.au
Wednesday-Sunday 10-4 Free Entry
A Sunshine Coast Council arts initiative initiative



Gladstone Regional Art Gallery & Museum

12 MAY - 30 JULY

and New Year's Day.

STRIKE A POSE: WITH LEE LIN CHIN

Showcasing the glamorous world of fashion from mini skirts of the 1960's to the bohemian outfits of the late 1970's

A National Archives of Australia touring exhibition assisted by the Australian Government program Visions of Australia

29 JULY - 10 SEPTEMBER

IAN SMITH: ON AND OFF THE ROAD

Large scale paintings and drawings inspired by his many road trips between Cairns and Brisbane.

A Gold Coast City Gallery Touring Exhibition supported by Arts Queensland

8 August - 10 September

THE GOLDING SHOWCASE:

PORT CURTIS CALLIDE VALLEY YOUTH ART EXHIBITION
Selected works in all media bu the region's young artists, 15-18 years of age.
A Gladstone Regional Art Gallery & Museum Society initiative supported by Society patron, Cyril Golding.

Advance Notice: 5 November - 8 December 2011 RIO TINTO ALCAN MARTIN HANSON MEMORIAL ART AWARDS & EXHIBITION

Submission of entries 26-29 October, entry forms available from the Gallery/Museum

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

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

A community cultural initiative of the Gladstone Regional Council



MOSMAN ART GALLERY

4 June – 17 July GW BOT: THE LONG PADDOCK

A 30 YEAR SURVEY
GW Bot is an internationally renowned artist, printmaker, painter, sculptor and graphic artist who has exhibited extensively nationally and internationally.
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 A Goulburn Regional Art Gallery Touring Exhibition

4 June - 17 July

NALDA SEARLES - DRIFTING IN MY OWN LAND

Nalda Searles has been an innovator in the use of native fibres and found objects from the environment for the production of fibre-textiles, sculptures and installation artworks. The exhibition is a powerful expression of identity in relation to landscape. This exhibition is supported by Visions of Australia, an Australian Government program supporting touring exhibitions.

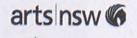
The national tour is supported by ART ON THE MOVE.

30 July – 4 September Mosman Art Prize



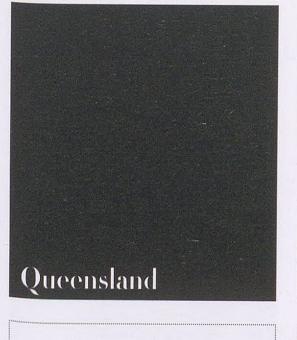


The Mosman Art Prize is an annual, acquisitive award for painting sponsored by Mosman Municipal Council. The winning works form a splendid collection of modern and contemporary art reflecting developments in Australian art practice over the last half a century.





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
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jenni@glowaustralia.com.au
Director: Jenni Gillard
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Wed-Sat 11-5 by appointment

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

Philip Bacon Galleries

Andrew Baker Art Dealer 26 Brookes Street, Bowen Hills 4006 Tel 07 3252 2292 info@andrew-baker.com www.andrew-baker.com Director: Andrew Baker Artists include: Lincoln Austin, Mostyn Bramley-Moore, Leonard Brown, Sam Bullock, Tony Coleing, Michael Cook, Fiona Foley, Ian Friend, Samantha Hobson, Stephen Killick, Rosella Namok, Sean Phillips, Pamela See, Kenji Uranishi, Katarina Vesterberg, Deborah Walker, Kim Westcott and William Yang. Tues-Sat 10-5, or by appointment

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

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

Anthea Polson Art
18–20 Mariners Cove
Seaworld Drive, Main Beach 4217
Tel 07 5561 1166
info@antheapolsonart.com.au
Www.antheapolsonart.com.au
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Mon–Sun 10–5

Ipswich Art Gallery d'Arcy Doyle Place,
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info@ipswichartgallery.qld.gov.au
www.ipswichartgallery.qld.gov.au
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educational children's activities and
special events.
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Boxing Day, New Year's Day, Good
Friday and Anzac Day morning, Free
admission

Jan Murphy Gallery 486 Brunswick Street, Fortitude Valley 4006 Tel 07 3254 1855 Fax 07 3254 1745 jan@janmurphygallery.com.au www.janmurphygallery.com.au Director: Jan Murphy Representing leadi emerging contemporary Australian artists including Kim Buck, Danie Mellor, Ben Quilty and Leslie Rice. Until 11 June: Alexander Seton: Flag 14 - 25 June: Animalia A Group Show 28 June – 9 July: Fiona Hiscock 12 – 30 July: Danie Mellor Tues-Sat 10-5

Avenue, Logan Central 4114 Tel 07 3412 5519 Fax 07 3412 5350 artgalléry@logan.qld.gov.au www.logan.qld.gov.au/artgallery Cultural Services Program Leader: Annette Turner 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 25 June: Pacific Storms Verge: Jeanie MacNamara, Cathy Smith, Laura-Jane MacNamara World Environment Day Posters 29 June - 6 August: Big Eye: Aboriginal Animations St Pauls Primary School 10 August – 17 September: Jay Younger Michelle Van Eps **Braidy Hughes** Chrys Zantis Rivermount College Tues-Sat 10-5, Free admission

Logan Art Gallery

cnr Wembley Road and Jacaranda

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, Peter Godwin, Gwyn Hanssen Pigott, Nicholas Harding, Barry Humphries, Philip Hunter, Michael Johnson, Robert Klippel, Norman Lindsay, 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, June Tupicoff, Roland Wakelin, Tony White, Brett Whiteley, Fred Williams, Philip Wolfhagen, John Young and Michael Zavros. Tues-Sat 10-5

Heiser Gallery

90 Arthur Street, Fortitude Valley 4006
Tel 07 3254 2849 Fax 07 3254 2859
bh@heisergallery.com.au
www.heisergallery.com.au
Director: Bruce Heiser
Representing leading Australian artists
and dealing in modern Australian
works of art.
Until 18 June: Louise Forthun

21 June – 16 July: Ian Smith
19 July – 13 August: Adam Cullen
16 August – 10 September: Australian
Tapestry Workshop

Tues-Fri 10.30-6, Sat 10.30-5

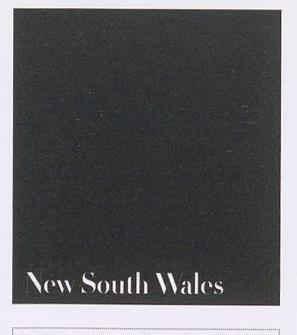
QUT Art Museum
2 George Street, Brisbane 4001
(next to City Botanic Gardens)
Tel 07 3138 5370 Fax 07 3138 5371
artmuseum@qut.edu.au
www.artmuseum.qut.edu.au
Until 16 August: William Robinson:
The Transfigured Landscape
(also showing at William Robinson
Gallery)
Tues-Fri 10-5, Wed until 8,
Sat-Sun 12-4

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

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

Suzanne O'Connell Gallery
93 James Street, New Farm 4005
Tel 07 3358 5811 Fax 07 3358 5813
suzanne@suzanneoconnell.com
www.suzanneoconnell.com
Director: Suzanne O'Connell
Specialists in Australian Indigenous
art from Papunya Tula, Yuendumu,
Balgo Hills, Kununurra, Fitzroy
Crossing, Tiwi Islands, Maningrida
and Yirrkala.
Wed-Sat 11-4

Toowoomba Regional Art Gallery 531 Ruthven Street, Toowoomba 4350 Tel 07 4688 6652 art@toowoombarc.qld.gov.au www.toowoombarc.qld.gov.au Curator: Diane Baker Established in 1937, Toowoomba has he 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 Irene Amos OAM: Amos Bequest and the Cay Gift), the gallery displays historical and contemporary artwork. Tues-Sat 10-4, Sun 1-4, public holidays 10-4, Free admission



4A Centre for Contemporary Asian Art 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
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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

of exhibitions, selections from the

collection and interactivity, the Art

16 June: Meet the Maker - Ken Raff

Until 19 June: Seduction and Subversion:

The Art of James Guppy 1989-2009

A Tweed River Art Gallery Touring

Until 26 June: The Wandering by

25 June - 31 July: Mining the

Until 22 June: Homelands: Magdalena

Collection, an AlburyCity exhibition

From 8 July: Delightfully Deco: In the

Regions, an AlburyCity exhibition

Mon-Fri 10-5, Sat 10-4, Sun 12-4

Gallery is a place for all ages.

Exhibition

Andrew Pearce

Free admission

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 12 June: Max Dupain on Assignment, a National Archives Travelling Exhibition Until 26 June: Tracking the Dragon, a Wagga Wagga Travelling Exhibition From 24 June: Just One of Those Things, an AlburyCity exhibition From 8 July: Delightfully Deco: In the Regions, an AlburyCity exhibition Mon, Wed and Thurs 10-7, Tues and Fri 10-5, Sat 10-4, Sun 12-4, Free admission

Albury LibraryMuseum

ArtiFacts Art Services and Aboriginal Art Consultancy 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

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. Albury Art Gallery The artistic program focuses on 546 Dean Street, Albury 2640 large-scale installations and curated Tel 02 6051 3480 Fax 02 6051 3482 exhibitions. artgallery@alburycity.nsw.gov.au Tues-Fri 10-6, Sat 11-5 www.alburycity.nsw.gov.au/art gallery With an ever-changing program

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

Annandale Galleries
110 Trafalgar Street, Annandale 2038
Tel 02 9552 1699 Fax 02 9566 4424
info@annandalegalleries.com.au
www.annandalegalleries.com.au
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Tues-Sat 11-5

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BREENSPACE
Level 3, 17-19 Alberta Street,
Sydney 2000
Tel 02 9283 1113
media@breenspace.com
www.breenspace.com
Director: Sally Breen
Until 25 June: Haines and Hinterding
30 June – 30 July: John Tonkin
4 August – 3 September: Simryn Gill
Tues–Sat 11-6, and 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
for Graeme Townsend. Including
Beauvais, Boyd, Dobell, Forrest,
Heysen, Johnson, Knight, Lindsay,
Olsen, Rees, Storrier and Streeton.
Tues-Sat 11-6, and by appointment

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 museum-quality paintings and works on paper by traditional, modern and contemporary Australian artists, such as Sidney Nolan, Arthur Boyd, John Olsen, Brett Whiteley, Garry Shead, William Robinson, James Gleeson, Fred Williams, Ray Crooke, Kevin Connor, Donald Friend, David Boyd, Brian Dunlop, Margaret Olley and many more. 18 - 30 June: Michael Muir 30 July - 11 August: Christopher McVinish Tues-Fri 10-6, Sat 10-5, or by appoinment

Harrington Street Gallery
17 Meagher Street, Chippendale 2008
Tel 02 9319 7378
ra.coady@bigpond.com
www.harringtonstreetgallery.com
Artists' cooperative established in 1973.
Most exhibitions show the work of two
to four artists. A new exhibition every
three weeks from March to December.
Openings on the first Tuesday of each
exhibition 6 pm – 8:30 pm.
Tues—Sun 10–4

Hazelhurst Regional Gallery & Arts Centre
782 Kingsway, Gymea 2227
Tel 02 8536 5700 Fax 02 8536 5750
hazelhurst@ssc.nsw.gov.au
www.hazelhurst.com.au
Director: Belinda Hanrahan
A major public and community
gallery with changing exhibitions,
comprehensive arts centre, theatrette,
gallery shop, café and artist-inresidence space.
Daily 10-5, closed Good Friday,
Christmas Day, Boxing Day and New
Year's Day

King Street Gallery on William 177-185 William Street, Darlinghurst 2010 Tel 02 9360 9727 Fax 02 9331 4458 art@kingstreetgallery.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

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
GBK presents an eclectic stable
of artists and a diverse exhibition
program, focused by Barry Keldoulis'
preference for work that combines
intellectual rigor, ideas and aesthetics.
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

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
The Hunter's only lakeside gallery
exhibits nationally significant
exhibitions, works from the collection,
touring exhibitions and community art
projects alongside the Hunter's finest
artists. The gallery has an extensive
sculpture park, contemporary craft
outlet and art workshop program.
Tues-Sun 10-5, Free admission

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, Giacomo Costa, Elger Esser, Tim Johnson, Locust Jones, Clemens Krauss, Berit Myreboee, Helen Pynor, Norbert Schwontkowski, Stefan Thiel, Mariana Vassileva, Thomas Weinberger, Philip Wolfhagen and Beat Zoderer. Tues-Sat 11-6

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

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

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 Director: 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 16 June: Karl Wiebke 18 June – 14 July: Allan Mitelman 16 July – 14 August: Anwen Keeling 13 August – 8 September: Steven Harvey Tues-Sat 10-6

Maitland Regional Art Gallery 230 High Street, Maitland 2320 Tel 02 4934 9859 Fax 02 4933 1657 artgallery@maitland.nsw.gov.au www.mrag.org.au Until 26 June: Michael Keighery Depicting Nature: From Scientific Illustration to Graphic Novels curated by Trevor Weekes Contemporary Aboriginal Art form the Lewis Collection - a Moree Plains Gallery touring exhibition Until 17 July: Frank's Flat, curated by Geoffrey Legge and Sonia Legge Robert McFarlane: Received Moments, Photography 1961 - 2009 - a Manly Art Gallery and Museum touring exhibition Works with Quirk, curated by Lauren van Katwyk 1 July - 21 August: Lineage: David Fairbairn selected portraits 1998 - 2010 - a Campbelltown Arts Centre travelling exhibition Robyn Stanton-Werkhoven and Eric Werkhoven: Caprice 22 July - 11 September: The Kingstons: A shared Childhood 26 August - 6 October: Riparian Rites, a Williams River Valley artists project Euan Macleod: The portraits Tues-Sun 10-5, closed Mondays and public holidays

Miles Gallery Shop 17 Dural Mall, Kenthurst Road, Round Corner, Dural 2158 Tel 02 9651 1688 sales@waynemilesgallery.com www.waynemilesgallery.com Directors: Kelly and Wayne Miles Digital artworks of Wayne Miles, emerging artists, Tim Storrier, Reinis Zusters, Robert Dickerson, works on paper by Barbara Bennett, Anne Smith, Judy Cassab and Frank Hodgkinson. Daily 9-5, closed first Sunday of each month and public holidays

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

Moree Plains Gallery 25 Frome Street, Moree 2400 Tel 02 6757 3320 moreeplainsgallery@bigpond.com www.moreeplainsgallery.org.au Moree Plains Gallery in north-western New South Wales features solo shows by artists from the region and the gallery's collection, especially the recent Ann Lewis gift of 70 works by Australian Aboriginal artists. 15 June - 30 July: Myfanwy Gullifer's Porcelain

1 August – 15 September: Ruby Troutman: Kamliaroi painter from Boggabilla Paintings based on bush Mon-Fri 10-5, Sat 10-1, Free admission

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

Peloton

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 Until 10 June: Painting in Gold: An Exhibition of Ancient and Contemporary Icons In collaboration with the Faculty of Arts, Macquarie University. Curator: Dr Ken Parry. Until 10 June: Painting in Gold: An Exhibition of Ancient and Contemporary Icons 15 June - 29 July: No Place to Hide 26 August - 14 October: Splendor: The work and life of Shay Docking Mon-Fri 10-5, Free admission

Martin Browne Fine Art 15-21 Hampden Street, Paddington 2021 Tel 02 9331 7997 Fax 02 9331 7050 info@martinbrownefineart.com www.martinbrownefineart.com Director: Martin Browne Specialising in contemporary Australian and international 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

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 19 June: MCA Collection: New Acquisitions in Context Michael Stevenson 17 June - 24 August: MCA Offsite at the National Art School Gallery, Darlingurst: Tell Me, Tell Me: Australian and Korean Art 1976-2001 20 June - 25 November: MCA building closed Daily 10-5, closed Christmas Day

Free admission

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 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 Goya, Pablo Picasso and Fred Williams. Tues–Sat 11–5.30, and by appointment

Rex-Livingston Art Dealer 59 Flinders Street, Surry Hills 2010 Tel 02 9357 5988 Fax 02 9357 5977 art@rex-livingston.com www.rex-livingston.com Director: David Rex-Livingston Specialising in dealing quality investment art and the exhibition of professional, emerging and mid-career artists. Tues-Sat 11-6, Sun 12-4

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

Richard Martin Art
98 Holdsworth Street, Woollahra 2025
Tel 02 9327 6525
info@richardmartinart.com.au
www.richardmartinart.com.au
Director: Richard Martin
Regular exhibitions of paintings and
sculpture by prominent and emerging
contemporary Australian artists.
Also buying and selling quality
investment pieces.
Tues-Sat 11-6, Sun 1-5

Robin Gibson Gallery
278 Liverpool Street, Darlinghurst 2010
Tel 02 9331 6692 Fax 02 9331 1114
robin@robingibson.net
www.robingibson.net
Ballan Bolton, Stephen Bowers, Gina
Bruce, Robert Clinch, Lawrence
Daws, Marian Drew, David Eastwood,
Erwin Fabian, Catherine Fox, Guy
Gilmour, Steve Harris, Geoff Harvey,
Elwyn Lynn, Clement Meadmore,
Phillip Piperides, Avital Sheffer, Terry
Stringer, Mark Thompson, Bryan
Westwood, Maryanne Wick.
Tues-Sat 11-6

Sherman Contemporary Art Foundation 16-20 Goodhope Street, Paddington 2021 Tel 02 9331 1112 info@sherman-scaf.org.au www.sherman-scaf.org.au Sherman Contemporary Art Foundation is a not-for-profit exhibition and cultural space. 8 July - 10 September: Dinh Q. Lê: Erasure A multi-media installation, archiving the irrationality of fear in the struggle against forgetfulness. Commissioned by Sherman Contemporary Art Foundation Wed-Sat 11-5, Free admission

S.H. Ervin Gallery
National Trust Centre
Watson Road, (off Argyle Street),
Observatory Hill, The Rocks,
Sydney 2000
Tel 02 9258 0173
www.nationaltrust.com.au
Until 19 June: Salon des Refusés: The
Alternative Archibald and Wynne
Prize Selection
24 June – 7 August: The Promised
Land: The Art of Lawrence Daws
Celebrating this Australian painter
and printmaker; over 50 paintings and
sketchbooks from public and private
collections. A Caloundra Regional Art
Gallery touring exhibition.
Tues-Sun 11-5

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

Stills Gallery 36 Gosbell Street, Paddington, 2021 Tel 02 9331 7775 Fax 02 9331 1648 info@stillsgallery.com.au www.stillsgallery.com.au 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. Tues-Sat 11-6

Sullivan + Strumpf Fine Art
799 Elizabeth St, Zetland 2017
Tel 02 9698 4696 Fax 02 9698 7607
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, and by
appointment

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

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

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. Until 16 July: Alex Davies 2 August – 2 September: Incidental Data Mon-Fri 12-6, Free admission

Wagner Art Gallery 39 Gurner Street, Paddington 2021 Tel 02 9360 6069 Fax 02 9361 5492 wagnerart@bigpond.com www.wagnerartgallery.com.au Director: Nadine Wagner Gallery Manager: Megan Dick Wagner Art Gallery has been proudly exhibiting the work of Australia's emerging, established and elite artists for thirty years. Exhibitions change monthly and there is always a great variety of artwork held in the stockroom. June: Drawings Exhibition July: The Collector's Choice August: Susan Sheridan and Charlotte Boyd Mon-Sat 10.30-6, Sun 1-6

Tel 02 9331 2556 Fax 02 9361 6871 info@wattersgallery.com
www.wattersgallery.com
Directors: Frank Watters, Geoffrey
Legge and Alex Legge
1 – 18 June: Steve Harrison, Frank
Littler
22 June – 9 July: John Peart
13 – 30 July: Catherine Hearse,
Vivienne Ferguson
3 – 20 August: Chirs O'Dougherty aka
Reg Mombassa
3 August –10 September:
Tony Tuckson
Wed-Fri 10–7, Tues and Sat 10–5

109 Riley Street, East Sydney 2010

Watters Gallery

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

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 5 June: Almanac: The Gift of Ann Lewis AO Until 12 June: Coalcliff Days 1979-1922 and Beyond Until 26 June: Sheets and Sleeves, Socks and Pockets: Flossie Peitsch 18 June – 31 July: Last Exile: Agnieszka Golda and Martin Johnson 18 June – 7 August: About time?: Maree Faulkner - 2010/2011 Resident Artist 18 June – 7 August: Psychopomp: Iain Whittaker 24 June – 21 August: League of Legends: 100 years of Rugby League in Australia Tues-Fri 10-5, Sat-Sun 12-4, closed

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

public holidays, Free admission

Australian Capital Territory

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 July: Home and Away: A Return to the South 7 July - 14 August: Images from the Cage of Time: The Paintings and Drawings of Geoffrey De Groen 18 August - 25 September: Abstraction Wed-Sun 12-5, Free admission

Beaver Galleries 81 Denison Street Deakin, Canberra 2600 Tel 02 6282 5294 Fax 02 6281 1315 mail@beavergalleries.com.au www.beavergalleries.com.au Directors: Martin and Susie Beaver (ACGA) Canberra's largest private gallery. Regular exhibitions of contemporary paintings, prints, sculpture, glass and ceramics by established and emerging Australian artists. Until 14 June: Judy Holding: Two Hundred Trees Sculpture and works on paper Until 14 June: Victor Greenaway: Form & Image, Porcelain 16 June - 5 July: Christina Cordero, Prints 16 June – 5 July: Contemporary Jewellery from Western Australia Dorothy Erickson, Felicity Peters, Gillian Rainer, David Walker, Christel van der Laan, Brenda Ridgwell, Carlier Makigawa 25 August – 13 September: Wayne Viney, Monotype prints 25 August – 13 September: Lucienne Rickard, Drawings Gallery and licensed cafe open

Chapman Gallery
1/11 Murray Crescent, Manuka 2603
info@chapmangallery.com.au
www.chapmangallery.com.au
Tel 02 6295 2550 Fax 02 6295 2550
Director: Kristian Pithie
Established in 1976, Chapman Gallery
has built its reputation on providing
high-end contemporary Australian art,
both Indigenous and non-Indigenous.
Wed-Fri 12-6, Sat-Sun 11-6

National Gallery of Australia
Parkes Place, Parkes, Canberra 2600
Tel 02 6240 6411
information@nga.gov.au
www.nga.gov.au
Director: Ron Radford AM
8 July 2011 – 1 April 2012:
Out of the West
Project Gallery and Orde Poynton Gallery
Presenting a large sample of Western
Australian artists from pre-settlement
until today.
12 August – 6 November:
Fred Williams
Temporary Exhibitions Gallery
The first major retrospective in over 25
years. Williams created a highly original
way of seeing the Australian landscape.
Daily 10–5

National Portrait Gallery
King Edward Terrace, Parkes 2600
Tel 02 6102 7000 Fax 02 6102 7001
www.portrait.gov.au
Until 17 July: Stuart Campbell
Until 24 July: Inner Worlds
13 August – 6 November: Beyond the
Self: Contemporary Portraiture from
Asia
Daily 10–5, Closed Christmas Day
Free admission, Disabled access

Solander Gallery
10 Schlich Street, Yarralumla 2600
Tel 02 6285 2218 Fax 02 6282 5145
sales@solander.com.au
www.solander.com.au
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

Victoria

Alcaston Gallery

artefacts.

Ernabella Arts, SA

Gulumbu Yunupingu

Tues-Fri 10-6, Sat 11-5

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, limitededition prints, sculpture, ceramics and

Until 3 June: Patrick Butcher, Lockhart

River Artists, QLD; Niningka Lewis,

7 June - 8 July: All About Art: Annual

Emily Evans, Eubena Nampitjin and

Ngurratjuta Iltja Ntjarra, Alice Springs, NT

Collector's Exhibition featuring

12 July - 12 August: Clinton Nain

2-26 August: Watercolours from

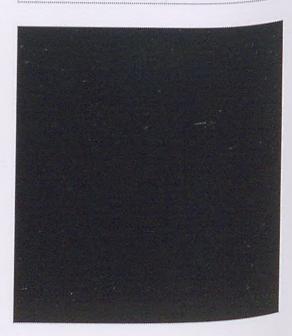
Anna Pappas Gallery
2-4 Carlton St, Prahran 3181
Tel 03 8598 9915 Fax 03 8598 9914
info@annapappasgallery.com
www.annapappasgallery.com
Director: Anna Pappas
Representing a diverse selection
of established and emerging
international and local artists in all
contemporary mediums.
Tues-Fri 10-6, Sat-Sun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

Anna Schwartz Gallery
185 Flinders Lane, Melbourne 3000
Tel 03 9654 6131
mail@annaschwartzgallery.com
www.annaschwartzgallery.com
Established in 1982, Anna Schwartz
Gallery exhibits the ongoing practice
of represented artists and presents
projects by international guest artists.
Tues-Fri 12-6, Sat 1-5,
groups by appointment

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

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



Tue-Fri 10-5, Sat-Sun 9-5

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
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 the
1940s onwards.
Wed-Fri 10-5, Sat 12-5,
and by appointment

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

Dacou Gallery Melbourne 35 Spring St (corner of Flinders Lane), Melbourne 3000 Tel 03 9663 6368 Fax 03 9654 6485 leanne@dacou.com.au www.dacoumelbourne.com.au Director: Fred Torres Dreaming Art Centre of Utopia (N.T.) was established in 1993 by Utopia community member Fred Torres. Today, Dacou's collection includes the finest pieces by close family members such as Minnie Pwerle, Gloria Petyarre, Barbara Weir, The Pwerle Sisters plus many exciting emerging artists from Irrultja and surrounding outstations. Tue-Fri 10-6, Sat 10-5, Sun 11-4

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, 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, Caroline Rannersberger, 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

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

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
Presenting a vibrant and contemporary
exhibition program, check website
for details.
Tues-Fri 10-4, Sat 1-5 during
exhibition period, Free admission

Gallerysmith
170–174 Abbotsford Street,
North Melbourne 3051
Tel 03 9329 1860 Mob 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

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

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, a non-profit art organisation run by and for artists, Australia-wide. Bi-monthly exhibitions, Richmond and Fitzroy Libraries. View 500+ artworks online. Regular e-bulletins. Memberships: Artists \$60, Friends \$20. 30 June - 10 July: C.A.S. Inc. Annual Exhibition, Glen Eira Council Gallery, Caulfield

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. Mon-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,
A bush burial.
Daily 10-5, Closed Christmas Day,
Boxing Day, New Year's Day and
Good Friday, Free admission

Hamilton Art Gallery
107 Brown Street, Hamilton 3300
Tel 03 5573 0460 Fax 03 5571 1017
info@hamiltongallery.org
www.hamiltongallery.org
Director: Daniel McOwan
Historic and contemporary collections
of silver, porcelain, glass, oriental
ceramics, paintings and prints,
including The Shaw Bequest,
Australian art and eighteenth-century
landscapes by Paul Sandby, R.A.
Mon-Fri 10-5, Sat 10-12, 2-5, Sun 2-5

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

Karen Woodbury Gallery
4 Albert St, Richmond 3121
Tel 03 9421 2500 Fax 03 9421 2044
info@kwgallery.com
www.karenwoodburygallery.com
Director: Karen Woodbury
Karen Woodbury Gallery speicalises
in contemporary Australian and
international art, representing thirty
artists. Visit our website, blog and
Facebook page for updates and current
information.
Wed-Sat 11-5, or by appointment

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

Lauraine Diggins Fine Art 5 Malakoff Street, North Caulfield 3161 Tel 03 9509 9855 Fax 03 9509 4549 ausart@diggins.com.au www.diggins.com.au Director: Lauraine Diggins Specialising in Australian colonial, impressionist, modern, contemporary and Indigenous painting, sculpture and decorative arts. We unconditionally guarantee the authenticity of all artworks offered for sale. 2011 exhibitions: The Elements within Sculpture; Flora and Landscape; Father's Country - The Morton Sisters; The Mindful Collector Tues-Fri 10-6, Sat 1-5

Mon-Fri 10-5

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 390 McClelland Drive, Langwarrin 3910 Melways ref. 103 E3 Tel 03 9789 1671 Fax 03 9789 1610 info@mcclellandgallery.com www.mcclellandgallery.com Australia's leading sculpture park and gallery, set in sixteen hectares of bush and landscaped gardens in Langwarrin, a 45 minute drive from Melbourne. McClelland Gallery + Sculpture Park houses an excellent collection of paintings, works on paper and an extensive collection of works by leading Australian sculptors. The home of the 2011 McClelland Sculpture Survey and Award, the gallery presents a vibrant program of exhibitions and public programs. McClelland Gallery Cafe is available for special functions, weddings and corporate events. Guided tours Wednesday and Thursday at 11 and 2, Saturdays and Sundays at 2, bookings essential. Tues-Sun 10-5, Entry by donation

[MARS] Melbourne Art Rooms 418 Bay St, Port Melbourne 3207 Tel 03 9681 8425 Fax 03 9681 8426 andy@marsgallery.com.au www.marsgallery.com.au MARS showcases outstanding contemporary Australian art from emerging and established artists. Two-level state-of-the-art gallery space with an extensive stockroom. Until 26 June: Mike Nichols, Greer Taylor, Stuart Spence 28 June - 24 July: Anne Judell, David Burrows 27 July - 21 August: Wendy Sharpe, Kevin Maritz Tues-Sun 10-5

Menzies Art Brands Pty Ltd

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

Metro Gallery 1214 High Street, Armadale 3143 Tel 03 9500 8511 Fax 03 9500 8599 info@metrogallery.com.au www.metrogallery.com.au Director: Alex McCulloch Senior Art Consultant: Anita Traynor Art Consultant: Julia Matthews Representing established and emerging artists: Olsen, Storrier, Benjamin, Canning, Green, Booth, Lister, Knight, Stevens, Truscott, Danzig, Peck, Langridge, Hoddinott, Stavrianos, Laity, Young, Hirata, Loculocu, Chen and Swan. Tues-Fri 10-5.30, Sat-Sun 11-5

Monash Gallery Of Art
860 Ferntree Gully Road,
Wheelers Hill, 3150
Tel 03 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 events.
Tues-Fri 10-5, Sat-Sun 12-5

Monash University Museum of Art | MUMA Ground Floor, Building F, Caulfield Campus, Monash University, 900 Dandenong Road, Caulfield East 3145 Tel 03 9905 4217 Fax 03 9905 4345 muma@monash.edu www.monash.edu.au/muma Until 23 July 2011: Slave Pianos / Punkasila / Pipeline to Oblivion: 3 projects by Danius Kesminas and collaborators Art & Breakfast Melbourne: Midori Mitamura, artist in residence Slowness: Selected works from the Monash University Collection Tues-Fri 10-5, Sat 12-5, Free admission

Mossenson Galleries
41 Derby Street, Collingwood 3066
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

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 19 June: Top Arts: VCE 2010 Until 7 August: Eugene von Guérard: Nature Revealed (exhibition entry fees apply) Until 27 November: ManStyle 16 July - 27 November: This Wondrous Land: Colonial Art on Paper Daily 10-5, closed Mondays except Queen's Birthday 13 June

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

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

The Johnston Collection
East Melbourne
Tel 03 9416 2515
www.johnstoncollection.org
incorporating Fairhall House Museum
with a superb collection of Georgian,
Regency and Louis XV antiques
regularly rearranged within a domestic
setting, and gallery showcasing special
exhibitions, lectures and workshops.
Adult \$22 Con \$18.50 Group \$18
Bookings essential

National Gallery of Victoria NGV International 180 St Kilda Road, Melbourne 3004 Tel 03 8620 2222 www.ngv.vic.gov.au 18 June – 9 October: Vienna: Art & Design - Klimt, Schiele, Hoffmann, Loos Until 11 September: Deep Water Until 25 September: This Wondrous Land: Colonial Art on Paper Until 30 October: ManStyle Until 2012: The Dr Robert Wilson Collection of 19th Century Ceramics and Glass Until 15 April 2012: Kaleidoscope: Art and Colour Daily 10-5, closed Tuesdays

Niagara Galleries
245 Punt Road, Richmond 3121
Tel 03 9429 3666 Fax 03 9428 3571
mail@niagara-galleries.com.au
www.niagara-galleries.com.au
Director: William Nuttall
Niagara Galleries is committed to
the exhibition and sale of the finest
modern and contemporary Australian
art.

Offering one of the most extensive stockrooms in Melbourne, William Nuttall and his staff can advise on all aspects of creating a rewarding art collection. William Nuttall is an approved valuer under the Cultural Gifts Program.
Until 25 June: Euan Heng and Helen

Maudsley 28 June – 23 July: Euan Mcleod 26 July – 27 August: Rick Amor Tues–Sat 11–6 or by appointment Sophie Gannon Gallery 2 Albert St, Richmond 3121 Tel 03 9421 0857 Fax 03 9421 0859 info@sophiegannongallery.com.au www.sophiegannongallery.com.au Director: Sophie Gannon Representing artists Cressida Campbell, Clandia Damichi, Julia deVille, Emily Ferretti, Gwyn Hanssen Pigott, Nicholas Harding, Kirra Jamison, Vera Möller, John Nicholson, Selina Oh, Matthew Sleeth, Martin Smith, Sarah Smuts-Kennedy, Judith Wright and Michael Zavros. Extensive stockroom. Tues-Sat 11-5, or by appointment

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

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

National Gallery of Victoria NGV Studio Federation Square Corner Russell & Flinders Streets, Melbourne 3000 Tel 03 8620 2222 www.ngv.vic.gov.au Please refer to www.ngv.vic.gov.au/ whats-on/ngv-studio for updates on our changing program of exhibitions, installations and events that actively involve Melbourne's youth.

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

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 19 June: Artwork to Tapestry Until 19 June: Rosslynd Piggott: **Dividing Infinity** 1-31 July: The 2011 AGNSW Archibald Portrait Prize Admission \$10 (pensioners, students, children free) 4 June – 2 August: Sure Line, Sure Admission \$5 (pensioners, students, children free) 13 August - 2 November: The Turning Admission \$5 (pensioners, students, children free)

Tues-Sun 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 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 1 July: May's: The May Lane Street Art Project Hijacked 2: Germany/Australia Two exhibitions drawing on youth subcultures: the boundary riding, and the fringe dwellers. The 'May Lane' exhibition features large-scale street art by legendary Australian and international graffiti and street artists. 'Hijacked 2' is a provocative selection of new photography from Australia and Germany. 15 July - 30 September: White Rabbit: Contemporary Chinese Art Collection A brilliant window onto the diversity and power of contemporary art in China, showcasing works in a variety of media from one of the most significant collections of contemporary Chinese art in the world.

Tues-Fri 11-5, Sat-Sun 2-5, and by

appointment, Free admission

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

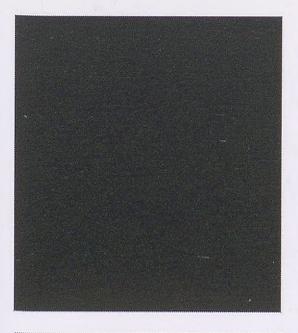
Greenaway Art Gallery: Adelaide, and GAGPROJECTS: Berlin 39 Rundle Street, Kent Town 5067 Tel 08 8362 6354 Fax 08 8362 0890 gag@greenaway.com.au www.greenaway.com.au Director: Paul Greenaway OAM Monthly exhibitions of Australian and international artists including Atkins, Bennett, Bezor, Bradley, Cullen, 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

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

Bunbury Regional Art Galleries
64 Wittenoom Street, Bunbury 6230
Tel 08 9721 8616 Fax 08 9721 7423
mail@brag.org.au
www.brag.org.au
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

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



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

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

Seva Frangos Art 271 Rokeby Road, Subiaco 6008 Tel 08 9380 9938 Fax 08 9380 9939 seva@sevafrangosart.com www.sevafrangosart.com Director: Seva Frangos Representing leading artists from the Kimberley, Pilbara, Tiwi Islands and Arnhem Land. The gallery has established long term relationships with centres and ensures the highest level of standards, collection services and expert consultancy. Accredited valuer, Commonwealth Government's Cultural Gifts Program. Tues-Sat 11-5

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

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

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

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

Perth Institute of Contemporary Arts Perth Cultural Centre, James Street, Northbridge 6000 Tel 08 9228 6300 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

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,

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.

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 Presenting an exhibition program based on the lifestyles, histories and vibrant stories of the Ngaanyatjarra. Mon-Fri 8.30-4.30, weekends and public holidays by appointment

Tasmania

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

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Gertrude Contemporary and Art & Australia Emerging Writers Program: Kate Warren

I BEGAN USING FACEBOOK TO KEEP IN TOUCH WITH FRIENDS overseas. Four years on, I use social networking more regularly than I could have imagined with groups of peers who engage with it just as freely. Facebook is no fun without 'friends'; it relies on a shared language and common modes of exchange, characteristics that enable a broader networked society to exchange myriad information almost instantaneously. The exhibition 'NETWORKS (cells & silos)' was presented within this context of a rapidly proliferating grid of connectivity, focusing on how twenty-three Australian and international artists represent and visualise such structures. The exhibition's subtitle provided a sense of its aim by examining the connections between relational nodes of information and the networks that facilitate communication and dissemination.

One of the many modern connotations of the word 'cell' is that of a detention centre or prison, and the feeling of entrapment was evoked both large- and small-scale throughout the exhibition. Kerrie Poliness's *Blue wall drawing #1*, 2007–11, was installed by volunteers using the artist's detailed instructions on one of the Monash University Museum of Art's long walls. Its lattice of repeated geometric shapes suggested the scale, complexity and reach of contemporary networks. Sandra Selig's *Universes*, 2007 – a series of coloured spider-silk webs fixed on paper – also reflected the ability of networks to 'capture' information. They were presented as a compelling visual match to Aaron Koblin's *Flight patterns* (black & white), 2010, a video which charted the paths of aircraft entering and departing American airports, creating a dense and shimmering silver mesh of routes of travel, migration, commerce and intelligence.

Heath Bunting's 2010 works from 'The Status Project' represented the flip side of this information overload. Bunting's 'maps of influence' traced interlinking sociological traits of individuals that were at once overwhelming and absurdist. Natalie Bookchin's *Mass ornament*, 2009, revealed a similar sense of

compulsive and unconscious repetition. In this single-channel video Bookchin compiled and edited together YouTube clips of people dancing and performing to camera at home, contrasting the promise of social networking for individual expression with the recycled and derivative nature of its content. Connected but isolated, these dancers were echoed by the figures engrossed in individual iPhone-facilitated worlds depicted in Andrew McQualter's wall drawing *Three propositions, one example*, 2010–11.

Offering the potential for breaking loose of network constraints were individual works such as Michelle Teran's *Buscando al Sr. Goodbar*, 2009. In this video the artist conducted a bus tour through the Spanish town of Murcia, tracking down people who had uploaded videos to YouTube, thereby extending the boundaries of the virtual world into the personal. The work brought to mind another understanding of the word 'cell' – that of a biological entity, discrete yet possessing complex pathways for intra-communication. Tjaduwa Woods revealed her Spinifex Country as a similarly dynamic and shifting network of land, culture and history in the painting *Ilkurlka*, 2010.

The tension between the controlling power of networks and the possibility of liberation was maintained across the exhibition's fittingly dense array of artworks, offering timely comments on the defining structural mode of contemporary society and necessary reflections on systems that can all too easily grow suspect in their pervasiveness.

Kate Warren was mentored by Robert Nelson, Art Critic for The Age and Associate Professor and Associate Director, Student Experience, Monash University, Melbourne; NETWORKS (cells & silos), Monash University Museum of Art, Melbourne, 1 February – 16 April 2011.

Koji Ryui, Extended network towards the happy end of the universe, 2007–11,

Plastic, nylon filament, dimensions variable

Courtesy the artist, Monash University Museum of Art, Melbourne, and Sarah Cottier

Gallery, Sydney. Photograph John Brash

Art & Australia / Credit Suisse Private Banking Contemporary Art Award Sarah Ryan

Wes Hill

SARAH RYAN'S PHOTOGRAPHIC IMAGERY is drawn from the unconscious gaps that are created when humans shift their visual attention from one thing to another. Time and movement is therefore prominent in her work, generating subject matter that seems arbitrary in spite of its relative consistency. Ryan's images appear to have been captured by a photographer in flux; as if created from wandering around her studio or a nearby park, searching not for a conspicuous picture but for a quality of in-betweenness.

Ryan utilises lenticular photography to promote such transitional sensibilities in her work. This entails using a combination of specially designed lenses, 3D cameras and printing techniques that effectively interlace sequential images to subtly animate and give the illusion of depth. The medium aids the uncanniness of her imagery and the simulation of automatic perceptions. When actually experienced in the gallery her photographs move as you move, highlighting the aimless eye that might have produced them. One thinks of Ryan at play with the camera, as if her photographs have been edited discerningly from a large amount of spontaneously executed footage.

Ryan completed her studies at the University of Tasmania in 2002 and exhibited her 2001 series 'I LOVE U' at Hobart's Contemporary Art Spaces Tasmania. The exhibition initiated themes that have been unexpectedly consistent throughout her career. Her idiosyncratic compositions represented headless subjects and banal focal points such as a white wall, an out-of-focus area of grass and an expansive corrugated iron roof. 'I LOVE U' also began her preoccupation with chairs – more specifically, the spatial relationships between floors and chairs. In numerous photographs Ryan's chairs have a modernist mass-produced sensibility. Importantly, she leaves it ambiguous as to whether the chairs are merely a by-product of the affordable yet fashionable reality of most artist studios or a concerted effort to identify how modern our contemporary tastes are.

Exhibited at Gitte Weise Gallery in Sydney and Berlin, the 2005



series 'Flock' featured photographs of a swimming pool, jewellery, an isolated house in the Australian bush, white venetian blinds and the interior of her studio at the Cité Internationale des Arts in Paris, where she undertook a residency in 2003. Working principally in a series format rather than relying on stand-alone photographs, Ryan pursues a relational approach that is in contrast to the grand and singular statements that have been popularised by contemporary photographers such as Andreas Gursky and Jeff Wall.

Since Ryan's 2008–09 residency at the Künstlerhaus Bethanien in Berlin, exhibitions such as 'The Clearing' (2009) and 'The Fourth Dimension' (2011) attempted to slow down the process of looking even further by utilising multiple images of almost exactly the same scene. Particularly with the latter exhibition, Ryan sought to problematise the role of time when viewing art. She explicitly drew parallels between the experience of her work and the concept of space–time which, according to the artist, 'unifies space and time with a different metric so the time dimension is treated differently from the three spatial dimensions'.

In generating awareness of transitory moments that regularly resist our attention, Ryan's work projects a contemporariness that is accentuated via the perceptual instability of the lenticular medium. For the Italian philosopher Giorgio Agamben, those who are truly contemporary – who belong to their time – are those who neither perfectly coincide with it nor adjust themselves to its demands.² In Ryan's practice we can see that it is precisely such anachronism and disconnection from one's present time that enables her to formulate a representation of it. Convincingly, she boldly attempts to account for the incessant obscurity of the present.

Sarah Ryan, Artist Statement published for 'The Fourth Dimension', Centre for Contemporary Photography, Melbourne, 4 February – 3 April 2011.

Giorgio Agamben, 'What is the contemporary?', in David Kishik and Stefan Pedatella (trans.), What is an Apparatus? And Other Essays, Stanford University Press, Palo Alto, Calif., 2009.

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Sarah Ryan

Sarah Ryan, Untitled, 2008–09, detail Digital lenticular photograph, 80 x 117.5 cm Courtesy the artist and Gitte Weise Gallery, Sydney

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