art & Australia

Sense of place

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The new Round Room
by MICHAEL ZAVROS

IN ASSOCIATION WITH

THE BVLGARI ART AWARD

The new Round Room is the first Michael Zavros work to be included in the Art Gallery of New South Wales collection. This acquisition was made possible by the Bulgari Art Award, an initiative by Bulgari and the Art Gallery of New South Wales to foster contemporary art.

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Michael Zavros is the inaugural recipient of the Bulgari Art Award. His painting **The new Round Room** is currently on display at the Art Gallery of New South Wales.

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Tiffany Singh, *Knock On The Sky Listen To The Sound*, 2011 (detail), bamboo wind chimes, 1000 x 1200 cm.
Courtesy the artist and The Dowse Art Museum, Lower Hutt. Photograph: Tom Teutenberg

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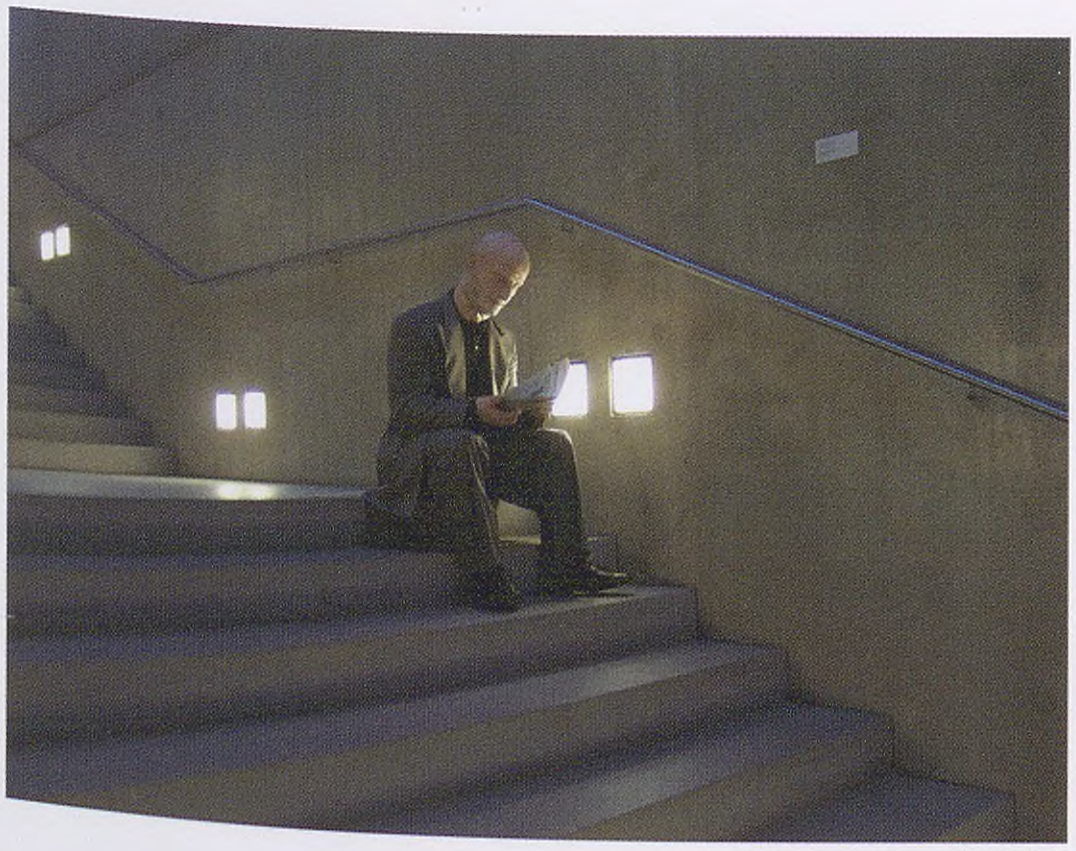
Contents

Forum

Essay

cover
Danie Mellor, Paradise generations, 2012, detail
Pastel, pencil, glitter, Swarovski crystal and wash on Saunders
Waterford paper, 97.5 x 148 cm
Courtesy the artist

30



48

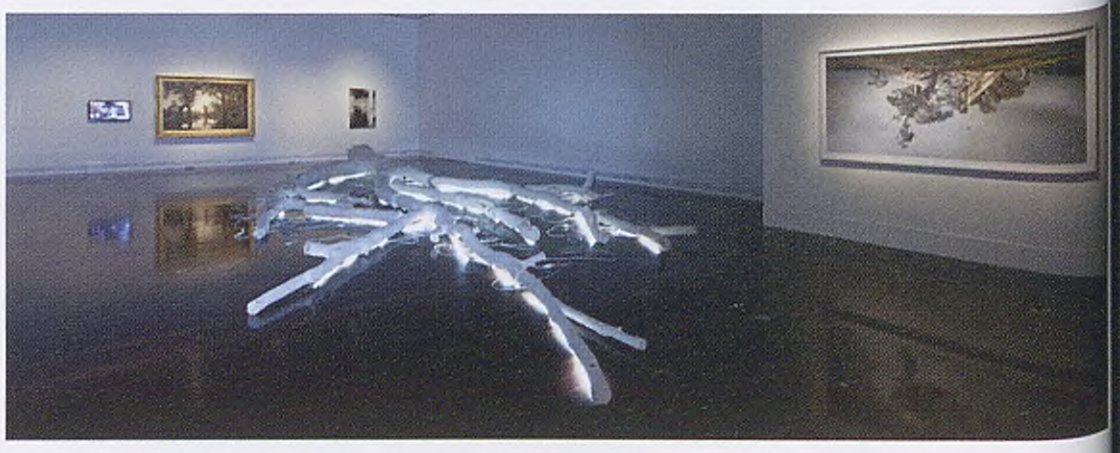
Review

Tribute

Books

Gertrude Contemporary and Art & Australia Emerging Writers Program

Art & Australia / Credit Suisse Private Banking Contemporary Art Award



96

130

138

top
Parallel Collisions: 12th Adelaide Biennial of Australian Art, 2012
Installation view with the work of Tom Nicholson, Jonathan Jones and Rosemary Laing
Courtesy Art Gallery of South Australia, Adelaide

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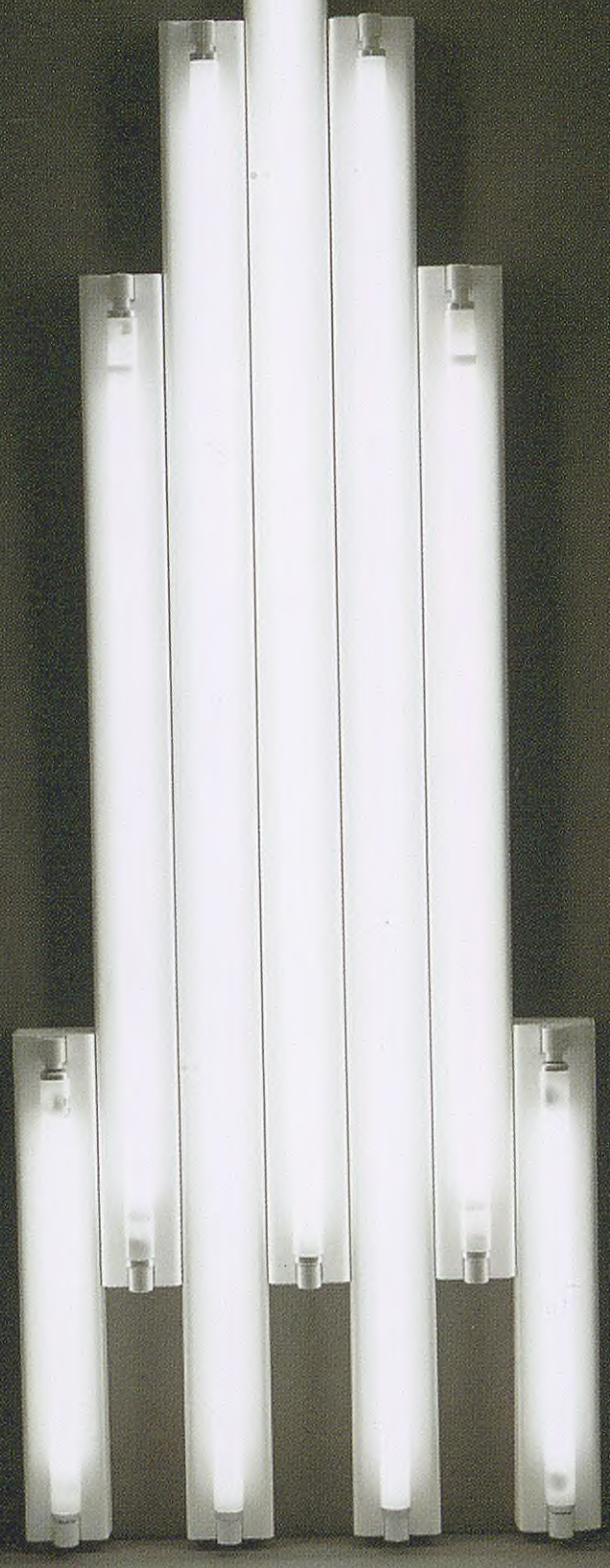

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Dan Flavin, *monument to V.Tatlin* 1966-69, fluorescent tubes, no.3 from an edition of 5, 274.5 x 71.0 x 11.3cm, National Gallery of Australia, Canberra Purchased 1978 © DanFlavin/ARS, Licensed by Viscopy, 2012

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From the Editors

When the pre-Raphaelite sculptor Thomas Woolner set sail from England to seek his fortune on the Australian goldfields of the 1850s, the land he arrived at was both rich and strange. 'Nature and Custom are topsy-turvy in this country, the reverse of England; day and springtime here when night and winter [sic] there', he wrote in his journal. 'Here the trees sh their bark instead of leaves, vegetation stops in mid-summer, and cherries grow their stones outside.' Such fantastic feats of flora and fauna, at least to Woolner's European eyes, were pu down to 'antipodean perversity', and it wasn't long before his outsider view began to take ho and bear its own strange fruit in the evolving nineteenth-century Australian landscape painti tradition.

But there is more than one way of seeing the land. And so this Spring 2012 issue of *Art & Australia* is dedicated to something essentially emotional rather than geographical – to a 'sen of place'. Just as the desire persists to view the land from afar, keeping it at a comfortable distance as Woolner and his generation of artists did, so there is the alternative instinct to explore it from the interior – to burrow from within.

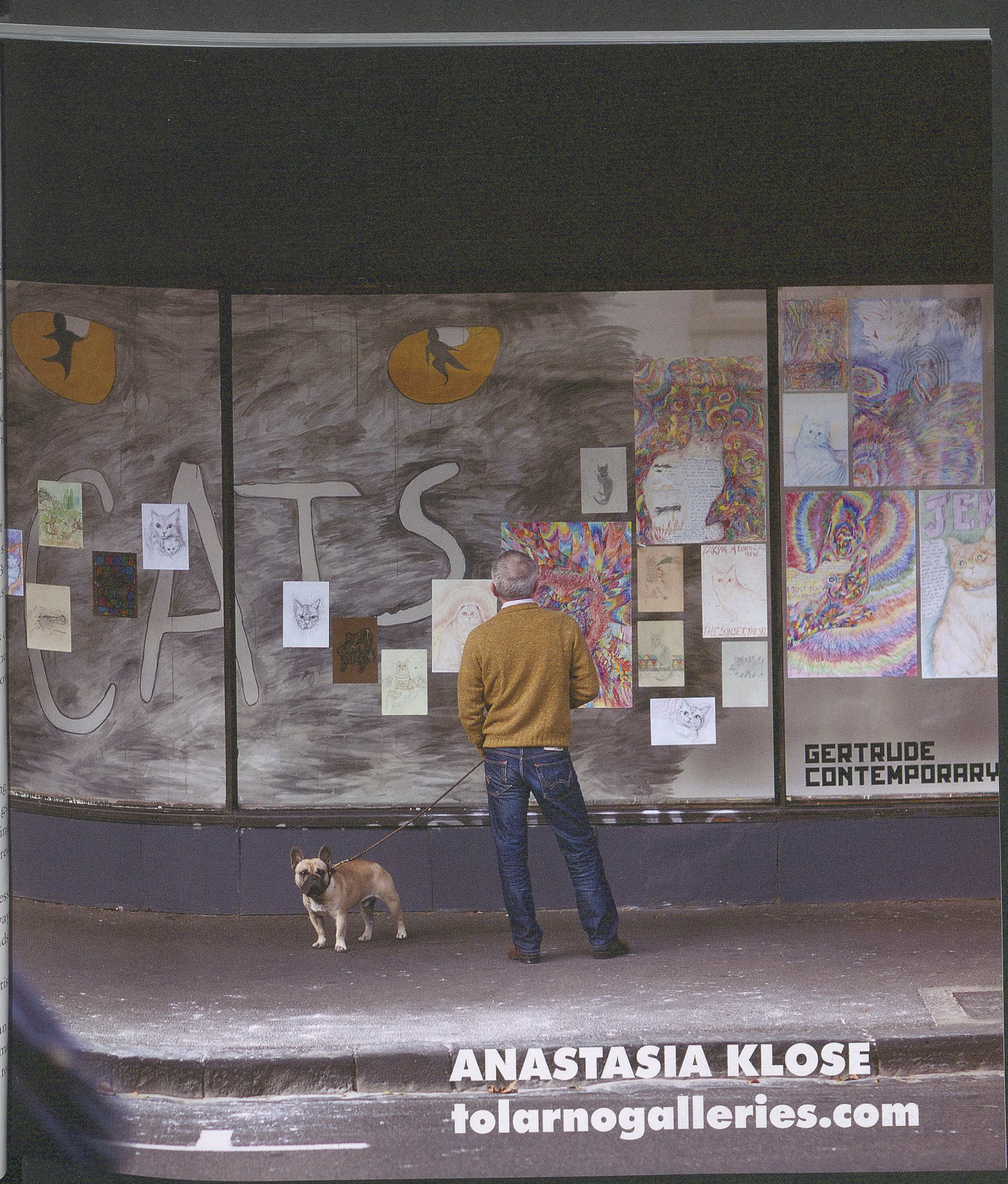
Seeing Australia from its centre rather than its periphery is the unique cinematic point of view of Warwick Thornton. The European jurors of the Cannes Film Festival recognised this in Thornton's debut feature *Samson and Delilah*, awarding him the Caméra d'Or in 2009. B in the filmmaker's heartbreaking tale of doomed young Aboriginal love, Australians can gras something even more poignant – the ability of a landscape to reveal a nation's soul.

The Indigenous idea that the land is a book 'out there' for us to read is the driving ethos Canberra-based artist G. W. Bot – though, in her exquisitely worked paintings and prints, the land is rendered through a notation of near-abstract 'glyphs', musically alive with both sorro and joy.

Sydney-based Jenny Sages is another artist very much 'in country', absorbing and integrating Indigenous influences like a bowerbird from her long treks through Central and Northern Australia. For Mackay-born Danie Mellor, being in country means not only reconnecting with his grandparents' people in the North Queensland rainforests, but evoking the bittersweet emotions of occupation and dispossession in his postcolonial history painting For urban-based Wiradjuri-Kamilaroi artist Jonathan Jones, being in country is about creatin newly imagined pathways through the landscape – viewing 'corridors' empowered by a share understanding of history.

Indeed, there is nothing better than history to reconnect us to the richness and strangenes of this place – as Angus Trumble's totally delightful and deceptively telling account of the wa European artists have employed Australia's flora and fauna for their sometimes eccentric ends in this case Dante Gabriel Rossetti's obsession with the wombat.

Further burrowing into the national psyche are the urbanised visions of the final two artis in our essay section, Caroline Rothwell and Ian North. As outsiders to this country, hailing originally from England and New Zealand respectively, these artists play less with myth than reality, each having the clear-sighted ability to capture both the horror and banality of our m made landscape in sculptural and photographic form. And so in this discursive and explorato fashion we circumnavigate a continent – from above and below ground, inside and out.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Contributors

From top, left to right:

Sarah Engledow is a historian and curator at the National Portrait Gallery, Canberra. She curated the touring exhibition 'Jenny Sages: Paths to Portraiture', an exhibition for the National Portrait Gallery, Canberra, in association with Tweed River Art Gallery, made possible with funding from the Australian Government's Visions of Australia. She is the author of the catalogue of the same name, and appears in the film *Jenny Sages: Paths to Portraiture* (2010) directed by Catherine Hunter.

David Homewood is a PhD candidate in Art History at the University of Melbourne who is writing on the global proliferation of conceptualist art practices in the late 1960s and early 1970s.

Anne Loxley is a curator and writer who works with contemporary artists both inside and outside gallery contexts, in communities and in public spaces. In 2011 she took up the position of Curator, C3West, at the Museum of Contemporary Art Australia, Sydney.

Djon Mundine is a member of the Bandjalung people of northern New South Wales. With an extensive career as a curator, activist, writer and occasional artist, Djon was concept curator of *The Aboriginal memorial*, 1987–88, now on permanent display at the National Gallery of Australia, Canberra. He recently curated 'Bungaree: The First Australian', an exhibition of commissioned artworks by sixteen New South Wales Aboriginal artists for the Mosman Art Gallery, Sydney.

Laura Murray Cree is an independent art writer and editor. She has extensive experience in contemporary visual art and has held senior editorial positions at Sherman Contemporary Art Foundation, formerly Sherman Galleries (2003–08); *Art & Australia* (1997–2003; 1983–85); *State of the Arts, Limelight* (2003–04); and the (then) Australian National Gallery (1980–82).

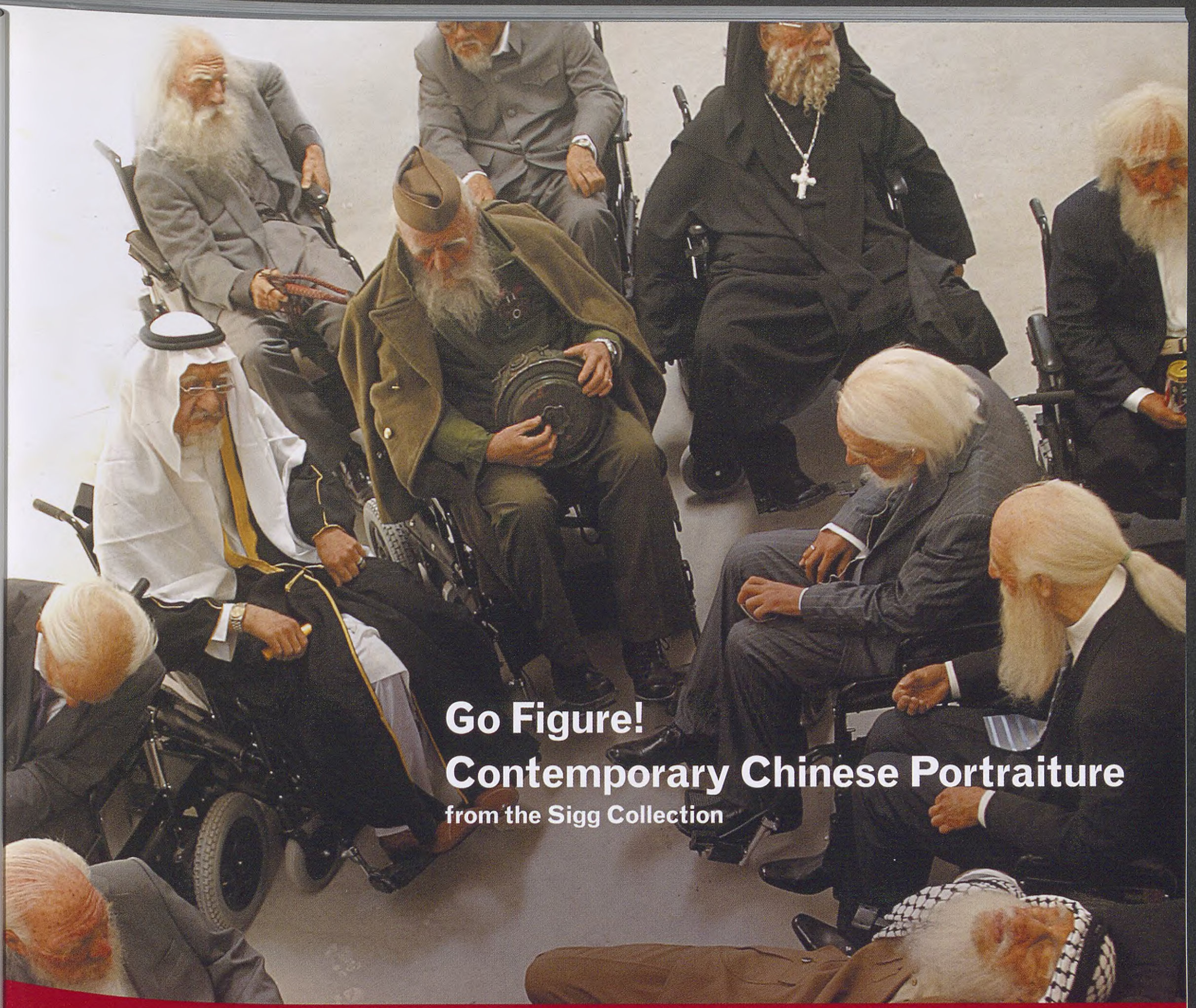
Tom Nicholson is an artist who lives and works in Melbourne. He is represented by Anna Schwartz Gallery and is a lecturer in drawing in the Faculty of Art, Design and Architecture at Monash University.

Quentin Sprague is a curator and writer with a focus on Indigenous contemporary art. In 2011 Sprague curated the exhibition 'Groundwork' for the Ian Potter Museum of Art, Melbourne. He was also a project curator on 'No Name Station', a 2010–12 collaboration between Gija artists and community members from Warmun, Melbourne's Gertrude Contemporary and Beijing's Iberia Centre for Contemporary Art.

Warwick Thornton is a Kaytej man whose customary lands reside to the north of Alice Springs where he has lived the majority of his life. A filmmaker of singularly distinctive vision, his first feature, *Samson and Delilah* (2009), won numerous awards including the Caméra d'Or at the 2009 Cannes Film Festival.

Angus Trumble is Senior Curator of Paintings and Sculpture at the Yale Center for British Art in New Haven, Connecticut. He was previously curator of European art at the Art Gallery of South Australia in Adelaide. His latest book, *The Finger: A Handbook*, was published in North America by Farrar, Straus and Giroux; in the United Kingdom by Yale University Press; and in Australasia by Melbourne University Publishing.

Maria Zagala is Associate Curator of Prints, Drawings and Photographs at the Art Gallery of South Australia, Adelaide, and Affiliate Lecturer in Art History at the University of Adelaide. In 2009 she curated the exhibition 'Ian North Photographs 1974–2009' at the Art Gallery of South Australia.



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Contributors

Nicholas croggon is an arts writer based in Melbourne. He is co-founder and co-editor of *Discipline*, as well as an editor of the peer-reviewed art history journal *emaj* (Electronic Melbourne Art Journal).

Pedro de almeida is a curator, programmer, arts manager and writer. He recently curated 'EXCAVATION: The Armory Exhibition' at Sydney's Newington Armory Gallery, and is former program coordinator at Campbelltown Arts Centre.

Cathryn drake is a writer based in Athens and Rome who covers art, architecture and travel for publications such as *Artforum* and *Time* magazine.

Kelly fliedner is a curator and writer based in Melbourne where she is the Program Coordinator of West Space. Her current research interests are in experimental sound and performance art from Australia in the 1970s and 1980s.

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

Amy karafin is an artist and freelance writer based in New York, where she began her career at *ARTnews* magazine. Her work revolves around travel, art and all things transcendent. This is her fifth piece for *Art & Australia*.

Lizzy marshall is currently the Sculpture Exhibition Manager for Scenic World, Katoomba. Lizzy lived in Dublin for thirteen years where she was the exhibitions officer for the Royal Institute of the Architects of Ireland, education curator for Dublin City Gallery The Hugh Lane and education officer for the National Gallery of Ireland.

John murphy is an independent curator, writer and art consultant based in Sydney. His exhibitions include 'Planned for Progress' (2010), 'Gallery A Sydney 1964–83' (2009), and 'The Studio of Jørn Utzon' (2005).

Dr sheridan palmer is currently engaged in writing a biography of the late art historian Professor Bernard Smith. She is an independent art historian and curator working in Melbourne where she holds honorary positions at the universities of Melbourne and La Trobe.

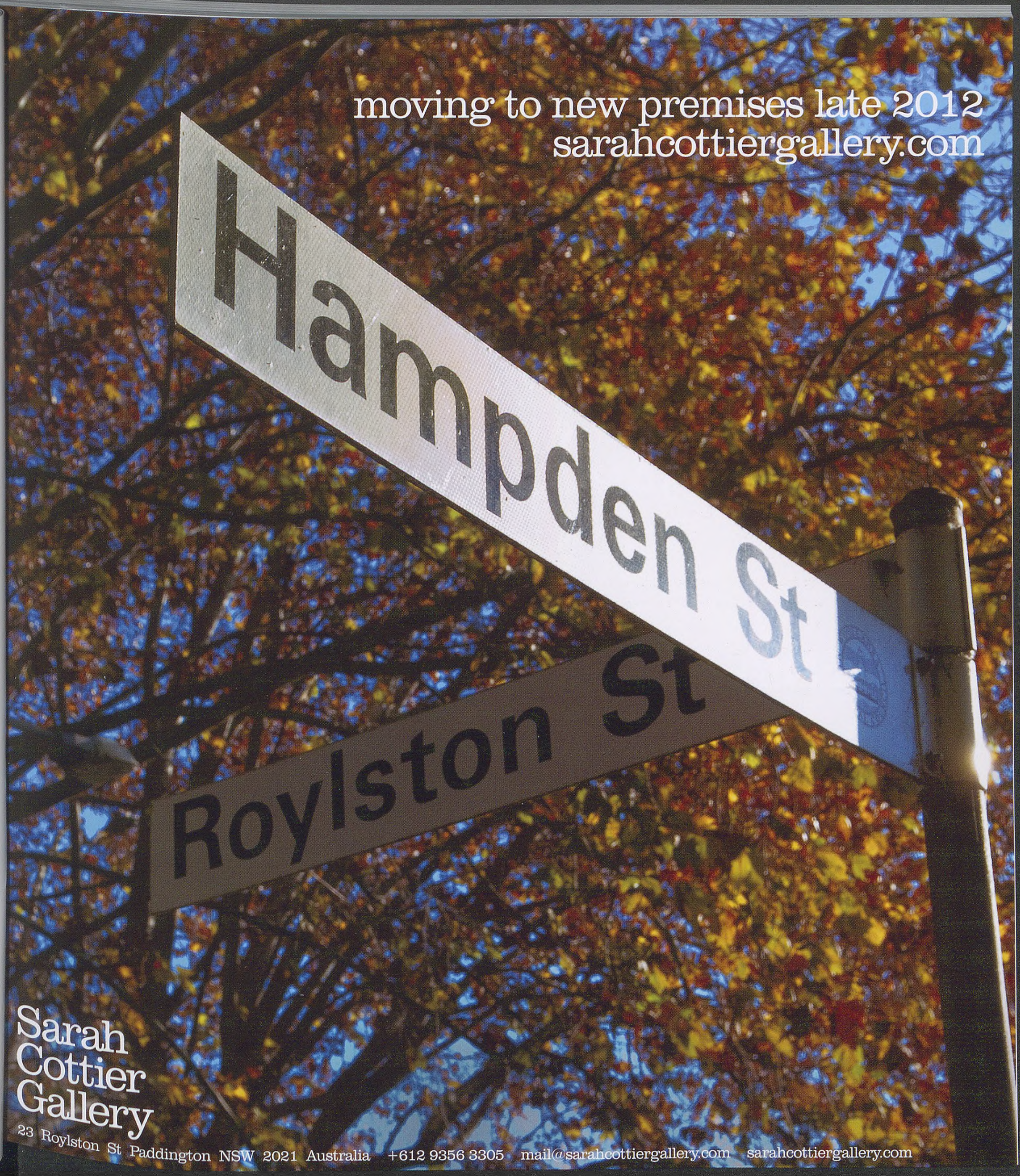
Claire roberts is a historian of Chinese art. She is Senior Lecturer in Art History at the University of Adelaide and curator of the forthcoming exhibition 'Go Figure! Contemporary Chinese Portraiture from the Sigg Collection'. Claire has published widely on Chinese visual and material culture, and her most recent books are *Photography and China* (forthcoming) and *Friendship in Art: Fou Lei and Huang Binhong* (2010).

Gary sangster is a lecturer at the School of Art History and Art Education, College of Fine Arts, University of New South Wales, Sydney. He has previously held positions at such institutions as the National Gallery of Art, Wellington, the New Museum of Contemporary Art, New York, and Artspace, Sydney.

Dr edward scheer is Professor in the School of the Arts and Media at the University of New South Wales, Sydney. He has published extensively on performance art and aesthetics. His latest book (co-authored with Rosie Klich) is entitled *Multimedia Performance* (2012). Scheer's study of Mike Parr's performance art, *The Infinity Machine* (2010), was the first comprehensive account of this aspect of the artist's practice.

Dr ann stephen is Senior Curator, University Art Gallery, Sydney University. Her publications include *Modernism & Australia: Documents on Art, Design and Architecture 1917–1967* (2006) and *Modern Times: The Untold Story of Modernism in Australia* (2008), both co-edited with Andrew McNamara and Philip Goad; *On Looking at Looking: The Art and Politics of Ian Burn* (2006); and *Vision of a Republic: The Work of Lucien Henry* (2001).

Anna waldmann is an art consultant. She has been a curator at the Art Gallery of New South Wales, Sydney, and director of visual arts at the Australia Council for the Arts. She is a visiting fellow at the College of Fine Arts, University of New South Wales.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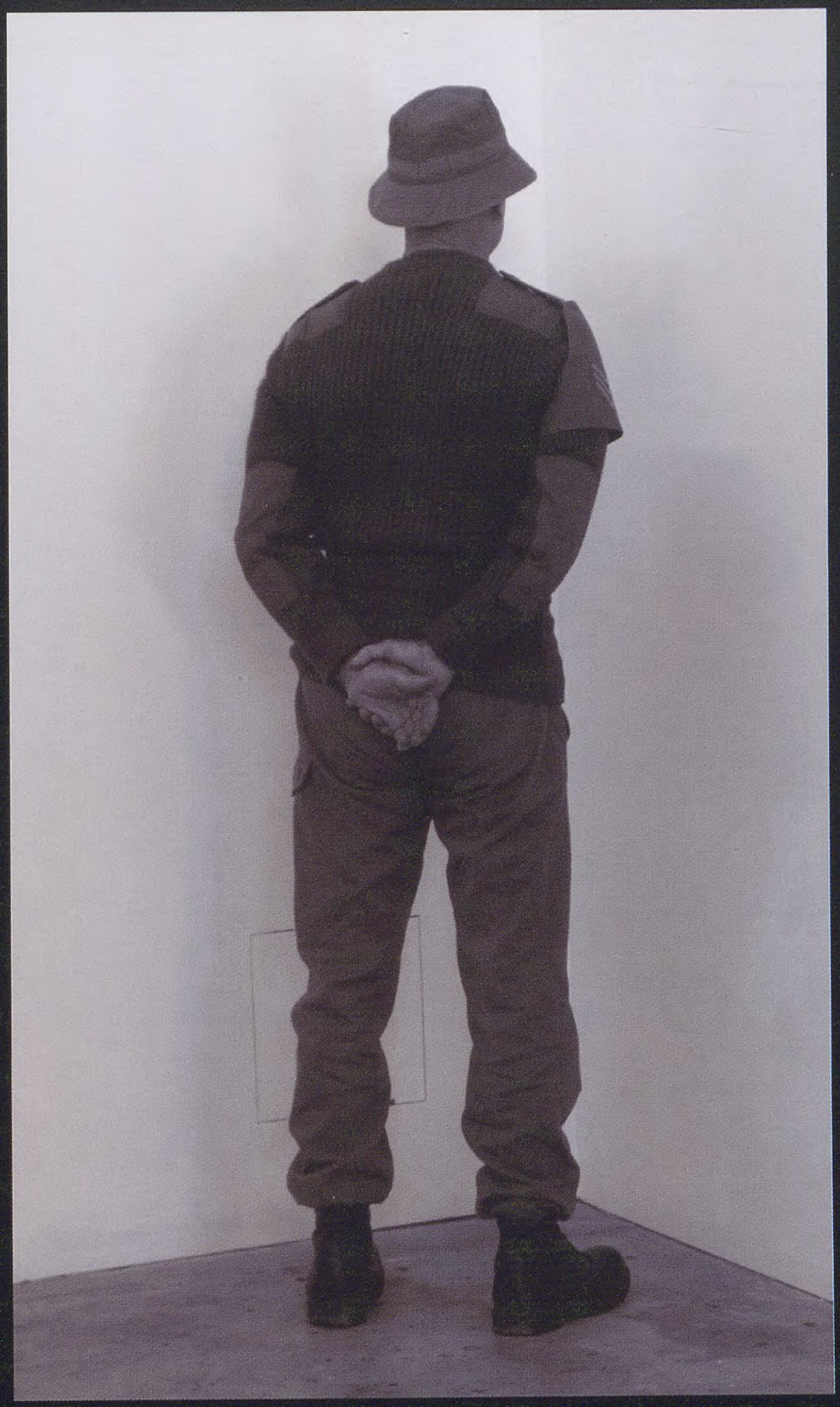

image: Santiago Sierra, *Vietnam Vet*, 2011

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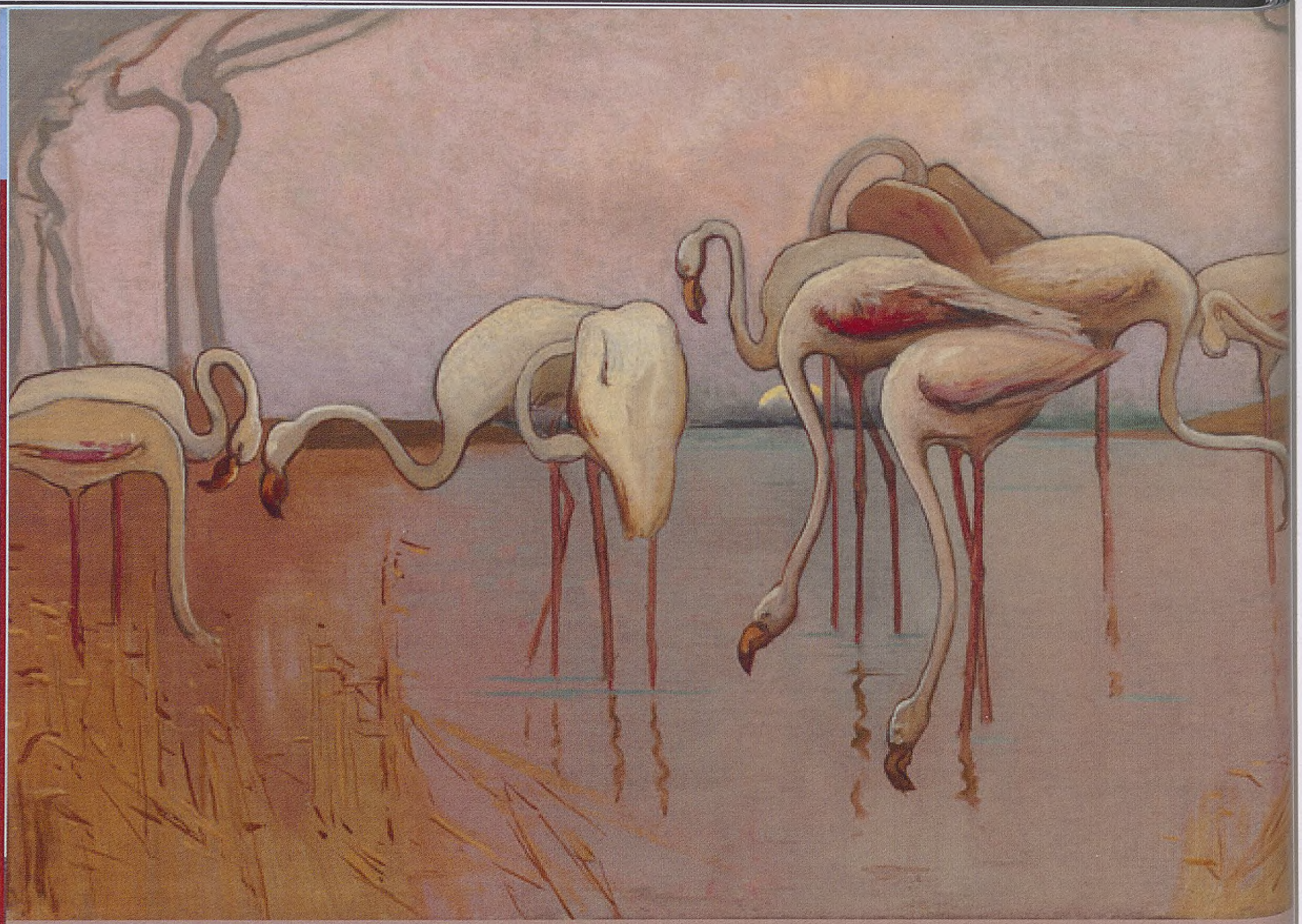
Image: Jeffrey SMART, *Morning practice, Baia* (detail) 1969–1970, oil on canvas, 58 x 81 cm, private collection © the artist



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Sydney Long *Flamingoes* c1905–06 (detail) oil on canvas National Gallery of Australia, Canberra, acquired with the assistance of the Masterpieces for the Nation Fund 2006 Reproduced with the kind permission of the Ophthalmic Research Institute of Au

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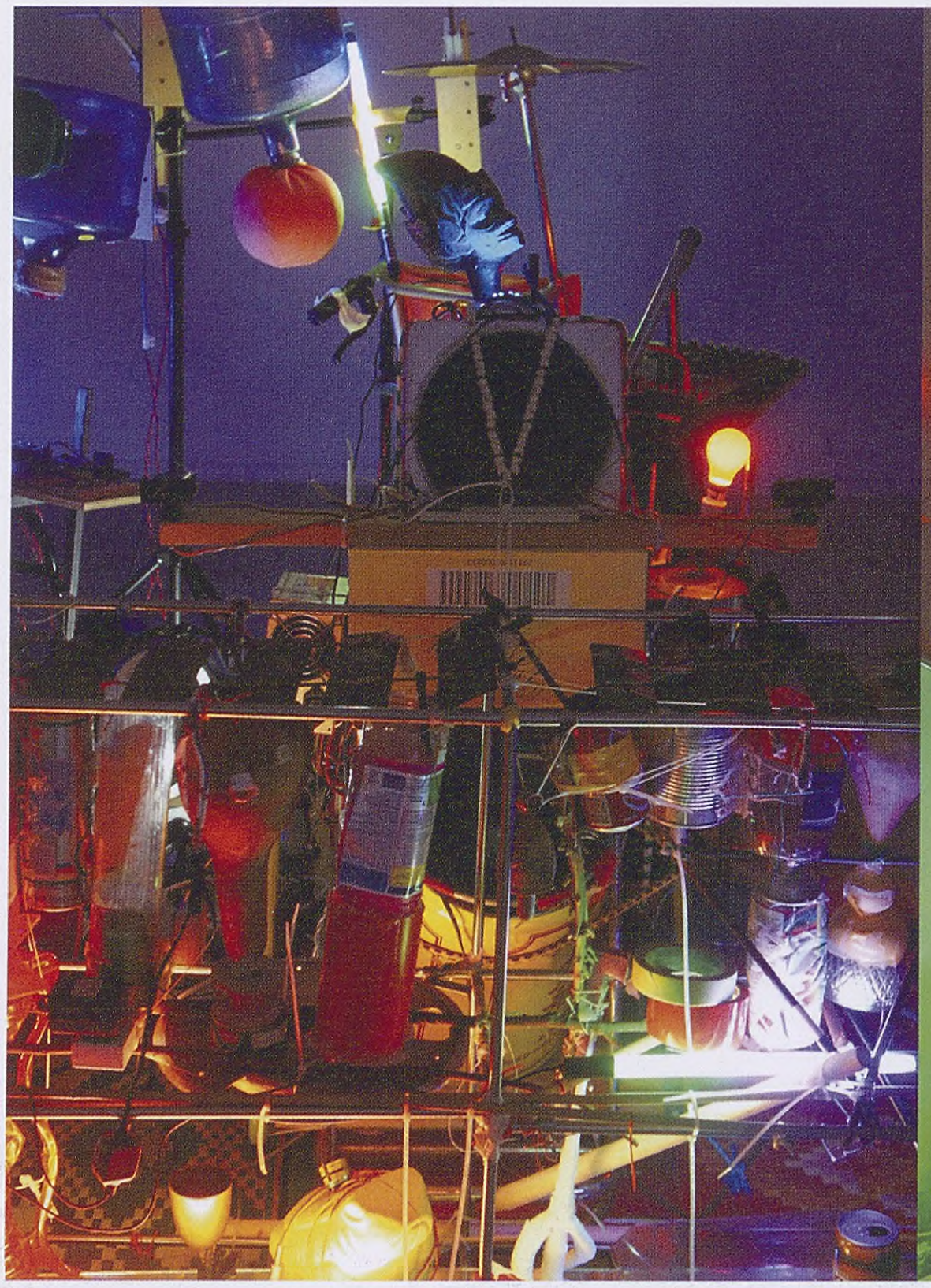
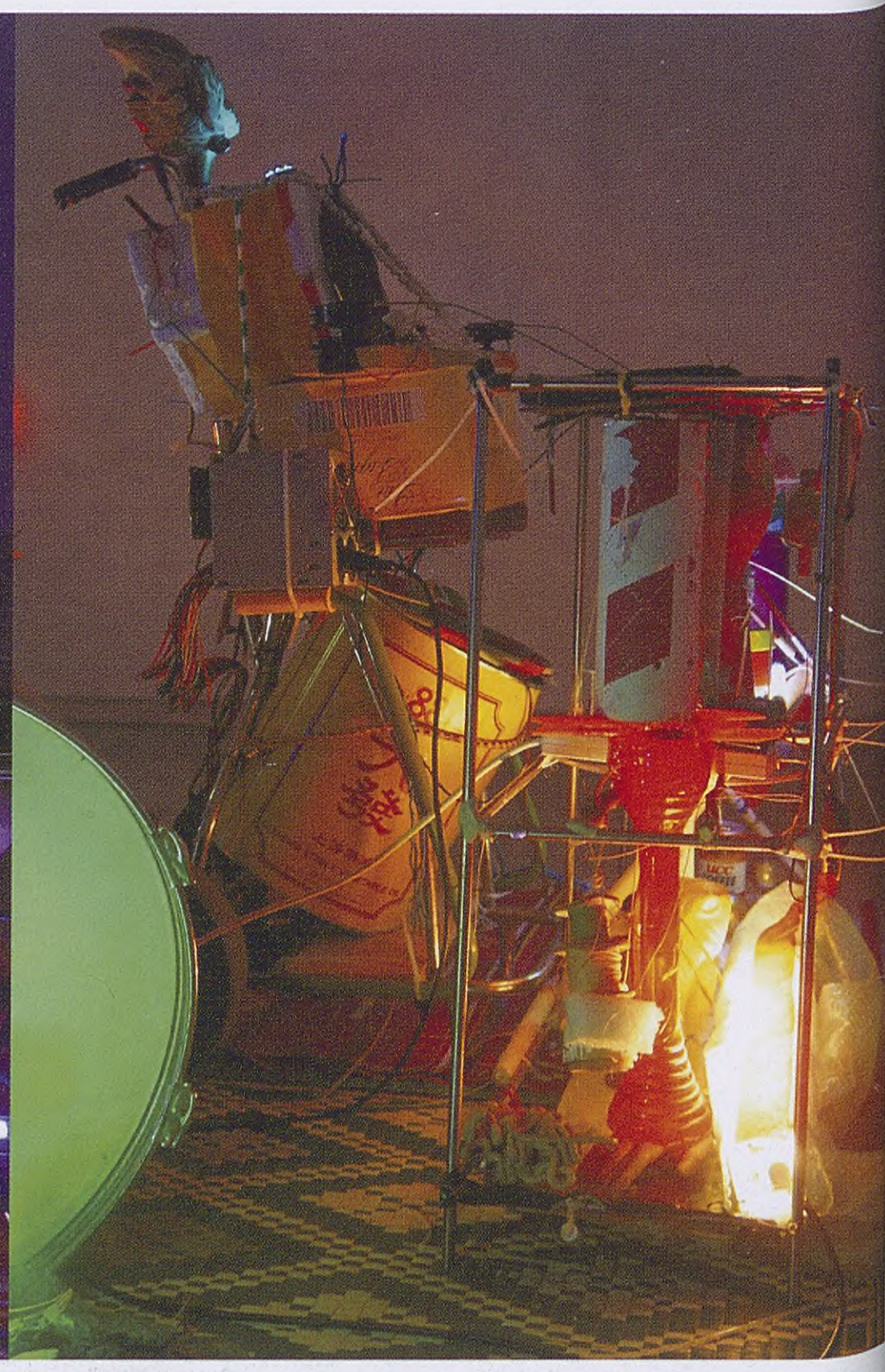
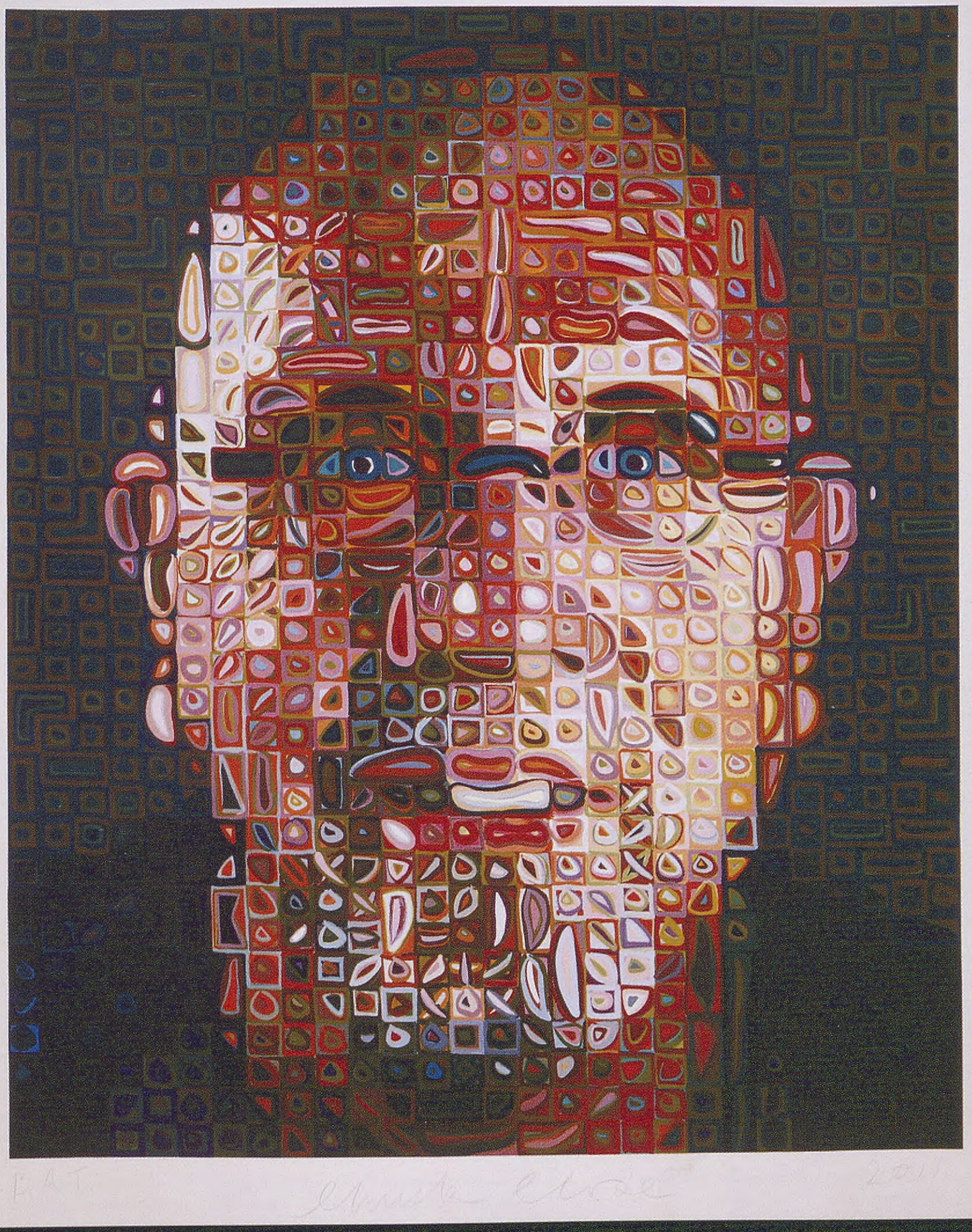
Dylan Martorell *Masuk Angin gamelan robot* 2012, mixed media, dimensions variable. Photography: Dylan Martorell





Self-Portrait 2012

Chuck Close



Self-Portrait Screenprint 2012, Silkscreen in 246 colours

Image courtesy of Pace Editions, inc

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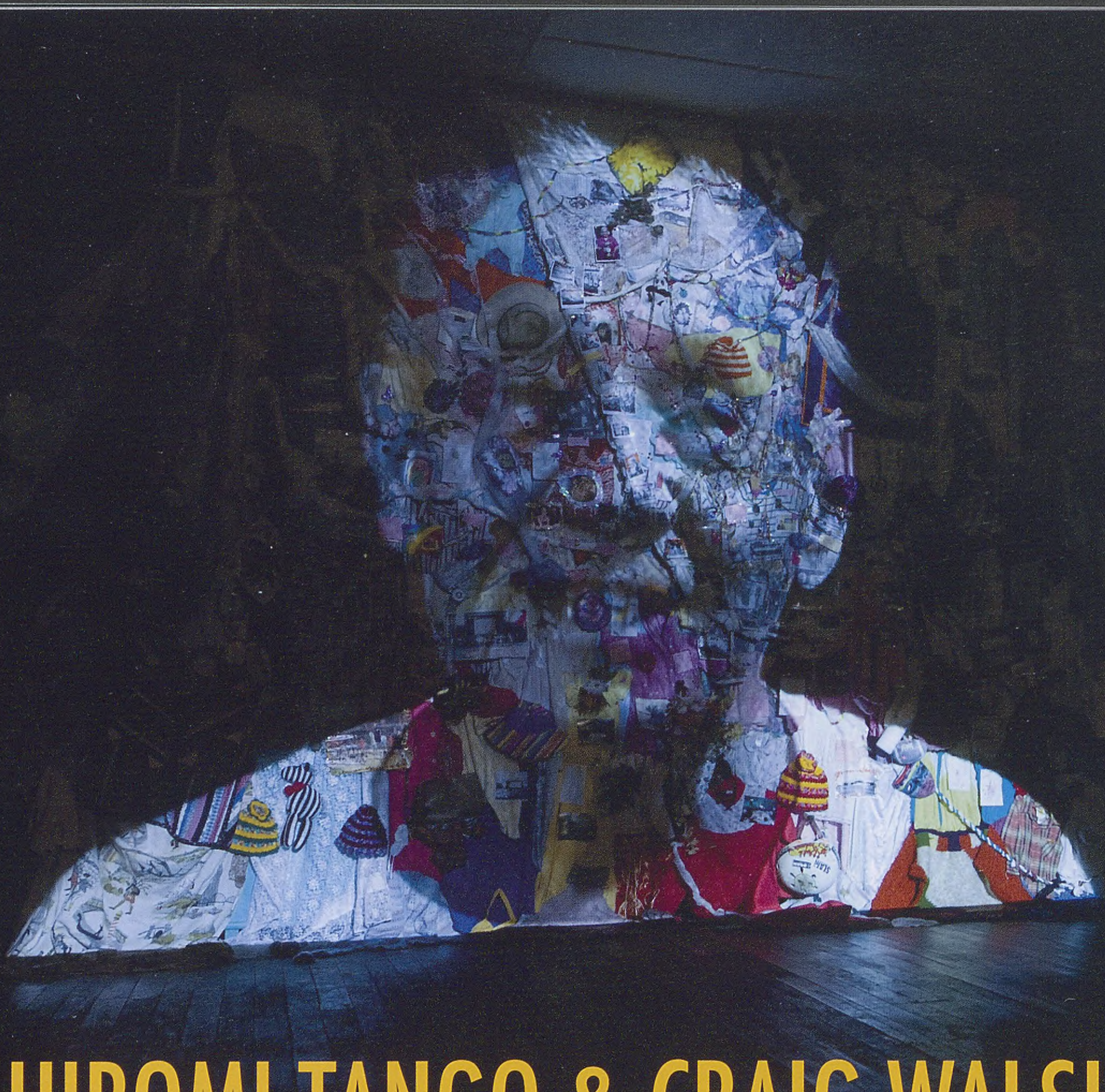

HIROMI TANGO & CRAIG WALSH

THE 9TH GWANGJU BIENNALE, KOREA
SEPTEMBER 7 – NOVEMBER 11 2012

HOME, 2010, Hiromi Tango and Craig Walsh in collaboration with the Winton community, vacant haberdashery shop, Winton, QLD, Australia. Mixed media installation, projection loop, 25 mins duration (documentation video still). Produced as part of *Craig Walsh: Digital Odyssey*, a Museum of Contemporary Art touring project 2010. Image courtesy of the artists, photo Craig Walsh.

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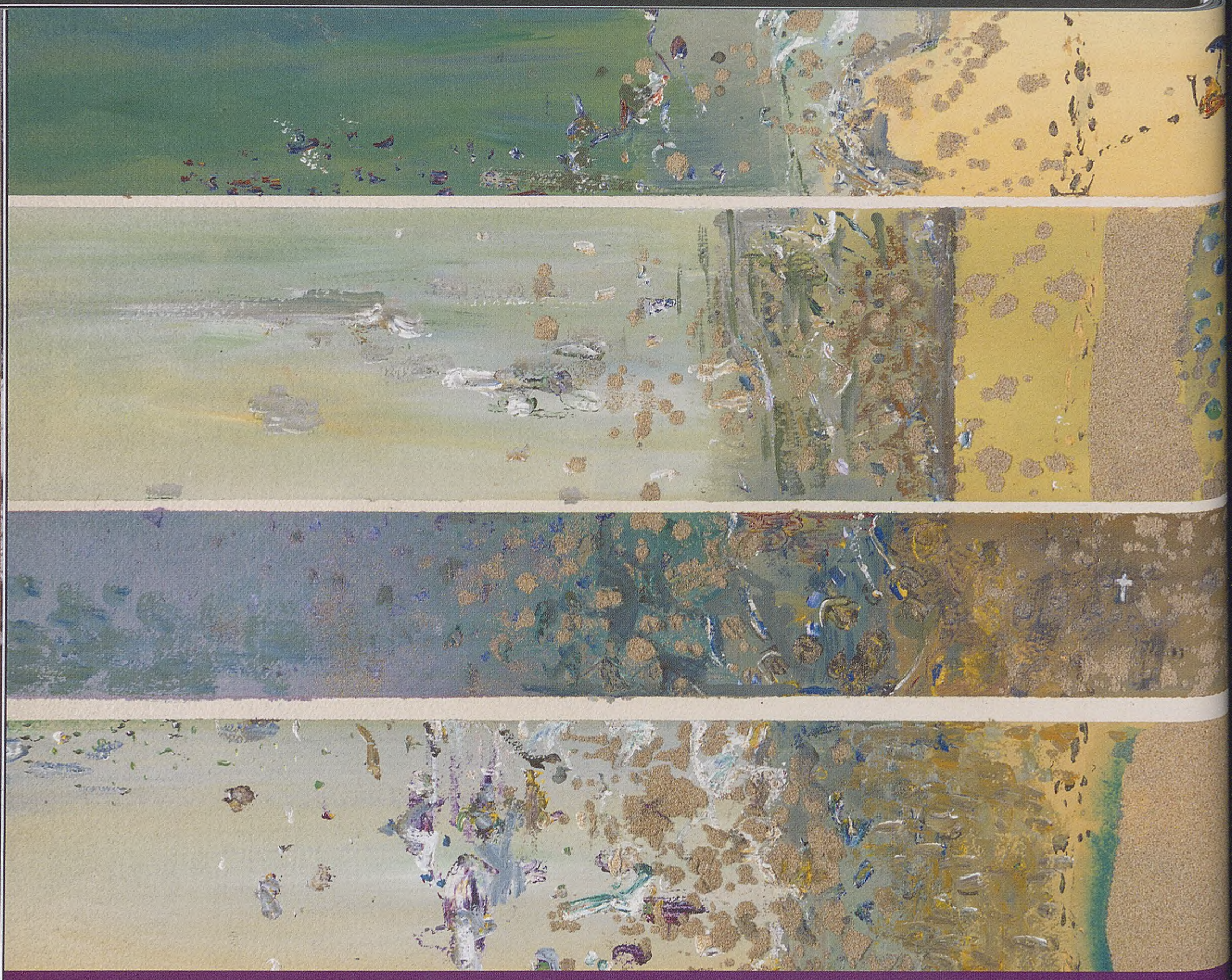

FRED WILLIAMS
INFINITE HORIZONS

31 AUGUST – 4 NOVEMBER 2

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Forum, Spring 2012

Uli Sigg and the collecting of Chinese contemporary art
Claire Roberts

2nd National Indigenous Art Triennial
Quentin Sprague

The 2012 Whitney Biennial
Amy Karafin

Borusan Contemporary Art Collection
Cathryn Drake

Jacky Redgate
Ann Stephen

Sculpture at Scenic World
Lizzy Marshall

The 2012 Redlands Westpac Art Prize
Anna Waldmann

Creating a 'document' of Chinese contemporary art: Uli Sigg in conversation with Claire Roberts

It is a curious fact that the world's largest collection of experimental Chinese art resides in Switzerland, centred in a historic castle, Schloss Mauensee, north-west of Lucerne. With its manicured sculpture-park grounds, the castle is islanded by a lake that forms part of the Sigg estate. Uli Sigg (born 1946), international businessman, former ambassador, art collector and friend to many Chinese artists, grew up 40 kilometres from Mauensee, at the foot of the highest mountain in the nearby Alps.

Sigg's father was an early business partner in the pioneering elevator and escalator company Schindler. After studying law and working in the media industry, Sigg entered the company his father had worked hard to build. In 1979, soon after Deng Xiaoping had announced the 'open-door' policy, Sigg was sent to China to negotiate what turned out to be the first international joint venture company established since the Communist Revolution, the Schindler China Elevator Company. Sigg's fascination with Chinese culture began during his early years as vice-president of the company (1980–91), deepened during his term as Swiss ambassador to China (1995–98), and developed into a passionate personal obsession.

Claire Roberts: How and why did you begin to collect contemporary Chinese art?

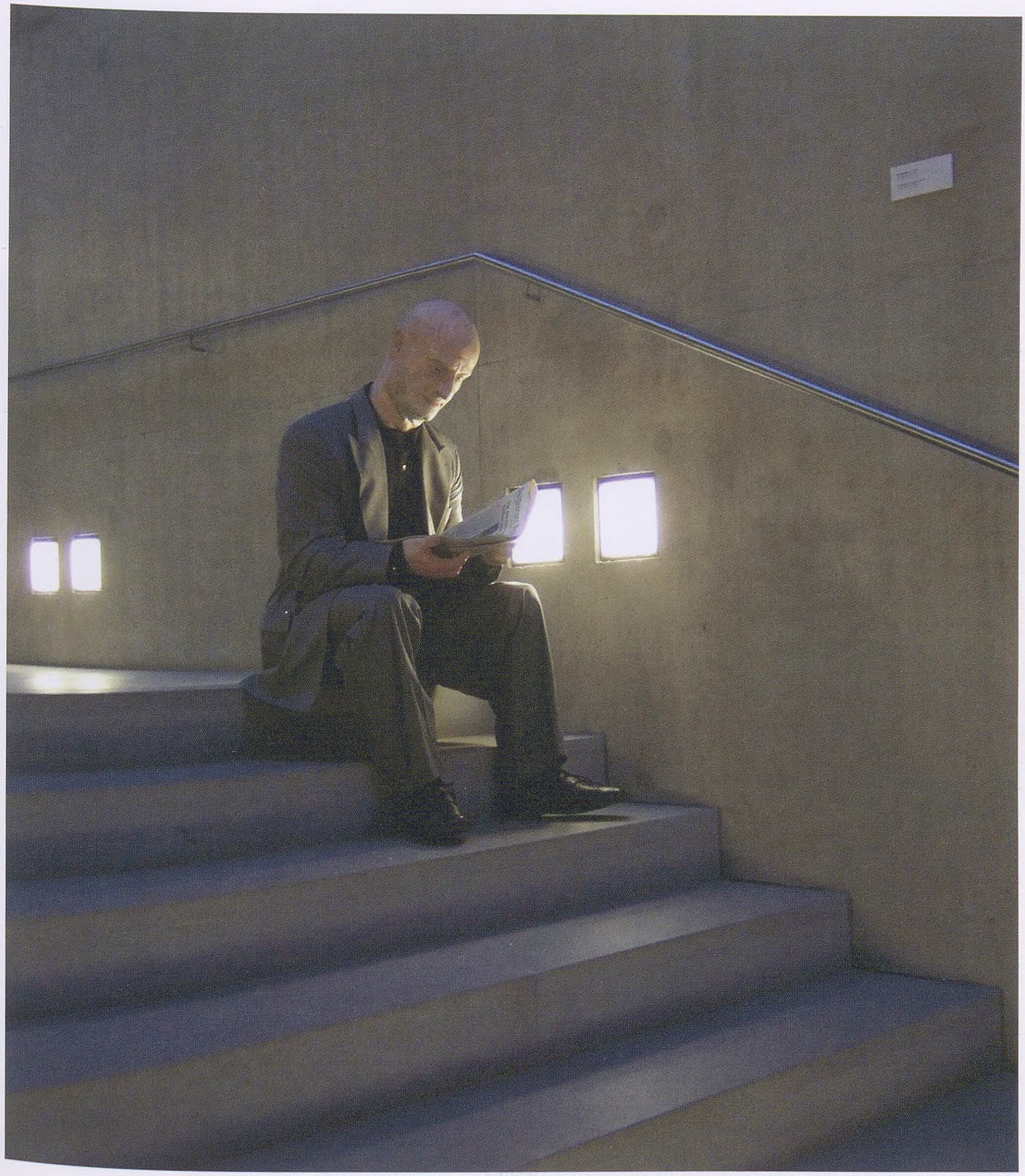
Uli Sigg: I had been a collector of western art since my student years, so when I arrived in China in the late 1970s it was natural that I would look around to see what artists in my new environment were doing. Also, I felt that I needed another point of access to Chinese reality than I was allowed to see. I hoped contemporary art could provide that. But what I saw then – looking with a western eye and coming from the forefront of western art – did not seem interesting to me. My intention was to collect works that pushed the boundaries, even when viewed from an informed western point of view, and that would please my personal taste. In the early years I could not find such works. Only years later, when I felt that Chinese artists had found a language of their own, did I start to collect. Then, in the early 1990s, I realised that nobody was collecting Chinese contemporary art beyond some random buying. That seemed strange for the biggest cultural space in the world, and for what in hindsight will be a very important period. I decided to change my approach and collect like an institution: documenting the art production of China from day one to today – along a timeline, across all media, rather than according to my personal taste as a private collector. I set out to create a 'document' of Chinese contemporary art that was missing in China, and missing outside as well.

CR: What do you look for in an artwork?

US: First there ought to be a complementing quality to the 'document': a work might document something about China, Chinese art, Chinese artists and whatever they are concerned with at a specific moment in time. This criterion is rather impersonal, you may call it objective. Then there are personal criteria involved in the selection of any artwork which you may call subjective: is the form adequate for what the artist is trying to express? Does it gel with the content? Does the work call into question, provide an answer to, or make a statement worthy of my attention? Does the work have an energy able to reach me, touch me, surprise me with some hitherto unseen quality, to start my inner thought engine … There are a number of factors which coalesce into a decision.

CR: What is the place of experimental art in China? How are we to understand works of art that cannot be publicly displayed there?

US: Experimental art in China has been something for the few: for a small circle of artists, academics, intellectuals and some foreigners following a brief stint of relative freedom in 1979 and then again in the run-up to the 1989 'China/Avant-Garde' exhibition at the National Art Gallery in Beijing. Until around 2000, experimental art was an underground or semi-



underground phenomenon: in the 1980s it was actively fought against and in the 1990s largely ignored. Since then artists who had been discriminated against became public figures appearing in magazines, provided they remained in a continuously expanding, yet always contained, realm of non-confrontational opinion. The last few years have seen a winding back of this trend with increasing censorship and intervention. This kind of activity does not contribute to a growing awareness of what contemporary art can bring to society.

What has attracted the most attention is the art market, in particular ever-increasing prices for art traded at auction. This has led to a dominance of the market and a reliance on auction catalogues to determine what is good and bad art. All this should be relevant, but not too relevant for our understanding of an artwork. The availability or exclusion of art from public viewing in China tells us much about the political system of China, but nothing about the merits of the art.

CR: A number of artists represented in your collection have produced sensationalist artworks, for example using human foetuses, live animals or human fat – works that raise serious ethical questions in the minds of western viewers. How were these works received and understood in China?

US: These works that you rightly call sensationalist have touched on the issue of what is taboo in a society. I think the process of exploring and breaching taboos is a characteristic feature of artistic personalities in general, at least in experimental art. The question then remains: What is considered a taboo in China? Chinese society was very rigidly organised, especially at the time of the Cultural Revolution, and remained so until well into the 1980s. This control, which comprised not only the political apparatus, but a society regulated to its very bones, called out for taboos to be broken. When room to manoeuvre opens up, artists react very quickly. When reforms were first announced, it was an act of daring to paint an entirely non-political reality as it was. And to depict Mao, or living politicians, in a supposedly critical way led to interrogations and a warning from the authorities. To classify breaches of taboos of the recent past, one has to visualise the room that artists had to manoeuvre within.

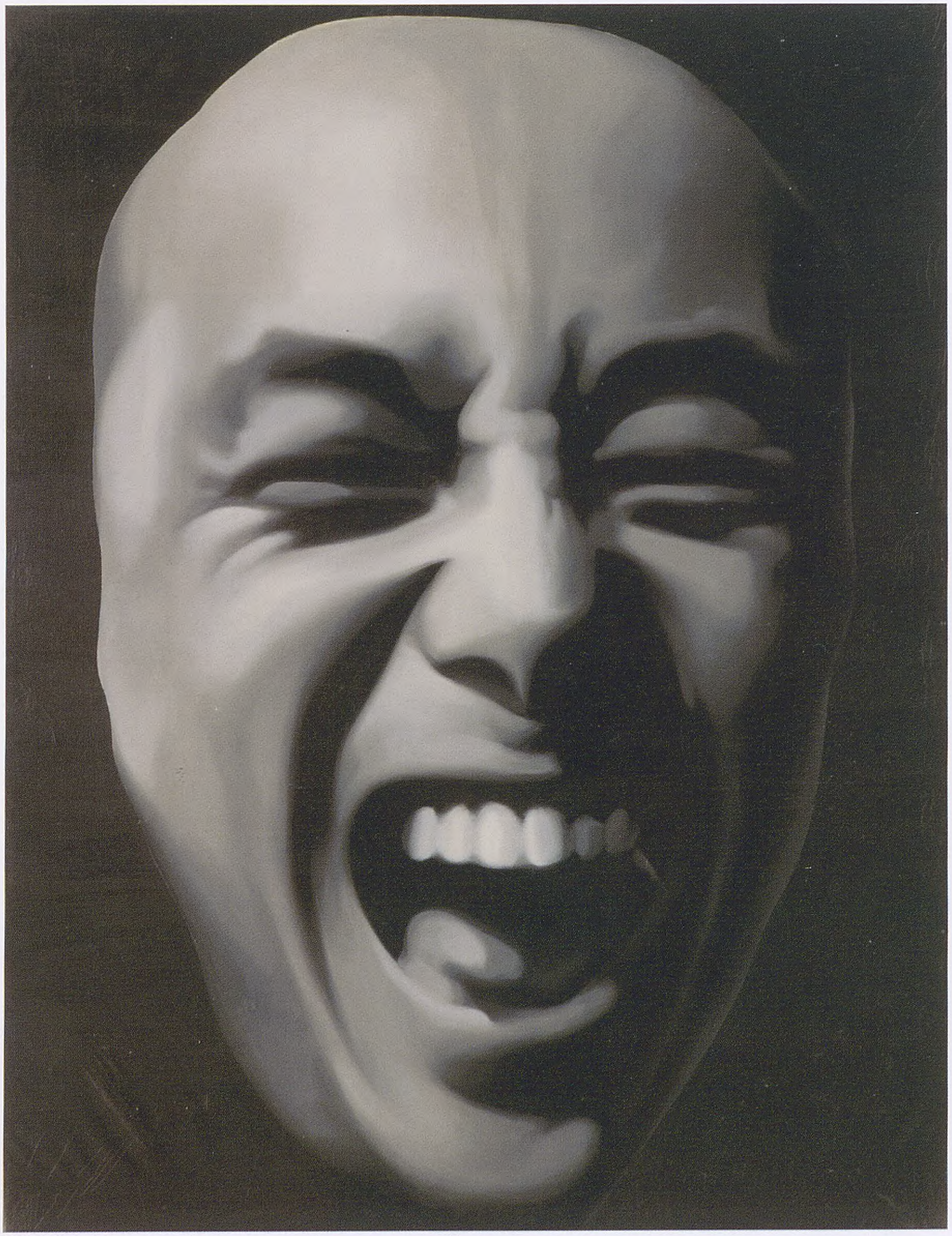
It may sound paradoxical, but in China personal freedom is today perhaps greater than in western societies. But this room to manoeuvre exists only in the private sphere, where, against a background of a society centred on material gain, and in total upheaval, ethical and religious norms are either applied as one sees fit, or with total indifference to one's fellow human beings. The room to manoeuvre ends, of course, at the barrier between the private and the public sphere. Following the collapse of the communist and traditional values there were fewer barriers to personal freedom.

In this atmosphere, artists feel compelled to test boundaries. So artists have, as you have stated, used the bodies of humans and animals and parts of bodies to do that. Their practice was also about pointing to the void left by Marxist materialism regarding the spiritual realm and the non-purpose of a dead human body. This practice has now been banned, but only following comments from foreign art critics. In exhibitions involving naked female corpses, or an ice mattress with an old man's head and a foetus frozen into it, the censors duly looked in, saw no Maos or living politicians on show, and no sexual intercourse, so there was nothing to ban. In the West it's the other way round.

CR: Why have you collected such works?

US: It took me a while to come to grips with the question of collecting such works. In the end I decided to do so. The collection aspires to represent phenomena and trends that concern Chinese artists – and that, obviously, was one.

CR: There are a growing number of mainland Chinese collectors. How active is collecting of contemporary Chinese art in



China itself? What is being collected and why?

US: By the year 2000 you could have counted the number of serious Chinese collectors on the fingers of two hands. Since then the number has grown significantly. Public perception has changed. While in the past there was no prestige attached to owning contemporary art, unlike the situation with regard to traditional art, today contemporary art is increasingly associated with social status. It is still the case that investment is the most prominent thought in the minds of most collectors and as a consequence the main medium collected is two-dimensional, and primarily painting. Auction catalogues provide the decisive signals. There is also a strong trend towards collecting works that revive Chinese tradition, be it in apparent or real contemporary language. And there is a strong market segment of what we might call romantic realism painting: glossy photorealist portrayals of beautiful women in traditional Chinese gear, nudes and more – a Chinese phenomenon which has no international following. Prices peaked in 2008, then receded, but are recovering and even peaking again. This may bring back a number of investor–collectors who had, subsequent to the crisis in contemporary art, turned to traditional and modern ink painting.

CR: How do you see the future of contemporary Chinese art?

US: Well, we already wonder about the present. Exuberance, greed and disbelief about some market choices come to mind, but that is also largely the case for the global art market. As for the future, this will be telling for many Chinese artists. Many do not allow sufficient time to really develop an idea and as a consequence there is a tendency towards the superficial, to a glittering surface rather than a grounded concept. The work is truly contemporary in that it reflects the actual state of a society dominated by material values and an incredibly strong drive to wealth and associated status. It may be what we deserve at this time.

Luckily, in a nation as grand and as great as China there are and there always will be a number of very talented artists researching their own topics at their own speed. Chinese contemporary art derives innovative potential from many fields of reference that are unique to China: Chinese tradition, script, relative ethnic diversity and then, above all, its development – at breathtaking speed – which exposes society, the political system and art practitioners to tensions, discrepancies, changes and ruptures never seen before. These intrude into every aspect of personal life and provide infinite sources for creative articulation. There could be a great future. A&

Go Figure! Contemporary Chinese Portraiture from the Uli Sigg Collection, National Portrait Gallery of Australia, Canberra, 13 September 2012 – 17 February 2013; Sherman Contemporary Art Foundation, Sydney, 15 September – 1 December 2012.

opposite
Geng Jianyi, The second situation, 1987
Oil on canvas, 170 x 132 cm
Courtesy National Portrait Gallery, Canberra

page 31
Ai Weiwei, Newspaper reader (Portrait of Uli Sigg), 2004
Mixed media, dimensions variable
Courtesy National Portrait Gallery, Canberra

page 33
Chen Wei, A lighthouse was winking in the distance, 2010
Archival inkjet print, 100 x 120 cm
Courtesy National Portrait Gallery, Canberra

'Thou shall not bear false witness against us no more': 2nd National Indigenous Art Triennial

Quentin Sprague

In 1957 a group of carved and painted ceremonial objects was installed next to the Methodist church in Galiwin'ku, Elcho Island. This installation, which became known as the Elcho Island Memorial, made the radical move of displaying previously restricted objects in public for the first time. The intention behind this act was nothing less than cultural autonomy: local leaders believed that the revelation of these objects and what they represented would lead to greater power within a newly defined colonial world. Similar examples abound where the revelation or concealment of significant information has been used by Indigenous artists for political, social and/or aesthetic ends, often as a way to negotiate the complex outcomes of colonisation. The emergence of Western Desert art at Papunya in the early 1970s, seen by many as ground zero in the development of Indigenous contemporary art, was characterised by debates regarding the disclosure of sacred content in the secular domain of the art world; controversy surrounding an exhibition of early Papunya boards in Alice Springs in 1974 contributed to a subsequent retraction of culturally sensitive content and a significant visual shift in the art of the region.

To draw a thematic line through current art practice is a challenge that is often apparent in large-scale contemporary surveys. Curator Carly Lane achieved an effective conceptual frame for 'unDisclosed: 2nd National Indigenous Art Triennial', at the National Gallery of Australia, Canberra, by asking audiences to approach current practice through the lens of disclosure. As the above examples suggest, notions of revelation and concealment speak of ways in which Indigenous artists have sought to control the entry of their work into the postcolonial spaces of the Australian and international art world. In the context of 'unDisclosed', it was a perspective that illuminated the fact that art has often been used by Indigenous Australians to gain control of the narrative.

However, as 'unDisclosed' displayed, this is a narrative that shifts and changes as differently articulated identities vie for attention under the banner of Indigenous art. On the one hand there was an artist such as Vernon Ah Kee, well known as a member of Brisbane collective proppaNOW, and a vocal proponent of the idea that his brand of politically inflected art constitutes a more 'authentic' Aboriginal art than that produced by his Indigenous contemporaries based in 'remote' communities. On the other hand, there were the often subtle re-imaginings of localised tradition that originate in such places which, as Ah Kee would have it, perpetuate certain stereotypes of Aboriginal artists and the art they make. So, as was made clear in the first triennial in 2007 (Brenda L. Croft's 'Culture Warriors'), Indigenous art presents unique problems of categorisation and remains a far from homogenous or easily contained movement. It is perhaps best seen as a series of localised concerns, each intersecting broader notions of contemporary art, but each embedded in specific centres and defined through sometimes divergent discourses. 'unDisclosed' represented this diversity through the inclusion of sometimes contradictory voices from far-flung geographic locations. As a contemporary survey of Indigenous practice in Australia we couldn't have expected it any other way.

The tendency to grab control of the narrative and shout for your voice to be heard has become most directly associated with the establishment of the artist collective Boomalli in Sydney in 1987 and, more recently, proppaNOW in 2003. It is a tradition which has grown from the political discord of the mid-1980s and 1990s, a time when the promise of land rights was being rigorously debated and events such as the public backlash following the High Court's Mabo ruling continued to reveal Australia's ongoing colonial legacies of racism and dispossession. New artists and curators came to the forefront of Indigenous art in this period and influenced a newly politicised frame for its presentation.

Tony Albert works within this historical trajectory; his work *Pay attention*, 2009–10, translates a Bruce Nauman text work from 1973 that reads 'pay attention mother fuckers' into letters

PAY

ATTENTION

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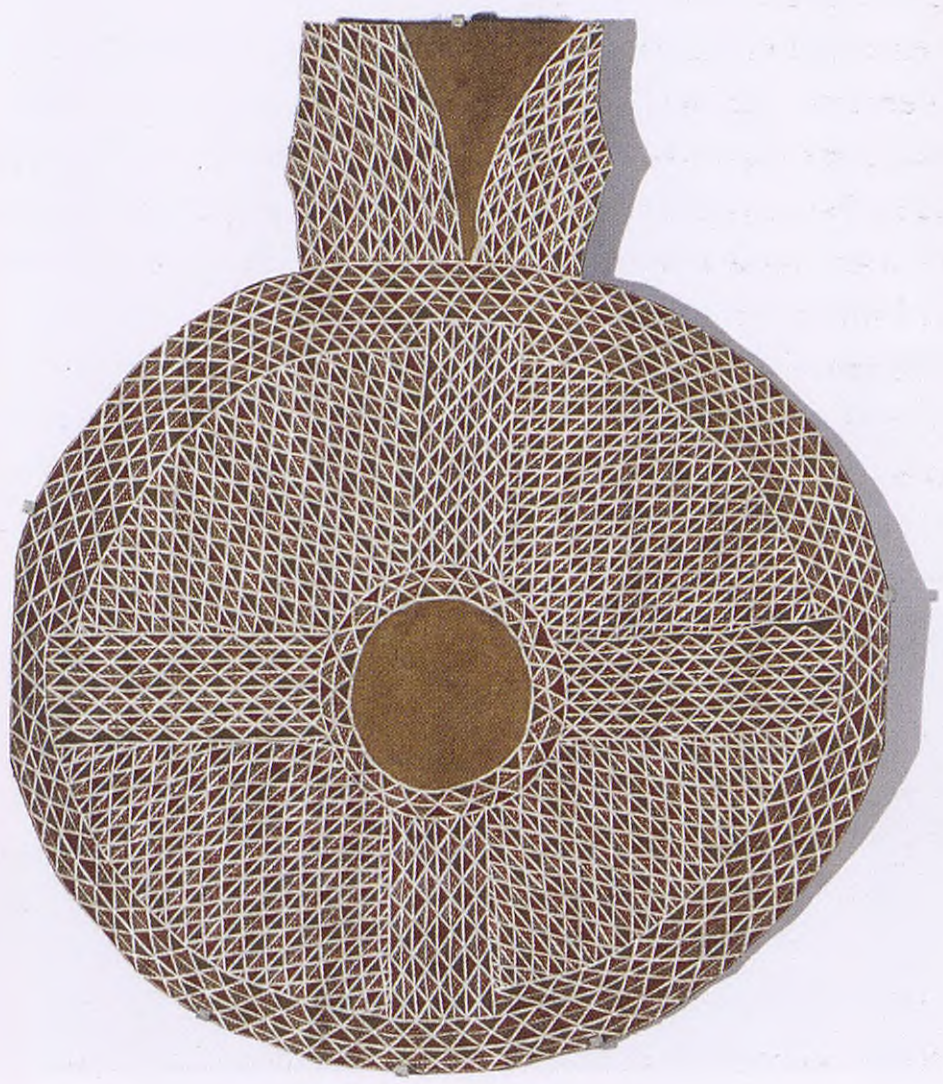
FUCKERS



opposite, from left
Julie Gough, Some Tasmanian Aboriginal children living with non-Aboriginal people before 1840, 2008, wood and tea tree-sticks, collection National Gallery of Australia, Canberra; **Nyapanyapa Yunupingu, White painting 2, 2010,** natural earth pigments on bark, collection National Gallery of Australia, Canberra, courtesy Buku-Larrnggay Mulka Centre, © The artist.

page 37, clockwise from top
Tony Albert, Pay attention, 2009–10, mixed media on aluminium, on loan from artist and Conceptio Unlimited; **Gunybi Ganambarr, Munbi, 2009,** natural earth pigments and bark sawdust on bark, collection National Gallery of Australia, Canberra; **Naata Nungurrayin, Untitled, 2010,** synthetic polymer paint on canvas, 122 x 122 cm, collection National Gallery of Australia, Canberra,
© The artist, represented by Aboriginal Artists Agency.

that dominate two large walls. Albert engages the directness of political art to address issues of authenticity and voicelessness in the construction of contemporary notions of Indigenous identity. To do this he literally frames the practices of diverse Indigenous contemporaries within the political concerns of his own work, contrasting these individual voices with the generalised depictions in mid-twentieth-century kitsch 'Aboriginalia'.

A politicised charge also carries Ah Kee's *Tall man*, 2010, a four-channel video projection of footage of the riot and demonstrations that followed Cameron Doomadgee's death in custody on tiny Palm Island in 2004. This was local history of a different kind to that embodied by many of the other artists in 'unDisclosed', one which intersected mainstream Australian consciousness briefly and violently, only to quickly retreat behind the daily news cycle. Taken into the more reflective and extended space of contemporary art, the footage was not only freed of the interpretive agendas of news agencies, its effect was also extended; like Rover Thomas's famous paintings of East Kimberley massacre sites, Ah Kee's measured video footage presented history as bare fact and was all the more compelling for it. At one point in *Tall man* an Indigenous protester in Townsville displayed a handmade placard that read: 'Thou shall not bear false witness against us no more.' It was a statement as strong as any in the triennial, and one that underscored the ongoing importance of political dissent and protest in practices such as Ah Kee's and Albert's.

While articulating the continuity and contemporary nature of local tradition might be a quieter strategy, it is one that has proven equally important. An obvious example is Gunybi Ganambarr's rigorous and inventive reassessment of Yolngu art. Ganambarr situates his work within a clearly defined local history of artmaking, his place within this trajectory granting him a freedom to experiment, change and adapt his work within the dictates of Yolngu law. Although his shaped and incised barks might initially appear radical, Ganambarr's work demands a more measured reading; it displays a deep engagement with an art history and a respect for a very specific artistic lineage. Nyapanyapa Yunupingu works within the same local parameters of tradition but with displays that are also open to personal stories. Her painting *Sydney hotel*, 2010, pictures her first experiences of the city in 2008 following a lifetime spent in Arnhem Land. It provides a contrast to Ganambarr's foundational narratives by drawing on the minutiae of the everyday and grants the opportunity to imagine Sydney from afar. In doing so Yunupingu's work succeeds in inverting a familiar hierarchy of distance – 'here' and 'there' become relative terms.

Thinking through possible relationships between artists and artworks provided the crux of 'unDisclosed'. How artists from different regions relate, how different media enter into dialogue with other forms of artmaking, and even how thematic exhibitions can succeed in representing such broad concerns were among the questions raised. The exhibition's success in answering these varied, but 'unDisclosed' notably attempted to define alternative means by which to traverse Indigenous art's persistent divisions. Terms such as 'urban' and 'remote', 'traditional' and 'contemporary' continue to present imperfect ways to consider artists working from many perspectives, but while these may persist, they can also be reassessed through different means. The loose categories that the exhibition did provide, such as 'invisibility, silence and memory' or 'manifesting presence', may have been largely interchangeable, but they at least suggested other ways to draw disparate voices together. As a survey driven by the ideas raised by artists now – representing disparity between definitions and between viewpoints – it was not only unavoidable, it was entirely necessary. A&

unDisclosed: 2nd National Indigenous Art Triennial, National Gallery of Australia, Canberra, 11 May – 22 July 2012.

A walking meditation: The 2012 Whitney Biennial

Amy Karafin

THE WHITNEY BIENNIAL HAS BECOME NOTORIOUS for the grandstanding artists and enfants terribles who usually take its spotlight. For a change, this year's biennial was quiet and thoughtful, with those art-world darlings having been passed over for a small number (around fifty) of artists' artists, who presented unassuming, smart, moving work. There were marionettes, monotypes, embroidery, small paintings, dancing, slide shows of projectionists' diagrams and tiny pictures of outer space.

The show was as elusive as it was poignant: exhibits shifted, opened and closed so much with the time of day, week and month that it was impossible to see everything. The talking robotic teenager of Gisèle Vienne's *Last spring: a prequel* was turned off during play rehearsals in a nearby hall. Dawn Kasper, whose actual studio comprised *This could be something if I let it*, may have been working or wandering around the museum when you arrived – or not. Wu Tsang's *GREEN ROOM* installation occasionally closed to become a dressing room for biennial performers. Videos, residencies and performances ran for a week, or a day, throughout the exhibition. A player piano turned on at 2 p.m. for a few minutes. The show wasn't huge but it was slippery, in a way that left you feeling pleasantly powerless: the biennial couldn't be possessed.

The space of the museum also shifted with the work. Instead of challenging the museum's white box, this biennial played with it instead. So the music of Lutz Bacher's *Pipe organ*, 2009–11, a delightful cross between a war march and a cartoon accompaniment, resonated through the second floor, creating a soundtrack for nearby exhibits. Elaine Reichek's quiet embroidered work fought with Rolling Stones songs coming from Kasper's work next door. Nick Mauss displayed pieces from the Whitney's permanent collection in his area, sampling them like a DJ. And in *Portal*, by the multidisciplinary band The Red Krayola, one of the group's artists was teleported into the gallery via Skype for conversation with museum-goers.

The exhibition's sprawl, its flux and lack of boundaries, perfectly complemented the restraint of much of the work. The biennial did have some purely fun moments: Sam Lewitt corralled wind, magnets and evaporation to make ferromagnetic liquid squirm like sea anemones in *Fluid employment*, 2012, for example. But for the most part the work was sober and earnest, like Tom Thayer's meditative set of videos and mixed-media work. *Considering the moons and stars*, 2011, a simple collage of a bird under a blue moon, had the calm self-containment and delicacy of a Japanese landscape painting. Two record players, meanwhile, emitted muted carousel music, and crane marionettes appeared both naive and dark, placid and playful.

Luther Price's painted and assembled slides also invited close intimate viewing. Price creates his slides by adding dirt, paint, hair and ice-cream sprinkles, among other things, to found film reel, which he also manipulates, sometimes by burying it for extended periods. The effect is painterly, and the glowing saturated colours and tiny details, like miniature paintings, pulled you in to investigate. But no sooner had you examined one projection than the machine clicked on to the next.

The work of late painter and fisherman Forrest Bess (1911–1977) may have been the most spectacular in its understatedness. He's best known for the self-surgery he performed to become a quasi-hermaphrodite, a fact that was embraced (as Bess had wanted) in the exhibit of his work here, curated by sculptor Robert Gober. Alongside ten exquisite oil paintings were letters, articles and photographs from his life – including pre- and post-surgery Polaroids that he sent to friends – which empowered, rather than distracted from, the paintings. The primitive small-scale works, in addition to looking vaguely vulvar, resembled certain Indian Tantric paintings in their simplicity, intimacy and mystical bearing.

Vincent Fecteau's untitled sculptures of 2011 were one of the show's biggest surprises: looking from afar like chunky macho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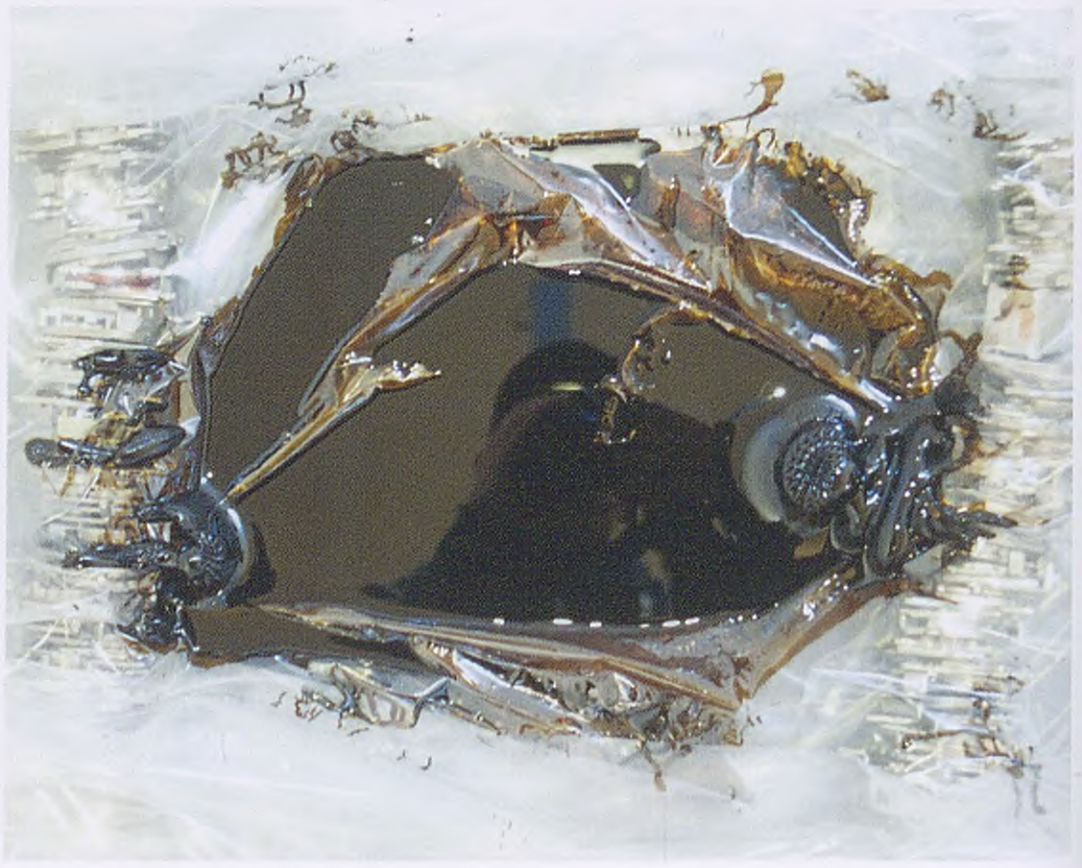

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affairs, painted in unsubtle shades of kelly greens, peacocks and plums, the works softened on approach and their curves and matte flesh-coloured finish began to resemble skin – but also concrete, metal guard rails, crashed cars and curled-up puppies. It's unclear how so many associations were created by a contortion of gypsum cement and resin clay, but the effect was sublime, and slightly trippy.

The show was generously spaced – it had breathing room – and the airiness was conducive to reflection: on an uncrowded day the experience approached a walking meditation. Adorning the path was Bacher's *The celestial handbook*, 2011 – eighty-five framed pages from an old astronomy book, each a black-and-white image of some galactic phenomenon, with captions like 'Enormous cloud of glowing gas rises from the surface of the sun like a towering fountain of flame'. The individual pieces were not important, but they appeared in unexpected places – a dark passageway between exhibits, on a wall behind an installation, in the stairwell – like small, familiar birds, to accompany visitors. A&

Whitney Biennial 2012, Whitney Museum of American Art, New York, 1 March – 27 May 2012.

opposite, clockwise from top left
Gisèle Vienne with Dennis Cooper, Stephen O'Malley and Peter Rehberg, LAST SPRING: A Prequel, 2011, mixed-media installation with sound, dimensions variable, collection of Gisèle Vienne and DACM, courtesy Gisèle Vienne and DACM, © Gisèle Vienne; **Tom Thayer, installation view, Whitney Biennial 2012,** photograph Sheldan C. Collins; **Sam Lewitt, Untitled (material for Fluid Employment), 2012,** digital photograph, dimensions variable, courtesy the artist and Miguel Abreu Gallery, New York, © Sam Lewitt; **Dawn Kasper, This could be something if I let it, 2012,** site-specific performance installation, Whitney Biennial 2012, photograph Sheldan C. Collins.

page 41
Wu Tsang, WILDNESS, 2012
Production still from high-definition video, colour, sound
Courtesy and © Wu Tsang

Spectres of the past and future haunt a Turkish castle

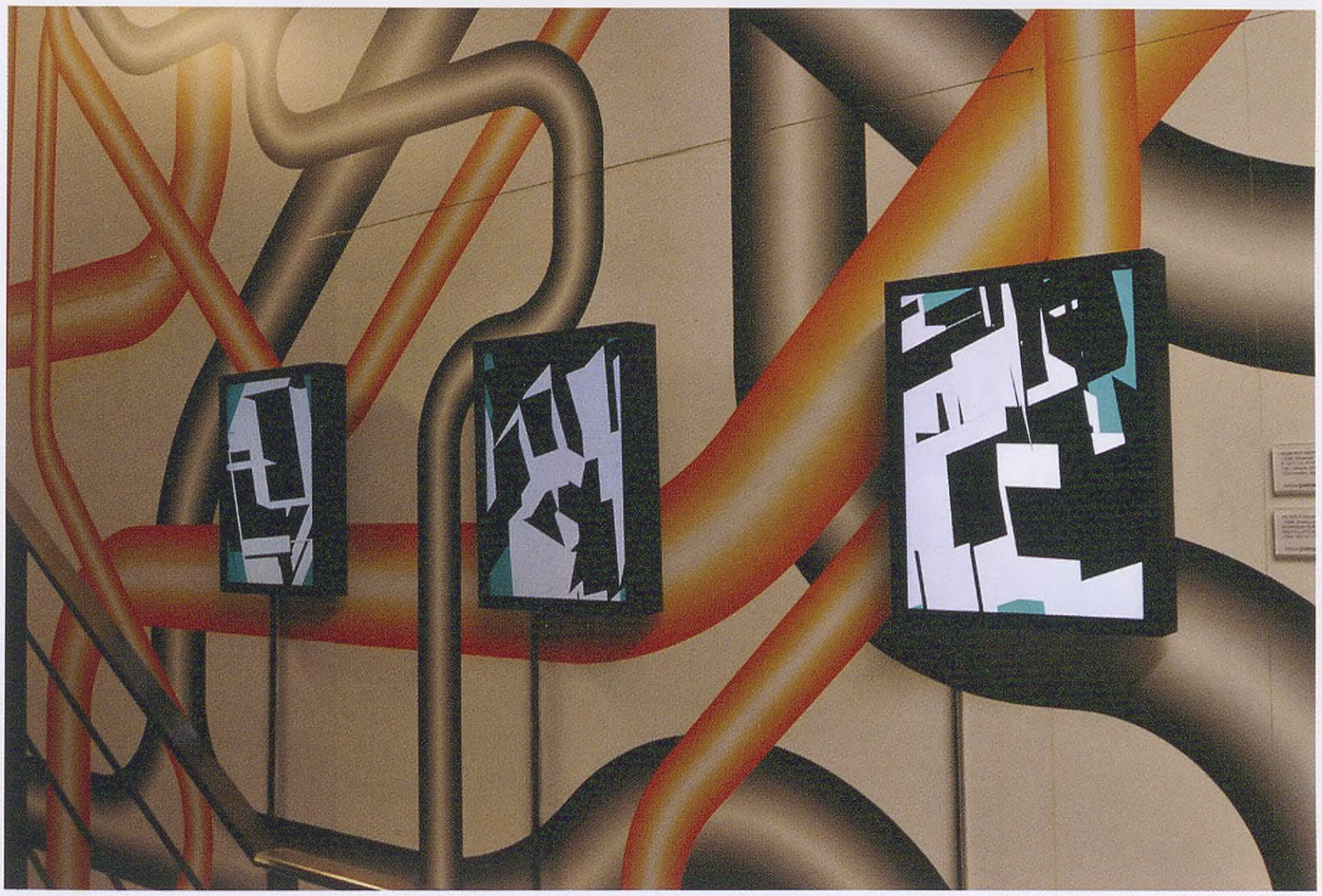
Cathryn Drake

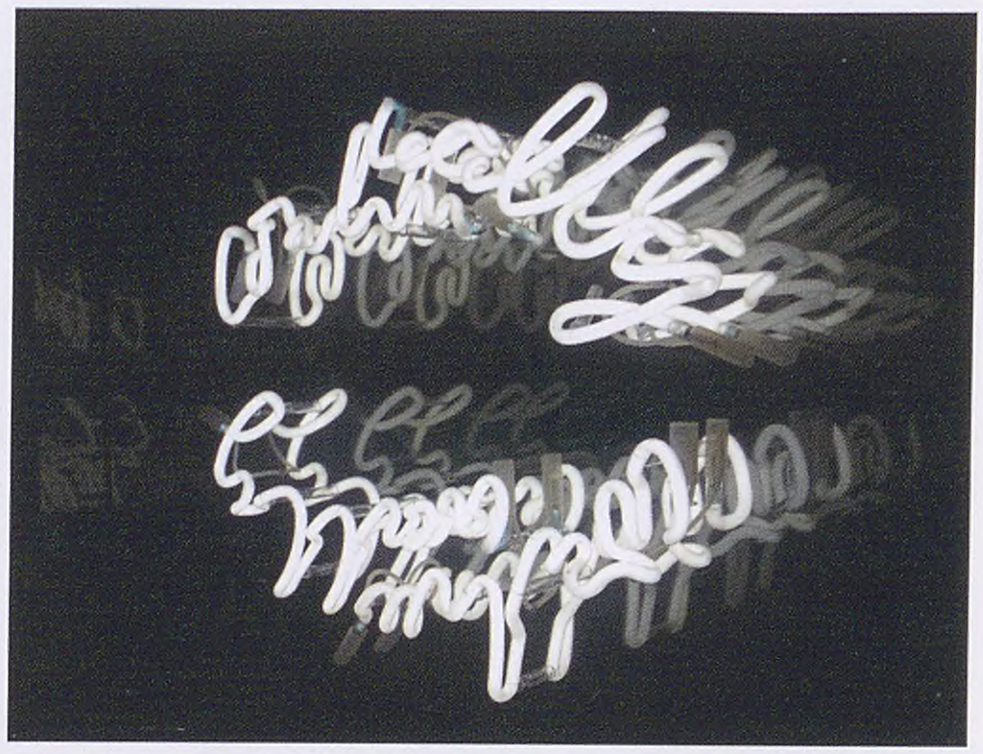
In the last decade the profile of the Turkish art scene has risen alongside the spectacular surge of the country's economic miracle. Backed by the Eczacibaşi pharmaceutical company, the Istanbul Museum of Modern Art opened in late 2004 in an old cargo warehouse on Karaköy quay as the first private museum to organise modern and contemporary art exhibitions. Siemens Sanat, an experimental contemporary art centre sponsored by the eponymous German electronics conglomerate, was founded that same year just down the street. From then on galleries started proliferating from the Kadıköy waterfront uphill to the rapidly gentrifying Beyoğlu district, full of meandering backstreets with decadent European-style houses inhabited largely by Anatolian peasants. Sotheby's established an Istanbul office in 2008, and its London auction of Turkish contemporary art in 2009, helmed by the late Ali Can Ertug, sealed the deal on the market. Now there are more than 250 galleries in the city. 'Everything is taking off at an unprecedented pace in terms of the creative scene right now – there seems to be a dynamic new art space popping up on every corner', says Kathleen Forde, newly appointed Artistic Director of Borusan Contemporary.

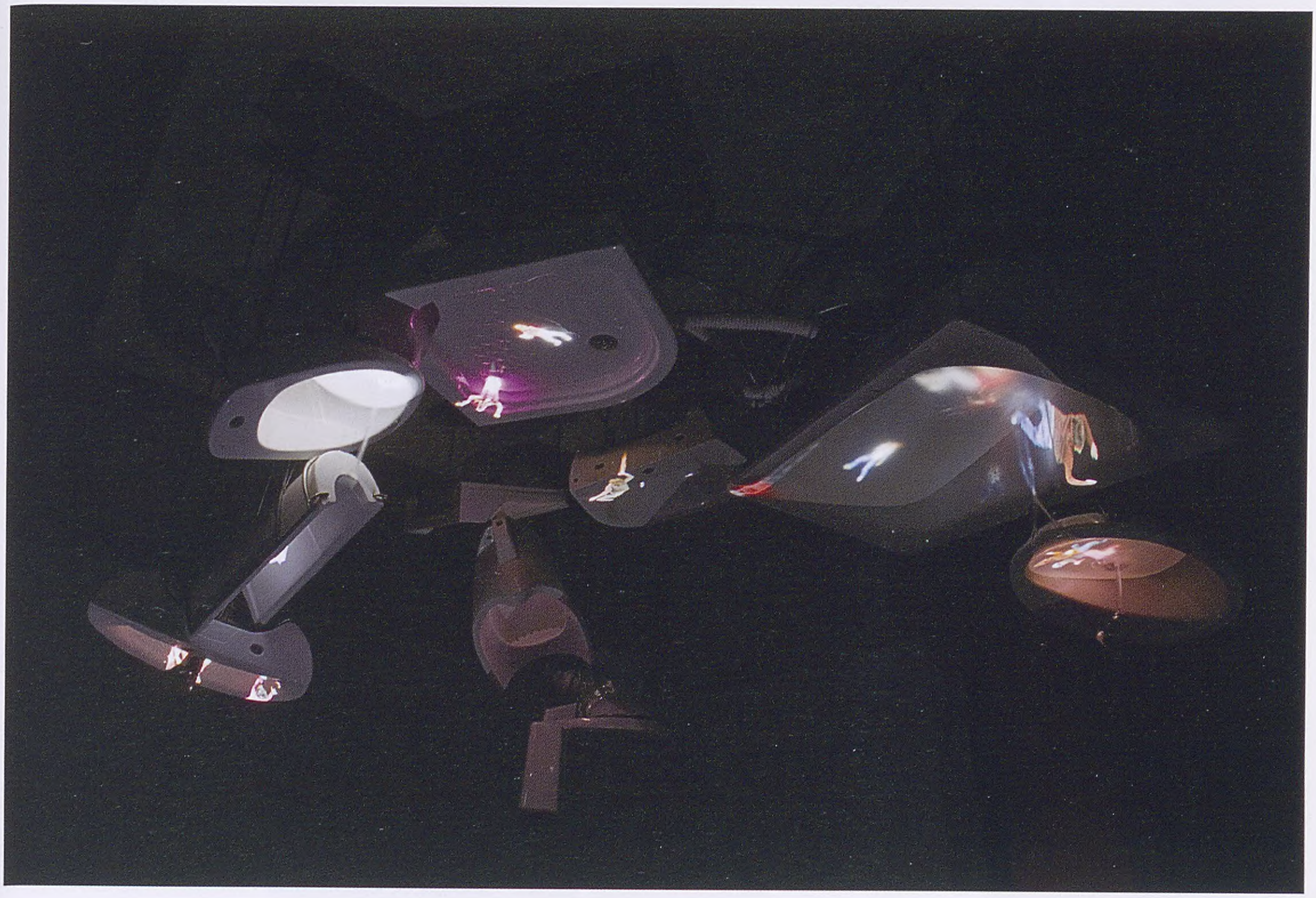
Since then the neighborhood's main pedestrian street, Istiklal Caddesi, which runs from Galata Tower to Taksim Square, has had a mix of international retail chains and major art institutions colonise its elegant neoclassical and art-nouveau palaces, many of them former European embassies. Backed by Koç Holding, long-term sponsor of the Istanbul Biennial and the largest conglomerate in Turkey, ARTER – Space for Art opened in 2010, along with Borusan Music and Art Center across the street, with its flashy post-industrial interior. Last year these spaces were joined by SALT Beyoğlu, a reincarnation of the former Platform Garanti, funded by the namesake bank, along with nearby sister institution SALT Galata, whose vast opulent space is a former Imperial Ottoman Bank located just beyond the Genovese Galata Tower.

So it is not surprising that big companies also fuel the big new collections. One of the biggest is the Borusan Contemporary Art Collection, with a diverse selection of some 600 contemporary artworks, from traditional painting and sculpture to video and new-media arts. But in spite of its corporate backing, the collection bears a personal stamp: Ahmet Kocabiyik, chairman of Borusan Holding, is the innovative visionary behind the diverse holdings. He started buying in the 1980s, initially focusing on influential Turkish artists working in traditional media like print and painting, such as Bedri Baykam and Kemal Önsoy. Kocabiyik shuns auctions and frequents galleries and fairs, as well as commissioning work from artists directly as a way to support artistic production. By now the Borusan collection includes work by younger emerging stars such as Kutluğ Ataman, Ekrem Yalçındağ and Ayşe Erkmen, whose striking installation in the Turkish pavilion at the last Venice Biennale, *Plan B*, evoked the functional architectural structures that provide our water and link us to nature like pulsing veins. In the last decade the collection has become increasingly international, with more than 65 per cent of the artworks by foreign artists as various as Doug Aitken, Donald Judd and Rafael Lozano-Hemmer.

It follows a strange logic, then, that Borusan would exhibit its art holdings in the first 'office museum' in Turkey. The company headquarters, Perili Köşk – a nine-storey 'haunted' mansion built in the early 1900s by Yusuf Ziya Pasha, whose family resided there until the early 1990s – opened as a collection showcase in September 2011, inviting the public to snoop around company employees' offices on the weekends. The contrast between the edgy artworks and the corporate environment mirrors the intriguing discord between inside and outside: resembling a theme-park version of a medieval castle, complete with a tower overlooking the Bosphorus Strait, the building has an ultra-modern light-filled interior furnished with sleek designer furniture. The artworks displayed in the office and public areas comprise two series of exhibitions: the biannual 'Segment', with work selected from







Perili Köşk – a 'haunted' mansion built in the early 1900s – opened as a collection showcase, inviting the public to snoop around company employees' offices. The contrast between the edgy artworks and the corporate environment mirrors the intriguing discord between inside and outside: resembling a theme-park version of a medieval castle, complete with a tower overlooking the Bosphorus Strait.

opposite from top

Daniel Canogar, Flow, 2011, new media installation view, courtesy Fundación Canal, Madrid; **Daniel Canogar, Tide, 2011**, new media installation, courtesy Fundación Canal, Madrid; **Brigitte Kowanz, Continually, 2007**, neon and mirror. Photograph Ipek Yeginsu.

page 45, clockwise from top left

Daniel Rozin, Mirrors mirror, 2008, 768 mirror tiles, 768 motors, video camera, electrical equipment, 224 x 178 x 15 cm, courtesy bitforms gallery, New York; **Outside view of Borusan Contemporary, Perili Köşk; Peter Kogler, Installation for Borusan, 2008**, site-specific digital print, and **Manfred Mohr, P-1011/H, P-1011/I, P-1011/J Subset.motion, 2005**, video animation. Photograph Ipek Yeginsu.

the collection by Necmi Sönmez or another Turkish curator; and 'Spot On', organised by Forde and curatorial associate L. Ipek Ulusoy, focusing on a particular artist or theme through work drawn from the collection three times per year. Aside from the art displayed throughout the corporate offices, there are two floors of gallery spaces dedicated to temporary exhibitions that focus on media arts, directed by Forde: this year 'River of History' presented five multimedia installations by Spanish artist Daniel Canogar; an exhibition in September will showcase the light- and neon-based work of Austrian Brigitte Kowanz.

'Art in offices is actually a really great way to bring art to people who normally don't have exposure to it', says curator Mari Spirito, founder of Istanbul-based art initiative Protocinema. 'The employees become attached to the work, start asking about it and then might even become buyers themselves.' That is exactly the goal, and perhaps the biggest strength, of the Borusan collection. Forde plans to parlay the exhibitions as part of a larger program of activities, including education, social activities and collaborations with other institutions. The Borusan Group already sponsors ArtCenter/Istanbul, which provides studios and open workshops for young Turkish artists, and an art prize is in the works.

However, Kocabiyik also wants to project energy beyond the confines of space in a more conceptual way; recently he has been concentrating his collecting activities on the media arts, particularly light and durational time-based work. 'This collection is redefining what media arts can be – not just video installation but also neon and LED displays and kinetic objects', Forde explains. 'It is taking the practice outside of the ghetto of a narrowly delimited genre and situating it firmly in the broader landscape of contemporary art.' Will Borusan succeed in quenching the ghosts of art past and influencing the spectres of art yet to come? Perhaps we will know by 2020, when a new museum building is planned.

Jacky Redgate throws light

Ann Stephen

JACKY REDGATE'S WORK SPRINGS IN QUITE PRECISE WAYS from earlier avant-garde experiments with light and the desire 'to control actual movement of light shapes in rhythmic succession, colours, points, lines'.[1] It is as though by isolating and looking intensely at the formal properties of light, Redgate is seeking to obtain both a visual vibrancy and a sharpened focus on visual perception, turning the act of looking back on itself.

In 1989 the artist began with its antithesis, constructing a stage prop to withdraw light and confound sight, entitled *Untitled – vase shape #1 – #5*. Like a three-dimensional painting, five matt-black ceramic vases are lined up in a row at eye level. Each is mounted on its own individual matt-black curved 'infinity' screen, a standard piece of equipment adapted from the photo studio to erase space. The subtitle for each symmetrical silhouetted vessel indicates an impeccable art historical provenance,[2] even if only by looking sideways can a vase be discerned from its curving back-screen. Indeed, standing in front of them nothing is visible. Black on black, the figure/ground relations cannot be resolved. Redgate has observed that the experience creates 'a sort of void'. This abyss is experienced optically and conceptually – an invisible cultural load.

Over two decades later, vessels once again become devices for watching the effects of reflected light with the artist's remarkable 2009–12 series of analogue photographs entitled 'Light Throw (Mirrors)'. Blurring as it does the distinctions between mediums (painting/photography) and genres (still life/abstraction), the current work has its origins in 'STRAIGHTCUT'. Ostensibly a contemporary rework of Florence Henri's photographic cubist puzzles from the 1920s and 1930s, Redgate's 2001–06 photographic series was made from plastic containers abstracted against mirrors in a shallow white space. It ended, or appeared to end, as a massed still life entitled *Edgeways*, 2006–08, which was laid out in its first iteration on a tabletop and then on a mirrored floor. For this Redgate assembled 120 multicoloured module shells of food packaging – plastic canisters, picnic sets, lunch boxes – and individually capped them with mirrors. The artist was intrigued by certain incidental effects of 'light on the ceiling … like a Bauhaus composition … throwing light and denying the volume of the object … and the object itself becoming a mirror'.[3] These mirror reflections at the periphery of vision became the focus of her work.

Redgate's interest was also sparked by Ralph Balson's legendary 1941 exhibition of abstract paintings which was recreated at Sydney's Ivan Dougherty Gallery in 2008. To highlight his radical use of metallic house paint (and 'Balson's other artistic half, Grace Crowley'), the artist and historian A. D. S. Donaldson coined the epitaph 'metal guru' for Balson, describing his work as a 'genuinely experimental approach to painting, a consequence of a radical rethinking of paint in the space of modernist painting'.[4] Redgate entered this zone of liminal vision when she remade one of Balson's abstractions. Substituting metallic paint for monochrome grey, silver and bronze mirrors, *Mirrors (transcription from Ralph Balson, 1941 painting)*, 2009, is based on his most reductive 1941 painting, now lost but reproduced in the catalogue that accompanied the celebrated recreation.

Like a ventriloquist, Redgate experimented with her hybrid mirror object as well as rearranging shapes from another 1941 Balson 'metallic' abstract, using them to throw light. From their reflective surface she has made the current work. She began with a basic set: a single light mounted in the corner of a dark room and aimed at her Balson-like mirror prop. The reflections, thrown onto the facing wall, are photographed by a camera on a tripod aligned parallel to the plane of the wall. 'It is a single light source like sunlight', explains the artist, 'one light source with rebounding light'.

The first photographic print in the series, made from gleams of light bounced off many small mirrors, appears reclusive. Soft silver, grey and bronze pools loom out of a deep black field. With concentration the viewer can discern through the photographic

opposite
STRAIGHTCUT #6, 2001
Type-C photograph, 75 x 98 cm, private collection
Courtesy Arc One Gallery, Melbourne, and WILLIAM WRIGHT // ARTISTS' PROJECTS, Sydney

page 49
Light throw (mirrors) #5, 2011
Type-C photograph, hand-printed from original negative, face mounted to UV Perspex, 126 x 158 cm
University of Wollongong Art Collection, Wollongong
Courtesy Arc One Gallery, Melbourne, and WILLIAM WRIGHT // ARTISTS' PROJECTS, Sydney

particles an inner circular or rectangular light beam within each shape, with all suffused in a dim shimmer. Such blurring is counterintuitive to the sharp focus generally associated with photography. The eye involuntarily attempts to pull the shapes into focus, to make a correction. As they refuse to sharpen under scrutiny it creates a sensation of optical pulsing like that produced by op and kinetic art.

Light throw (mirrors) #3, 2010–11, has myriad mirror reflections absorbed in a velvet maroon sheet – an effect of 'testing how the substrate of the photograph would react to the projected light (metallic laminate, metallic bubble wrap and later alfoil)', says the artist. Her use of light as a durational medium is reminiscent of photographer Hiroshi Sugimoto, whose empty luminous theatre screens are made by leaving a camera on for one long continuous exposure through an entire film screening.[5] Redgate also exploits an accumulative process, but instead of working with readymade light she generates a series of flashes. The negatives, built up from successive, repeated throws of light – up to some forty exposures – catch the most fleeting and ephemeral effects of shadow and light.

In subsequent works in the series, Redgate activates what she refers to as the 'substrate' of each image. Her idiosyncratic term, borrowed from geology and meaning bedrock or subsoil, refers to the surface of the wall. Redgate brings that plane into sharp focus by the initial placement of flat circular and rectilinear plywood shapes which resemble offcuts from a cubist collage. Drawn up to scale from the two 1941 Balson 'metallic' abstracts (along with shapes from *Edgeways*), these templates are recycled as props on the wall in the third, eighth and twelfth works in the series. As the artist explains:

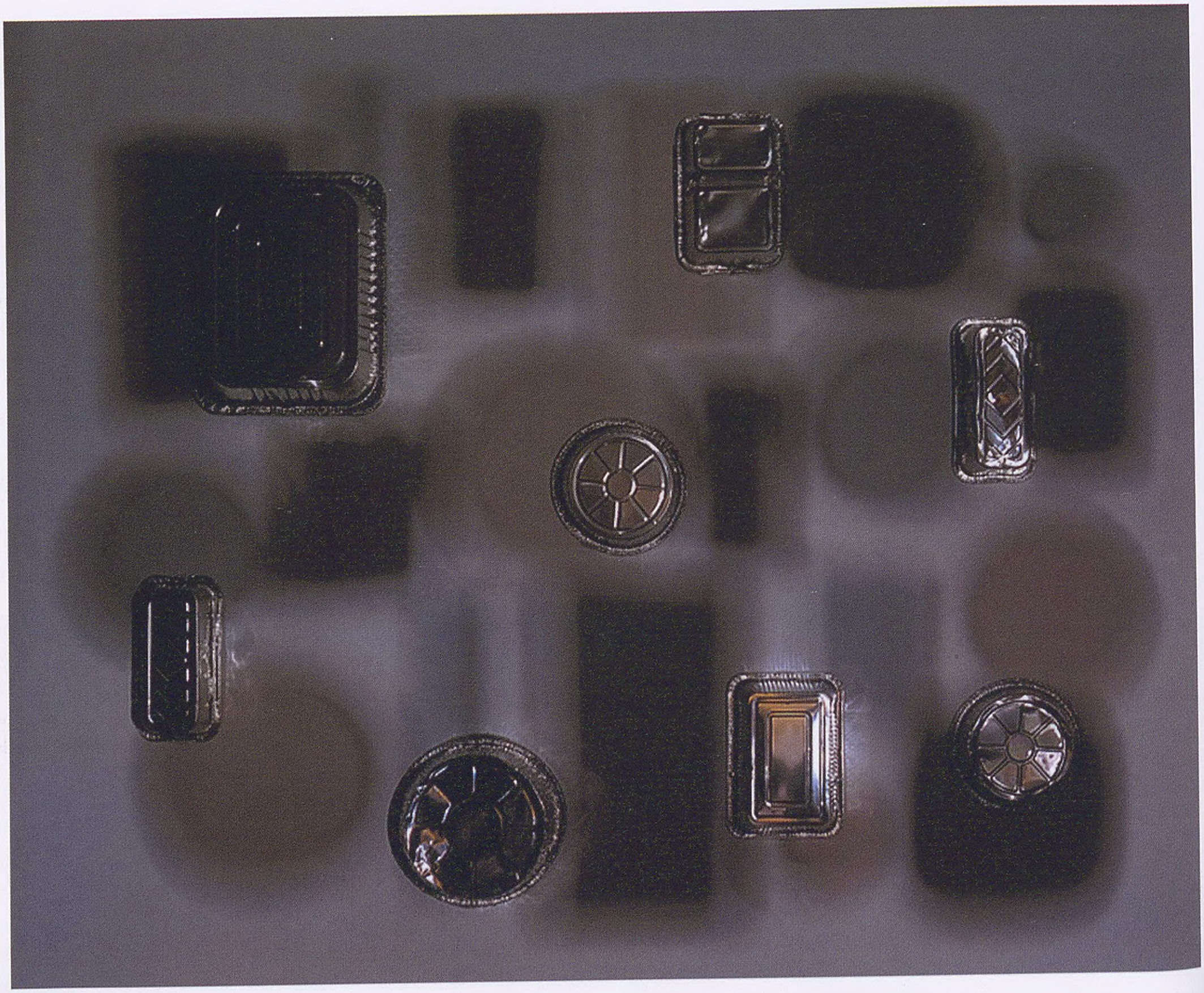
> *I didn't just want the blur of the light … the objects create a counterpoint and enable me to work with the substrate of the photograph.*

Also in keeping with Balson's and Crowley's geometric abstraction, each plywood circle or rectangle has decidedly wonky edges, giving Redgate's work a similar handmade quality. She replaces metallic paint with metallic photographic paper, intensifying the thrown light and projected reflections. This play between the virtual and the real is sharpened in the series when the geometric shapes are replaced by readymade 'still life' components drawn from the semiotics of mass-produced kitchenware. As Redgate further explains:

> *The plastic objects from 'STRAIGHTCUT' and* Edgeways *have made their way back into the work along with other containers (paper plates, alfoil baking trays, faux copper, brass goblets and plates). They are incorporated in both the background and the mirror. I compressed the two planes of the tabletop and ceiling.*

The confusion (or fusion) of vertical, horizontal and diagonal planes – of the 'substrata' with the wall – creates a strangely disembodied space with no horizon or scale of reference. In *Light throw (mirrors) #4*, 2010–11, an array of coloured plastic kitchenware from the 1960s, shorn of any function, become unlikely vessels of abstraction, overlapped by shadowy flying saucers floating in a half-light of their own reflections.

Redgate's taxonomic scrutiny of cheap wares performs something like an archaeology of the everyday. Yet her excavations on our quotidian bedrock occur before the commodities are soiled or lose their shine. Under such concentrated looking a strange alchemy takes place. In several prints, assemblages of pristine objects all made with highly reflective surfaces are suspended on a field of light. In *Light throw (mirrors) #6*, 2011, a glistening set of shiny unused aluminium-foil barbeque plates is plunged into a lustrous bath of its own dark reflections. Channelling the 'metal guru' has led Redgate far from the path of good design to scavenge among the brassy wastelands of contemporary taste. In *Light throw (mirrors) #5*, 2011, awesome displays of 'copper art' – including grotesque 'neo-renaissance' platters and a cornucopia mould – are somehow balanced by their simulacrum



opposite
Light throw (mirrors) #6, 2011
Type-C photograph, hand-printed from original negative, face mounted to UV Perspex, 126 x 158 cm
Courtesy Arc One Gallery, Melbourne, and WILLIAM WRIGHT // ARTISTS' PROJECTS, Sydney

Soft silver, grey and bronze pools loom out of a deep black field. With concentration the viewer can discern through the photographic particles an inner circular or rectangular light beam within each shape, with all suffused in a dim shimmer. Such blurring is counterintuitive to the sharp focus generally associated with photography. The eye involuntarily attempts to pull the shapes into focus, to make a correction. As they refuse to sharpen under scrutiny it creates a sensation of optical pulsing like that produced by op and kinetic art.

of shadowed reflections amid dark flares and bronze haloes.

The tiny golden goblets that punctuate and rotate in space – front, back and upside down – might be seen to unpack cubist ways of seeing. But what on earth is signified by the other kitsch remainders? These might be apparitions of a tradition in ruin, as Edward Colless speculated of Redgate's earlier work, writing that 'the ruin is testimony to the persistence of tradition' as 'the vanitas still-life finds its tremulous expression … in the implied remembrance of a tradition'.[6] Among the ubiquitous bling of contemporary neon art, Redgate's play with light looks backwards. She returns to the antique worlds of hand-printed analogue film and still life, to channel early twentieth-century geometric abstraction. With a concentrated, almost hallucinating, intensity she observes the transit of light on ordinary things, suspending both detail and dissolve simultaneously in space, as 'all that is solid melts into air'.[7] A&

Jacky Redgate: Light Throw (Mirrors), Arc One Gallery, Melbourne, 17 April – 19 May 2012; WILLIAM WRIGHT // ARTISTS' PROJECTS, Sydney, 7 May – 26 May 2011.

1 Ludwig Hirschfeld Mack, *The Bauhaus: An Introductory Survey*, Longmans, Melbourne, 1963, p. 6. Mack's *Farbenlichtspiele* was first seen in Australia when a filmed reconstruction was exhibited as part of the exhibition 'Modern Times: The Untold Story of Modernism in Australia' (2008–09).
2 For instance *Vase shape #1*, 1986, is from Hugo van der Goes's *Portinari Altarpiece*, 1476–78, depicting the Adoration of the Shepherds.
3 All the artist's quotes are taken from 2011 emails to the author. Jacky Redgate's series entitled 'STRAIGHTCUT' (2001–06) ended with the installation *Edgeways*, 2006–08, exhibited at the Institute of Modern Art, Brisbane, 2008.
4 A.D.S. Donaldson, 'Metal guru: Ralph Balson's 1941 exhibition at Anthony Horderns' Fine Art Galleries, Sydney', in *Symposium Papers: Colour in Art – Revisiting 1919 & R-Balson-/41: Anthony Horderns' Fine Art Galleries*, Ivan Dougherty Gallery, College of Fine Arts, The University of New South Wales, Sydney, 2008, p. 41.
5 Parveen Adams speculates that such effects put 'the status of the object into question through the destabilization of the index'. See Adams, 'Out of sight, out of body: The Sugimoto/Demand effect', *Grey Room*, no. 22, Winter 2005, p. 100.
6 Edward Colless, 'Tradition', in *Jacky Redgate*, exhibition catalogue, Künstlerhaus Bethanien, Künstlerprogramm des DAAD, Berlin, 1987; republished in *Jacky Redgate Survey 1980–2003*, exhibition catalogue, Contemporary Art Centre of South Australia, Adelaide, 2005.
7 From Karl Marx and Friedrich Engels, *The Communist Manifesto* (1848).

opposite, clockwise from top left
Bronwyn Berman, Geolog pod forms II, 2012, woven copper and river stone, dimensions variable; **Greer Taylor, Distant time, 2012,** steel wire and wool thread, dimensions variable; **Julianne Smallwood and Judy Paddison, BlueM, 2012,** ceramic mid-fired, underglaze colours and clear glaze, dimensions variable. All images courtesy A Shot Above, Keith Maxwell.

Shaping the cultural landscape

Lizzy Marshall

The Blue Mountains was the inaugural 'City of the Arts' and has always had a rich and diverse artistic community which historically has included Norman Lindsay, John Olsen and, contemporaneously, Adam Cullen, Mike Parr and Ken and Julia Yonetani. In recent decades the Blue Mountains was home to an estimated 14 per cent of New South Wales's total number of galleries. Sadly this is not the case today. Furthermore, arts in the Blue Mountains appears to fall into a funding abyss: while the National Association for the Visual Arts recognises artists as regional who live and work 90 minutes from metropolitan centres, the Blue Mountains (which is a two-hour drive from Sydney's CBD and defined as regional by the tourism sector) is not considered regional enough for the purpose of Regional Arts New South Wales funding grants. For the recent 'Sculpture at Scenic World' exhibition Scenic World was successful in gaining a Federal Tourism Quality grant.

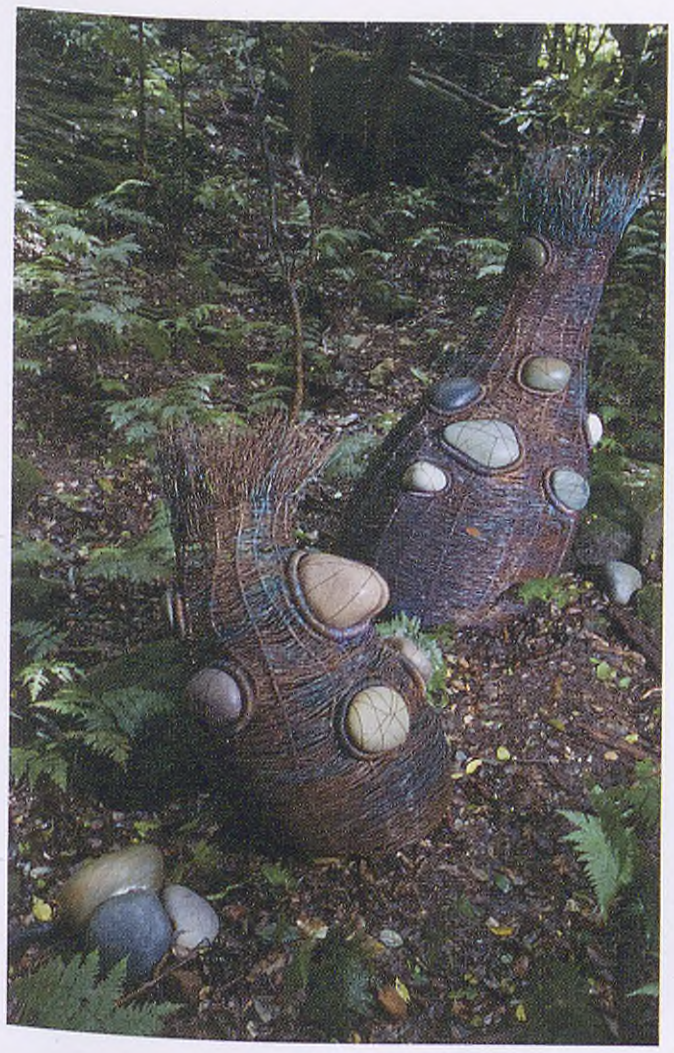
Despite the decline in commercial galleries within the Blue Mountains there appears to be renewed interest in bringing the cultural spotlight back onto the region. The need for a major cultural event supporting the local creative community has most recently been addressed by Scenic World. The site of a former colliery in Katoomba, Scenic World has been operated by the local Hammon family as a tourist attraction since 1945. In 2010 the Hammon Family Council initiated the idea of an outdoor sculpture exhibition with the aim of offering visitors an enriching experience of the unique rainforest, to provide a world-class platform for the wealth of artistic talent within the Blue Mountains and to make a commitment to a sustainable community.

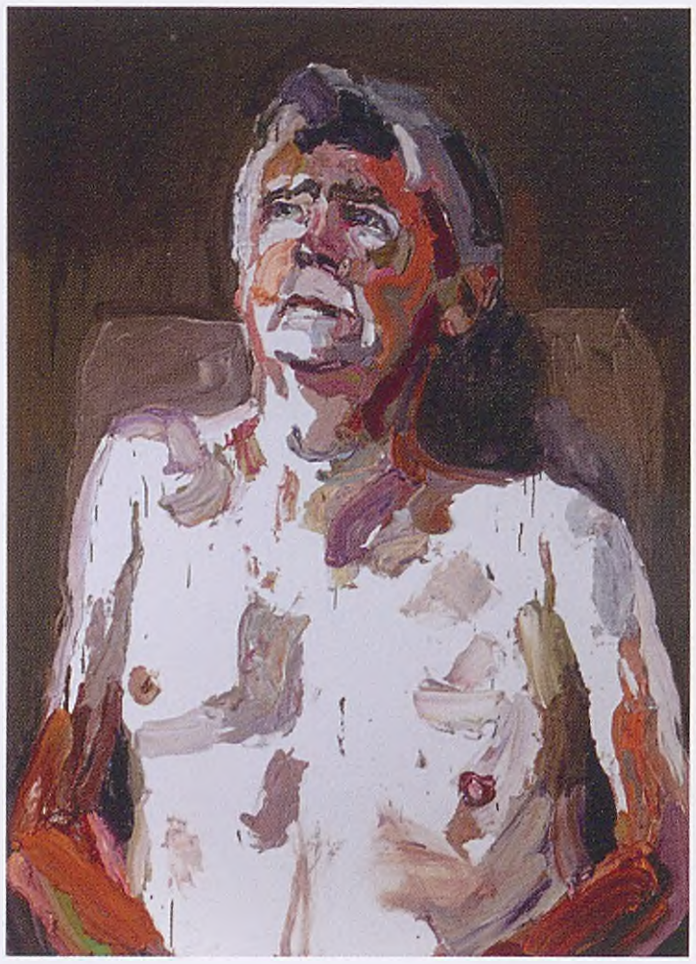
The inaugural exhibition brought together the work of twenty-seven local, national and international artists, with Scenic World's pristine Jurassic rainforest providing a sublime outdoor gallery. As a combined vision of mining history and contemporary visitor experience of the adjacent World Heritage-listed landscape, Scenic World harks back to the philosophy of 'cultural landscapes' by American geographer Carl O. Sauer (1889–1975). A reductive interpretation of Sauer's seminal writing places emphasis on how humans interact with their physical environment and thus how we are to read new meaning into the layered geography – not just looking at the landscape as geographical references but the cultural stratum through history and its changed significance for people. Landscapes are no longer seen as canvases of geographical features; they are physical, social and cultural formations. Read in this way, 'Sculpture at Scenic World' layered the rainforest with another cultural presence.

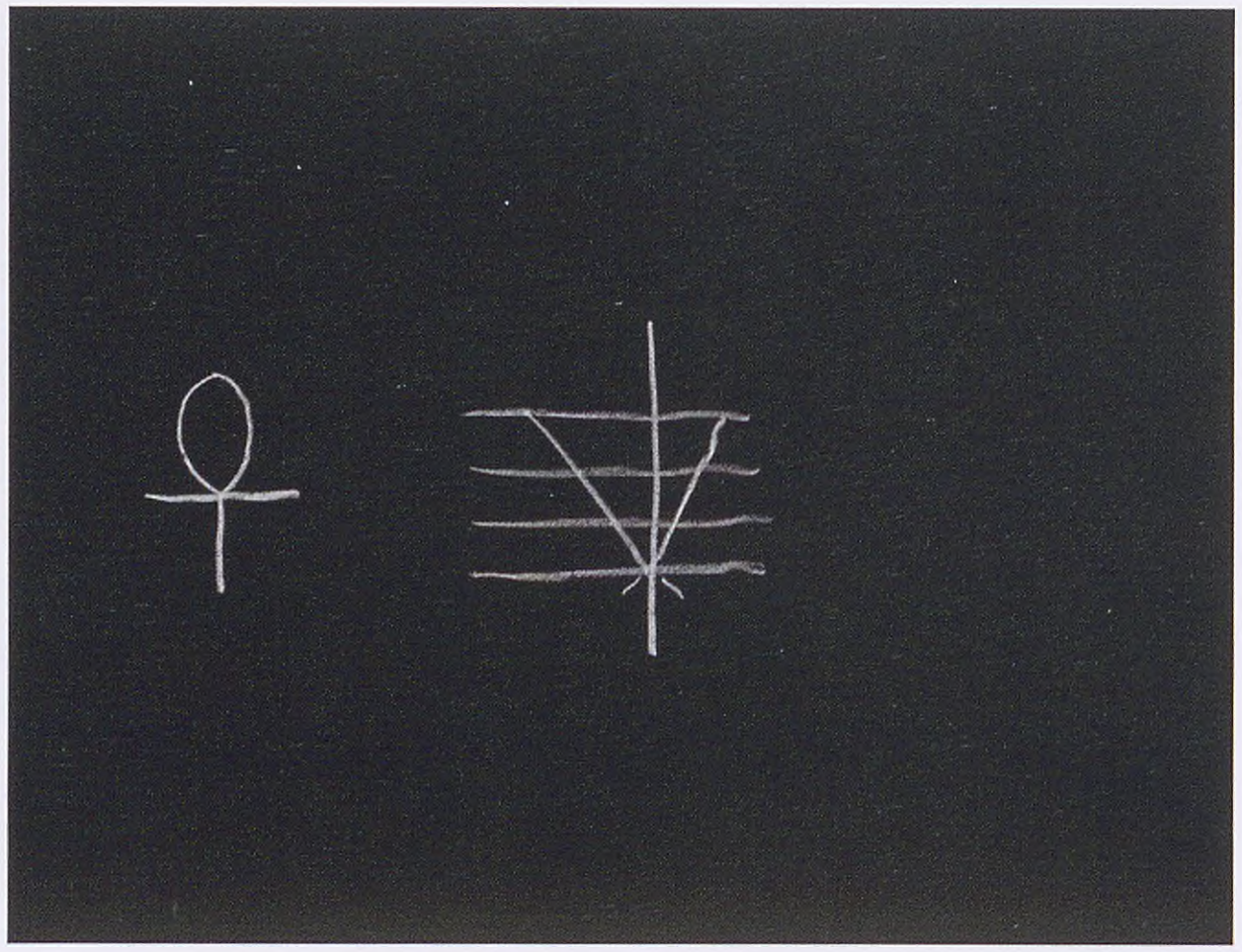
Within the exhibition the various cultural elements needed to be considered together. The majestic rainforest presence did not interfere with our reading of the artworks but surely called for a re-reading of what necessitated a gallery. Some of the artists used the landscape beneath the canopy as a natural platform, while others immersed their work so that it was organically woven into the surrounding flora. In situ the sculptures and the rainforest combined to become the perfect context for cultural exchange.

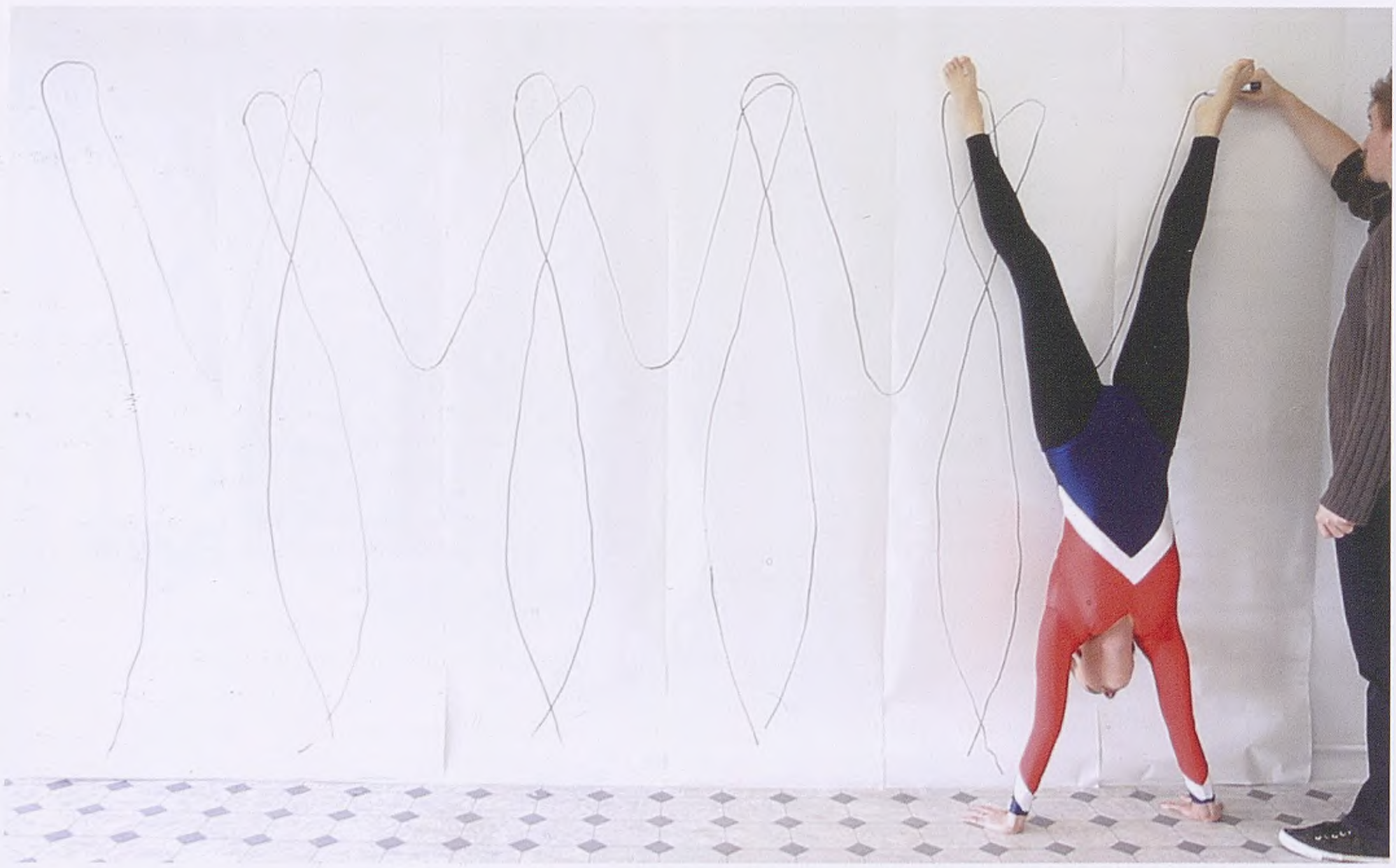
Further championing the artistic community of the region will be the Blue Mountains Cultural Centre in Katoomba (due to open in November 2012), which will include a 600-square-metre City Art Gallery and a visual arts program overseen by Director Paul Brinkman. Praising the 'new dynamic' which a visual arts event such as 'Sculpture at Scenic World' can bring, Brinkman has committed to exhibiting the annual winning sculpture on the cultural centre's viewing platform at the conclusion of each show. The opening of the cultural centre can only enhance the possibilities for Blue Mountains artists in the future. Furthermore, with more cohesion between participating bodies within our community, a City of the Blue Mountains visual arts festival, which has been discussed for years, is sure to become a reality. A&

Sculpture at Scenic World, Scenic World, Katoomba, 16 February – 11 March 2012.









clockwise from top left

Ben Quilty, Dad, 2012, oil on linen 190 x 140 x 40 cm, courtesy the artist and Jan Murphy Gallery, Brisbane; **Kelly Doley, The learning centre: 49 things learnt about humans 2012,** blackboard paint, MDF, chalk, archival printed and bound book, dimensions variable, courtesy the artist; **Kate Murphy, Dear Kate … a probable portrait, 2012,** single-channel HD video stereo sound, 6:04 mins duration, courtesy the artist and BREENSPACE, Sydney.

A continuum of aspiration and inspiration: The 2012 Redlands Westpac Art Prize

Anna Waldmann

There are hundreds of art prizes in all possible permutations around Australia. What makes the Redlands Westpac Art Prize unique is the window of possibilities it opens up. This is not just for the entrants to the prize – leading and emerging artists from Australia and New Zealand working across painting, drawing, sculpture, photography and time-based practice – but for the students it is aimed to mentor, encourage and inspire.

Established in 1996 by Redlands, an independent school on Sydney's Lower North Shore with a longstanding reputation for innovation in education, the biennial prize offers students the chance to actively engage with the exhibition, participate in workshops and enjoy discussions with exhibiting artists. For Gail Stewart, Redlands's former deputy headmistress and co-founder of the prize, it presents students with the priceless opportunity 'to dream'.

The continuum of aspiration and inspiration was clearly visible at this year's prize exhibition, presented in collaboration with Sydney's National Art School and guest-curated by artist and educator Lindy Lee. Of the twenty-three established artists invited to exhibit in the prize, each was able to select an emerging artist to participate with them in the show. Ben Quilty and the Brown Council's Kelly Doley were selected by the judges as overall winners of this year's $31,000 award (for the established and emerging categories, respectively). But beyond the money and the exposure such a prize brings, this is an award model that seeks to encourage mentoring relationships between different generations of artists.

It is for this reason the exhibition is impossible to curate but fascinating to see. This year saw many intriguing partnerships blossom, among them: noted ceramicist Stephen Bird and young multidisciplinary artist Anne Kwasner; animal-inspired Maria Fernanda Cardoso and performance-based Clare Milledge; painter Rodney Pople and photographer Ben Ali Ong. It was exciting to see the connections, to speculate on the potential and to wonder why other teaching institutions do not subscribe to this creative paradigm.

The continuum of aspiration and inspiration was clearly visible at this year's prize... But beyond the money and the exposure such a prize brings, this is an award model that encourages mentoring between different generations of artists.

The prize has foreshadowed recent public discussions about the value of art education within the broader Australian culture. In 2001 the Australia Council for the Arts published *Australians and the Arts*, which reported that people across the country wanted a stronger and better education in the arts, with 85 per cent of those surveyed agreeing that 'the arts should be an important part of the education of every Australian kid'.[1] Seven years later, another Australia Council report, this one published with the Department of Education, recommended that: 'Visuacy must, as with literacy and numeracy, be accessible to all students if Australia is to become appropriately positioned and competitive at the creative, innovative edge'.[2]

In fostering mentoring relationships between generations of artists and by seeking to open a world of creativity for school students, the Redlands Westpac Art Prize practises what others only preach. A&

Redlands Westpac Art Prize 2012, National Art School Gallery, Sydney, 3 May – 2 August 2012.

1 See *www.australiacouncil.gov.au/__data/assets/pdf_file/0020/32771/02_report.pdf*.
2 See *www.australiacouncil.gov.au/__data/assets/pdf_file/0003/36372/NRVE_Final_Report.pdf*.

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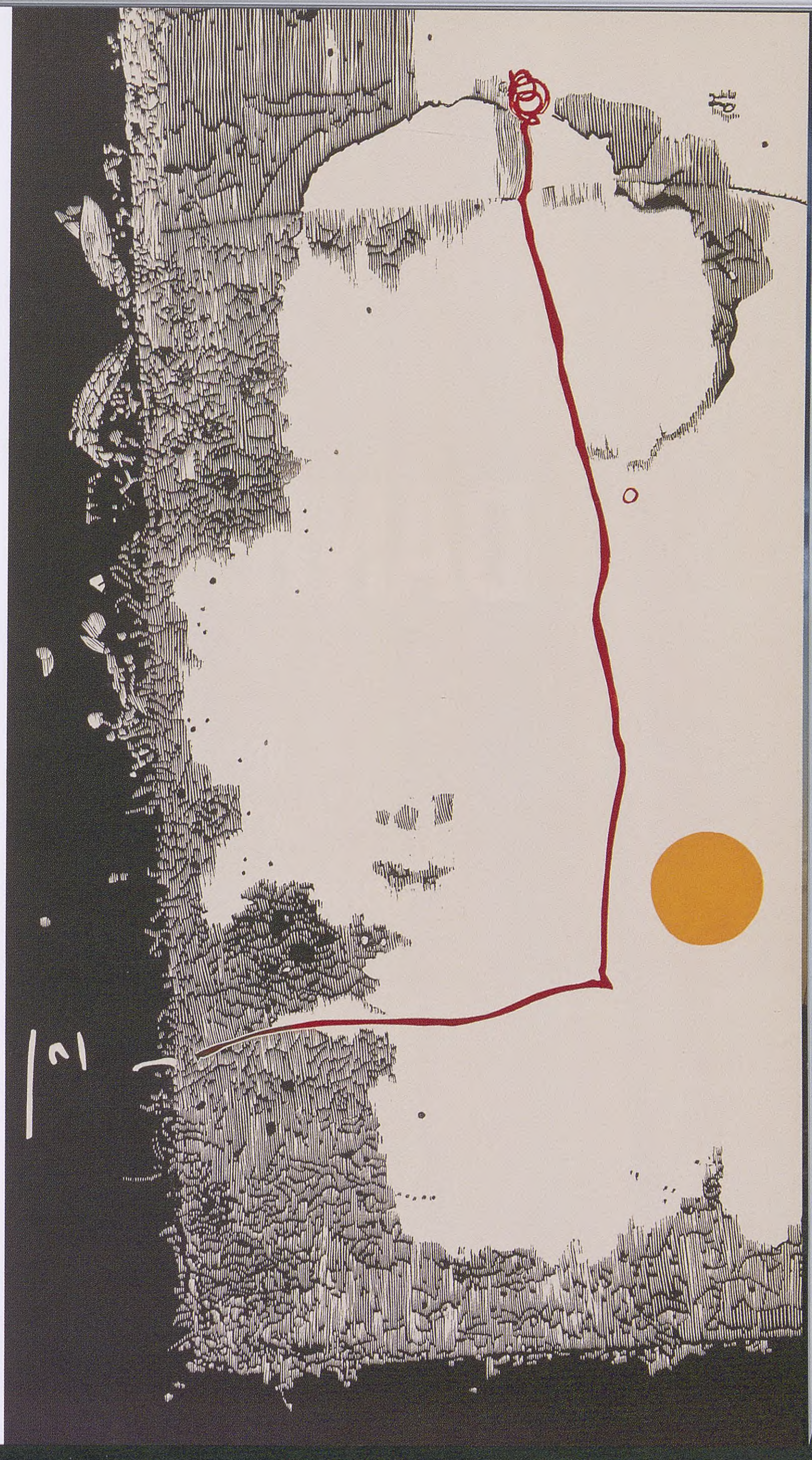

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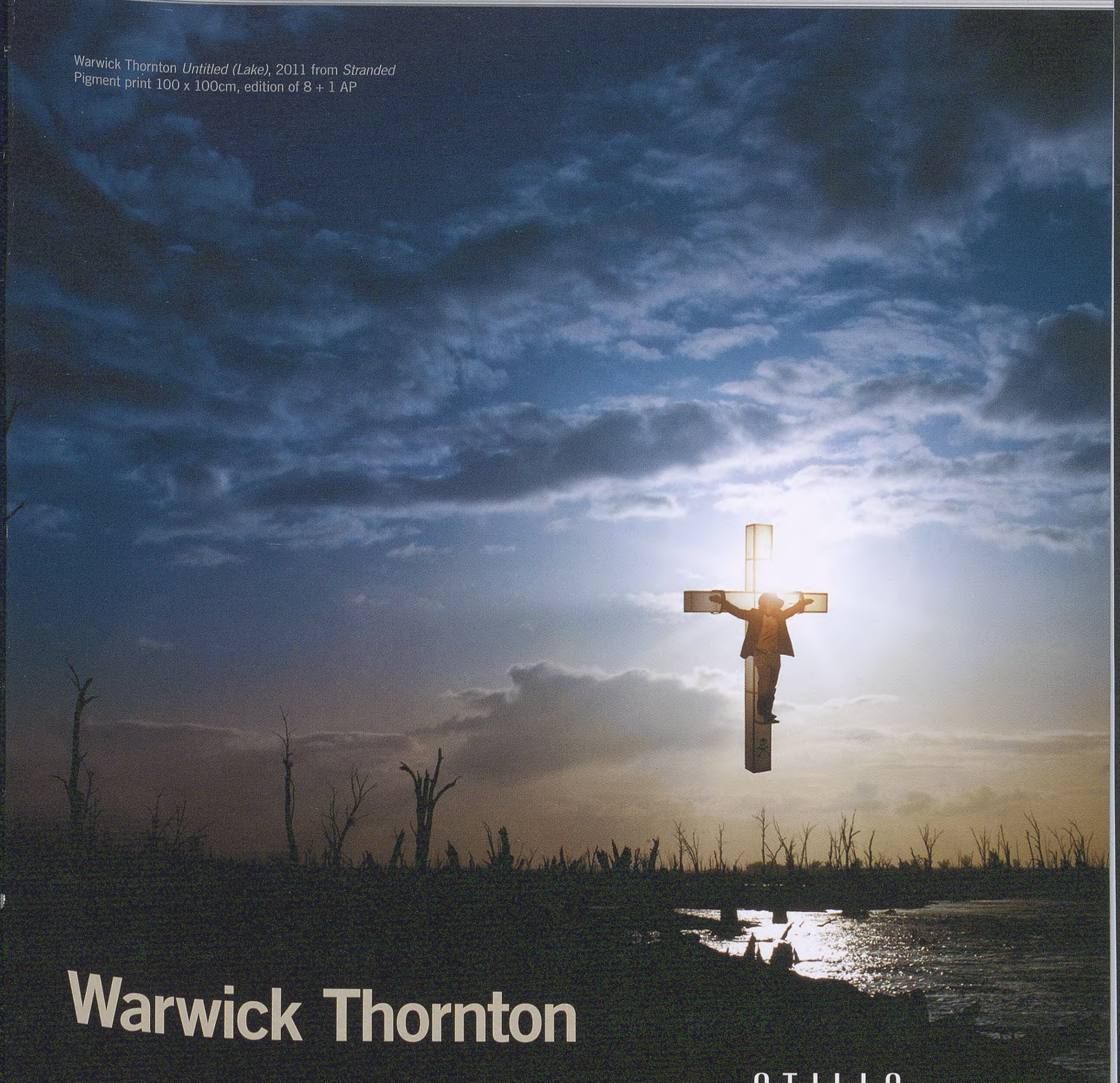

Warwick Thornton *Untitled (Lake)*, 2011 from *Stranded*
Pigment print 100 x 100cm, edition of 8 + 1 AP

Warwick Thornton

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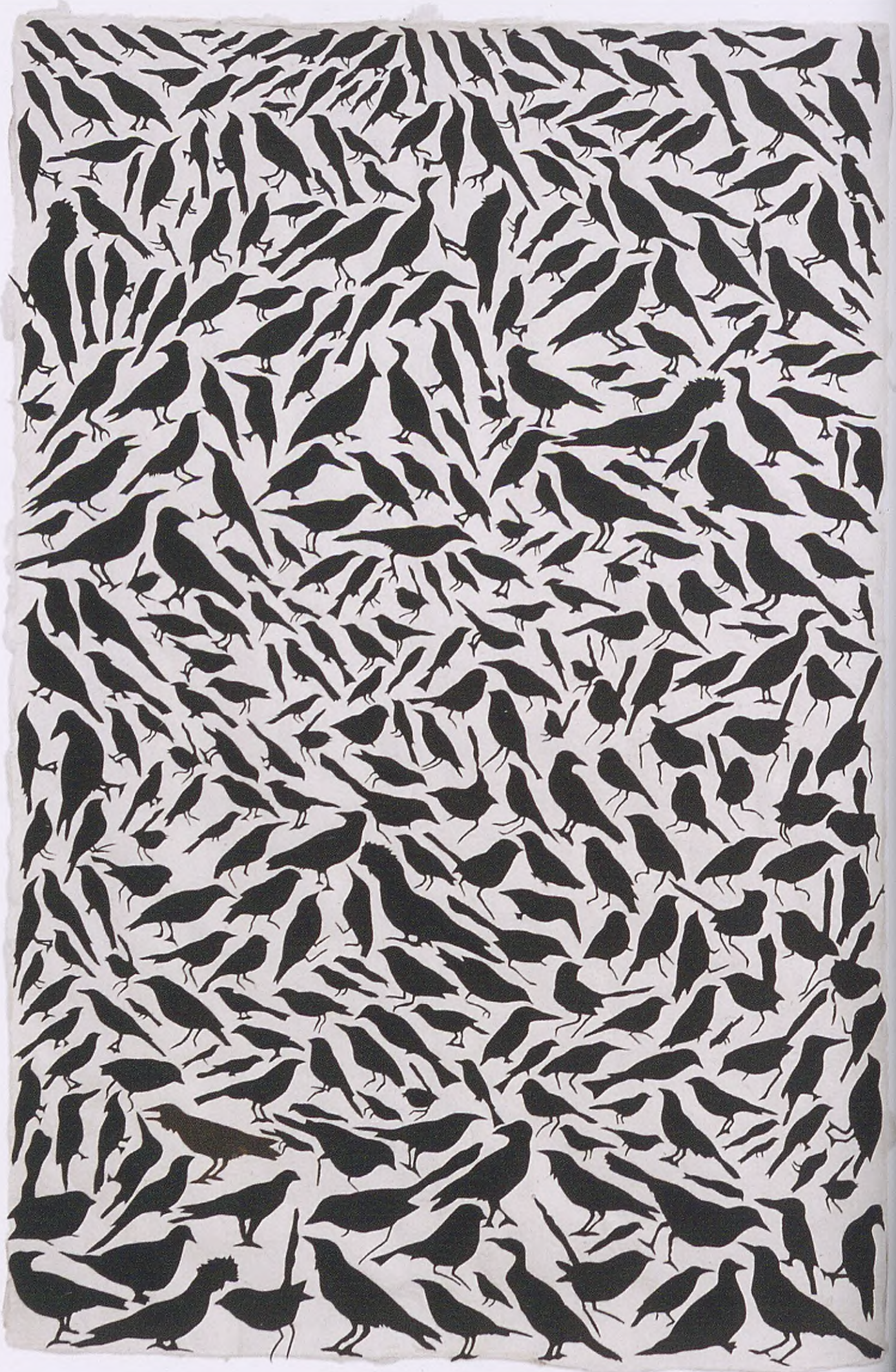

Judy Holding
Brown Crow 2011
75 x 50 cm
Painted paper collaged silhouettes
on hand made Nepali Daphne paper.
Image courtesy the artist.

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IMAGE
Found Paints Lane
C type photographic print
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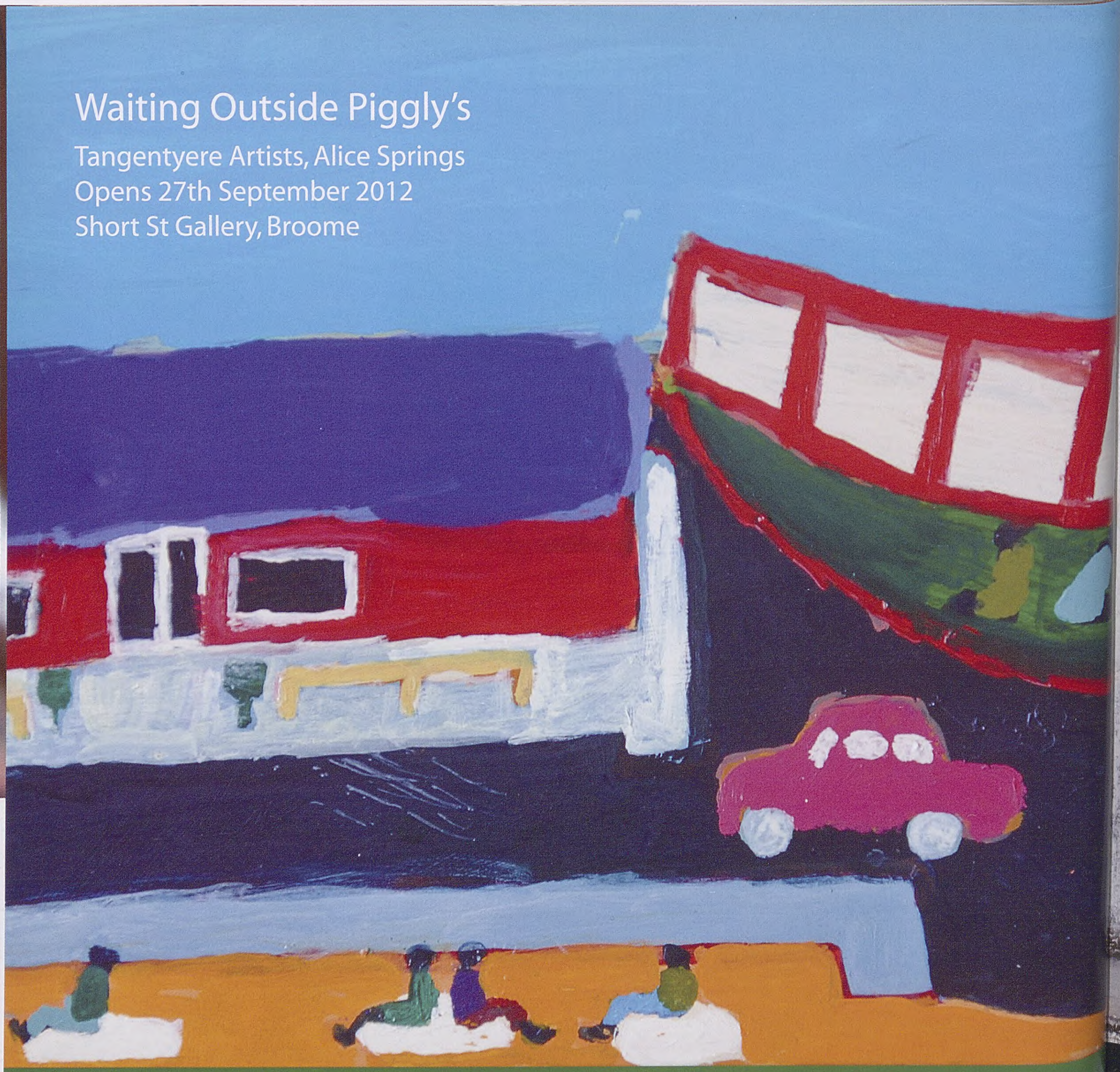
Edition of 6
(1996)

Waiting Outside Piggly's

Tangentyere Artists, Alice Springs
Opens 27th September 2012
Short St Gallery, Broome



detail of Sally M Mulder, Waiting Outside Piggly's, 84 x 52 cm, acrylic on metal. Photo courtesy of Sue O'Conner

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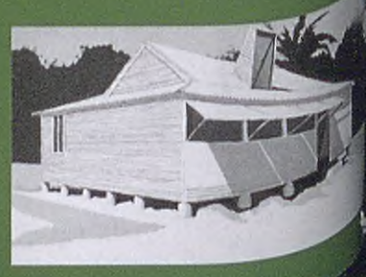

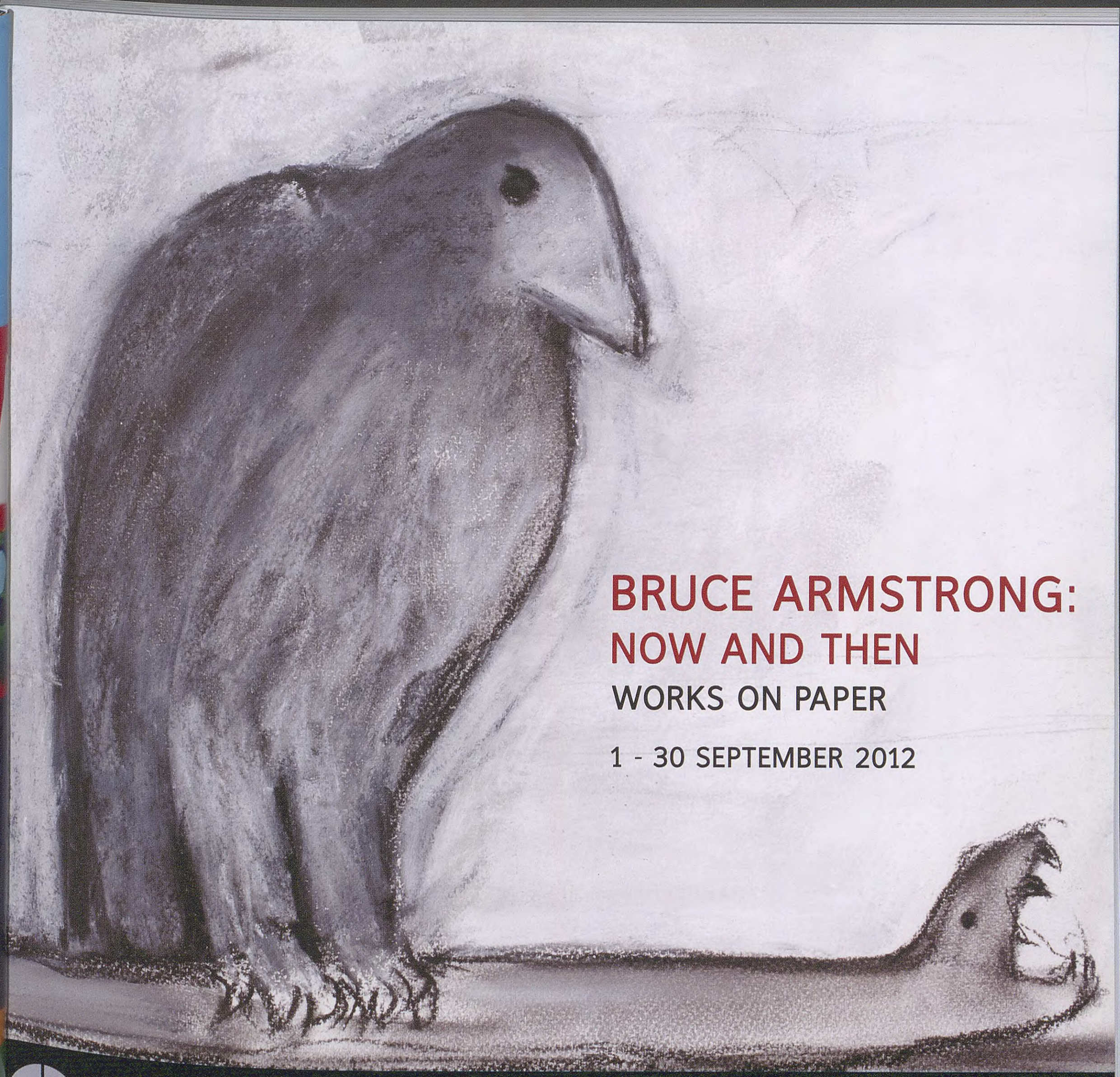

BRUCE ARMSTRONG:
NOW AND THEN
WORKS ON PAPER

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Bruce Armstrong, *Sad*, 1997, charcoal and pastel on paper, 32 x 46.5cm, Courtesy of the artist and Ray Hughes Gallery

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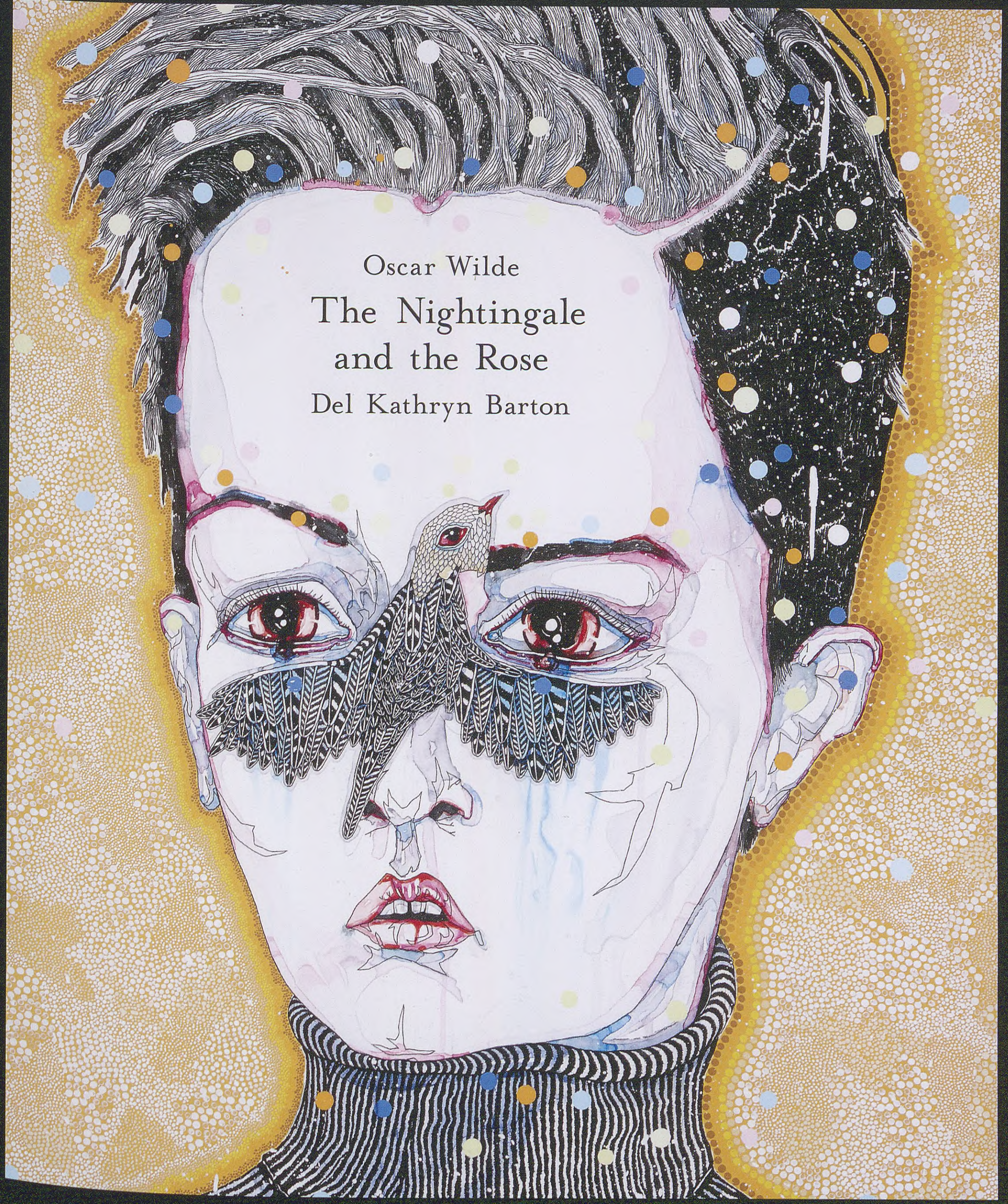

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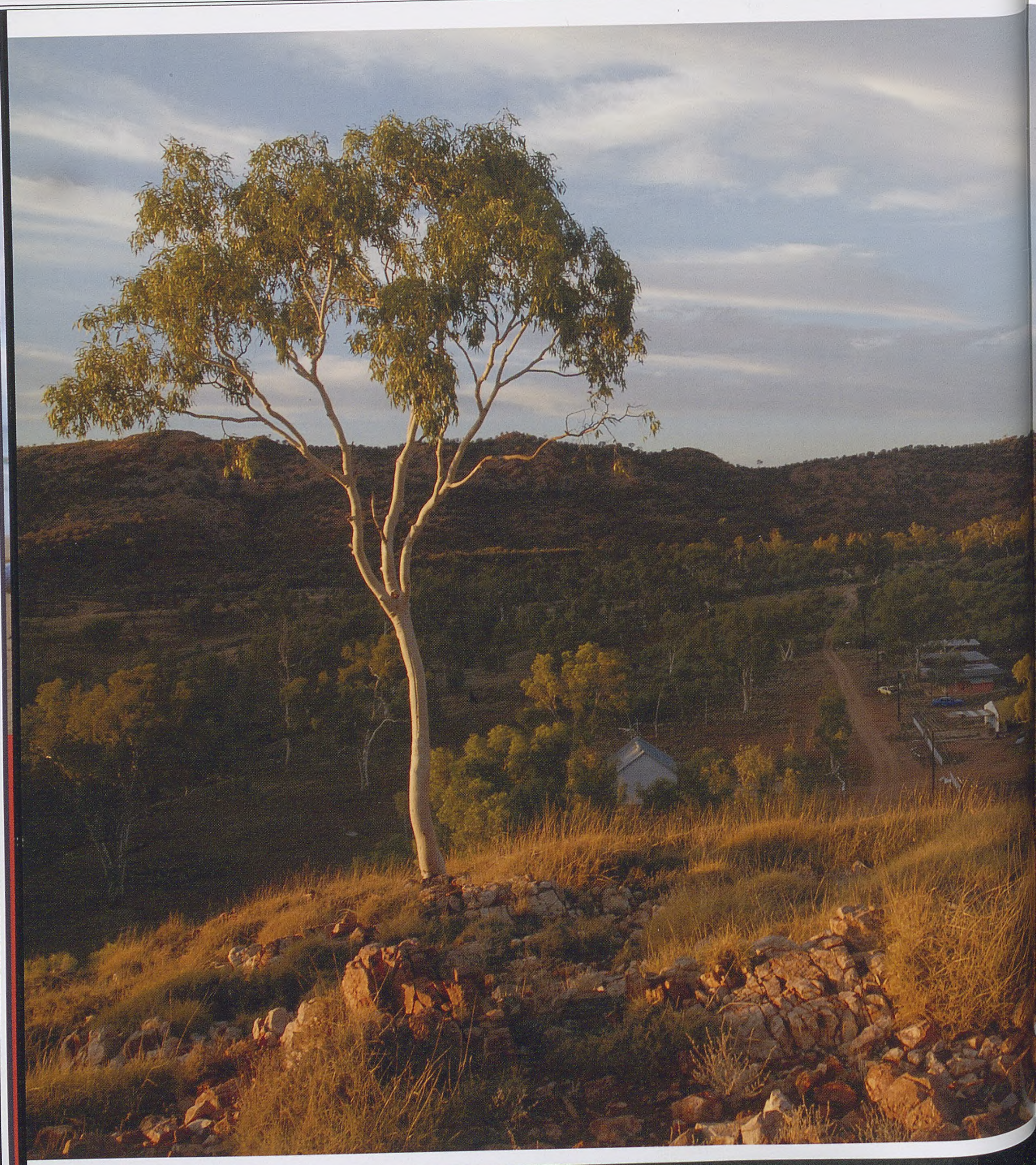
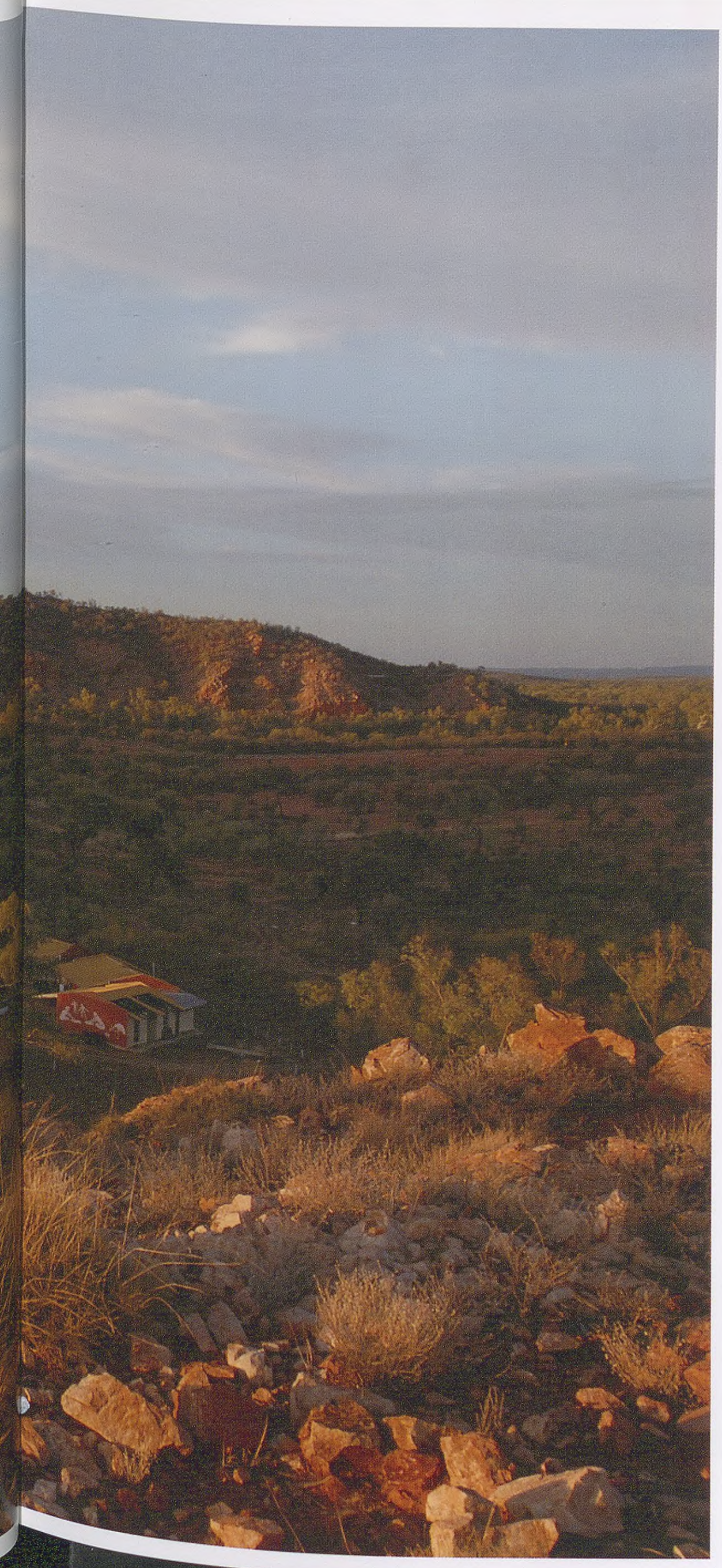




Sense of place

Warwick Thornton

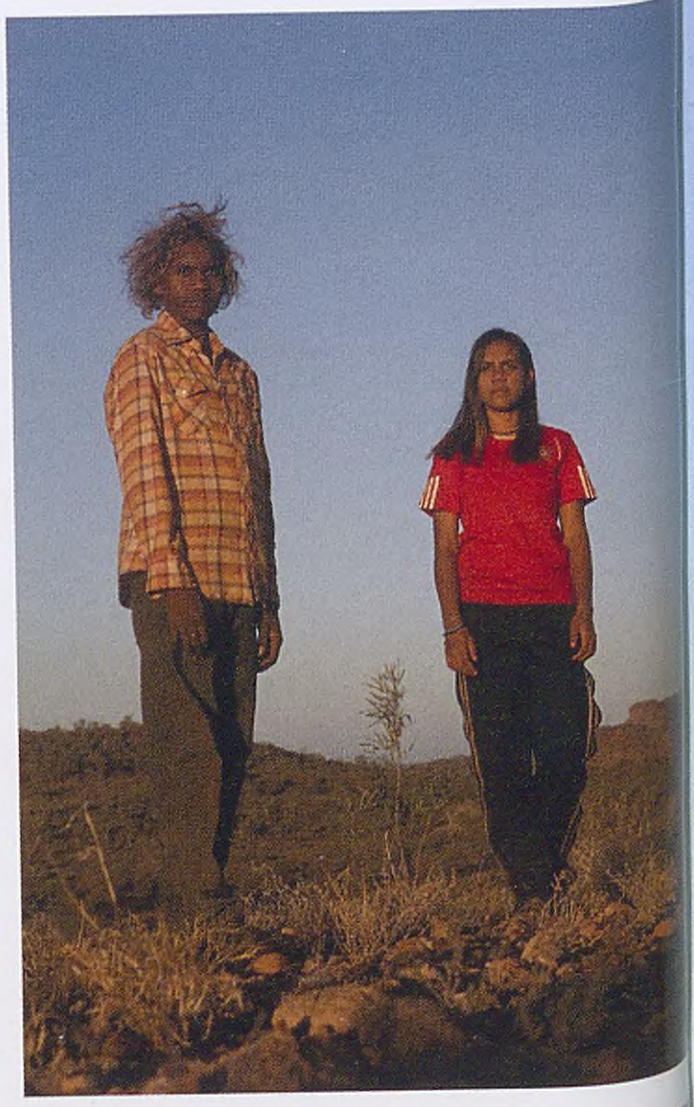
My youth was spent in Alice Springs in the 1980s when my days were mostly given over to wagging school, shanghaiing birds and climbing hills. In a sense the desert landscape, the same mountains and hills painted by Albert Namatjira years before, was my playground.

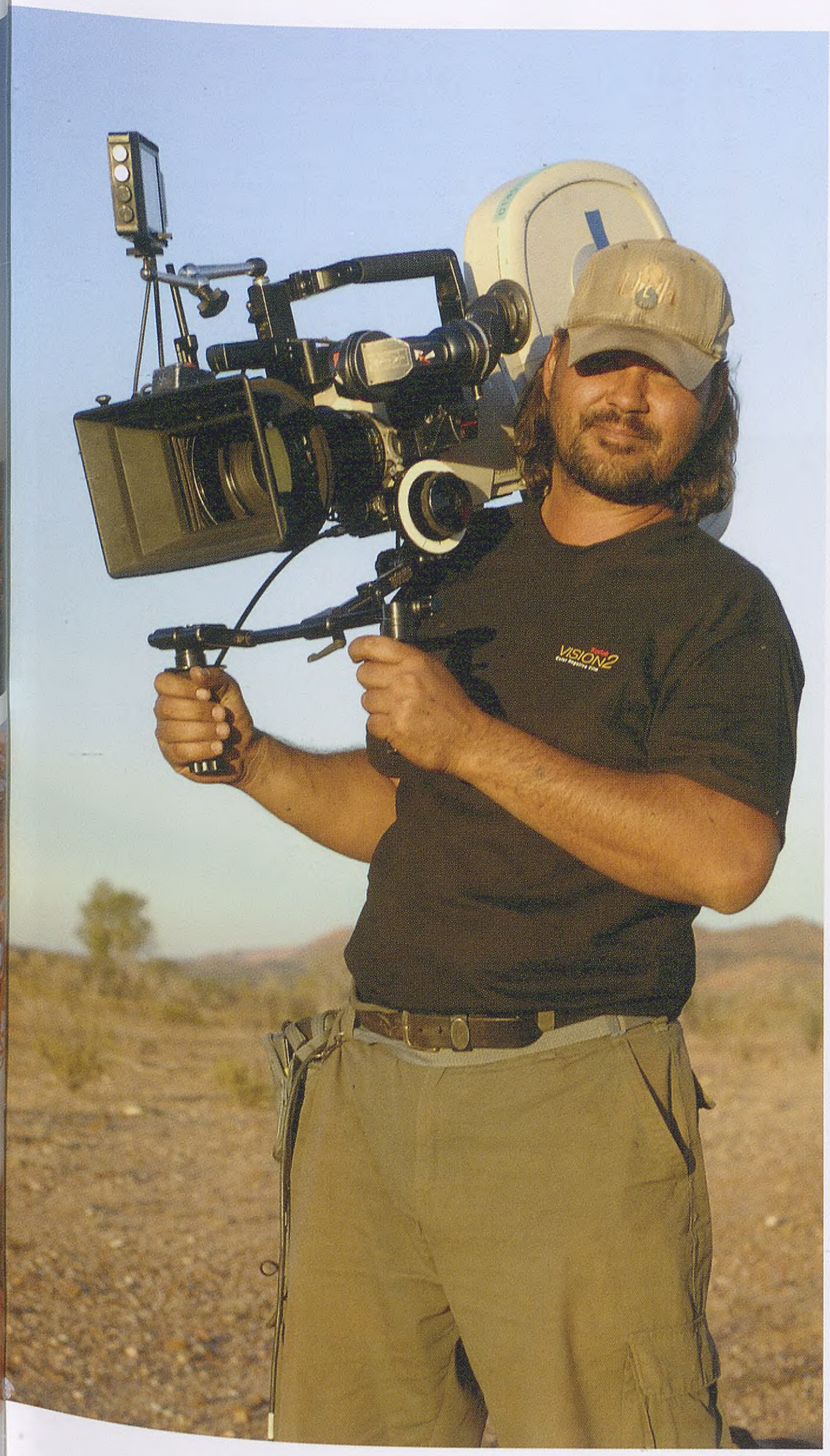
Fed up with chasing us ratbag kids around, my mum decided she would treat me and a few of my mates to a night out and took us all to the old walk-in cinema in town. The film we saw that evening was Peter Weir's *Picnic At Hanging Rock* (1975). The film intrigued me because I couldn't understand why the country was represented in such an ominous, mysterious way. It wasn't frightening to me, it was beautiful, and I could understand why Miranda and her friends would want to go out and explore it. Sadly they got lost and (all but one) were never to be found again. The film spoke volumes about whitefella misunderstanding of our country and their place within it and I guess that was its intention.

It was about this time that I started to think about cinema. Could I tell stories from my point of view, from my own perspective? How would I portray the landscape? Something within me had ignited that night and soon I began the journey that I have been on for the good part of thirty years.

Cinematography is my real love, my first love so to speak. It has only been in the last seven or so years that I have felt comfortable describing myself as a writer and a director. I feel blessed that I grew up in Central Australia surrounded by some of the most beautiful landscapes in the world. The country here is a constant source of inspiration. However, in cinema I have always found it more important to establish a strong sense of character first and foremost. Landscape and pretty vistas are secondary.

I once thought about how I would portray my childhood in a film and it was funny because my perspective would have consisted of shots looking to the ground, eyes searching for goanna tracks out bush or looking for dropped coins in the gutters around town. This was my landscape.

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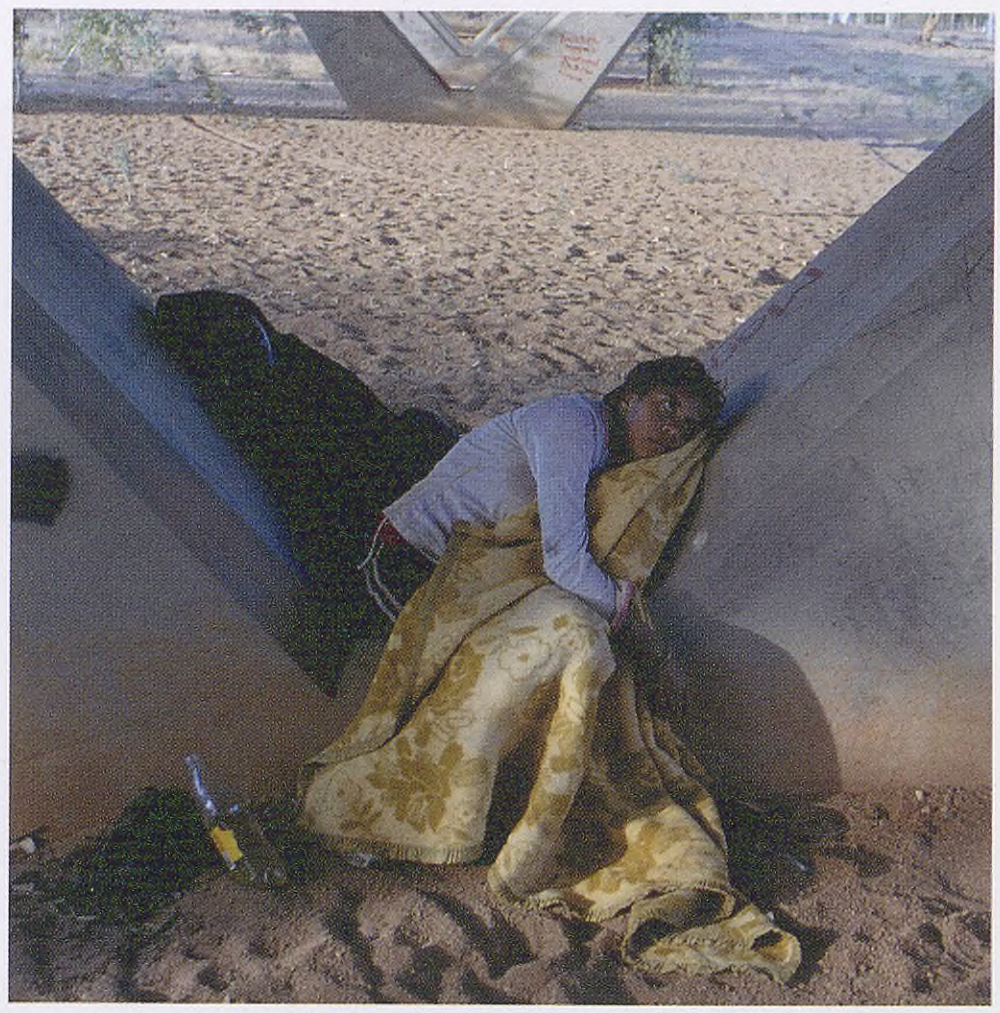
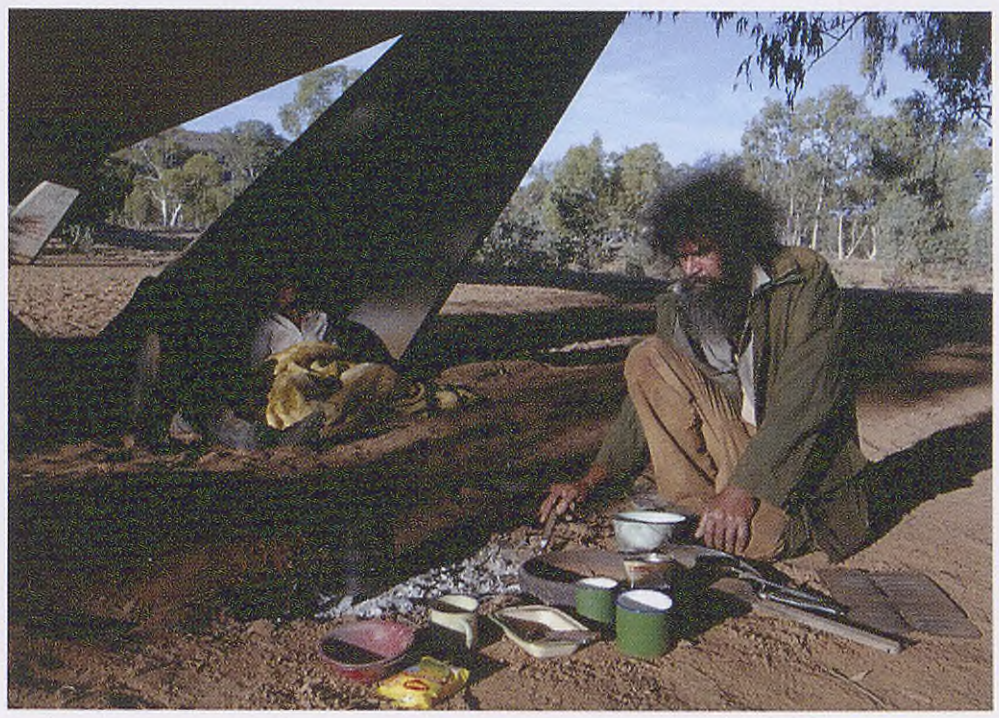




opposite
Rowan McNamara as Samson in *Samson and Delilah*, 2009
Courtesy Scarlett Pictures, Sydney. Photograph Mark Rogers

page 84–5, clockwise from top left
Filming *Samson and Delilah*, 2009, photograph Dimity Slater; **Rowan McNamara as Samson and Marissa Gibson as Delilah**, photograph Mark Rogers; **director Warwick Thornton**, photograph April Goodman; **film still from *Samson and Delilah*, 2009**, photograph April Goodman; **film still from *Samson and Delilah*, 2009**, photograph Dimity Slater; **Scott Thornton as Gonzo**, photograph Dimity Slater; **McNamara as Samson**, photograph Mark Rogers; **McNamara as Samson and Gibson as Delilah**, photograph Dimity Slater. All images courtesy Scarlett Pictures, Sydney.

Many of the early landscape painters that first came to Australia studied the country and created some incredible images of it. It struck me that Aboriginal people were either largely absent or represented as black smudges hiding behind the bushes while the trees were huge in comparison. The blackfellas were there but not quite seen.

Recently I had the opportunity to make a documentary series called *art + soul* with my friend Hetti Perkins who was then the senior curator of Aboriginal and Torres Strait Islander Art at the Art Gallery of New South Wales. Hetti introduced me to the work of the great Aboriginal artist Tommy McRae (c. 1835–1901) whose country stretched south of the Murray River in Victoria. During his life he witnessed and recorded in sketches, drawings and paintings the arrival of pastoral settlers in his country. But more importantly he recorded the life of his own people in all their glory – in ceremony, hunting and fishing.

The difference between the early colonial artists and McRae is striking. He painted Aboriginal people, his people, as dynamic and diverse human beings. He made them larger than life by shifting the scale and perspective. For instance, the trees in many of his works are dwarfed by the people dancing in traditional paint nearby. His subjects are as big as the trees: strong, visible and belonging.

As an Aboriginal filmmaker I try to find the power that McRae found when I place my people in country, in landscape. For example, in *Samson and Delilah* (2009) I knew I wanted to open the film in a contained landscape with no vistas, no outlook. I also knew that I wanted to hold this throughout the film until the final act when the two young lovers reach their homelands. Only here do we open the landscape up to them. I did this with the aim of creating a sense of hope on the horizon and endless strength to be gained from the country that surrounds them.

The first short film I wrote, directed and shot was called *Payback* (1996). The film is about a young Aboriginal man getting out of prison. *Payback* also plays on themes of claustrophobia – the sense of being stuck in one place – and in this film landscape is almost non-existent. Once again at the end of the film we open up the view to a country, giving a sense of place. But in this instance it is blocked by hungry reporters who are there to witness the young man receive traditional payback from his own people – he is speared in the leg – the idea being that his very freedom is quickly distorted by sensationalist media.

Sense of place, a.k.a. sense of country, is very important in storytelling. However in the above-mentioned films a sense of character is used first and a sense of place is given to the audience later. I don't think this is the norm in mainstream storytelling. Most Hollywood films seem to follow the opposite formula. We've all seen the helicopter shot that pans up to reveal the cityscape of Manhattan and, just in case you don't know where you are, the words 'Manhattan, New York' appear on the screen. We then see the obligatory street scene with yellow cabs caught in a traffic jam, followed by a shot of an empty apartment, and only then is the central character revealed. The use of sweeping landscapes will settle an audience at the beginning of a film. In *Samson and Delilah* I wanted the audience to feel unsettled, so we open in a dark room where a young boy sniffs petrol. The story and your point of view as a filmmaker must drive these decisions – not formula.

I guess the ultimate goal is to find a balance between a sense of place and a sense of character. When I think about my two favourite Aboriginal artists, Tommy McRae and Albert Namatjira, I imagine bringing the strength of these two artists together: Namatjira's incredible mountain range in the background with McRae's empowered people in the foreground. I see the perfect cinematic landscape. But, remember, landscape is never the whole story ... A&

pages 82–3
Outstation, Jay Creek from *Samson and Delilah*, 2009
Courtesy Scarlett Pictures, Sydney

Jenny Sages

Deep memory

Sarah Engledow

Among the famed figurines of the palaeolithic era, the minuscule Venus of Brassempouy *speaks most seductively across a gap of some 20,000 years. Clean, smooth and grave, with mustard-brown checks carved into her ivory crown, she calls out to be picked up and turned between the fingers like a satiny piece of* netsuke.[1] *A person can become a little deranged trying to fathom her maker's notion of time: of history, of the future, of the span and significance of a human life.*

opposite
Spinifex country, 2011
Encaustic and pigment on board, 108 x 120 cm
Courtesy King Street Gallery on William, Sydney

page 89
Emily Kame Kngwarreye with Lily, 1993
Oil on canvas, 213.5 x 182.5 cm
Collection National Portrait Gallery, Canberra
Courtesy National Portrait Gallery, Canberra

A FEW MONTHS INTO 2011, IN THE SYDNEY STUDIO of Jenny Sages, I was gazing at primed boards standing on the floor and covering tables and shelves. Most were as blank as the imagined future of the recently widowed artist. But on the corner of one small waxed surface, in a nondescript shade of brown, the artist had begun to score a rough grid that reminded me of something: tentative, frail, the marks crisscrossed an area about the right size to have covered the head of the *Venus of Brassempouy*. That is how Sages's abstract works begin. Her portraits often start with an audacious swipe of crude colour, but in every one of the abstract works there are, somewhere, those initial marks, like the first fibres or silken skeins that underpin the spreading shape of a web or nest. Sages describes the process:

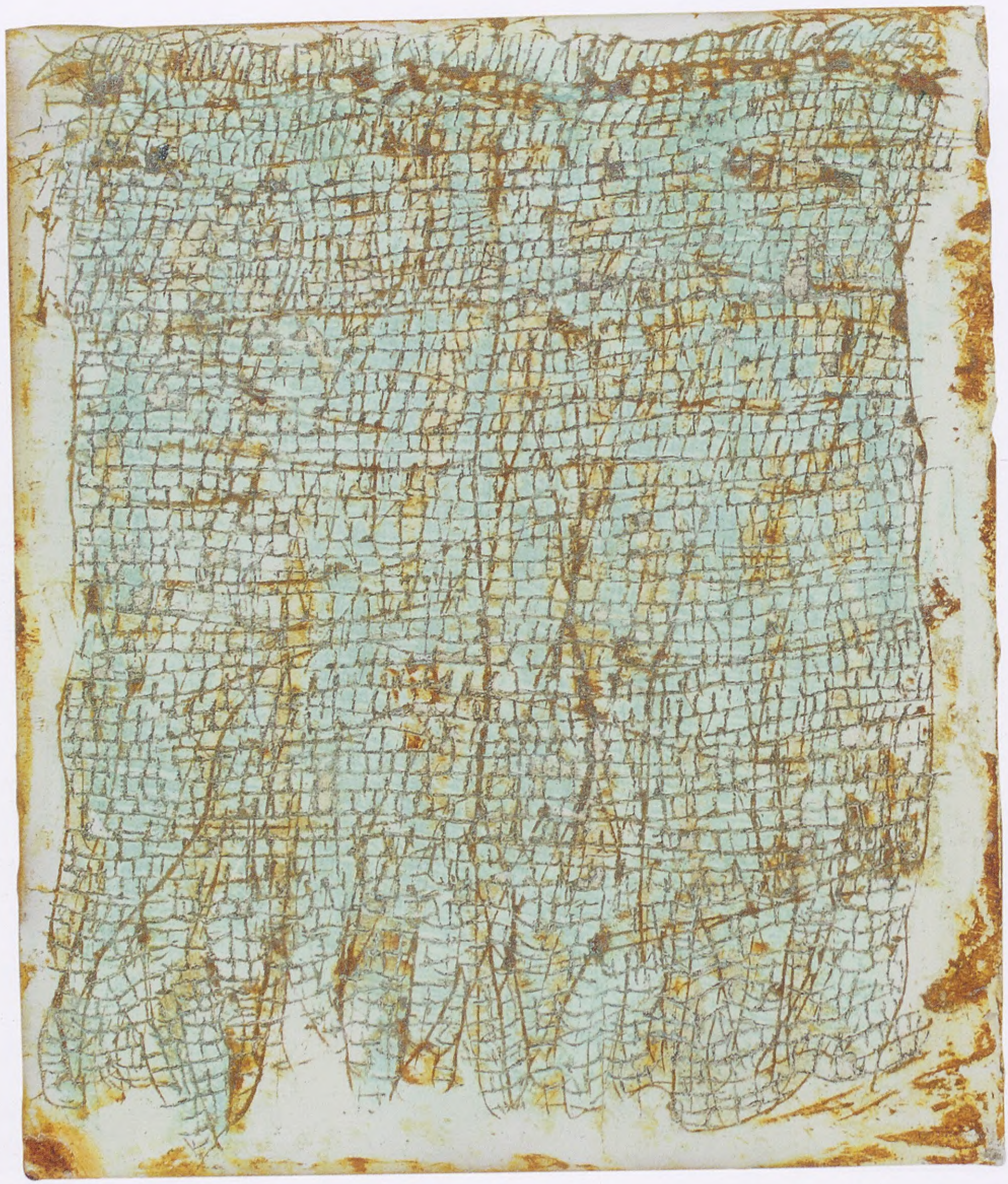
> *I circle what I want to say wary as a boxer. In the weeks that follow they start to happen ... ebbing and flowing until one and then another begins to lose the sense of the arbitrary and emerge with a reason to live ... I look towards a legitimate development before I can begin to trust what is happening; ever on the alert for the seduction of the trivial, non-essential and fashionable.*[2]

It wasn't only the chequered fragment that reminded me of the prehistoric artefact. For a while, Sages experimented with clay – 'a very soft clay that stays open for a long time' – fascinated by the medium's linkage of generations. She began working in encaustic some years ago, inspired by the Fayum portraits of Ancient Egypt. The wax surfaces of her works are often as smooth as polished bone or ivory, their engravings resembling pieces of scrimshaw. Several of the encaustic-and-pigment works in her recent 'Transience of Time' exhibition at Sydney's King Street Gallery on William[3] were reminiscent of fragments of jute or linen entombed in a pyramid or peat bog, reputed to crumble to dust on exposure to the modern air. All around the eyrie-studio of Sages's home are items she uses to score and mark her works, bringing to mind words for ancient tools such as 'awl'or 'burin'. And all around are items that speak to her of nature or history: feathers, stones, seeds, convict-era nails, a wasp nest, a tangle of old unused price tags with cotton strings attached, vessels by a ceramicist from Byron Bay, a spray of dry magnolia leaves from a footpath in Double Bay.

Throughout her home, too, are artefacts Sages has gathered from Indigenous communities of the Northern Territory: painted fish, a tiny scrap-metal camp dog, clapping sticks, woven baskets and bark paintings. A communicative woman – alert, inquisitive, delicate yet resilient as a spider – Sages has spent decades 'walking the country' of Central and Western Australia with female friends, absorbing its colours and textures, and setting down her own distinctive version of what she has seen and sensed. She has made extraordinary portraits of Emily Kame Kngwarreye and Gloria Petyarre, both Utopia women artists – with tact, yet determinedly in her own way. In 2005 Sages painted Petyarre in her ancestral lands on the road to Utopia and won the Wynne Prize for a painting of the same landscape. (This year, while her self-portrait and Tim Storrier's split the Archibald judging panel, her large and staggeringly intricate landscape *After the dry season*, 2011, hung quietly in the Wynne.) Although Sages has watched many Indigenous artists at work, her own works evoke the Australian landscape without copying Aboriginal forms, icons or techniques. As Margot Osborne, curator of the group show 'Abstract Nature' at Adelaide's Samstag Museum of Art in 2010, has observed:

> *[Sages's] approach to abstraction is not imitative of Aboriginal art but there are affinities evident in her repetitive organic rhythms and textures and also in the underlying allusions to nature as a wellspring of spiritual understanding.*[4]

There are also 'affinities' with the sculptural work of Rosalie



opposite
What ifs 6, 2011
Encaustic and pigment on board, 16 x 12.5 cm
Courtesy King Street Gallery on William, Sydney

page 92
Underwater, 2011
Encaustic and pigment on board, 30 x 30 cm
Courtesy King Street Gallery on William, Sydney

page 93
Prayer mat for Cairo, 2011
Encaustic and pigment on board, 30 x 30 cm
Courtesy King Street Gallery on William, Sydney

Gascoigne (1917–1999), for example. For Sages:

> *Gascoigne's work is honest and real; it communicates to me through time, much as the art I see in rock shelters, describing clearly everyday concerns for country, culture, food and history, some going back 30,000 years, the original experience latent in the image.*

Another favourite artist is Columbian sculptor Doris Salcedo, whose monograph, with others, lies in Sages's studio on one of her overflowing map-cabinets, bursting with vigorous drawings on tissue, Tibetan rag and greaseproof paper.

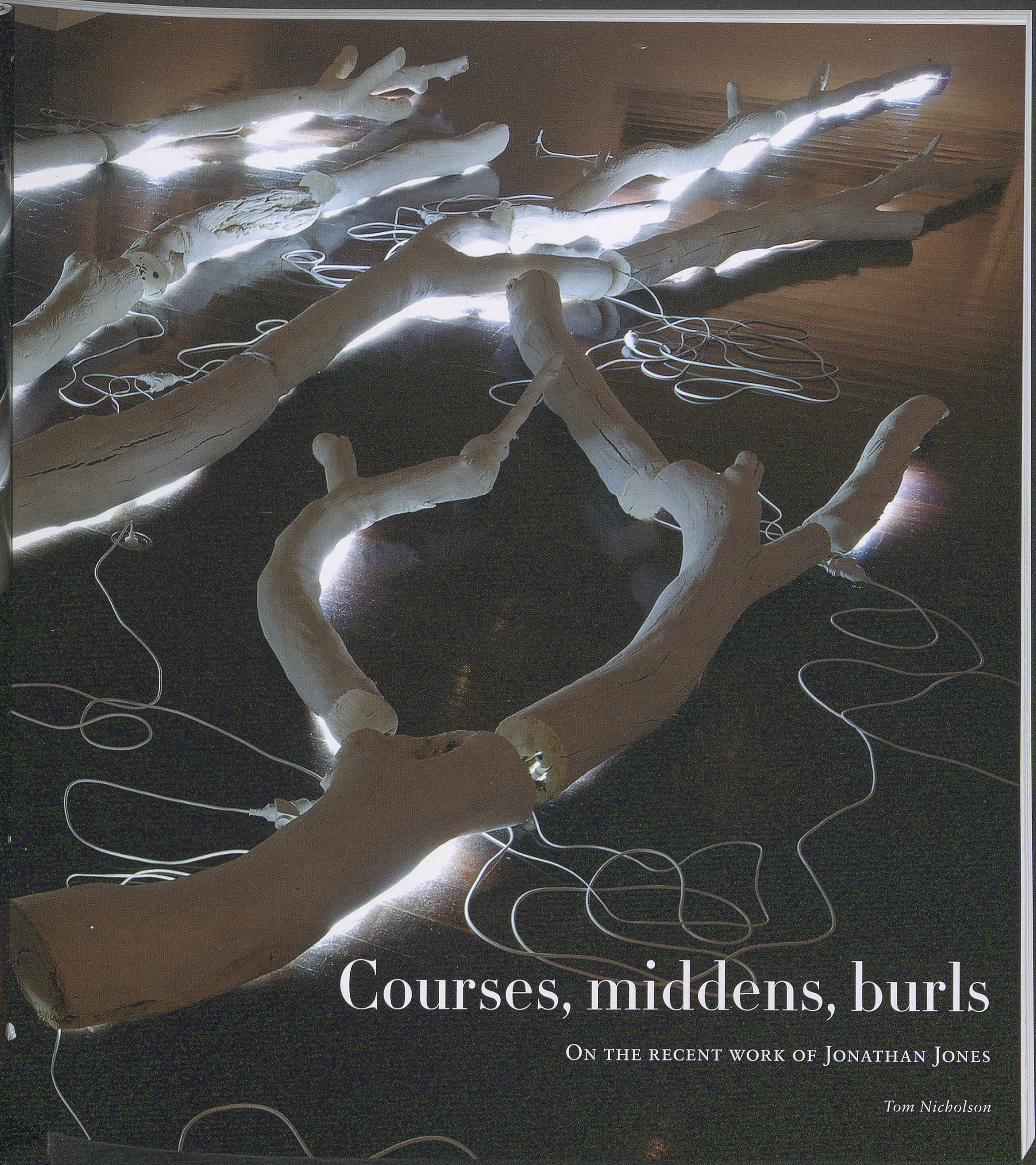
The fragment of pattern I saw on the corner of a small piece of waxed wood were the first marks on the way to the thirty or so works that comprised 'Transience of Time'. For works that Sages describes as representative of 'things long forgotten … landscapes when I am no longer there', she begins by pouring molten wax over a board. She may leave it as a creamy, bone-like ground, as in *Transcendence*, 2010, or rough it up later to take her direction from the sculpted contours that have formed; 'they tell me what to do', she says. She scrapes, gouges and scratches into the surface using kitchen knives and printmaking tools, making indentations where pigments can settle, building up colour on colour, texture on texture with her fingers and palm (she hates brushes, especially new ones).

Few of Sages's 'abstract landscapes' are straightforward representations, yet the works do bring to mind fundamental elements and life forms such as leaf skeletons, maggots, seeds, spermatozoa and paramecia. As a pathologist friend of Sages has remarked, many of her works resemble enlarged microscope slides, stained with subtlety. Some appear like weathered wood or fossilised tracks; others like found things, a beachcomber's dream. They are intensely tactile, as anyone curating an exhibition of them will do well to recognise; it is practically impossible to prevent visitors from touching them. The science historian Ann Moyal has described the works as 'infinitely soothing'; Sages says they're 'about the edge of the moment either forming or dissolving, an attempt to cancel out time'.

An aspect of Sages's work that might come as a surprise is her occasional incorporation of text. Her 2000 self-portrait *Each morning when I wake up I put on my mother's face* sees the figure of the artist almost pushed off the board by words from the Russian poet Anna Akhmatova. (Of Russian–Jewish heritage, Sages spent her childhood in Shanghai.) In 'Transience of Time' there were two works that were simply words, engraved into wax. The oddly moving *I am not as stupid as you think I am*, 2009, had the ten-word sentence of the title repeated as many times as the board support would allow. The effect strongly recalled the punishment regularly imposed by teachers on people of Sages's generation and mine. Yet no teacher would prescribe Sages's lines. The very point of the exercise was to numb the vitality and waste the youth of the miscreant; but the words reprised by Sages in this work are a subversive declaration of the student/artist/woman herself, repeated indefinitely in self-assertion and defiance. Alongside this potent piece was a work titled *Ecclesiastes, or the preacher*, 2011, on which Sages had scored free lines a metre long, and filled so densely with text from that book of the Bible that the marks she made didn't register at first sight as writing. The patience demanded by her technique seemed poignantly dignified by her obvious consciousness of transience; like a solitary prisoner, she had worked so long to scratch in crude, careful capitals:

> *One generation passeth away, and another generation cometh: but the earth abideth for ever … Is there any thing whereof it may be said, See, this is new? it hath been already of old time, which was before us.*

1 Recently made famous by Edmund de Waal's memoir *The Hare with Amber Eyes* (2010).
2 Unless otherwise stated, all quotes by the artist have been drawn from conversations with the author in 2011 and 2012.
3 'Transience of Time', King Street Gallery, Sydney, 15 November – 10 December 2011.
4 *http://w3.unisa.edu.au/samstagmuseum/abstractnature/index.html.*



Courses, middens, burls

On the recent work of Jonathan Jones

Tom Nicholson

IN APRIL THIS YEAR I spent a few days around the Barmah State Forest, the very beautiful bushland on the Victorian side of the Murray River not far from Echuca. Walking around these forests with my partner and kids, we followed a trail through the bush that led us from scar trees to middens, through a now-defunct cattle mustering yard. A final station on our tour was a very elaborate burl, the part of a tree which functions as a latent source of growth or recovery in the face of dramatic damage, a kind of baroque vessel for its future regrowth. During this itinerary it was hard not be constantly reminded of the recent work of Jonathan Jones, whose work I had spent a lot of time with the previous month, installing alongside him at the Art Gallery of South Australia (AGSA) for the 2012 Adelaide Biennial of Australian Art, 'Parallel Collisions'.

Jones's installation, *untitled (Murray–Darling river hang)*, 2012, was one of the first works announcing the biennial's presence in the Elder Wing (a presence that dramatically began with Richard Bell's mural work, *Solidarity*, 2012, installed in the gallery's main foyer and temporarily displacing Napier Waller's allegorical frieze, *The pastoral pursuits of Australia*, 1927). At first glance, Jones's installation was scarcely distinguishable from the kind of hang a visitor might expect in a gallery of colonial Australian art: forty landscapes hung across three walls. It was perhaps the sculptural form in the middle of this hang which first prompted a double take. Jones's *untitled (marriny)*, 2012, a gently curving lopsided bench, smoothly finished and carved from red gum, appeared as a kind of seat or canoe – a giant coolamon as if surfacing from the river water. This beautiful massive object invited the viewer to sit down, but to do so askew. This slightly awry viewing position – or, as Jones has remarked, a viewing station at which two lovers might end up sliding into the middle of the seat – was a cue to look again at this collection of pictures.

Working with AGSA curator Nici Cumpston, Jones searched the gallery's collection for works of art depicting the Murray–Darling River system, a search that produced forty landscape images, all by non-Aboriginal artists. One bay of the Elder Wing was completely cleared apart from Eugene von Guérard's painting *View of Snowy Bluff on the Wonnangatta River*, 1864, on loan from the National Gallery of Victoria, which was incorporated into Jones's collection. The artist then assembled these works into a dense salon hang, displayed in the order of the river system itself, and labelled according to the Aboriginal polity of the country shown in each picture. An apparently simple ordering system, this configuration yielded a strange and quietly disorienting experience. A gently arresting work by E. C. Frome, *Native mode of burial on the lower Murray*, c. 1840, showing an Aboriginal raised structure for laying out bodies of the recently deceased, became part of a kind of imagined chain of events displayed alongside the same artist's *Survey camp, south-east side of Lake Alexandrina, October 1840*, 1840. The two structures across these pictures – tents for lying within and burial platforms for lying on – became a syntax of temporary forms improvised within the landscape, linking sleeping and dying, but also suggestive of surveying – that systematic looking on the landscape by colonising eyes – and the deathly ramifications of that looking. Similarly, I found myself looking anew at S. T. Gill's *Metcalfe's station, River Murray, 1844*, 1844, where the new proprietor of a station looks out over his terrain. A gun, held in both hands, only just visible behind his back as he gazes out towards the Murray River, suddenly becomes the most important presence in the picture, exhibited alongside Colonel Godfrey Charles Mundy's engraving *Mounted police and blacks*, c. 1852, in which mounted police massacre a group of Aboriginal men on the banks of a river.

It is the geography of the river system, of course, not these imagined narrative links, which provided Jones with his ordering principle. But part of what was powerful in the experience of

pages 96–7
untitled (illuminated tree), 2012
Wood, paint, fluorescent tubes and fittings, power supplies, electrical cable, dimensions variable, installation view Art Gallery of South Australia, Adelaide
Commissioned for 'Parallel Collisions: 2012 Adelaide Biennial of Australian Art'
Courtesy the artist. Photograph Mick Bradley

this work was a back and forth: making narrative connections between pictures; seeing the sequence as if it were a timeline, and then recalibrating this imaginative work to geography, to the river – acting on the sequence as a monumentally extended landscape space. This back and forth became a play – with the river and its movement at its centre – where space and time became entangled. This entanglement was part of how the work created a landscape that is not simply looked at (the logic of most of the individual works in the hang) but moved through (the logic of what was created by deploying them into a single work). Like Joseph Conrad's 1899 novella *Heart of Darkness*, this complex sequence tracing the line of a river not only picked up the reality of colonialism – that rivers were often the superhighways of invasion – but also becomes an imaginary space to evoke the spectre of that invasion's extreme violence.

Untitled (Murray–Darling river hang) partly mobilised something basic about pictures – that even the most apparently straightforward or empirically minded image is not fixed, but rather endlessly open to imaginary meanings and narratives. If anything universal can be said about images, it is that they form chains of association with other images, animating – and being animated by – the images around them, before them, after them. Jones's installation worked on a kind of rhyme between this constant flow between pictures and the idea of the Murray–Darling, setting the motion of one in relation to the other. Sitting stationary for a moment on that great hulk of polished eucalypt in front of *untitled* (*Murray–Darling river hang*), I was also suddenly conscious of the movements manifested by all those pictures themselves. Almost all were works on paper and/or produced en plein air, and there was – in the physical lightness of those pictures amassed in that part of the Elder Wing – the sense of an accumulation of days and days traversing that landscape.

Untitled (Murray–Darling river hang) also mobilised something more specific to Australia: a complex encounter between two territorial systems. This was evident even in the research required to carry out this ordering system. In determining the segment of the Murray–Darling shown in each picture, Jones's field trips and research included consulting with Aboriginal people in the basin (including Yvonne Koolmatrie, whose work was also part of the biennial). The careful recording of landscapes by non-Aboriginal artists, brought to bear on a river system they largely could not read, was in turn decoded by Aboriginal artists and elders to determine the ordering of these pictures in Jones's hang. This encounter between territorial systems was also evident in the large number of works by Frome, an important early surveyor general of South Australia, whose work imaging and mapping the mouth of the Murray was of course closely linked to an economic process of dispossession. In Jones's installation these images by Frome – in which seeing and possessing are so closely tied – were curiously both honoured (for their close observation of the landscape) and disassembled (their claim to exhaustiveness and ownership undone). These details of Jones's hang – the imaginative work they generated, the moving between pictures and across time and places – animated an encounter between two ways of mapping or, to put it another way, between two ways of holding in one's head through imaginary means the idea of a geography so vast it cannot be envisaged otherwise.

Why does this matter? It is difficult to think of a geographical feature of Australia where the gap between Aboriginal and non-Aboriginal territorial systems is more pronounced (the river being a boundary between states for non-Aboriginal decision-making – for instance, the place where the gauge for the railway suddenly changes). It is also difficult to think of a geographical feature of Australia where non-Aboriginal political structures are more out of tune with the ecological and economic imperatives of that geography. Part of the force in Jones's work was that the experience


MARY


ON GALLERY

opposite
untitled (salt) 8, 2010
Graphite on paper, 120 x 82.5 cm, framed
Courtesy the artist and Gallery Barry Keldoulis, Sydney. Photograph Richard Glover

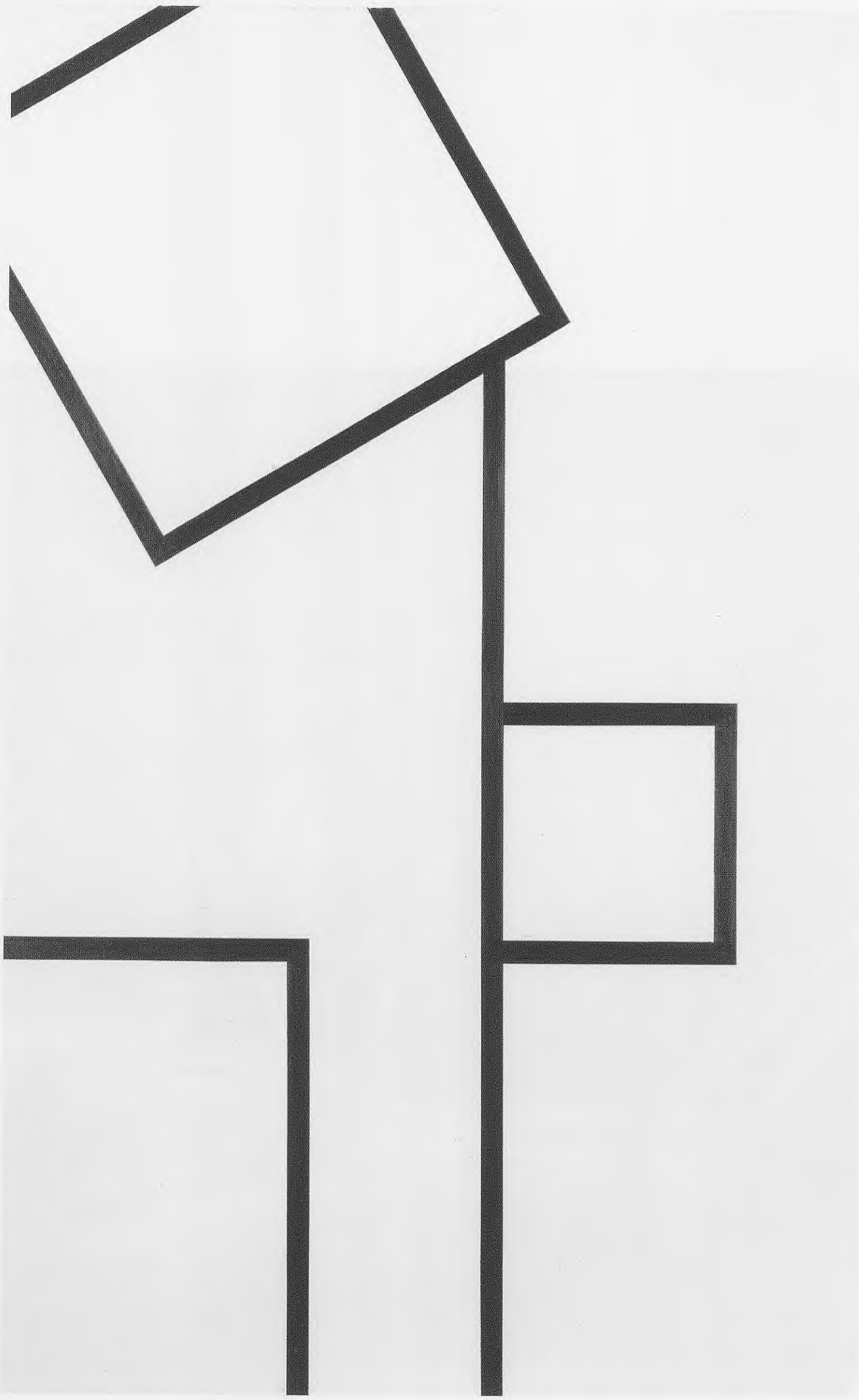
of his work – mediated through the nature of picturing and a very specific set of pictorial histories – became a way to think about the Murray–Darling River system now. The encounter between territorial systems activated by Jones's work had as its subtext the present failure of our polities – and of our symbolic systems and shared imaginaries around the river – in giving life to the Murray–Darling in a sustainable way.

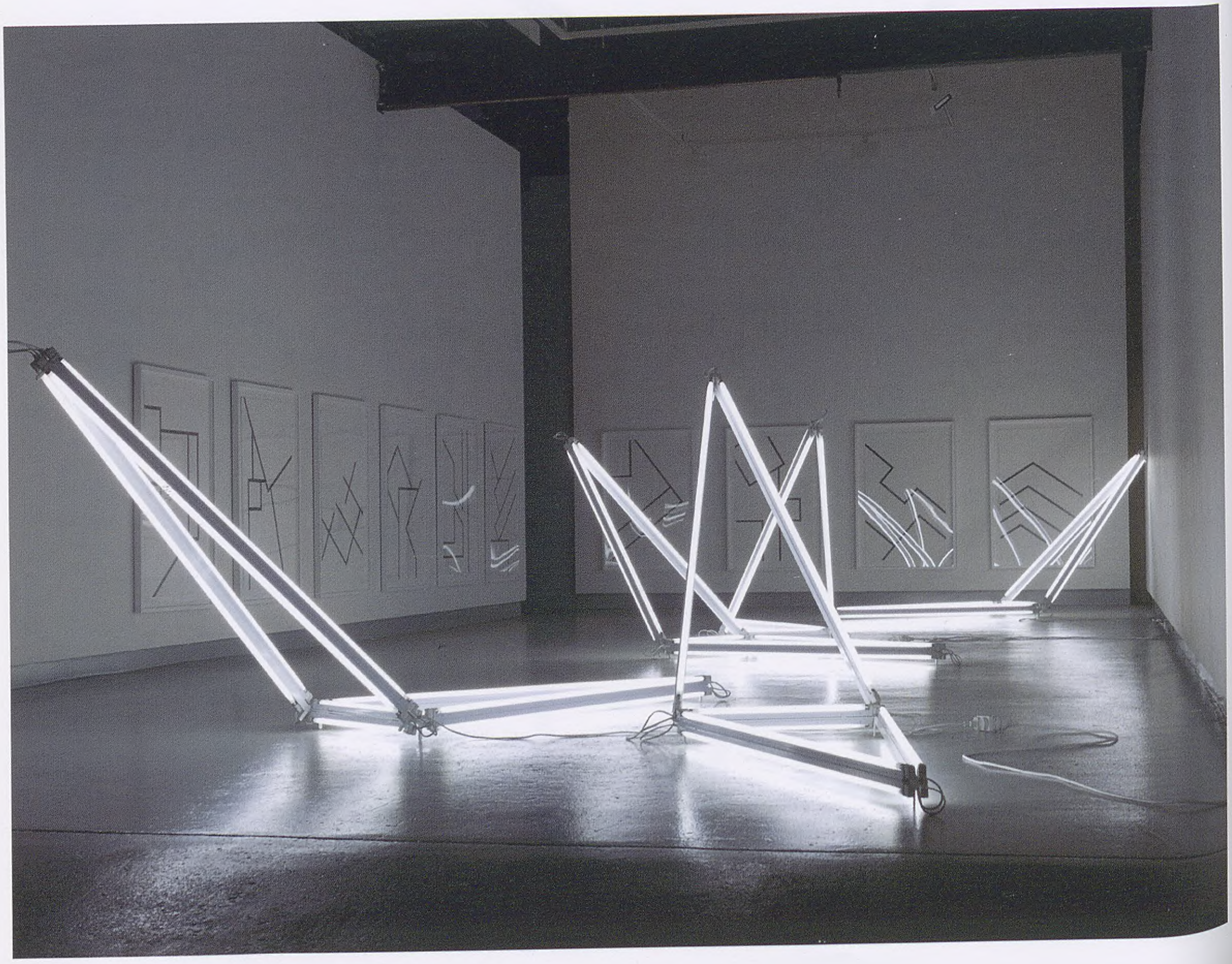
Jones's more recent work at the 18th Biennale of Sydney activates a related space of encounter: *midden*, 2012, is a 10-tonne massing of oysters shells and teacups on the industrial shore of Cockatoo Island. This is partly a material encounter: between the shine of the teacup and the glistening inside of the oyster shell; between the fineness and fragility of the teacup china against the oyster shell's thicker hardiness and sharpness. It is also a surrogate encounter between bodies, or bodily actions: between shucking and sipping; between two kinds of vessels for fluids, implicitly now mingled; between the decorous nature of chitchat over tea and the aphrodisiac nature of the oyster. Jones's *midden* implies thousands and thousands of acts of imbibing or ingesting, stacked on top of one another as a colossal ruin, or as a chaotic ledger of exchange. *Midden* is above all a meditation on encounters across cultures, and ambivalently so.

Non-Aboriginal people in Australia enjoy the great pleasures of the oysters that have sustained Aboriginal people for millennia. Oyster shells were burnt to make lime, to build the houses that gave shelter to the new proprietors, the dispossessors. Conversely, possibly only the laws of cricket can be said to be more English than tea, a drink of imperial trade which, since colonisation, has nonetheless assumed an almost universal importance in Aboriginal life around Australia, but which began as a staple of rationing. Both teacups and oyster shells are signs of conviviality. Massing them together is also in itself an act of translation towards non-Aboriginal cultures, an insistence that we read the midden as a kind of self-generating monument, with the same respect we would accord the residue of thousands of years of our own ancestors' gathering, chatting, sipping and observing.

Beauty, in all of Jones's recent work, is important. His huge illuminated eucalypt, *untitled* (*illuminated tree*), 2012, exhibited in the contemporary wing downstairs for the Adelaide Biennial, was a beautiful spectral presence. Painted white, and with fluorescent lights cut into the underside of each segment, this huge river gum tree cast white shadows onto the gallery floor and became a strange sculptural negative of itself. Being both itself – with all of its actual weight and the implicit accumulation of years in its growth – the tree was also the evocation, with branches and white electrical cabling forming the tributaries, of a vast river system. For all the melancholy of the dead cut-up tree, and the associations with the Murray–Darling's bleak situation, this was a surprisingly hopeful form. Much like *midden*, and even the *untitled* (*Murray–Darling river hang*), Jones's engagement with colonial histories and realities, and with his own Wiradjuri-Kamilaroi heritage, is marked by an attention to beauty and produces an oddly hopeful space.

In trying to understand this characteristic of his work I was reminded of the drawings of the great nineteenth-century Wurundjeri *ngurungaeta* (elder), political leader and artist, William Barak. The lyrical beauty of Barak's drawings from the Coranderrk mission station is always an insistence that the histories and practices he evokes occupied this place. In this sense, that beauty is inseparable from the central trajectory of Barak's political work, towards a sovereign position for Aboriginal communities. Beauty in Jones's work might be understood along these lines: not as a redemptive space in which we all kiss and make up as if nothing ever happened, but as an unshakeable insistence. The hopefulness of Richard Bell's Adelaide Biennial mural – his generous homage to a basic and human act of solidarity by the white Australian athlete Peter Norman at the 1968 Olympics in Mexico City – is also an





opposite
revolution, 2010
Powder-coated steel, fluorescent tubes and fittings, electrical cable; graphite on paper, dimensions variable
Installation view Gallery Barry Keldoulis, Sydney
Courtesy the artist and Gallery Barry Keldoulis, Sydney. Photograph Richard Glover

expression of urgency around Aboriginal self-determination and sovereignty. Similarly, beauty in Jones's work houses the language of sovereignty, a resistance to what dispossession and genocide would efface.

There is a peril in overusing words like 'encounter', 'exchange' or (a word I have managed to avoid so far) 'dialogue', or at least in using these words without couching them first in this one: 'conflict'. Following that trail in the bush at Barmah, the old cattle mustering yard and the midden that we walked around were not simply part of one happy olde-worlde history. They are traces of two different economic systems that were in conflict – and still are. (Cattle famers remain staunchly opposed to Yorta Yorta land rights claims and Yorta Yorta involvement in shared regimes of control for the bush.) Similarly, the histories traced in Jones's *untitled* (*Murray–Darling river hang*) are riddled with conflicts over land, as the claims of Aboriginal people around sovereignty and self-determination are not simply symbolic but also economic. This is clear on the Murray, where Yorta Yorta native title claims and Indigenous Land Corporation applications (unsuccessful on both counts) would be critical for self-determination – rekindling the bold economic self-reliance of the nineteenth-century Cummeragunja Mission – but were also vigorously opposed by the large vested interests of land-owning families in the area. This was equally clear in Barak's day at Coranderrk, where Aboriginal autonomy was underwritten by a short-lived economic self-reliance that was dismantled by threatened colonial authorities.

In Jones's unrealised monument to Barak, a corridor of wattles would line the banks of the Yarra River between Coranderrk and Melbourne, commemorating the route Barak walked as he moved back and forth for meetings with colonial authorities. It would be a memorial to all that political work, that walking back and forth by Barak and other Wurundjeri leaders. But Jones's form would also be economic – the thousands of wattles needed to realise the work would be the first order for a new native nursery to be established at the site of Coranderrk, a way of rekindling economic self-determination. The annual yellow bloom of this massive botanical form would be a reminder of Barak and his death (which Barak rightly predicted would occur at the time of the wattle's bloom) but also a reminder of a living imperative for autonomy. *Untitled* (*Murray–Darling river hang*) and this unrealised botanical work are both corridors, lines along which the work of recollection might animate itself. But they suggest lines of movement – and a set of political urgencies – which are living and economic. In this context the hopefulness of Jones's work, lodged in its very distinctive attention to what is beautiful, is perhaps something like a burl for our living – a set of latent possibilities for those of us inhabiting this place and its political legacies, forms for new imaginative work to begin.

The 18th Biennale of Sydney: all our relations, Cockatoo Island, 27 June – 16 September 2012.

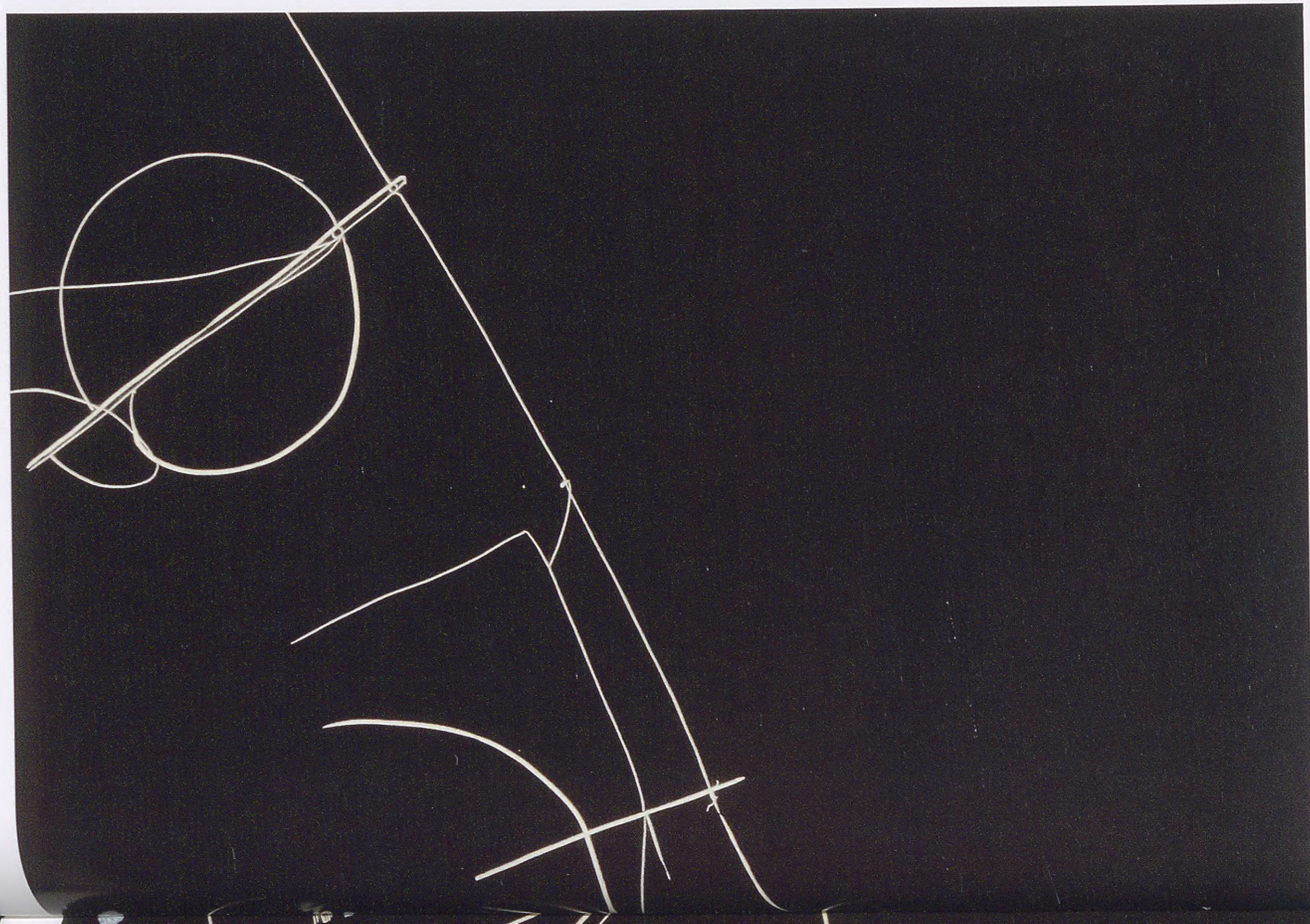
pages 100–01
untitled (Murray–Darling river hang), 2012
Paintings from Art Gallery of South Australia's colonial collection, dimensions variable, installation view Art Gallery of South Australia, Adelaide
Commissioned for 'Parallel Collisions: 2012 Adelaide Biennial of Australian Art'
Courtesy the artist and Art Gallery of South Australia. Photograph Mick Bradley

foreground
untitled (marriny), 2012
Red gum, 3 exhibition benches; each 200 x 100 x 40 cm; manufactured by Tom Mirams and Jam Factory Furniture Studio
Installation view Art Gallery of South Australia, Adelaide
Commissioned for 'Parallel Collisions: 2012 Adelaide Biennial of Australian Art'
Courtesy the artist

G. W. Bot

In the beginning was the Word ...

Laura Murray Cree



THE CANBERRA REGION THAT IS HOME TO G. W. BOT is a hilly, grassed landscape with scattered woodland; it is also home to the common wombat. A burrowing marsupial mammal, the wombat is close to the earth and the source of the artist's exhibiting name. First mentioned in early French accounts as *le grand Wam Bot*, the artist says that she adopted the wombat as her totem in fellow feeling with the belief of Aboriginal Australians whose clan members inherit a totemic relationship with a particular plant or animal of their country. The narrative in Bot's work is also underpinned by broader cultural traditions and emanates from the intimacy of the domestic garden to embrace the many landscapes of bush, coastal and remote Australia. For over a decade the language of Bot's narrative has developed as a glossary of signs or glyphs that translate the morphing and scripting of Nature itself.

Laura Murray Cree: Seeing your travelling thirty-year survey show in Tamworth[1] was a revelation for me because I'd never quite come to grips with the astonishing appearance of the totem figures – *Totem of the garden* and its companion *Totem of the desert*[2] from 1999 – and the glyphs and bronzes from around the time of the Canberra bushfires in 2003. But that earliest little linocut *Window*, from 1981, provided the key because it shared a resonance with these works. It's dark and somehow elegiac, there are no straight lines, it's very organic …

G. W. Bot: All the elements that make us who we are – our touch, our DNA, our spirit – are there from the beginning. The garden in these works is close, interior, while the desert is like the wilderness, 'out there', vast and perhaps threatening. The Australian landscape has all those elements if you look. And it's not just about seeing … this landscape talks to you all the time. It's a form of semiotics that we can never fully understand. The totems and glyphs are part of this mystery, like things you see in the bush with the light playing around them. You don't know whether they're animate or inanimate or exactly what they are.

LMC: Before the totems and glyphs there was a rich cultural content in your work. In *Window*, for instance, the Bentwood chair has the shape of the Madonna in it, and the poet, and the mountain – abstracted images that would inhabit your work.

GWB: The fires did something amazing for me as an artist. The lead-up was eerie because they were burning for at least a week. They were very close and you could smell the smoke. There was livestock being moved and a strange sense of being left behind. We have two horses but the farmer said to leave them because they would know what to do in the fire. On Saturday the fire jumped the Murrumbidgee River and came from the west across the Molonglo Valley, straight towards us. The wind changed about 3 o'clock in the afternoon and took the fires south. The next morning everything in the valley was burnt and all the fences were down. It was just black powdered earth. A little wind caught a bit of earth and fluttered it around, hopelessly. It was like a dragon had gone to sleep but was lurking still, this little eddy, and the silence. I'd taken a bag of feed and called to the horses but didn't hear anything. And then, finally, they came. It was very reassuring to see them.

But what happened in that moment, standing in the burnt landscape, which is part of my work, the metaphysics of life – we'd had a tragedy in our life in 1999, losing a daughter – I was actually standing in my own inner landscape. Even more shocking was that I felt at home. I had arrived home and that was a very, very strange feeling.

LMC: Did the bronzes come from that landscape?

GWB: They came before the fires. I had embarked on this new journey with bronze and I wanted it to be black. There are chemicals that bring out the inherent colours in the amalgam of copper and manganese – reds and yellows and blues – and I'm playing with that now. But then I wanted black. The Australian bush can be really hostile and I wanted to put that feeling into the

pages 106–7
Black swan, 1995
Linocut on BFK paper, 53 x 94.5 cm
Courtesy Goulbourn Regional Art Gallery

bronze. When I saw them they looked far too strong … rough as guts. All my life I'd made everything right, softened it. Well, the Australian bush isn't soft and nature isn't soft and once the fire happened I thought, 'No, that's how it is'. And I wasn't frightened of standing side-by-side with those awkward totems and glyphs and bronzes. The Australian landscape has an undeniable starkness and stringency.

LMC: What is it about the process of making the bronzes that draws you?

GWB: With bronze you are actually going into the earth. That was a strange connection with the fires – the elemental roar in the foundry of metals being melted down and the colours that come from the melting and blending and rising heat. They're made using the lost wax method and wax is tough and sensitive like lino. In the summer it melts quite quickly and in the winter it's very hard; you just keep chasing the sun. So you model the wax and it's invested in a ceramic tomb and fired in the kiln. The wax carbonises, leaving a negative space for the melted bronze and the tomb is buried in a sandpit. There's a funnel entry point and little tubings to allow the air to flow and after about twenty-four hours you dig – this is the archaeology – you dig these tombs out. You bash off the casing and there's a birthing – this weird shape in the midst of the bronze tubings. It's like a newborn baby with white dusting on it. It's the most beautiful process. The tubings are cut off and the object is sandblasted to make it smoother. With a bigger piece you weld the bits together and little codes tell you where they should join.

LMC: Your latest bronzes have exciting new wave shapes and the linocuts are like rosetta stones of the Australian landscape. I'm thinking of works from 2010 and 2011 such as *Paddock glyphs and moon* and *Ocean glyphs and moon*. There's more colour and playfulness now. And softness has returned in the haunting *Rose glyph – evening*, 2011, with the fine cuts that you've likened to 'little breaths'.

GWB: Paul Klee's strength is his playfulness and simplicity and the way his work operates on different levels. You never know what will come next in your work. What's done has been done. There's always the next work and the next …

LMC: You have a special affinity with paper …

GWB: I think of paper as soil. The same plant in different soils will behave differently and it's the same with an image. Some images look dreadful on some papers but on others will come to life. So the paper speaks. And the paper has borders that can be machine-made and straight or handmade and quite irregular and fluffy and you fall in love with the edges. There are transparent papers so you can have a print on one piece of paper and something beyond that. You can get this palimpsest that is the archaeology of life. Paper is also an analogy for us – very fragile but incredibly resilient and strong.

LMC: Speaking of borders, you were born in what is now Pakistan. What impact has that had on the way you see the world?

GWB: My parents are Australian but I was always 'the baby born in Pakistan'; that was my grounding. 'Pak' means peace and 'stan' is place – place of peace. How sad is that? I was always with rugs as a child, the hearthrug, the rug that might express a baby being born, often manifest as the garden of life or tree of life. These symbols are common to humanity, wherever we are. One side of my family has a long history with India so I used to ride elephants. Their size is overwhelming, especially for a child, but they're gentle. So I've always been interested in the massive and the minuscule. It's the same language on a different scale. The borders in India are manmade but humanity goes beyond borders. They're not the real thing. And there's plenty of that around Australia – like barbed-wire fences – the same grass is growing on both sides.

People lament about things happening in the centre, not on the periphery, but that isn't the case. Wherever you are is the centre of

opposite
Window, 1991
Linocut on photographic paper, 30 x 23 cm
Private collection

page 110
Glyphs – Tree of life V, 2011
Linocut on Magnani paper, 92 x 52 cm
Courtesy Australian Galleries, Melbourne and Sydney

page 111
Field, 2003
Linocut on Magnani paper, 92 x 59 cm
Private collection
Courtesy Goulbourn Regional Art Gallery

the universe. The wonderful John Brack taught me that through his work. What's important is right under our noses – down at the local shops.

LMC: In an artist's talk recently you quoted the Russian poet Alexander Pushkin and someone questioned the relevance of that.

GWB: Pushkin wrote fantastic verses about the poet and I've used these in my work. He said that until you hear Apollo's call it's as if you're slumbering and interested in everything but what you've been put on earth to do. Pushkin is talking about creativity. We are all creators. It's like a little child saying: 'Did you see the moon last night?' And the child is so intent on telling you how big and shiny the moon was that you almost see it for the first time. And that is also the job of the artist, to bring us up sharp. The doing is important – the spirit and intent and the adding to life.

LMC: It seemed to me that each work in your survey show was like a poem and together they were an anthology of your work.

GWB: That's a beautiful thought. The Aboriginal people speak of the landscape as their book 'out there' for us to read as best we can. But it's also more than that. It's parallel to the medieval fourfold exegesis, which is a bit of a litmus test for me – the literal, the allegorical, the spiritual and the moral, all happening at the same time. The early theologian John Chrysostom, John of the 'Golden Tongue', talks about a multiplicity of associations; the Word being an idea.

LMC: Could we talk a little about the 1991 *Tree of death – crucifixion – Gulf War*.

GWB: The tree is broken in that image – it has Christian elements, the Mother of God and her crucified Son. In the configuration of that print the haloes on the mothers are like candles. I did that when George Bush Senior declared war on Iraq. It was the end of the day and there was this feeling of helplessness. I'd taken down the feed to the horses because there was nothing to eat and I realised that the paddock itself was a living prayer rug. I do prayer rugs from time to time, when the feeling is too huge.

LMC: Your palette is often limited to black, white and red. Why is that?

GWB: Artists have used these colours in revolutionary posters but the tradition comes from run-of-the-mill medieval manuscripts – the parchment, the black ink and the red. How is that for a living tradition? So I consciously began to use this palette. Aboriginal artists understand black and how it holds infinite possibility – after the fire, regeneration. Death is white for them.

LMC: There is a slender green glyph in the magnificent *Tree of life* from 2010.

GWB: Natasha, our daughter, had a lightness – light. I want to make work that has this light. There was an exhibition at Helen Maxwell's gallery in Canberra[3] of Robin White's work, the New Zealand artist, and Leba Toki, a Fijian artist, who had collaborated on some beautiful *tapa* works.[4] The Fijian lady was as large as life, very strong. She put out all these photos of her family, so full of life. She asked about my family and I said: 'I've lost my daughter and it's the only thing I ever want to talk about.' And she said: 'That's the only thing we ever talk about in the Islands, those who have gone.' That's what history is, the stories that make up this life.

1 'G. W. Bot: The Long Paddock – A 30 Year Survey', Tamworth Regional Gallery, 28 January – 10 March 2012; a Goulburn Regional Art Gallery exhibition touring to 11 venues in New South Wales and Queensland from October 2010 to 20 January 2013.
2 *Totem of the desert* was included in the British Museum exhibition 'Out of Australia: Prints and Drawings from Sidney Nolan to Rover Thomas', 26 May – 11 September 2011, featuring 126 works on paper by sixty artists drawn from the museum collection.
3 Helen Maxwell Gallery opened in 2000 at 42 Mort Street, Braddon, ACT, closing in December 2009; its earlier incarnation, the australian Girls Own Gallery (aGOG) in Leichhardt Street, Kingston, ACT, ran from 1989 to December 1998.
4 *Tapa* cloth is made from the bark of mulberry trees traditionally used by Oceanic peoples to wrap the newborn and 'those who have gone'.

Rossetti, Morris and the wombat

Angus Trumble

In september 1869, the Pre-Raphaelite painter and poet Dante Gabriel Rossetti bought his famous pet wombat from the wild animal dealer Charles Jamrach of Ratcliffe Highway in Stepney, East London.[1] This was the culmination of well over twelve years' enthusiasm for the exotic marsupial. In 1857 Rossetti had been commissioned to decorate the vaulted ceiling, upper walls and windows of the Library of the Oxford Union. He mustered a large group of assistants, including his new Oxford undergraduate friends, the future artists Edward Burne-Jones and William Morris. Recalling the hugely enjoyable experience of working in the Oxford Union, another artist–helper, Val Prinsep, recalled: 'Rossetti was the planet around which we revolved, we copied his way of speaking. All beautiful women were "stunners" with us. Wombats were the most beautiful of God's creatures.'[2]

While the murals were being painted with scenes borrowed from Arthurian legend – imperfectly, as it turned out, because they have since deteriorated almost beyond recognition – the window panes were temporarily whitewashed to eliminate the glare. These were soon covered with sketches drawn or scored into the paint, mostly of wombats. Burne-Jones was supposed to have executed the best ones, and he continued to produce them for many years after the whitewash was removed and the first wave of wombats was obliterated. A rather overheated Egyptological example, shown whizzing past the pyramids, was much later chosen by Lady Burne-Jones as an illustration for the part of her memoir that dealt with the episode of the Oxford Union.[3]

Why were Rossetti and his protégés so interested in wombats? Their friend, the sculptor Thomas Woolner, who was an original member of the 1848 Pre-Raphaelite Brotherhood (PRB), may conceivably have sparked their interest. We know that the Pre-Raphaelites met regularly to read aloud from the letter-journals that Woolner sent home from Melbourne, the goldfields of Victoria and Sydney while he was living there between 1852 and 1854. Woolner's ambition when he set sail from Gravesend with his artist friends Bernhard Smith and Edward La Trobe Bateman, an event that famously though indirectly inspired Ford Madox Brown's 1855 painting *The last of England*, was to make his fortune in this new Australian 'El Dorado'. Through the first four months of 1853, Woolner found gold in sufficient quantities to pay his expenses, but he soon lost interest, gave up, and returned to sculpture. He did not like the Australian landscape. He thought it perverse. Towards the end of the first entry in his journal, on 31 October 1852, Woolner wrote:

> *Nature and Custom are topsy-turvy in this country, the reverse of England; day and springtime here when night and winter [sic] there. Here the trees shed their bark instead of leaves, vegetation stops in mid-summer, and cherries grow their stones outside. The man of labor only buys the luxuries of life, and servants rule their masters who bow down and flatter them. Such is the power of Gold.*[4]

Yet in his journal Woolner never once mentioned a wombat.

If not through some key but now missing item of correspondence addressed by Woolner to his father or to one of his friends in England – for their reception of the wombat would appear to have conformed to the general pattern of 'antipodean perversity' – the members of Rossetti's circle may have derived their particular enthusiasm for wombats from the captivating description in John Gould's de luxe *The Mammals of Australia*, which first appeared in 1855, shortly after Woolner's return to London.

Much earlier, in the late 1830s, Gould evidently prompted his young artist friend Edward Lear to draw a fine large wombat, one of the 'Inditchenous Beestes of New Olland' that cover a remarkable sheet in the Morgan Library and Museum in New York. Here are plausibly accurate caricatures of various species of kangaroo and wallaby, the platypus, the 'possum up his gum tree', the Tasmanian Devil, as well as batty renderings of the bandicoot, echidna and native cat, not to mention representative appearances in the margin of the non-indigenous cow, the dog, the sheep and the horse. Splendidly

page 115
William Bell Scott, Rossetti's wombat seated in his master's lap, 1871, detail
Pencil on paper, 17 x 13 cm
Collection Tate Britain, London

rotund and occupying the largest amount of space towards the bottom centre of the sheet is the wombat.

There is no reason to suppose that Gould's published description of the wombat sounded any less charming in 1855 than it does today. Wrote Gould:

> *In its habits it is nocturnal, living in the deep stony burrows excavated by itself, during the day, and emerging on the approach of evening, but seldom trusting itself far from its stronghold, to which it immediately runs for safety on the appearance of an intruder. The natives state, however, that it sometimes indulges in a long ramble, and, if a river should cross its course, quietly walks into the water and traverses the bottom of the stream until it reaches the other side … In its disposition it is quiet and docile in the extreme, soon becoming familiar with and apparently attached to those that feed it; as an evidence of which, I may mention that the two specimens which are now and have been for a long period living in the Gardens of the Zoological Society in the Regent's Park, not only admit the closest inspection, but may be handled and scratched by all who choose to make so intimate an acquaintance with them.*[5]

As if conforming precisely to this last point, Rossetti often took his friends to visit the wombats at the zoo, sometimes for hours on end. On one occasion Rossetti wrote to Ford Madox Brown: 'Dear Brown: Lizzie [Siddal] and I propose to meet Georgie and Ned [the Burne-Joneses] at 2 p.m. tomorrow at the Zoological Gardens – place of meeting the Wombat's Lair.'[6] In this period a number of new wombats arrived at the zoo: a rare hairy-nosed wombat on 24 July 1862, and two common wombats dispatched from the Melbourne Zoological Gardens on 18 March 1863.[7] As well, Rossetti made regular visits with his brother William Michael to the Acclimatisation societies in London and Paris, to keep an eye on the hairy-nosed wombats residing in each place. So this was a sustained interest and no passing fancy.

In 1862 Rossetti moved to Tudor House, at 16 Cheyne Walk in Chelsea. Spacious, with plenty of room for family and friends, including George Meredith and the poet Algernon Charles Swinburne – who liked to slide naked down the banisters. The house had nearly an acre of garden, with lime trees and a big mulberry. As soon as he arrived, Rossetti began to fill it with exotic birds and animals. There were owls, including a barn owl called Jessie, two or more armadillos, rabbits, dormice and a raccoon which hibernated in a chest of drawers. There were peacocks, parakeets, kangaroos and wallabies. There was a Canadian marmot or woodchuck, a Pomeranian puppy called Punch, an Irish deerhound called Wolf, a Japanese salamander and two laughing jackasses. There was a small Brahman bull that had to go when it chased Rossetti around the garden and, at length, in September 1869, the long-awaited wombat.

Shortly before this date there had been a number of animal deaths at Cheyne Walk, so Rossetti raised the animal-collecting stakes considerably. In November 1867 he was negotiating with Jamrach to purchase a young African elephant, but he baulked at the price of £400. Rossetti's net income for 1865 was £2000.

Rossetti finally arranged to buy the wombat, again through Jamrach, when at length a suitable specimen became available. This wombat arrived in September 1869, just when he was away in Scotland.[8] Rossetti was recovering from what appears to have been a kind of breakdown, largely precipitated by failing eyesight, insomnia, drugs and his growing infatuation with Jane Morris, the wife of his old friend and protégé from the Oxford Union days. A remarkable drawing of Jane Morris and the wombat illustrates the degree to which lover and pet merged in Rossetti's uneasy mind as objects of sanctification. Each wears a halo. But Jane has the wombat on a leash, and it seems clear that Rossetti also used his pet wombat as a comical emblem for Jane's cruelly cuckolded husband. Since university days Morris was known to his friends as Topsy; the name Rossetti chose for his wombat was Top.


MMF & Co
"Buy from us with a golden curl"


6th November
1869

Morris's nickname was originally conferred on him by Ned Burne-Jones in the autumn of 1854, when the two students were living in adjoining rooms at Exeter College, Oxford, and Morris began writing poetry. Topsy was an in-joke, not merely referring, of course, to Morris's rampant mop of hair, but also attaching to its frizziness a strongly racist inference, for Topsy was also the name of the little slave girl in Harriet Beecher Stowe's enormously successful new novel *Uncle Tom's Cabin* (1852). This Topsy maintained that she had no father and no mother and, when questioned on her origin, said 'I 'spect I grow'd'.[9]

Certainly the original associations of Topsy, and its distinctly malicious aspect, in due course elided precisely with Rossetti's equally cruel joke, with its suggestion that both Morris and the wombat were inclined to be overweight, hairy and unpredictable, if innately lovable – in a condescending way. In any case, before Rossetti hastened back to London from Scotland, he wrote to Jane:

> *Oh! How the family affections combat*
> *Within this heart, and each hour flings a bomb at*
> *My burning soul; neither from owl nor from bat*
> *Can peace be gained, until I clasp my wombat!*[10]

Meanwhile, within days, Rossetti's sister Christina sent him breathless verses in Italian, entitled 'L'Uommibatto':

> *O Uommibatto!*
> *Agil, giocondo,*
> *Che ti sei fatto*
> *Irsuto e tondo!*
> *Deh non fuggire*
> *Qual vagabondo,*
> *Non disparire*
> *Forando il mondo:*
> *Pesa davvero*
> *D'un emisfero*
> *Non lieve il pondo.*[11]

Next to Thomas Woolner, Christina Rossetti is perhaps the likeliest source of forward propulsion in the wombat stakes, for as far as I have been able to ascertain the earliest surviving PRB images of a wombat appear alongside various other creatures in Dante Gabriel's designs for the frontispiece and titlepage of Christina's *Goblin Market and Other Poems*, their sibling collaboration in 1862.[12] The wombat in the frontispiece is closest to the golden curl and the scissors, positioned between the owl and the rat, but is not to be confused with the cat in the lower right corner. The reason why this specimen looks so uncharacteristically bad-tempered is to be found in the text, where the eponymous goblins are described:

> *One had a cat's face,*
> *One whisked a tail,*
> *One tramped at a rat's pace,*
> *One crawled like a snail,*
> *One like a wombat prowled obtuse and furry,*
> *One like a ratel tumbled hurry skurry.*[13]

Judging from the still passionate tone of her 'L'Uommibatto', which was written seven years later, and specifically with Top the wombat in mind, it seems not unreasonable to speculate whether Christina was responsible for sustaining the wombat enthusiasm in the meantime, or even initiating it in the first place. Still writing from Scotland a few days later, Rossetti asked his brother William Michael also to thank Christina for the: 'shrine in the Italian taste, which she has reared for the wombat. I fear his habits tend inveterately to drain architecture … It appears the wombat follows people all over the house!'[14]

At last, Rossetti arrived in London on 20 September, and the next day addressed to William Michael the most famous and suggestive remark about the new addition to his menagerie: 'The wombat is a joy, a triumph, a delight, a madness.'[15]

Unfortunately the wombat was also an invalid. From the beginning William Michael sensed that something was wrong: 'I went round to see the beast, which is the most lumpish and incapable of wombats, with an air of baby objectlessness – not much more than half-grown probably. He is much addicted to following one about the room, and nestling up against one, and nibbling one's calves or trousers.' Top the wombat also got on well with the other animals, particularly the rabbits. Soon, however, he was ailing. William Michael wrote: 'The wombat shows symptoms of some malady of the mange-kind, and he is attended by a dog-doctor.' The next day: 'Saw the wombat again at Chelsea. I much fear he shows already decided symptoms of loss of sight which affects so many wombats.' On 6 November, the wombat died. Rossetti had him stuffed and displayed in the front hall.[16]

Rossetti's self-portrait with Top the deceased wombat is satirical, but apparently prompted by genuine distress, though evidently not so much as to cause him to follow through with a proper burial and refrain from consigning poor Top to the taxidermist. Nevertheless, the accompanying verses are bleak indeed:

I never reared a young wombat
To glad me with his pinhole eye,
But when he most was sweet and fat
And tailless, he was sure to die!

These verses are in fact a parody of the opening lines of 'The Fire Worshippers', a poem that appeared in a curious novel by Thomas Moore called *Lallah Rookh*, first published in 1817 but reissued in 1854 and 1856,[17] which is all about the betrothal of Vina, a Persian princess, and the journey she undertakes to meet her future husband. The poem is spoken by Vina:

… I never nurs'd a dear gazelle
To glad me with its soft black eye,
But when it came to know me well
And love me, it was sure to die![18]

The substitution of the cuddly, hairy wombat for Moore's sleeker and far more attenuated gazelle is typical of Rossetti's self-indulgent humour, and he clearly had no trouble adapting for himself the lovelorn mood of Vina, the gloomy romantic heroine, and certainly at the expense of William Morris.

During its brief life, Rossetti's pet wombat secured a remarkable place in the mythology of his circle of friends. Rossetti gleefully reported to William Bell Scott on 28 September that the wombat had effectively interrupted a long monologue by John Ruskin by patiently burrowing between the eminent critic's jacket and waistcoat.[19] James McNeill Whistler, meanwhile, invented a story about how the wombat perished as a consequence of devouring an entire box of cigars. Ford Madox Brown thought that Rossetti's habit of bringing the wombat to dinner and letting it sleep in the large epergne in the centre of the dining-room table inspired the dormouse in the teapot incident at the Mad Hatter's Tea Party in *Alice's Adventures in Wonderland*. This is also impossible because Lewis Carroll wrote that chapter in 1863, and the novel with its fine illustrations by John Tenniel was published two years later in 1865, four years before the arrival of Top. There were also stories circulating about the wombat's diet of ladies' carelessly discarded straw hats and so on.[20]

In the short term, the Canadian woodchuck made up for Rossetti's failure to preserve Top the wombat. The woodchuck lasted much longer. For a long time it was mistaken for the wombat. On 9 February 1871, William Bell Scott observed the woodchuck nestling in Rossetti's lap and made a charming pencil drawing on Cheyne Walk letterhead. Scott always assumed it was a wombat. Indeed it is the very idea of the wombat that consistently charmed visitors to Cheyne Walk and stood out among the various Bohemian props with which Rossetti surrounded himself. The wombat preoccupation of the 1850s and 1860s, while confined to a relatively small group of friends, represented a picturesque and fascinating by-product of the British colonisation of Australia, and certainly as a curiosity in Britain

the wombat seems to have attracted far more attention than any other Australian animal or plant, except perhaps for the platypus and the kangaroo. It patiently burrowed into the recesses of the Victorian imagination – at least as it was fostered by that group of artists and writers who clustered around Dante Gabriel Rossetti.

1 This article is the product of many years' intermittent inquiry, beginning with a paper that I read at a dinner at the Adelaide Club on 21 February 2002 to commemorate Captain Matthew Flinders and Captain Nicolas Baudin and the crews of their ships the *Investigator* and *Le Géographe* on the 200th anniversary of their historic encounter. I am grateful to the late Philip Fargher for inviting me to speak on that occasion. A revised version of that paper was published as a 'Christmas cracker' in *Arena Magazine*, no. 62, December 2002–January 2003, pp. 54–6, and, lately, some related observations in a brief note entitled 'The Pre-Raphaelite wombat mania', in *History and Mystery: Notes and Queries from Newsletters of The Society for the History of Natural History*, The Society, Hunstanton, Norfolk, 2011, pp. 57–8. Although many of the facts recounted here have been published before, principally by Michael Archer in his article 'Rossetti and the wombat', *Apollo*, March 1965, pp. 178–85, larger questions (such as why?) have rarely been asked, nor adequately answered, and never to my knowledge from the vantage point of the wombat's home country.
Ratcliffe Highway in Stepney near Whitechapel is modern St George's Street – the name was changed because of the so-called Ratcliffe Highway murders, which were the most notorious crimes in nineteenth-century London before the horrifying advent of Jack the Ripper.
2 G[eorgiana] B[urne]-J[ones], *Memorials of Edward Burne-Jones*, Macmillan, London, 1904, vol. 1, p. 162.
3 ibid., p. 163.
4 Woolner's goldfields journal passed first to his daughter, Amy Woolner, who in 1917 published carefully pruned excerpts amounting to a little more than a quarter of the whole text in her *Thomas Woolner, R.A., Sculptor and Poet: His Life in Letters*, Chapman & Hall, London, 1917. It passed thence to her nephew, Thomas Woolner's grandson, Major-General Christopher G. Woolner, CBMC (1893–1984), and his heirs. It exists in at least three facsimiles that were made with General Woolner's permission: Oxford, Bodley MS. Facs. D. 152; National Library of Australia MS 2939; and Australian Joint Copying Project microfilm M 1926. I am currently preparing a new and critical edition of Woolner's goldfields journal.
5 John Gould, *The Mammals of Australia*, Taylor & Francis, London, 1855, vol. 1, p. 229.
6 G. B. Hill, *Letters of Dante Gabriel Rossetti to William Allingham, 1854–1870*, T. F. Unwin, London, 1897, p. 229. See also Fiona MacCarthy, *The Last Pre-Raphaelite: Edward Burne-Jones and the Victorian Imagination*, Harvard University Press, Cambridge, Mass., 2012, p. 118.
7 Archer, op. cit., p. 179.
8 There is no evidence to support recent speculation by John Simons in his *Rossetti's Wombat: Pre-Raphaelites and Australian Animals in Victorian London*, Middlesex University Press, London, 2008, pp. 44–53, that Jamrach's wombat is the same animal that was presented by Lady Dry (wife of the colonial secretary of Tasmania) to Queen Victoria's second son, Prince Alfred, Duke of Edinburgh, on his visit to Hobart in January 1868. Provided it survived the voyage aboard the prince's ship, HMS *Galatea*, that Tasmanian specimen could have arrived in London in July of that year, but its subsequent fate is unknown. It is far more likely that Jamrach sourced his specimen in the usual way from an ordinary sailor or merchant seaman.
9 Fiona MacCarthy, *William Morris: A Life for Our Time*, Faber & Faber, London, 1994, p. 74.
10 W. M. Rossetti (ed.), *The Works of Dante Gabriel Rossetti*, Ellis & Scrutton, London, 1911, p. 273.
11 Author's own translation: 'Oh wombat! / Nimble, cheerful, / How you are made [so] / Hairy and round! / Ah, do not run away, / Such a vagabond, / Do not disappear, / Burrowing into the earth: / [For] surely the weight / Of a hemisphere / Is no small burden'. From R. W. Crump (ed.), *The Complete Poems of Christina Rossetti*, Louisiana State University Press, Baton Rouge, 1990, vol. III, p. 336.
12 D. G. Rossetti and C. Rossetti, *Goblin Market and Other Poems*, Macmillan, London and Cambridge, 1862.
13 ibid., p. 5, also p. 18. *Ratel* is the Afrikaans word for a South African honey badger.
14 Hill, op. cit., pp. 229–30.
15 ibid.
16 Archer, op. cit., p. 182, citing W. M. Rossetti, *Rossetti Papers, 1862–70*, Sands, London, 1903, pp. 406, 408.
17 Thomas Moore, *Lallah Rookh*, Longmans, Brown, Green, London, 1817.
18 ibid., p. 215.
19 Archer, p. 182, citing an unpublished letter from Rossetti to Scott, 28 September 1869 (private collection).
20 ibid.

page 118, clockwise from top left
Dante Gabriel Rossetti, Jane Morris and the wombat, c. 1869
Pencil, pen and ink on paper, 18.2 x 11.3 cm.
Collection British Museum, London

Dante Gabriel Rossetti, frontispiece to 'Goblin market and other poems' by Christina Rossetti, 1862
Beinecke Rare Book and Manuscript Library, Yale University, New Haven

Dante Gabriel Rossetti, Self-portrait of the artist, weeping at the wombat's tomb, 1869
Pen and ink, brown wash on paper, 17.9 x 11.3 cm
Collection British Museum, London

Good, better, best

The art of Danie Mellor

Djon Mundine

The Scottish clan that I belong to or would belong to if it were now anything more than a sentimental myth ...

John McPhee[1]

In John McPhee's account of life on the small Scottish island of Colonsay, the narrator describes how seemingly every square inch of the island is seen, experienced and has a name. People are only described as 'local' if they have a family line of over 200 years of continuous residency.

For Aboriginal people the world begins with a creative spirit who meaningfully meanders across the ocean and land to see, experience and name in song and dance the various flora and fauna and forces of climate encountered, animating them and bringing them into existence. The chanting rituals practised today are to remember this action and reinvigorate those places and creative spirits. Naming is a serious moment in most societies and a prime feature of the colonisation process to re-order the world in the coloniser's own image. Aboriginal people see naming as bringing into being, as creating the world.

In the Australian art world today a newer generation of artists of mixed Aboriginal descent is striving to project, and to exact, an honesty in addressing their Aboriginal heritage. Recently a new series of paintings has come from the hand of dynamic Mackay-born, Sydney-based artist Danie Mellor. This follows on from Mellor's preoccupation with the impact wrought by Europe's Age of Enlightenment, which enveloped the eighteenth-century arrival of the British on the Australian continent. The Enlightenment is also called the Age of Reason, when westerners began to challenge the existence and authority of God. It was also the time of western exploration, of colonialism and the slave trade. A time perhaps when humankind forgot God and adopted greed and inhumanity on a grand scale. When the British came to Australia seeking an Arcadia, an unspoiled harmonious wilderness, they instead found a number of curiosities to blemish their view of purity. How to deal with this? Murder and stealing and erasure.

A friend recently pointed out to me that the French word *meilleur* means 'best' or 'better'. As an artist Mellor appears to create a benevolent binary of ideas: of those dealing with the earth and environment, and human knowledge and life; of two societies, colonial West and Aboriginal, and two secret societies of men, each holding esoteric knowledge and selectively transmitting it to the next generation.

Conducive to this transmission, Mellor's images are engaging, enjoyable and pleasurable in their reading. They are ordered, nostalgic and embedded with narrative. Mellor's work could be described as meticulous, extremely detailed and obsessive. But what in reality is the obsessiveness about – is it a search for 'the lost'? Is it the artist's personal loss or a form of the western 'paradise lost'? Can Mellor's 'loss' have meaning beyond the personal?

Part of the make-up of Mellor's art can be traced to the British arts and crafts movement of the late nineteenth century, to the ideas of John Ruskin and William Morris about simpler handmade forms. Yet Mellor's compulsive and sincere attention to detail, craftsmanship and refinement has led him in pursuit of his personal history and identity in a brutally honest way. Urbanisation can remove us from the landscape, limiting our view to a visual rather than 'holistic' sense. Cultural knowledge isn't an external event – it's tied up with language and identity and therefore with country.

From initial visits around a decade ago, Mellor now regularly journeys to the country of his grandparent's people in the North Queensland rainforests to reconnect to his family history and to rediscover himself. His statement, 'When I saw that waterfall I had no fear', comes out of a revelatory time when Jirrbal elder Ernie Grant took Mellor to a waterfall, Banday Banday (Davidson Falls), the sacred creation place for Jirrbal people.

Country exists as a taxonomy that encompasses the personal, the temporal and the physical. It is the embodiment of living people. As Simon Schama writes in *Landscape and Memory* (1995), borders 'acted as a kind of visual prompt to the attentive [audience] that the truth of the image was to be thought of as

Materially cultured (an allegorical scene of a bastard history), 2009
Slipcast earthenware with taxidermy and neon sign, dimensions variable
Collection Shepparton Regional Art Gallery
Courtesy the artist

pages 122–3
Paradise generations, 2012
Pastel, pencil, glitter, Swarovski crystal and wash on Saunders Waterford paper
97.5 x 148 cm
Courtesy the artist

NOVUM TERRA NON REGIONEM

opposite
A new earth, 2012
Pastel, pencil and wash with glitter, and Swarovski crystal on
Saunders Waterford paper, 98 x 76 cm
Courtesy the artist

poetic rather than literal; that a whole world of associations and sentiments enclosed and gave meaning to the scene'.[2]

Landscape is interpreted, idealised and physically framed. All of Mellor's images are designed to reclaim and repossess. Says Mellor: 'I create an environment – it's about transformation – from "country" (Aboriginal) to "landscape" (colonial), urbanised through architecture.'[3] His use of animals is tongue-in-cheek but also adheres to a type of 'truth' about Aboriginal people through language, to the idea of Aboriginal people being in harmony with nature.[4] While koalas and kangaroos predominate in Mellor's work, they are there as interlopers. There are also parrots and emus but, given his north Queensland Aboriginal heritage, strangely no crocodiles.

Following the end of the Second World War, and well before Mellor's birth in 1971, the Woodlands movement of eastern Canada evolved as something distinct from other types of native art being produced such as western-coast woodwork, Inuit prints and sculptural pieces. The so-called spiritual 'woodlands' artwork was marked by compositions of animistic figures, transformative in vibrant colours, including blue.

Linguists tell us that they have failed to find a word for the colour 'blue' in any Aboriginal language. We know this colour exists – it is the colour of the sky and the ocean and a number of very important totemic bird species. But perhaps a different aesthetic view of the world exists here. Writer John von Sturmer suggests that the Aboriginal names for colours as recorded by colonial anthropologists may have actually been for the materials rather than the electromagnetic waves of the colour spectrum.

In past centuries, members of the fraternal Freemasonry organisation would mark their tracings on tavern floors where they would meet and carry out their rituals before the establishment of permanent lodges. The chalk they used was blue. These drawings would then be erased, a practice similar to the rituals of other secret societies, including Aboriginal ones. Mellor sees the use of blue by the West as indicative of change and transformation for Aboriginal people as a result of colonialism. And yet, ironically, Mellor's association with blue comes from his use of eastern-inspired ceramics as much as anything else.

The aim of Mellor's expression is to give a sense of the complex narrative of history that contains deep within it an appreciation of how Aboriginal cultural knowledge is embedded in 'country' and our recognition of that. It is through our understanding of, and identification with, country, that we create our identity.

In Mellor's 'country' the people and, most of all, the animals are depicted as realistically as possible. They are the only reality as the landscape has changed all the time under colonising eyes.

1 John McPhee, *The Crofter and the Laird*, Farrar, Straus and Giroux, New York, 1970, p. 3.
2 Simon Schama, *Landscape and Memory*, Alfred A. Knopf, New York, 1995, p. 11.
3 Mellor in conversation with the author, 2012.
4 Before the 1967 referendum, Aboriginal people came under the Flora and Fauna Act.

pages 126–7, clockwise from top left
A subject of initiation (an unguarded moment), 2010
Pencil, pastel, glitter, Swarovski crystal and wash on Saunders Waterford paper
142 x 185 cm
Courtesy the artist

Welcome to the lucky country, 2009
Pencil, pastel, glitter, Swarovski crystal and wash on Saunders Waterford paper
142 x 185 cm
Courtesy the artist

Paradise garden (different country, same story), 2012
Pastel, pencil, glitter, Swarovski crystal and wash on Saunders Waterford paper
153 x 206 cm
Courtesy the artist

Still waters run deep, 2012
Pastel, pencil, glitter, Swarovski crystal and wash on Saunders Waterford paper
153 x 225 cm
Courtesy the artist

Caroline Rothwell's irrational logic

Anne Loxley

opposite
Youngster, 2011
Bronze, 112 x 37 x 28 cm
Courtesy the artist and Tolarno Galleries, Melbourne

pages 130–1
Transmutationism, 2010
Installation view Tolarno Galleries, Melbourne
Courtesy the artist and Tolarno Galleries, Melbourne
Photograph Christian Capurro

'Ten degrees east', caroline rothwell's 2011 solo exhibition at Sydney's Grantpirrie gallery, was a tense sculptural installation in which *Youngster*, a life-size bronze of a child about ten years old, seemed to embody the exhibition's emotional tone.[1] The androgynous face was cloaked in western society's urban uniform, the hoodie. With hands hidden in the sleeves, (s)he seemed both stealthy and vulnerable. Closer inspection revealed the hoodie's lining was crystalline, as were the insides of the sleeves. In fact, we couldn't be sure the *Youngster* even had hands.

In the gallery's rear corner was *Creature*, a bizarre deer-type creature with a DNA-like form for horns. What kind of a place was '10 Degrees East'? Between *Youngster* and *Creature* was *Endless column (coal)*, in which many would recognise a nod to Brancusi's canonical work of the same title, but made here, as the work's subtitle stated, in black crystalline coal. A small plant-like form in acidic-green glossy car paint emerged from one wall; another wall featured a framed monochromatic rendering, in the naturalist's specimen style, of a moth, and a suite of five larger works featured strange plants which looked like breeds of indomitable weeds, each machine embroidered on a different patterned camouflage fabric.

A moment's contemplation of 'Ten Degrees East' revealed that this was a world out of balance, a world in which survival is a struggle. The exhibition room sheet, with its idiosyncratic catalogue details, confirmed Rothwell as an artist profoundly interested in natural science and its relationship to contemporary life, especially environmental issues. The specimen was titled *Moth (genduara albicans and subaru forester 25xt)*; the medium described as 'car exhaust and binder medium on archival paper'.

The camo-weeds were titled *Urpflanze street plant #1–5*, and while the word isn't in the *Macquarie Dictionary*, Google quickly yields that this is the name Goethe gave to his idea of the archetypal plant. But Rothwell's five plants were uber-weeds, each a feisty amalgamation of all the weeds gathered by the artist on five different streets in Australia and England – revealed in each subtitle and matched, we realised as we read the medium details, by nation to camouflage fabric.[2]

'Ten Degrees East' typified Rothwell's methodologies. Now entering her mid-career years, Rothwell has developed a practice that is both sculptural and two-dimensional, often using unique self-devised fabrication methods to create strange hybrids. The 'Ten Degrees East' room sheet specified her influences as 'natural history, cryptozoology, genetics and our changing environment'. The *Macquarie Dictionary* defines cryptozoology as 'the study of animals whose existence is disputed, such as the Loch Ness Monster or the yeti'. This collision of myth and science is key; every exhibition Rothwell creates is a fictional world, 'a geographical non place',[3] populated by strange hybrid plants, animals and people, imagined but logical, if bleak, consequences of real world actions.

Rothwell uses a scientific focus to meditate on the follies of humanity so that, as a whole, her work can be seen as a grand macro-analysis, a scrutiny of human activity and its effects. Despite the gravity of her interests, they are approached with humour, erudition, economy and stylistic diversity. The stylistic slippage from the classical *Youngster* to the perverse modernism of *Creature* and the inventive re-working of naturalist and craft traditions in the two-dimensional works is vintage Rothwell, who, with considered restraint, systemically raids the conventions, genres and styles of art history to suit her purposes. And although she moves from two- to three-dimensional media with great dexterity, Rothwell is primarily a sculptor. One of the strongest areas of her two-dimensional practice, her hand-cut large-scale drawings in PVC, are sculptural in their monumentality and articulation of negative space.

Adelaide's Art Gallery of South Australia recently acquired *Transmutation*, 2010, a commanding large-scale version of ideas

opposite
Urpflanze street plant #1 (Barcom Avenue, Darlinghurst, Australia 16.2.11), 2011
Embroidery thread on canvas, 198,380 stitches, 100 x 80 x 2 cm
Courtesy the artist and Tolarno Galleries, Melbourne. Photograph Jenni Carter

and forms explored in the exquisite 2009 series of small sculptures, 'Comparative Anatomy', which were inspired by very early comparative anatomy drawings which studied humans in relation to animals. Whereas her source material always valorised the human, Rothwell perverts this hierarchy by colliding the human and animal forms. *Transmutation*, which was influenced by the drawings of sixteenth-century Belgian anatomist Andreas Vesalius, is a hybrid human figure with a rococo oval frame instead of a head. Rendered in lustrously lacquered bronze, attenuated in form and daintily poised, the sculpture exudes finery, but the bird of prey perched atop *Transmutation* has escaped its heraldic origin and coolly signals there may be danger in the luxury.

Much has been made of the casting process Rothwell uses in works such as *Transmutation* (to date the largest work using this process). The artist begins by sewing a fabric form into which a plaster concrete mixture is poured, from which is made a silicone rubber mould which is then used to make the final bronze work. The 'stuffed toy' effect of the sewn mould undermines the traditional authority of the medium. This technique was employed for *Dispersed*, Rothwell's temporary public art project commissioned by London's Contemporary Art Society for The Economist Plaza in 2009.[4] Lurking in the busy city space was a group of 'tygers', their forms influenced by historical drawings and contemporary genetic recreations of the Tasmanian tiger. As a reflection on the consequences of colonisation, *Dispersed* was particularly resonant in the London context.

Rothwell drew on a much-loved rare New Zealand heron in her remarkable floating public sculpture *Kotuku*, 2002, an impossible bird with three heads, bobbing on a pond in the Christchurch Botanical Gardens. In scale and form, this glistening white polyurethane sculpture recalls the witty monumentality of Claes Oldenburg, and the repetitive heads are less to do with disturbing hybrids than magical creatures – although the artist has cited Rorschach tests. This more dreamlike approach to nature is also evident in Rothwell's temporary public artwork, *Symbiosis*, which was due to be installed as part of the 'Artists in Residence' project at the historic brewery building in the Central Park development on Sydney's Broadway in mid-2012. Emerging from a matrix of recycled white PVC pipes will be an inflatable 10-metre-tall crimson tree, a blood-coloured emblem of nature flourishing, albeit artificially, in a dense urban environment.

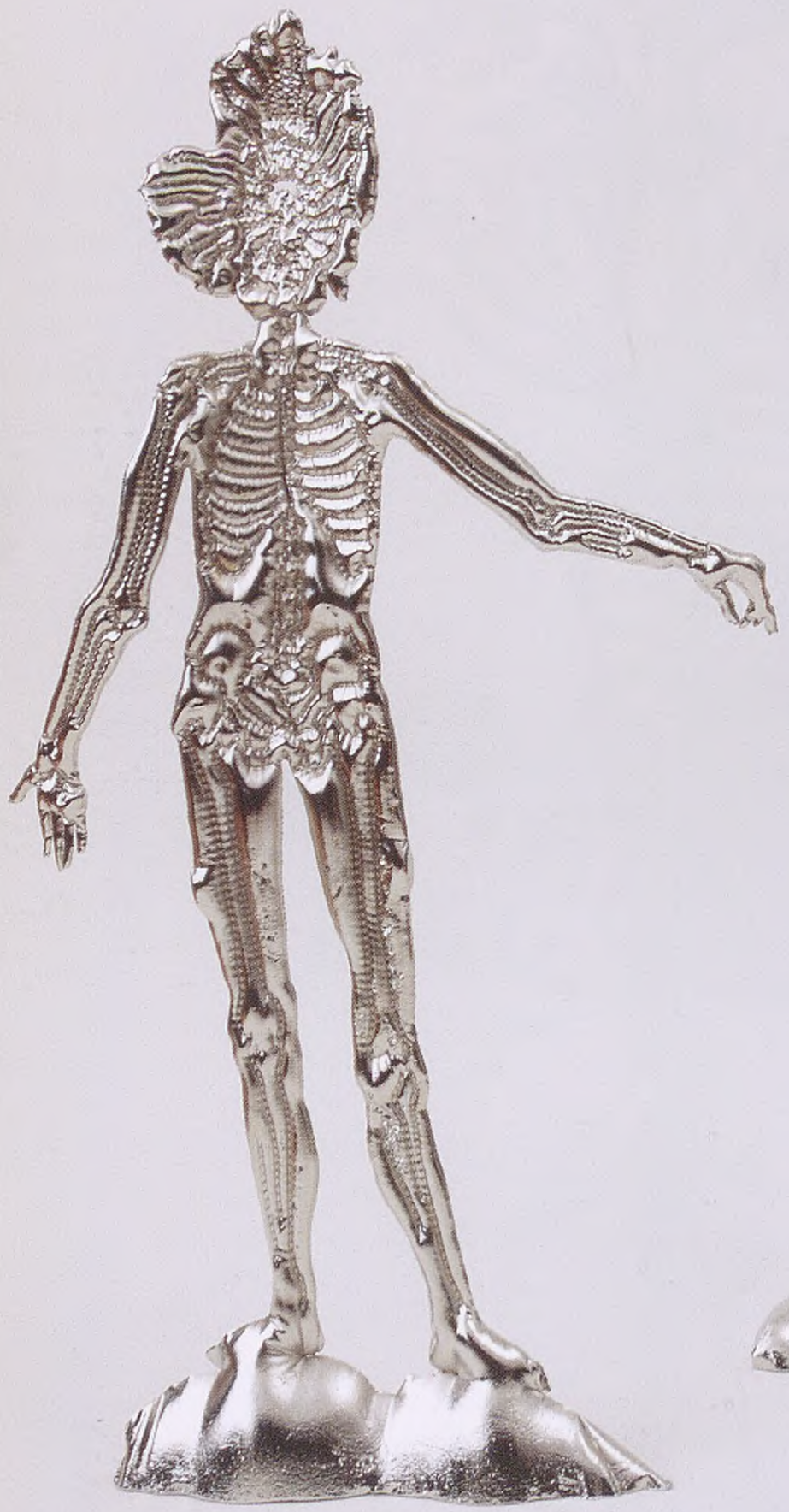
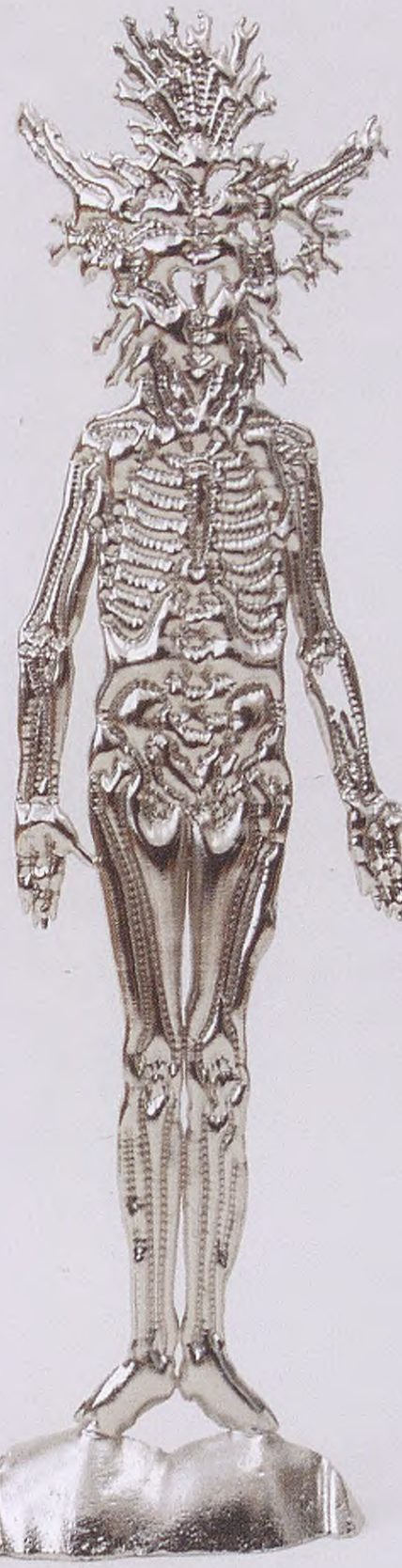
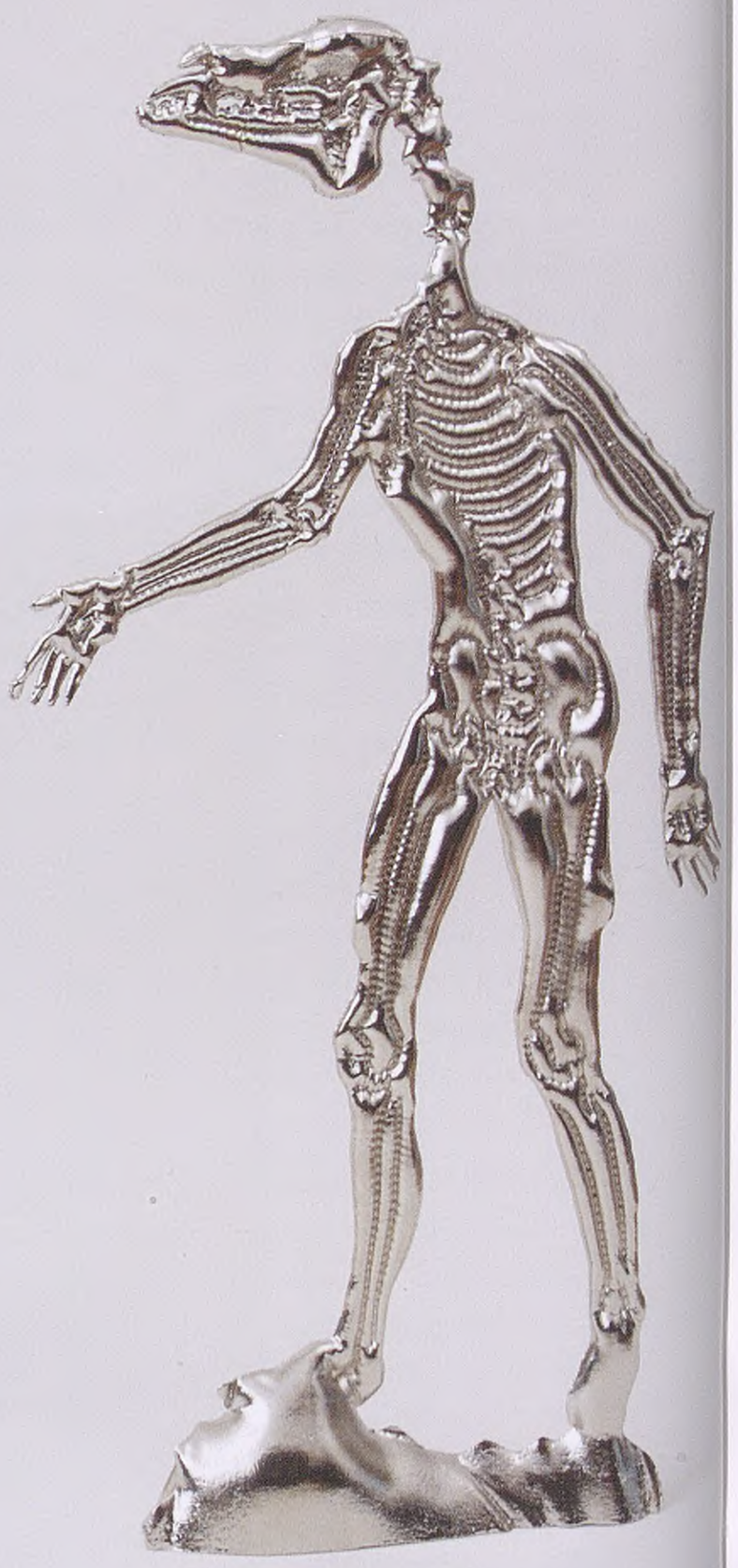
The mythical tree that dropped an apple on scientist Isaac Newton's head, and thereby prompted him to discover gravity, is an important motif for Rothwell. The temporary public artwork *Dispersed* was accompanied by a series of large vinyl drawings of a tree made strange by a series of extending vertical lines. Neatly installed into the windows of The Economist Building lobby, these enigmatic forms playfully conjured vertical blinds, as well as toying with Newton's seminal discovery, the 'anti-gravitational lines' lending Rothwell's tree a very contemporary, consumerist bar-code resonance.

Not surprisingly, an enduring influence for Rothwell is Newton, whom the artist describes as 'a scientist, a revolutionary mathematician, an alchemist and a spiritualist. Whenever I make work, I am trying to hold all these conflicting ideas in one form.' But the figure Rothwell is most indebted to is another scientist, one much closer to home – the artist's late father:

> *He was a very unusual character – limited emotional life, very focused. We had a fractious but close relationship. We used to go exploring on weekends in North Yorkshire. 'Come on', he'd say. 'Let's go trespassing.' He was a very investigative industrial chemist. We were always melting lead and mixing unusual concoctions.*

Undoubtedly Rothwell's childhood experiences of experimentation and exploration underpin the rigorous and inventive inquiry that distinguishes her artistic practice – both conceptually and technically:

> *I'm interested in how our history and ideologies have got us to this point and how our current ideologies will get us to the*

The mythical tree that dropped an apple on scientist Isaac Newton's head, and thereby prompted him to discover gravity, is an important motif for Rothwell ... But the figure Rothwell is most indebted to is another scientist, one much closer to home – the artist's late father.

opposite
Comparative anatomy series, 2009
Nickel-plated Britannia metal, height approximately 65 cm
Courtesy the artist and Tolarno Galleries, Melbourne

next point. It's fairly random. I'm interested in our response and our psychology. Our fears and hopes are what affect the future landscape.

For a few months in 1997 Rothwell worked for Sol LeWitt in New York; since then her practice has been guided by one of LeWitt's oft-repeated pronouncements: 'irrational thoughts should be followed absolutely and logically'. By pushing her highly informed musings to their absolute limits, Rothwell has created a remarkable body of work.

A recent exhibition at Shepparton Art Museum, in regional Victoria, illustrates Rothwell's methodology. After seeing her moth drawing in 'Ten Degrees East', the gallery commissioned a work for its Drawing Wall. Rothwell expanded her recent practice by calling for community members to contribute to her medium. The artist combined Daimler, Holden, Toyota and tractor carbon residue with her paint binder, using it to make specimen drawings of Murray–Darling endangered species, including the carpet python, giant dragonfly and bony herring. The drawings were then digitally assembled into one image and printed at huge scale onto vinyl – an overwhelming, monstrous and 'unnatural' articulation of local environmental issues.

With her considerable scientific knowledge, Rothwell creates worlds that are the logical consequences of some of the more compelling irrational actions of contemporary society. But disconcerting as such worlds as 'Ten Degrees East' are, Rothwell's view is far from joyless. Hope and humour glimmer through the messages of toxicity and environmental disaster, and her hybrid people, flora and fauna may be alarming, but they are also weirdly comforting.

1 Caroline Rothwell, 'Ten Degrees East', Grantpirrie, Sydney, 25 August – 17 September 2011.
2 The artist intends to continue the 'Urpflanze' series.
3 Unless otherwise indicated, all artist quotes are from conversations with the author from June to September 2011.
4 *Dispersed*, The Economist Plaza, London, 18 September – 13 November 2009.

Truth in restraint

The art of Ian North

Maria Zagala

opposite, from top
Untitled no. 16 from 'Adelaide Suite', 2009
Inkjet pigment print, c. 55 x 150 cm
Courtesy the artist and Greenaway Art Gallery, Adelaide

Untitled no. 6 from 'Adelaide Suite', 2009
Inkjet pigment print, c. 55 x 150 cm
Courtesy the artist and Greenaway Art Gallery, Adelaide

Untitled no. 5 from 'Adelaide Suite', 2008
Inkjet pigment print, c. 55 x 150 cm
Courtesy the artist and Greenaway Art Gallery, Adelaide

IAN NORTH DECIDED TO 'COME OUT' AS AN ARTIST IN 1984 at the height of his career as a curator. At the time he was in his mid-thirties and working as the founding curator of the Department of Photography at the National Gallery of Australia (NGA), Canberra, with fifteen energetic years behind him as a senior museum professional. His decision took many by surprise as he had kept his art practice secret from his colleagues. In early 1985 North left Australia on a Fulbright Scholarship to study photography at the University of New Mexico. In the decades since then he has created a significant body of work which has encompassed photography and painting, as well as a hybrid practice that has combined the two. Although North has exhibited regularly in the past twenty-five years, his early work is little known or shown, and therefore has received little critical attention until relatively recently.[1]

North began to take photographs with purpose in the 1960s as a teenager in Wellington, New Zealand, intending to record views to use in his paintings. The photographs were small, black and white, and not particularly artful. Riding on a motorbike through suburban streets, North would feel compelled to stop and shoot concatenations of tilting lampposts, roads and buildings, streetscapes revealing the dramatic topography of Wellington. Although originally conceived as aids to paintings, these modest photographs assumed their own autonomy and heralded a method of working which has remained in essence unchanged to this day. However, instead of exhibiting his early photographs, North pursued painting and in 1970, at the age of twenty-five, was shortlisted for the Benson & Hedges Art Award, the pre-eminent survey of contemporary art in New Zealand. Despite this early recognition in New Zealand, North's professional success as a curator in Australia soon eclipsed his exhibiting, and from 1971 until 1984 he did not exhibit his work due to concerns about conflict of interest.

North moved to Adelaide in 1971 to take up the position of Curator of Paintings at the Art Gallery of South Australia. He found an outlet for his creativity in photography, taking 35-mm black-and-white photographs of city streets in the evenings and on weekends, then printing his photographs in a darkroom at home. These photographs capture the somnolent suburbs of Adelaide, an ordered and depopulated space. His photographs depicted ordinary, everyday sights such as clothes drying on a washing line, or an oleander bush against a fence. Again, North's attention was caught, snagged by an inchoate intensity in seemingly innocuous scenes. In photographs such as *Untitled (bus, Gilberton)*, 1976, North gave equal prominence to the sky and street, capturing the leisurely progress of the bus under dramatic cumulus clouds. His appreciation of John Constable's nineteenth-century painted cloud studies is evident in these photographs, while the romantic spirit is undercut by North's deadpan gaze, captured in the texture and detail of the modest suburban houses. This pull – between wide soaring sky and unspectacular architecture below – is repeated in North's photographs of street scenes throughout the 1970s, 1980s and in his most recent 'Adelaide Suite' photographic series.

Although North's photographic practice in Adelaide was disciplined, it seemingly lacked confidence and ambition, perhaps a result of his highly demanding curatorial work.[2] This changed in 1980 when North moved to Canberra and started to work systematically with colour photography, which he had adopted as his principal medium the year before. The change coincided with North's position as head of the newly established Department of Photography at the NGA. For nearly five years, from 1980 to late 1984, North was responsible for building the national collection, seeking to emulate both the Museum of Modern Art, New York's emphasis on 'straight' photography and the San Francisco Museum of Modern Art's emphasis on experimentation and abstraction, while building strongly on the collection of Australian

photography. In order to pursue this acquisition strategy the NGA sent North on buying trips to Europe and North America, giving him firsthand knowledge of contemporary international photography. This was important to both his professional and artistic development.

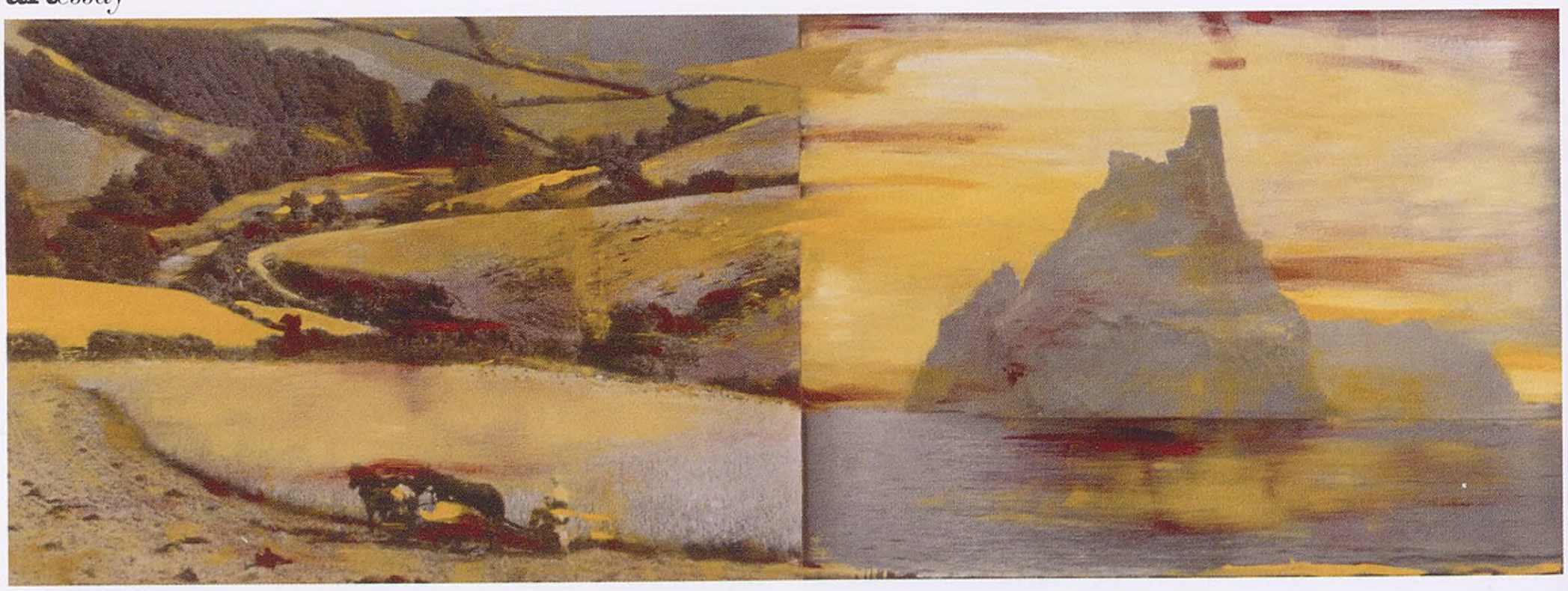
While in Los Angeles in 1980 North bought a Plaubel Makina folding camera. Its relatively compact format nonetheless yielded a large negative full of detail which was perfect for street photography. As in Adelaide, North drove through the growing suburbs of Canberra in his free time, taking photographs through his car window, and on foot. He printed the photographs himself, a significantly more complex process in colour. From over 2000 photographs he selected twenty-four to form a series which he called the 'Canberra Suite'. In these photographs North refined and extended his photographic practice of the previous decade. Whereas his Adelaide photographs conveyed an atmosphere of stupor, the 'Canberra Suite' responded to the sharp clear skies of his new home. The photographs were sparse, deadpan and deliberately 'uninteresting'. Yet through repetition, North challenged the viewer to find beauty in the scenes. Despite their purposefully reticent perspective, the photographs convey a sense of longing, sharpened by our awareness of the photographer's solitary status in the landscape. This is heightened by the prominence North gives the sky in the compositions, which suggest a limitless expanse above the squat-shaped houses.

When North first showed his Canberra photographs to selected art-world colleagues they were confounded. This may have been the reason why North did not publicly exhibit them for twenty years; they were first shown in a group exhibition at Melbourne's National Gallery of Victoria in 2004.[3] The early critical response to the photographs is perhaps not surprising: the 'Canberra Suite' still baffles viewers. Adam Geczy has recently characterised the series as challenging because they are 'the antitheses of the exotic, the dangerous, or the beautiful. To put it bluntly, the scenes are unworthy of a picture'.[4] Yet in terms of contemporary photography in Australia and New Zealand today, the series is prescient.

With the passage of time the 'Canberra Suite' also stands out as an important early example of medium-format colour photography in Australian photography.[5] In these pictures North combined elements of documentary photography and conceptual art, yet he did not belong completely to either movement.[6] Rather, the series looks to the American photographic tradition stemming from Walker Evans to Robert Adams, which, if not a direct influence on North, was an important context. In particular North's attention was taken by William Eggleston and his photographs of Mississippi from the early 1970s, and Nicholas Nixon's images of monuments and buildings in Boston, also from the early 1970s. North's vision, however, was less dystopian than that of either of his American contemporaries.[7] Unlike Eggleston and Nixon, who were drawn to the human face, North has rarely photographed people, nor has he undertaken portraiture as a subject of sustained interest.[8] In the context of Australian photography, North's 'Canberra Suite' shares a stylistic similarity with the conceptual photography of Robert Rooney and Virginia Coventry.[9] However, North did not treat his photographs as mere documents. Rather, he sought to make pictures that were aesthetically and psychologically compelling, taking great pains with all elements of his work, from the composition to the colour printing of his images.

The first works North made as an 'open' artist in 1985 were a radical departure from his streetscape photography. At the University of New Mexico, where he studied for his Master of Fine Arts, North created eight works in the 'Pseudo Panoramas' series. North approached his new freedom as a form of inquiry, analysing his intellectual foundations for artmaking. This process of pulling the image apart and putting it back together again was expressed through theoretical study, in a Masters dissertation

Seasons. Australia. Kongouro., 1987
Acrylic on type-C photographs, four panels, each c. 38.5 x 48.5 cm
Courtesy the artist and Greenaway Art Gallery, Adelaide

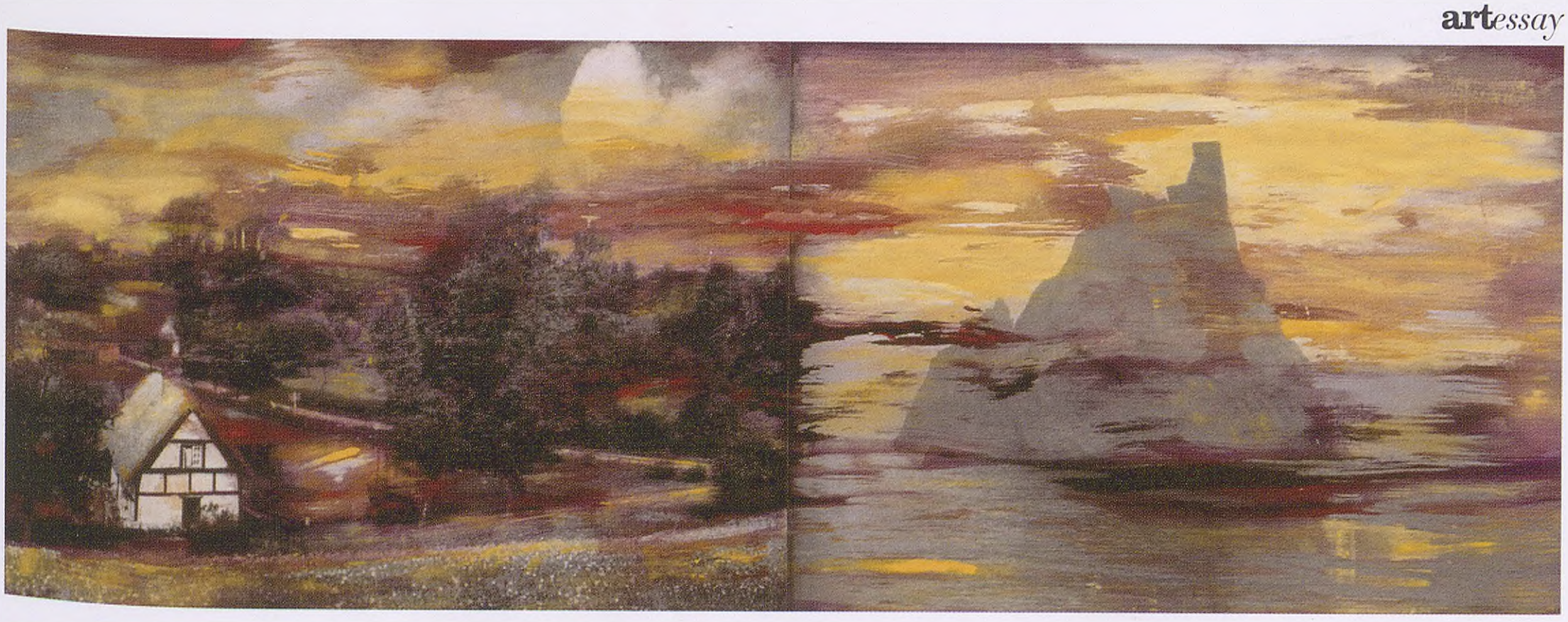


on postmodernism, and through the physical process of making the works. In this first series North addressed the subject of the representation of landscape in a settler society: first the United States and, on his return to Australia, his local context. He photographed the New Mexico desert and overlaid his photographs with reproductions of paintings by historic artists such as John Glover, Claude Monet, George Stubbs and J. M. W. Turner, all bearing a different relationship to the romantic tradition. Painting over the collage with broadly and subtly applied acrylic paint, North blended and unified his images while playfully foregrounding their artifice. North's bold interventions with paint on colour photographs were considered unorthodox and innovative by the New Mexico faculty, who generally had been more invested in extending 'pure' photography's status within the art world.[10] North explored the implicit tension between the 'real' of his photographs and the 'fiction' of his brushstrokes in the seven 'Pseudo Panorama' series that followed in the next decade.

On his return to Australia North continued to make art that explored the representation of the Australian landscape. His photographs, printed large and in a panorama format, foregrounded the process of national identity creation and the construction of images. This subject engaged with the public discourse on Australian national identity at the time of the Australian Bicentenary. In 1988 North created the 'Pseudo Panorama, Cazneaux' series, which pictured the complexity of the subject. In *Pseudo panorama, Cazneaux no. 5 (Rapid Bay landscape SA)*, 1988, North juxtaposed his own photographs of the South Australian coast with images of similar places by Harold Cazneaux and Hans Heysen. His own photograph presented a less obvious rhetoric, yet through his choice of subject reinforced the continuing importance of the landscape to conceptions of Australian identity. Work like the 1992 'Home & Away' series addressed the penetration of the imperial eye from the English countryside to Australia and beyond to Antarctica.[11] North's deconstructive references in 'Pseudo Panorama' and other series to Australian and European art history and to postmodern discourse demanded a level of literacy from his viewers – at times a heavy burden. North worked in this hybrid technique of painting and photography in several major commissions from 1996 to 2005.[12]

In 2001 North embarked on his first paintings in over three decades: 'Sail Away', a series depicting ships on the open sea. In these he presented sixteenth-century galleons on peaceful and threatening seas. North said that such imagery was reinforced in his mind while standing at Ground Zero in New York, soon after the September 11 terrorist attacks.[13] Although North has offered an allegorical reading for the paintings – the ship in *The wave*, 2004, is, like the American empire, unaware of the impending disaster and also evokes humanity's ecological war with nature – the paintings represent certain psychological states with great power. The genesis of the imagery goes back, in fact, to North's first serious painting, made when he was a teenager, of dramatic clouds at sunset over Auckland Harbour. Donald Brook has noted that the paintings are 'curiously static and drained of atmosphere' and like North's photographs they are stripped of human presence, 'conveying a sense of abandonment and desolation'.[14] The philosopher Jennifer McMahon has convincingly argued that the paintings are more complex than they first appear, comprising an examination of the nature of painting as much as a reflection on existential crisis.[15]

North has pursued painting and photography concurrently in



recent years, a bifurcation of the two streams finally underlined in 2001 with his 'Bundanon' portfolio of photographs (not yet exhibited) and the beginning of the 'Sail Away' paintings. The need for overt analysis has lost its urgency, giving way to a more allusive approach. In 2008–09 he completed a series of photographs of streets around his home and nearby suburban areas called the 'Adelaide Suite'. The twenty-four panoramic colour photographs dramatise the juxtaposition of nature and culture seen in his earlier photographs, in compositions that emphasise roof and fence lines where they meet the sky. The larger format of the prints, and the greater prominence of the sky – captured often at sunset – echo North's paintings of ships at sea. Here the artist is striving to capture the intensity of living in a moment, fully aware of the majesty of the clouds, the solidity of the house and street – the built environment. This impulse motivates the framing of North's most modest black-and-white photographs to his most recent large-format panorama photographs. North is pointing to moments of beauty, of something beyond, a greater truth. A&

1 Daniel Palmer, 'Ian North: Canberra suite (with coda)', catalogue essay, Greenaway Art Gallery, Adelaide, 2005, pp. 1–7; Maria Zagala, 'Ian North photographs 1974 – 2009', *Art Gallery of South Australia Magazine*, June/July 2010, unpaginated; Adam Geczy, 'Ian North and the anti-picturesque', *Eyeline*, no. 71, 2010, pp. 36–9.

2 This perception of his 1970s photography may change with the imminent publication of his 'Felicia Portfolio', 1973–78. North curated the first survey exhibitions of Hans Heysen, Dorrit Black and Margaret Preston at AGSA, and oversaw a program of experimental exhibitions called the 'Link Exhibitions' from 1974 to 1979. For an account of the latter see Ian North, 'The Link Exhibitions: A rough reminiscence of faint scandal', *Artlink*, no. 3, September 2000, pp. 30–2.

3 'Good Looking: Narrative Photographs Past and Present', curated by Kate Rhodes, NGV, Melbourne, 2004.

4 Adam Geczy, 'Ian North and the anti-picturesque', *Eyeline*, no. 71, 2010, p. 37.

5 The series is included in Anne Marsh's recent survey *Look!: Australian Contemporary Photography Since 1980*, Macmillan Art Publishing, Melbourne, 2010. See Palmer, op. cit., p. 2.

6 Marsh, op. cit., p. 337.

7 Author in conversation with the artist, 5 January 2011.

8 Exceptions include North's portrait of Daniel Thomas accepted for the Archibald Prize exhibition in 2005 (collection: Queen Victoria Museum and Art Gallery, Launceston), and a portrait of Anthony Steel, 2007 (collection: Adelaide Festival Centre).

9 I am thinking of Robert Rooney's *Holden park 1 & 2*, 1970, and Virginia Coventry's 'Service Road' series (1976–77) and 'Whyalla – Not a Document' (1977–81).

10 North's painted 1987 photograph *Pseudo panorama, Australia 1 (zebra)* (collection: Art Gallery of New South Wales) was included in the touring exhibition 'The Painted Photograph: Hand Colored Photography, 1839 to the Present' organised by the University of Wyoming, 1997–98.

11 Each work in this series juxtaposed an Antarctic iceberg image by Frank Hurley (*A turreted berg*, 1913) with pastoral between-wars photographs by the English photographer J. Dixon-Scott, whose work North discovered in a second-hand bookshop.

12 *The olive plantation*, painted photographic collage commissioned by the Art Gallery of South Australia, 1996; *The intelligence of blood*, painted digital print commissioned by the Surgery Department, Queen Elizabeth Hospital, Adelaide, 2000; *The world is all that is not the case*, painted digital print, commissioned by the Department of Philosophy, University of Melbourne, 2005.

13 Artist statement, 'Sail Away: Ian North', Greenaway Art Gallery, Adelaide, 2009, unpaginated.

14 Donald Brook in email correspondence to Ian North, 1 May 2009.

15 Jennifer A. McMahon, 'Aesthetic autonomy in a conceptual world: The expression of freedom in the paintings of Ian North', unpublished, 2009.

page 144
Home & away 1, 1992
Acrylic on black-and-white photographs, c. 120 x 330 cm
Courtesy the artist and Greenaway Art Gallery, Adelaide

page 145
Home & away 11, 1992
Acrylic on black-and-white photographs, c. 120 x 330 cm
Courtesy the artist and Greenaway Art Gallery, Adelaide

pages 138–9, clockwise from top left
Untitled no. 2, Untitled no. 22, Untitled no. 8, Untitled no. 17, Untitled no. 19, Untitled no. 1, Untitled no. 21, Untitled no.14 from 'Canberra Suite', 1980–81
All type-C prints, c. 37 x 46 cm
Courtesy the artist and Greenaway Art Gallery, Adelaide

THERE'S A HOLE IN THE SKY

CURATED BY TOM POLO
CAMPBELLTOWN ARTS CENTRE
18 AUGUST – 7 OCTOBER
EXHIBITION LAUNCH
FRIDAY 17 AUGUST, 7PM

NSW GOVERNMENT Trade & Investment Arts NSW

campbelltown city council

Campbelltown Arts Centre is a cultural facility of Campbelltown City Council and is assisted by the New South Wales Government by ARTS NSW

Image: Ivan Argote, *Untitled (New York)* (detail) 2011, HD Video, 18 min 15 sec, Courtesy Galerie Perrotin, Paris, Hong Kong

Review, Spring 2012

Exhibition Reviews
Ken Whisson: As If; Mike Parr: Brain Coral;
Joseph Beuys and the 'Energy Plan'; Spirit in the Land

Tribute
David Fielding Gough Boyd, OAM

Books
M.33 'Three books' series; Sweat: The Subtropical Imaginary,
William Robinson: The Transfigured Landscape, Nicholas Chevalier: Australian Odyssey

Gertrude Contemporary and Art & Australia Emerging Writers Program
David Homewood

Art & Australia / Credit Suisse Private Banking Contemporary Art Award
Alasdair McLuckie

Ken Whisson: As If

Nicholas Croggon

Ken whisson, born in melbourne, now based in Perugia, Italy, has been painting for almost seventy years and this exhibition is the largest ever survey of his work, comprising 130 of his strongest paintings and drawings. Laid out across Heide Museum of Modern Art's five rooms in biographical order, the show encourages a periodised reading of the artist's work. The earliest works, from the 1940s to the 1960s, show naively shaped figures squeezed into and fusing with set-like interiors. In the 1970s the figure is largely abandoned, but the tension between figure and ground continues through the placement of stunted animals and other objects onto flattened landscapes. Whisson's work is essentially figurative and expressionist – even his most abstract works like his 1970s flag series remain grounded in an expressionistic depiction of an object. In the 1980s objects begin to overwhelm the canvas, striated by vertical and horizontal lines into grids of multiple scales and perspectives. *Kitchen table*, 1982, shows a kitchen table opening abruptly onto an urban landscape of streets and chimneys. In his most recent works, these complex landscapes are populated again with gracefully naive animals and figures. The best works of each of these periods appear to show the careful erasure of the particular, to reduce figures and objects to their most prosaic of forms. However, the creative force of these paintings moves in the opposite direction. For Whisson, painting is an act not of reduction, but creation – of establishing the truth of our relationship with the world.

This ontological sense of purpose is connected to Whisson's belief, inherited from his early teacher, Danila Vassilieff, that painting is an inherently intuitive process that precedes theorisation, subject matter and technique. Whisson's career-long dedication to this project makes his art highly personalised and distinguishes it from the work of other Melbourne painters who influenced him, such as Joy Hester, Sidney Nolan and Albert Tucker. The basic achievement of this exhibition is to reveal the fundamental nature of Whisson's truth-making project, demonstrating the corresponding sense of creative energy that pervades each and every painting. In this sense, the survey is perhaps the exhibition form best suited to Whisson's work – indeed the two most successful showcases of his work to date are a 1987 retrospective and a 2001 publication of works and writings selected by the artist.

The very breadth of the exhibition, however, also exposes problems with Whisson's project. The survey demonstrates that the artist's relentless attempt to bypass style and technique by painting directly from intuition has, paradoxically, given rise to a distinguishable style in itself – a lithe, direct painterliness recognisable in the animal forms of *Green horse*, 1975, and the more gangly figures of the 2004 'Palm-wine Drinkard' series. The emergence of this homogenous style blunts the affective impact of the later paintings, and blinds the viewer to the energy that underpins them.

The exhibition seems to be haunted by the curators' unnecessary but nonetheless infectious anxiety that the bare display of Whisson's ontological labour is not quite enough, reflected in the inclusion of objects set to prove the intellectual underpinnings of the works – notebooks, sketches and a sampling of the artist's favourite books. Similarly, the catalogue essay strives, unsuccessfully, to justify the political relevance of Whisson's work. This pressure to demonstrate political relevance is also present in Whisson's 'From the Newspaper' series in which the artist, in a surprising departure from the usual, depicts images of world events sampled from a left-wing newspaper. The strangeness of these works in the exhibition points to the difficulty of receiving Whisson's work in 2012 – that by dealing only in ontological truths that constitute us, the works necessarily struggle to grasp the historical and political forces that shape us.

Ken Whisson: As If, Heide Museum of Modern Art, Melbourne, 17 March – 15 July 2012; Museum of Contemporary Art Australia, Sydney, 28 September – 25 November 2012.

Ken Whisson, Group photo with big bottle and green boat, 2010
Oil on linen, 85 x 120 cm
Courtesy the artist and Watters Gallery, Sydney

Mike Parr: Brain Coral

Edward Scheer

I SPOKE AT THE OPENING OF 'BRAIN CORAL' and was reminded that openings can be peculiar rituals. They are often muddled, crowded, unfocused and slightly alcoholic cultural events. They can generate an obfuscation of the work as much as open a window on it, a baffled spongiform perception. Perhaps the title 'Brain Coral' evokes a kind of 'mad cow disease' of the opening event. Certainly they are an odd environment in which to engage with a practice as exacting as Mike Parr's. But they are also speech acts, a class of language that does not only describe states of affairs but acts on them. Speech acts involve words that do things. In J. L. Austin's famous *How to Do Things With Words* (1962), he called this type of language the performative, and the opening speech 'I hereby declare this open' is one example. This phrase, and there are many others like it, is a performative in that it does what it says.

This idea has always been at work in Parr's art practice and very evident in 'Brain Coral' with its retrospective aspect on the work alongside the very recent prints. 'Brain Coral' features examples of the early 'Word Situations' works from 1971 to 1991, those amazing little A4-typed works, or in pieces such as *Redread*, 1970, a condensed construction of text in red ink, and the larger *Wall definition*, 1971, a post-structuralist work which disseminates meanings of the term 'wall' in a textual construct that occupies the space of a gallery wall. Both are feats of epic performance typing. Remember these were made in the dark days of the manual typewriter, which was very cumbersome to operate, even with both hands. Parr's singular physical disposition means he had only one hand to type with. To see the finish on these performance documents is to see the mark of Parr's significance as an artist: the bold clear vision and the obsessively rigorous execution. These works also approach the condition of the performative: words that do what they describe.

It's one of the keys to unlocking the meaning of this opus to understand how signs and representations, traces and marks become animated, having effects on the world and affecting the spectator in what Michael Taussig calls 'the hard core of culture'. This is the place where things affect us, change our perception and inspire us to act or, in rare circumstances, to act differently. In this exhibition's performance art, documented in video and photographic form, we are reminded of the centrality of embodiment, of affect to Parr's work. The hard core of the aesthetic is after all the perception of the senses. Parr's prints testify to this aesthetic – they began as traces of the performance documentation and developed into the raw and anamorphic presentations of the self.

'Brain Coral' also features a rare documentary showing Parr working alongside master printmaker John Loane. In this Parr is seen gripping the angle grinder, aggressively carving out the shape of the trace onto the plates. The psychological and physical flow of the work is evident and the voice-over, for once, actually takes you into the process of a creative practice. It shows why he does this kind of dry-point etching. The plates carry the direct trace of the artist. This is important because performance is the core of Parr's vision for the artwork he makes: it is affective, direct, physical and conceptual at the same time.

These etchings and prints from the ongoing 'Self-Portrait' project constitute one of the truly important artworks of modern Australian art. This sample (from the 1970s, the 1990s and the last decade) and its arrangement by curator Katie Dyer, assembles a crucial metonym of the larger opus. It's an important exhibition and one that is destined to travel throughout regional Australia where Parr's reputation as a visionary figure in Australian visual culture will be tested outside the metropolitan consensus on his work.

Mike Parr: Brain Coral, National Art School Gallery, Sydney, 24 February – 14 April 2012.

Mike Parr: Brain Coral
Installation view, National Art School Gallery, Sydney
Photograph Mim Stirling

Joseph Beuys and the 'Energy Plan'

Gary Sangster

Nestled upstairs on the edge of the University of Sydney Quadrangle is a tiny but beautifully proportioned barrel-vaulted room known as the University Art Gallery. It is a compelling space and, as is common now, could comfortably be described as a hidden gem. Being so out of the way and modest, the resources, access and scope of the gallery perhaps reflect the university's institutional understanding of the compelling trajectory and vital significance of modern and contemporary art in the construction and future of our culture.

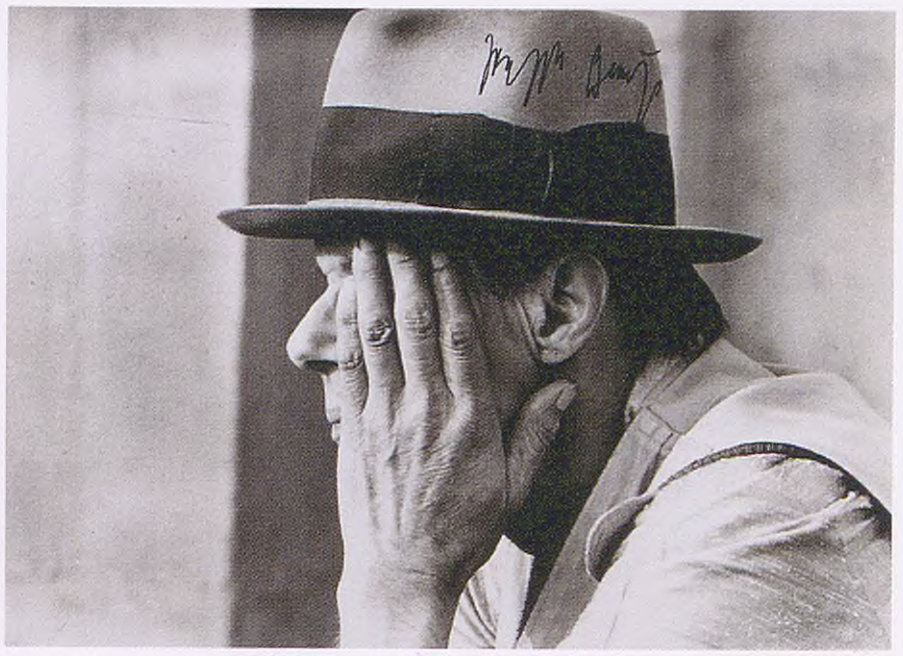
As part of the celebration of the fiftieth anniversary of the J. W. Power Bequest, the gallery's Director, Dr Ann Stephen, invited Donna West Brett to organise an exhibition of Joseph Beuys's work drawn from the Power Collection. It was a rare local opportunity to catch a glimpse of one of the most astonishing figures of postwar German art and to reflect on the relationship between Beuys, the collection and the evolution of Australian art.

Beuys's impact on the nature of contemporary art is extraordinary – in some areas almost certainly beatific: his work is a compendium of many of the latest strategies for visual expression. His capacity to articulate form and refine the basest of art materials through his (sometimes imagined, sometimes invented) biographic psychic experience and social beliefs was exceptional. Installation, performance, actions, art education and eco-art, as well as an eclectic approach to documentation, and the astonishing array of materials in his *gesamtkunstwerk* (total art) provide an accumulation of form and systems of expression that has proven both fertile and febrile.

Beuys's work also relies on mining some of the deeper roots of German cultural forms, especially ancient mythology and transcendentalism, while avoiding the subject of history – quite unlike the documentary materialism or methodical processes of later German artists such as Bernd and Hilla Becher, Hanne Darboven or Gerhard Richter. While many artists have pursued or even staked their own claims to the energy and invention of Beuys's spiritual and mystical legacy, it is perhaps the physicality of his work – his remarkable permutations of materials, form and space – that is most significant. No matter how oblique, Beuys's training as a classical sculptor uncannily permeates his major installations, performances and controlled use of space, material and the arrangement of artefacts.

While framed as part of a celebration, 'Joseph Beuys and the "Energy Plan"' was hardly a party; the exhibition was a careful, discreet and controlled display drawn from the collection. The objects were primarily documentary in form and/or multiples and, despite their provenance, lacked the palpable qualities of the unique and original artefacts or the massive museum installations that have characterised much of Beuys's institutional success. *Filzanzug (Felt suit)*, 1970, the iconic felt suit, part of an edition, was the closest to an exception to this. Here the presence of felt, one of Beuys's most redolent materials, invoked its insulating properties, implying for the artist warmth, protection and evolution. Perhaps also in *Fahne (Flag)*, a relic from a 1974 action at I. K. I. Düsseldorf, the presence and mystery of the work was beguiling. Consisting of a model train engine and wagons, coupled with one tiny red flag – decontextualised and presented encased in nondescript grey cardboard embedded within a picture frame hung on the wall – *Fahne* was a surprisingly powerful meditation on the toys of children (or adults), perhaps reflecting on the infantilising power of industry or nationalism.

In line with Beuys's extensive use of vitrines and muted colour palette, the exhibition gave the impression of a tidy anthropological society. There was a faint mustiness about it – a good sign, as Beuys was never known for his use of colour. The exhibition's formality and simplicity was quite direct and unpretentious, echoed in the severity of Beuys's rigid form captured in photographs – his severe expression, a quasi-blank stare or steely gaze and, of course, his unmistakable costume/uniform: the fishing vest, the fur coat, and the trilby felt hat. Indeed, there was one particular image that depicted Beuys ardently leading a band of forest-sweeping warriors (students) – entitled *Overcome party dictatorship now, December 1971* – that looked



nothing less than an outtake from Woody Allen's satire on the Russian Revolution, *Love and Death* (1975). It was puzzling to see Beuys's expressive gestures and quixotic, schematic politics treated so earnestly, as something more than aesthetic endeavour. In his iconoclastic social sculpture, *7000 eichen*, first presented in 1982, the symbolic eco-gesture of spiritual/earthly healing and regeneration seemed quaint compared with the 1.7 billion trees planted annually by the United States forestry community.

The *Energieplan* 'Energy Plan' itself is not a tangible discourse with any sense of recognisable efficacy. Like much of Beuys's activist program, it is a symbolic product or an imaginative discourse that provides space for extending Beuys's unique system of semiotic gestures, that allows for the harnessing of materials anointed or imbued with latent meaning. In one sense the 'Energy Plan' is more like a self-curated survey, a platform for display and discussion that is, if nothing else, a consciousness-raising exercise. One of the hallmarks of Beuys's work is his self-referential structure of visual language. In this exhibition, Beuys's declarative *Erdtelephon (Earth telephone)*, 1972 – an image based on his earlier sculpture consisting of a telephone attached to a sphere of clay – was a gesture towards forging 'pathways between the mind, the body, and the earth', as West Brett has suggested. It was quite surprising to feel the mortifying effect that the modern complexity of smartphones, social media or the GPS system could have on *Erdtelephon*'s metaphorical, somewhat anachronistic, statement, even if the more precise question of the logic of the work was open to interpretation. In slamming the artist and audience on the occasion of Beuys's first retrospective at the Guggenheim Museum, New York, in 1979, the renowned art historian Rosalind Krauss declared: 'There seems to be a simple-minded notion that meaning can simply be ascribed to an object by fiat. The childishness of it, the naiveté, is on a par with the ignorance with which art is generally being received.'

One of the most intriguing sections of the exhibition consisted of a wall of collaborative photographs by Beuys and Werner Krüger as part of the portfolio 'Output 1972–78', printed in 1980. The powerful series represented a small anthology and raised interesting questions to do with the creative relationship between the two, and also to do with the thinking behind renowned Power Bequest curator Elwyn Lynn's acquisition of Beuys's work. Perhaps an even more elusive question raised by the Beuys–Krüger collaboration was Beuys's relation to editions, documentation and relics.

Without doubt, Beuys believed in the democratisation of art; he was quite willing to lend his authority to a wide range of artefacts, appending his signature to other people's photographs, mass-produced magazine covers and, as in *Pflasterstein (Cobblestone) from Strassenaktion (Street action)*, 1975, the commonplace souvenirs of actions and performances as humble as cobblestones. The net effect was unexpected: far from transforming the ordinary into the remarkable through metamorphosis – or securing the dispersal of art beyond the market – the retrieval of objects, materials or images from actions or installations with an authorising mark monetised the artefact and created a legitimate collectable.

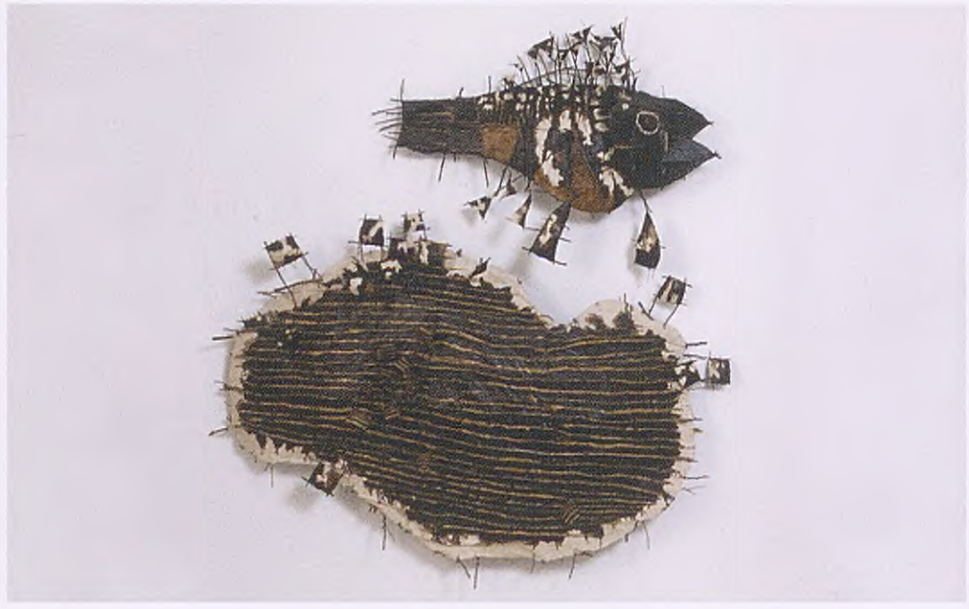
Through careful selection and arrangement, 'Joseph Beuys and the "Energy Plan"' covered significant territory explored in the artist's work, capturing many of the compelling questions that Beuys's work has posed. It touched on his politics, his sense of spirituality, his belief in the human connection with nature and the earth, his heightened sense of the artist's persona, his compelling art actions, use of materials and, through documentation primarily, his experiments in installation, collaboration and the permutations of sculptural space. A&

Joseph Beuys and the 'Energy Plan', University Art Gallery, The University of Sydney, 7 April – 29 June 2012.

left to right: **Joseph Beuys and the 'Energy Plan'**, 2012, photograph Anna McMahon; **Joseph Beuys/Werner Krüger, Joseph Beuys: head and hand**, 1980, black-and-white photograph, 22.1 x 31 cm, printed 1980, acquired 1982, J. W. Power Collection, The University of Sydney, managed by Museum of Contemporary Art.

Spirit in the Land

Sasha Grishin



'Spirit in the land' is a visually and intellectually rewarding exhibition that has been touring Australia for two years. While there has been a considerable amount of sterile academic writing on the theme of cultural interconnectedness between Indigenous and non-Indigenous interpretations of the land, 'Spirit in the Land' is an exhibition which demonstrates a shared visual sensibility in a fresh, graphic and convincing manner. The intention, as stated in the exhibition catalogue, is to 'explore the connection between eleven Australian artists, historical and contemporary, indigenous and non-indigenous, and their special appreciation and engagement [of and with] the spiritual ethos and power of the land'.

The selected artists – Lorraine Connelly-Northey, John Davis, Russell Drysdale, Rosalie Gascoigne, Emily Kame Kngwarreye, Dorothy Napangardi, Sidney Nolan, John Olsen, Lin Onus, Rover Thomas and Fred Williams – include some of the country's best-known Indigenous and non-Indigenous artists, and each artist looks at the landscape from an intrinsically Australian perspective. Neither a survey of Australian landscape painters nor of attitudes to the land by a group of artists, this exhibition is built around strands of visual connections as perceived by the two curators, Robert Lindsay and Penny Teale (from the McClelland Gallery + Sculpture Park, Langwarrin). These strands are not always instantly apparent, but reveal themselves gradually as you gaze at the exhibits and tap into the spirit of the works. This is the beauty of the exhibition: it actually works visually, rather than simply ideologically as interpreted in the verbal gloss.

A number of the artists, including Kngwarreye, Nolan, Olsen and Thomas share a bird's-eye view, where the landscape becomes an aerial map on which incidents occur. Some paintings trace a sacred topography, others observe the solemn grandeur of an aerial view or simply see the surface as teeming with life. Each artist penetrates beyond the superficial skin of appearances and establishes their personal relationship with the land. Although all of the artists record a site-specific landscape rather than a generic one, in each individual instance the landscape is also peculiar and unique to Australia. These are national images without being nationalistic or being branded with national emblems.

Another common theme is that of the preciousness of the Australian landscape where, among the sparseness and apparent monotony, there exists an exceptional richness of detail carrying the scars of time. Through their art, Connelly-Northey, Davis, Gascoigne, Napangardi and Williams all comment on these qualities and record the weathered facades of the elements found in the Australian landscape. Connelly-Northey, possibly the least well known of the artists in this exhibition, weaves her symbols of the Australian landscape with the aged materials discarded in the bush – in a manner similar to Gascoigne's rearrangement of found metal fragments – into a new convincing reality. With his poignant emblematic symbols, Davis conveys a whole ideology concerning a precious threatened environment, while Williams traces the water paths in the works on display, noting their eternal nature as well as the glistening temporal surfaces. Drysdale, who has some of the earliest paintings in the exhibition, managed to tap into the ethos and spirit of 1940s outback Australia to present relatively small-scale paintings charged with a symbolic presence.

'Spirit in the Land' is a visually exciting and refreshing exhibition where old themes are given a new reading, and works of art of exceptional quality, drawn from many different state, national and private collections, present a number of different ways of thinking about our natural environment.

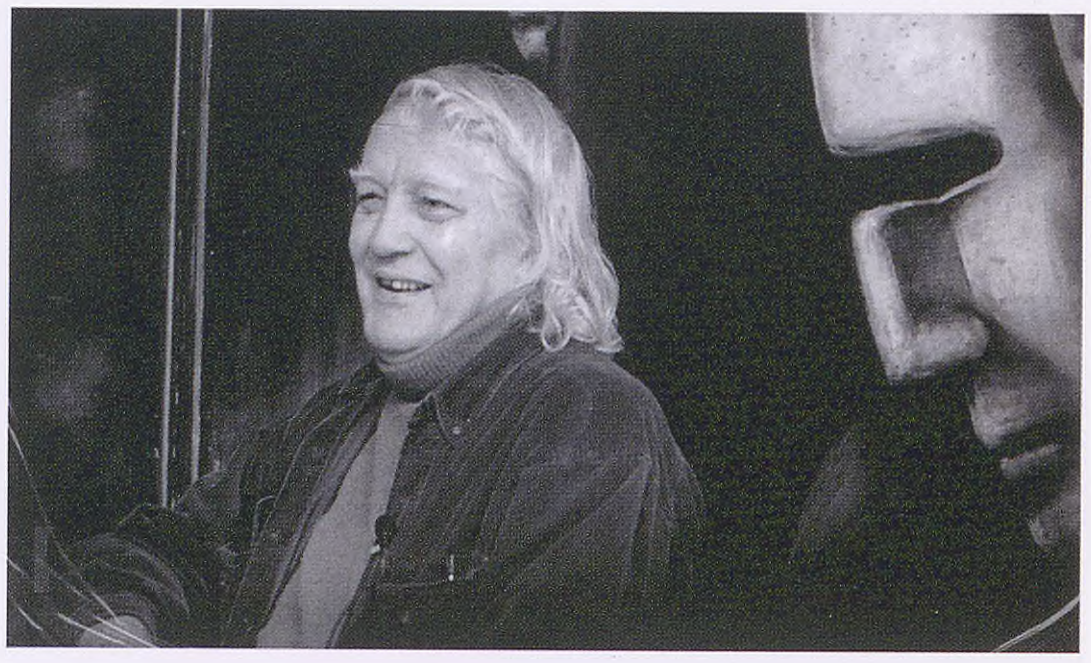
Spirit in the Land, Drill Hall Gallery, Canberra, 23 February – 1 April 2012; Tweed River Art Gallery, Murwillumbah, 5 October – 25 November 2012.

John Davis, Lake Mournpool, one (presence), 1989
Twigs, calico, bituminous paint, cotton thread and paper
Collection McClelland Gallery + Sculpture Park, Langwarrin

David Fielding Gough Boyd, OAM

1924 – 2011

Sheridan Palmer



David Boyd at Macquarie University Law School during his artist-in-residence, c. 1994
Photograph, 39 x 48 cm, David and Hermia Boyd collection
Courtesy the David Boyd family

Born into an artistic dynasty that largely determined the nature of his life, David Boyd's contribution to Australian art was often eclipsed by more prominent artists of his generation. The youngest son of the gentle, eccentric potter Merric Boyd and his painter wife, Doris, David was influenced by his maternal grandmother, Evelyn Gough, an intellectual activist for equal rights and a deeply religious Christian Scientist like his mother. Both women were spiritual and moral guides, while from the Boyd and à Beckett line he inherited a generous and questioning disposition. Spontaneous and charismatic as a child, he often sat on his father's lap at the potter's wheel as marvellous, organically shaped pots and vessels took form. Together with his brothers Arthur and Guy and sisters Lucy and Mary it was an expansive, free and lovingly integrated life. This warmth was extended to visiting friends, intellectuals and artists alike, and the 'Brown Room' at the Boyds's 'Open Country' homestead became a literary salon and pivotal place for vital people, ideas and music. Anna Pavlova visited in 1929; Yosl Bergner arrived with Max Nicholson in the late 1930s, and after the Second World War Arthur brought a retinue of Europeans including Peter Herbst, Ursula Hoff, Peter Kaiser and Franz Philipp.

A talented pianist, there were family expectations that David would pursue a classical music career, but instead he become a potter and from 1948, in collaboration with his wife, Hermia, created much sought-after modernist ceramics. They left Australia for London in 1950 where the young 'golden couple' received critical acclaim for their work and were invited to produce a range of pottery for the 1951 Festival of Britain. On returning to Melbourne in the mid-1950s, David, consumed with 'the desire to paint', began two series of dramatic works titled 'The Explorer' (1957–58) and 'The Tasmanians' (1959–60). A stylistic form of 'tough romanticism', these large paintings were a passionate statement about his moral beliefs and antagonism towards historical hegemonic brutality, depicted by Australia's European invaders and explorers, the helmeted perpetrators who could 'see but not be seen or identified'.

Cultural politics in Melbourne could be brutal and the critics attacked David for encroaching on his brother Arthur's artistic territory, and further compared the two brothers, claiming David as the inferior painter. A campaign to annihilate him as a painter ensued but Hoff and Eric Westbrook wrote in his defence: 'The Boyd group … stands for a tradition.'

David's use of myth, metaphor, biblical analogies and his reading of history, however, found support with the art historian and critic Bernard Smith, and in 1959, with six other artists under Smith's helm, the group known as the Antipodeans was formed. The exhibition, its manifesto and their defence of the figural was a major anti-provincial statement but it significantly divided the modern Australian art world. Shortly afterwards David departed for Rome on an Italian scholarship, settled in London and exhibited his 'Trial' and 'Church and State' series (1960–65). Unlike the acidic Australian reception of his work, his art was enthusiastically received and considered a monumental 'protest against inhumanity'.

With an intensifying colour palette and a move away from conflictive subject matter, David turned to the joys of innocence, the beauty of nature and remembrance of things past – his childhood and the garden of earthly delights – and his work found a strong market. Living at Tourrettes-sur-Loup on the French Mediterranean and successful exhibitions in England did not diminish the pull of home and heritage, and in 1971 he and his family resettled in Sydney. His art continued to question humanity and its moral universe with allegorical references, but a more lyrical lightness pervaded his vision. After a fall in 2005 and realising that 'the fire in the belly' – though not extinguished – had considerably diminished, David ceased to paint, but his wry sense of humour, his delightful wit and gentlemanly disposition continued until his death. A&

M.33 'Three books' series

Pedro de Almeida

M.33's 'THREE BOOKS' SERIES IS AN IMPRESSIVE ACHIEVEMENT in the light of Series Editor Helen Frajman's commitment to presenting contemporary photography in book form. As a trilogy designed by Darren Sylvester, the books immediately look gorgeous in their muted tones and have a pleasing tactility in their cloth-bound covers.

Jane Burton's *Other Stories* presents a world of half-light, silhouette and silvery surface reflections on glass, water, clouds, paint and flesh. In five short chapters, each a series of images toned in a different colour, Burton invites us into a waking dream that has the feel of the Mediterranean of antiquity, a landscape where the ill-defined borders between permanence and transience confuse the senses and confound time. Burton is adept at casting the female nude in a role that is ambiguously caught between object of desire and the embodiment of a seemingly private self-regard in repose, achieved with the kind of formal photographic qualities and psychological potentials in sequencing that are reminiscent of the work of French master Sarah Moon. Ingrid Periz's accompanying text is a model of succinct proposition, its reach not exceeding its grasp in its interpretative musings, refreshingly assessing that as far as some images are concerned 'no amount of looking can identify their content'. As in the memorable phrasing of Ted Hughes, for whom the indistinct light and lines of the English moors held similarly potent imagistic and elemental power, in Burton's *Other Stories* we find ourselves 'stumbling in the fever of a dream', never desiring an end but instead a perpetual anticipation.

Simon Terrill's *Proscenium* presents a selection of the artist's work from the past five years: scenes of public spaces (streets, train stations, sports stadiums, dance floors) marked by the indexation of human presence as manipulated by multiple and long exposures. His *Double Nelson*, 2010, a masterful layering of the monument and its surroundings in London's Trafalgar Square with the spectral-like mass of bodies in motion, is especially evocative of the liminal space between Empire and its subjects. The inclusion of a suite of images showing a figure caught in multiple exposures undertaking some kind of performance (identified as Scottish artist Bruce McLean in the notes) is an unnecessary interruption of the otherwise slow burn of the considered sequencing. Edward Colless's essay, while overwrought in its circular verbosity, ending with the ominous warning to 'treat this book with caution', is elucidating in its articulation of the idea of the proscenium as more than just a framing device for the human comedy.

A mesmerising pink flamingo, striking in its saturation of colour and elegance of line, introduces Darren Sylvester's *Compass Point*. It explores the eponymous recording studio based in the Bahamas capital of Nassau that, from 1977 until 2010, was the crucible from which some of the world's most innovative popular musicians and producers forged magic for Island Records. 'What was it about this location that worked?' asks Sylvester, as both musician and artist, in admiration of the innovations made in the early 1980s on such classic albums as Talking Heads's *Remain in Light*, Roxy Music's *Avalon* and Grace Jones's *Living My Life*. And so we enter a world of cerulean hues, poolside sun lounges, cocktails and details of the studio itself – microphones, amplifiers, mixing desks – as Sylvester's eyes wander in conjuring a kaleidoscopic imagining of the sexy tempo of the sounds that once enveloped this landscape, a disjunction in contrast to the silent oblivion of photography. It is a marked departure from Sylvester's practice to date, where a highly controlled aestheticism combined with a rigorous conceptualism has been strung so taut in his tableaux of contemporary life that it has sometimes stifled the unpredictability of the content's emotional import. This is Sylvester letting his hair down and losing himself in the music – turning up the stereo. As the wonderful Ms Jones sings on her classic hit *My Jamaican Guy:* 'Laid back, never holding back.'

Jane Burton: Other Stories, with an essay by Ingrid Periz;
Simon Terrill: Proscenium, with an essay by Edward Colless;
Darren Sylvester: Compass Point; all published by M.33, Melbourne, hardcover, 72 pp. $55.


Simon Terrill
PROSCENIUM
Jane Burton
OTHER STORIES
Darren Sylvester
COMPASS POINT

Sweat, William Robinson, Nicholas Chevalier

John Murphy

One of the attributes of beauty in classical antiquity was the quality of 'moisture', including the body's capacity to perspire. Recent enthusiasm for health seems to have reclaimed this attribute with regular public displays of perspiring bodies. *Sweat* is also the shameless title of a new book from Brisbane's Institute of Modern Art, which similarly suggests that certain characteristics of subtropical culture are no longer cause for embarrassment. Edited by Andrew McNamara, the volume delivers fresh perceptions of Brisbane's overlooked features, with its essays attending to subjects such as the city's waterless fountains, its car parks and cafes furnished with milk-crates.

Susan Carson's article, 'Engaging the metaphorical city: Brisbane male fiction', is an absorbing study of the 'sweat of sex that characterises the imagined city', tracing the progress of sweat in novels that range from David Malouf's *Johnno* (1975) to contemporary fiction. Malouf's first novel evokes Brisbane at a time when the city's zoo was located in its botanic gardens, and the smell of animals entered the humid rooms of nearby brothels. Carson's history follows the city's sweaty characters into the new settings of air-conditioned shopping malls and hotels, and develops her observation that the release of sweat and its accompanying sex precedes the disclosure of corruption, loss and damage. Perspiration is triggered more by recreational drugs than humidity in Alasdair Duncan's *Metro* (2006) where, unlike the uneventful homosexual longing of Johnno, violent homophobia follows sex as a character is attacked in his St Lucia home, qualified as 'the safest suburb in the world'.

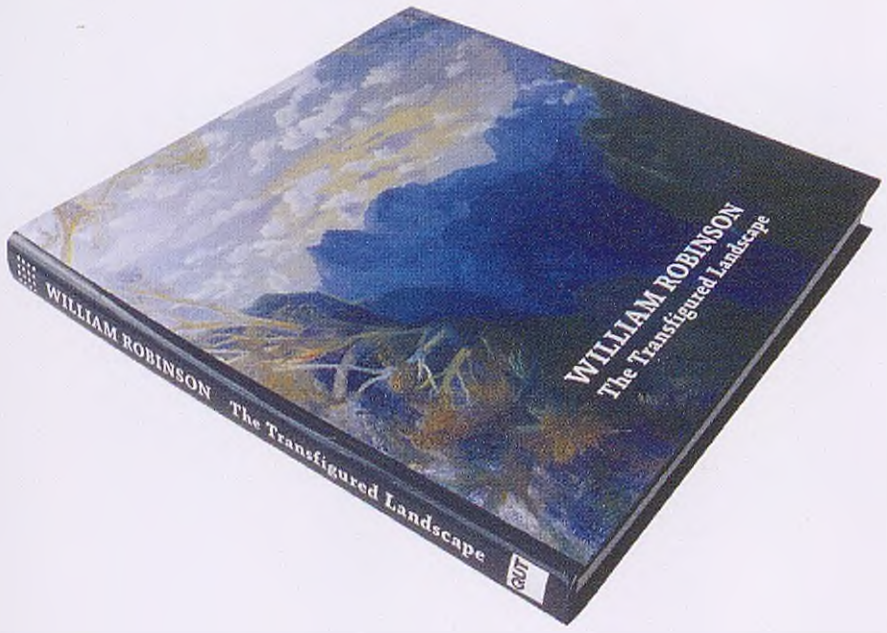
The centrepiece of *Sweat* is the reproduction of Tracey Moffatt's 2009 series 'Plantation', and its imagery of a colonial homestead acts as a pivot that turns the publication's focus towards Queensland architecture, a major component of the volume. The Indigenous man of Moffatt's photographs approaches the house as a foreign object, and the book also considers architecture through perspectives of those outside its context. New visions of the local architecture known as the Queenslander are shown through the work of the Japanese architects Atelier Bow-Wow. The firm has been attracted to the similarities and differences between Tokyo's domestic architecture and the vernacular buildings of Brisbane, analysing them as a means of considering their possibilities for Japan's humid climate. Their study animates a familiar typology, especially through a series of graceful drawings that distinguish the types of the Queenslander house. Like characters of Japanese calligraphy, the sketches formulate a vocabulary that describes the Queenslander's various configurations of verandahs, screens and lattice, their use of elevated footings and the different positioning of stairs.

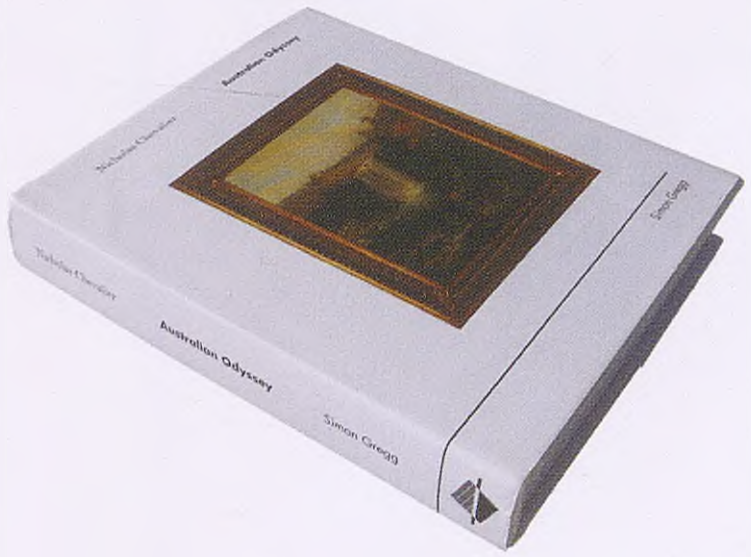
The Viennese architect and town planner Karl Langer (1903–1969) emigrated to Brisbane in 1939. Although his wife, the art critic Gertrude Langer, demolished the very idea of Australian architecture in a phrase ('atrocious, cruel, hurting'), the couple remained in the city for the remainder of their lives. In contrast to the traditional Queenslander, Karl Langer published a series of modernist designs for housing in the sub-tropical climate in 1944. Andrew Wilson traces the sources of his influences through the work of Frank Lloyd Wright, Lewis Mumford and Rudolf Schindler.

There are intriguing ideas concerning Brisbane to be found within *Sweat* and, perhaps inadvertently, there are occasions when the book's design creates discomfort akin to humidity through the closeness of its text and the bleary-eyed quality of some images.

William Robinson's landscape paintings convey the role of moisture in stimulating life – moisture to be drawn within living things. His paintings reflect the possibility of landscape as a source of spiritual health; they call to mind the weightless visions of mystics such as Hildegard of Bingen who recorded an apparition of 'how moisture from the gentle layer of air flowed over the Earth. This air revived the earth's greening power.'

The expansive reproductions in *William Robinson: The Transfigured Landscape* allow the reader to witness the encompassing experience of his visions and the broad reach of his triptychs. The





sustained ambition and achievement of the artist's work is evident from a brief perusal of these pages. As Hannah Fink comments in an essay included in the volume: 'The artist's immodest ambition is to capture God's exuberant creativity, and his subject is nothing less than the genius of creation itself.'

Robinson's early paintings depict his young family's life – children, pets, bedrooms; their unanchored feelings move through different rooms without spilling to the outside. These are the interiors of a vernacular architecture in which rooms flow into each other, and partial views of multiple scenes are offered. Robinson is a native of Brisbane, and David Malouf's essay introduces the idea that the city's hilly topography – 'all steep ascents and gullies' – has influenced its artists, relating this urban quality to Robinson's landscapes of sudden displacements. Malouf also composes a thrilling comparison between these paintings and Andrea Pozzo's painted ceiling in Sant'Ignazio, Rome. Articulate essays by Michael Brand, Deborah Hart and Desmond and Bettina MacAulay complete this authoritative book.

In 1864 the art critic for *The Age* wrote that the mountains of Nicholas Chevalier's painting *The Buffalo Ranges* 'seem to gather and condense the clouds or wreaths of mist, whatever vapor may be floating in the air'. The impressive snow-capped mountains in the background of Chevalier's painting devolve to a timid pool of water that turns a small wheel in the foreground. The painting's conjunction of airy heights and earthbound work seems to characterise the career of its artist.

The picture was the first Australian painting to be acquired by the National Gallery of Victoria, and it became a topic the artist adapted in different versions throughout his career. Born in Russia of a Swiss father, Chevalier (1828–1902) worked in Victoria between 1855 and 1868. When the artist prepared to leave Australia, he attempted unsuccessfully to sell one of his pictures for £45; a version of *The Buffalo Ranges* was acquired for just $45 in 1972.

Whereas Chevalier's charming sociability has been contrasted favourably with the more withdrawn personality of Eugene von Guérard, his art has suffered from the comparison. The stitch marks of Chevalier's compositions are sometimes visible, unlike the trance-like vision of von Guérard's landscapes, and Tim Bonyhady has branded him punishingly as 'Von Guérard lite'. In the first section of *Australian Odyssey*, Simon Gregg debates Chevalier's subservient role as a foil to von Guérard's talent and seeks to reappraise his standing. The book's second component is an excellent catalogue raisonné of Chevalier's Australian works, based on a thesis by Mary Laurenson.

Gregg's more extravagant claims for Chevalier's landscape paintings may prompt doubt, but these appraisals and the events of the artist's life trail behind the author's enthusiasm for his subject. His narrative is equipped with detail, especially in the description of Chevalier's tours through the Victorian landscape: members of the expedition dine on a 'joint of wombat'; their supply horse slides into a mud hole where the skeletons of previous horses surround it.

Chevalier was commissioned to design the decorations of Melbourne's streets for Prince Alfred's visit to Australia. He also completed a series of witty drawings that observe the visit's hasty marriage between aristocratic behaviour and an antipodean setting. The drawings emanate more comfortably from Chevalier's sociable personality than his landscape paintings, which tend towards the predictability of Paramount Pictures's title image. The sketches enhance our understanding of the Prince's decision to befriend Chevalier, an association which led to his career's most social appointment as a court painter to Queen Victoria. A&

Andrew McNamara (ed.), Sweat: The Subtropical Imaginary, Institute of Modern Art, Brisbane, 2011, softcover, 198 pp., $20; **William Robinson: The Transfigured Landscape,** Queensland University of Technology, Brisbane, and Piper Press, Sydney, 2011, hardcover, 204 pp., $75; **Simon Gregg, Nicholas Chevalier: Australian Odyssey,** Gippsland Art Gallery, Sale, 2011, hardcover, 330 pp., $19.95.

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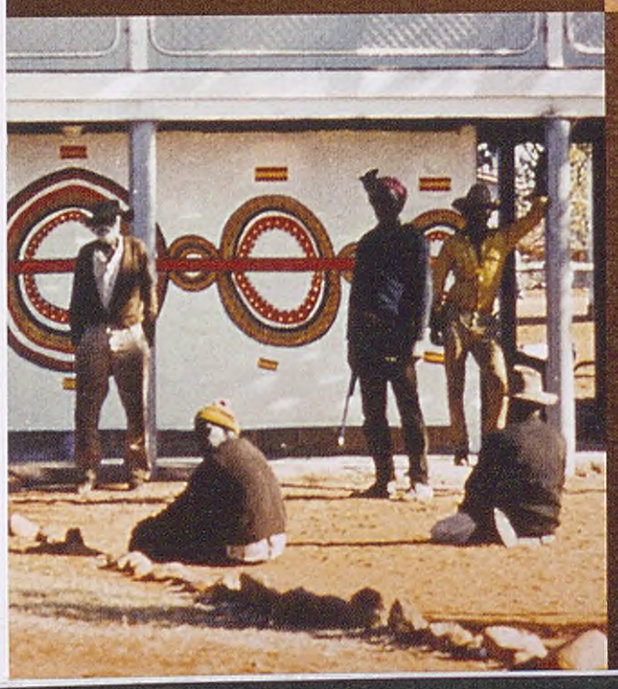

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Image: Tim Storrier The histrionic wayfarer (after Bosch). 2012 Archibald Prize Winner.
Image courtesy of Art Gallery of NSW

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Left: the tree shook its head, "my roses are yellow", it answered, 2011-12, archival inkjet print on archival paper, image size 53 x 60 cm, paper size 64 x 71 cm. Right: wilder grew her song, 2011-12, archival inkjet print on archival paper, image size 53 x 60 cm, paper size 64 x 71 cm

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Pip Ryan, Master of Fine Art (Research), *Happy Orang*, 2011. Photograph by Drew Echberg

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Image: *Pas de Deux* by Margaret Seymour, 2011 winner Woollahra Small Sculpture Prize.

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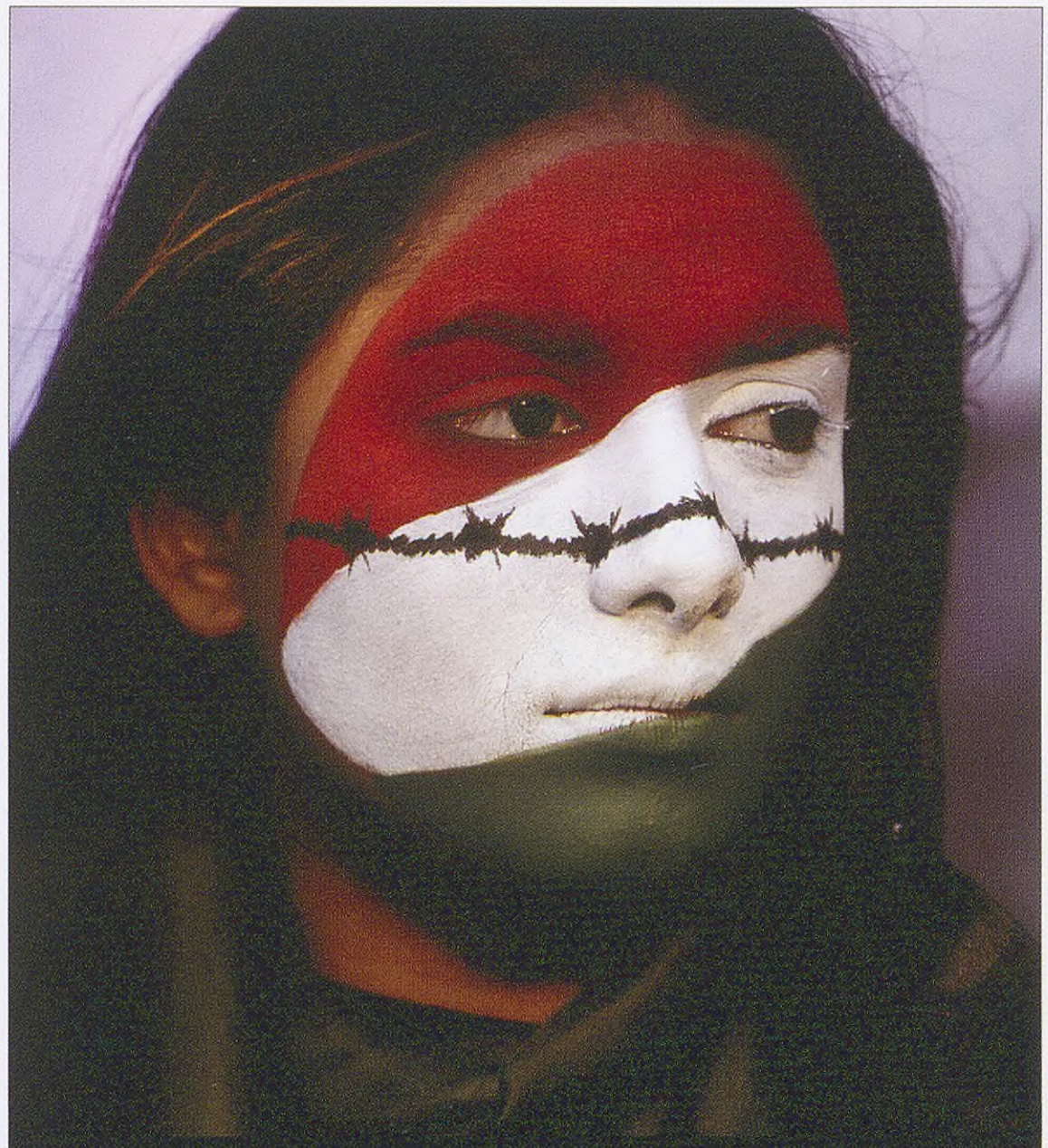

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Logan Art Gallery celebrates the diverse practices of visual artists, craft workers and designers, presenting a dynamic exhibiting program for residents and visitors to the region.
8 August – 15 September: Ron McBurnie: Metal as Anything; Monte Lupo Arts: Looking In; Eunkyoung Moon-Back, Shelley Zhao
19 September – 3 November: Artwaves 2012 Secondary Schools Art Exhibition
Tues–Sat 10–5, Free admission

Philip Bacon Galleries
2 Arthur Street, Fortitude Valley 4006
Tel 07 3358 3555 Fax 07 3254 1412
artenquiries@philipbacongalleries.com.au
www.philipbacongalleries.com.au
Director: Philip Bacon
Artists include Davida Allen, Charles Blackman, Arthur Boyd, Rupert Bunny, Cressida Campbell, Criss 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

QUT Art Museum
2 George Street, Brisbane 4001
(next to City Botanic Gardens)
Tel 07 3138 5370
artmuseum@qut.edu.au
www.artmuseum.qut.edu.au
Until 26 August: Roy Lichtenstein: Pop remix
1 September – 28 October: Tales within historical spaces: Beata Batorowicz;
open/closed: Lincoln Austin, Sean Phillips and Arryn Snowball
Tues–Fri 10–5, 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

Rockhampton Art Gallery
62 Victoria Parade, Rockhampton 4700
Tel 07 4936 8248
gallery@rrc.qld.gov.au
www.rrc.qld.gov.au
Director: Tracey Cooper-Lavery
a nationally significant collection of over 1650 Australian, British and Japanese artworks including paintings, works on paper, ceramics, small sculpture and textiles. It offers changing exhibitions from national touring exhibitions to in-house projects, workshops, art films, children's activities and lectures at the gallery and throughout the region.
Tues–Fri 10–4, Sat–Sun 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/trag
Curator: Diane Baker
The oldest public art gallery in regional Queensland. Housing the Lionel Lindsay Art Gallery and Library, the Fred and Lucy Gould Collection, and the City Collection (including the Dr Irene Amos OAM: Amos Bequest and the Cay Gift), the Toowoomba Regional Art Gallery displays historical and contemporary artwork.
Tues–Sat 10–4, Sun 1–4, public holidays 10–4, Free admission

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

BREENSPACE
Level 3, 17-19 Alberta Street, Sydney 2000
Tel 02 9283 1113
media@breenspace.com
www.breenspace.com
Director: Sally Breen
Until 11 August: Phillip George
17 August – 15 September: Gary Carsley
Wed–Fri 11–6, Sat 11–5

New South Wales

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 Art is a non-profit organisation established in 1996. 4A is committed to Asian and Australian cultural dialogue through its innovative program of exhibitions, talks, performances and community projects featuring local and international artists.
Tues–Sat 11–6

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

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

Suzanne O'Connell Gallery
Australian Indigenous Art
93 James Street, New Farm 4005
Tel 07 3358 5811 Fax 07 3358 5813
Mob 0400 920 022
suzanne@suzanneoconnell.com
www.suzanneoconnell.com
Director: Suzanne O'Connell, ACGA
Papunya Tula Artists (Kintore), Warlukurlangu Artists (Yuendumu), Warlayirti Artists (Balgo Hills), Waringarri Artists (Kununurra), Mangkaja Arts (Fitzroy Crossing), Jilamara Arts, Munupi, Tiwi Design and Ngaruwanajirri Arts (Tiwi Islands), Maningrida Arts and Culture (Maningrida), Buku-Larrnggay Mulka Centre (Yirrkala) and Girringun Artists (Cardwell).
Wed–Sat 11–4, or by appointment

Anna Schwartz Gallery
245 Wilson Street, Darlington 2008
PO Box 1926, Strawberry Hills 2012
Tel 02 8580 7002
mail@annaschwartzgallery.com
www.annaschwartzgallery.com
Located in the historic CarriageWorks, Anna Schwartz Gallery Sydney presents ambitious projects by leading international and Australian artists. The artistic program focuses on large-scale installations and curated exhibitions.
Wed–Fri 10–6, Sat 1–5

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

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

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, Jon Cattapan, 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

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 6–8.30
Tues–Sun 10–4

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
Tues–Sun 10–5, closed Mondays and public holidays

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. 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 more.
Tues–Fri 10–6, Sat 10–5
or by appointment

King Street Gallery on William
177 William Street, Darlinghurst 2010
Tel 02 9360 9727 Fax 02 9331 4458
Mob 0412 294 866
art@kingstreetgallery.com
www.kingstreetgallery.com
Director: Randi Linnegar
Representing: John Bokor, Andrew Christofides, Elisabeth Cummings, Jayne Dyer, Robert Eadie, John Edwards, Rachel Ellis, Paul Ferman, 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

Gallery 9
9 Darley St, Darlinghurst 2010
Tel 02 9380 9909
info@gallery9.com.au
www.gallery9.com.au
Representing: Peter Alwast, John Aslanidis, Simon Blau, Brett East, Michelle Hanlin, Julian Hooper, Matthew Hopkins, Simon Kennedy, Anna Kristensen, David Lawrey & Jaki Middleton, Tonee Messiah, Adam Norton, Jade Pegler, Michael Taylor, Jelena Telecki, Jelle van den Berg, Craig Waddell, Jake Walker, Bradd Westmoreland, what, Andrzej Zielinski
Wed–Sat 11–6, and by appointment

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-in-residence space.
Daily 10–5, closed Good Friday, Christmas Day, Boxing Day and New Year's Day

Martin Browne Contemporary
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, the Wik and Kugu Art Centre in Aurukun, Israel Birch, Andrew Browne, Liyen Chong, Peter Cooley, Jim Cooper, Michael Cusack, Paul Dibble, Adrienne Doig, McLean Edwards, Neil Frazer, Brent Harris, Linde Ivimey, Charles Karubian, Ildiko Kovacs, Tim Maguire, Karl Maughan, Alexander McKenzie, Kirsteen Pieterse, John Pule, Simon Strong, A. J. Taylor, Simon Taylor, Guan Wei and the estate of Colin McCahon.
Tues–Sun 10.30–6

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

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

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
Mon–Fri 10–5, Free admission

Menzies (formerly Deutscher~Menzies) & Lawson~Menzies
Menzies Art Brands Pty Ltd
12 Todman Avenue, Kensington 2033
Tel 02 8344 5404 Fax 02 8344 5410
sydney@menziesartbrands.com
www.menziesartbrands.com
Australia's Leading Fine Art Auctioneers and Valuers
Specialists: Andrew Crawford, Tracy Le Cornu and Alicia Parlby
Mon–Fri 9–5.30; free appraisals Wed 2–5 (no appointment necessary)

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

Moree Plains Gallery
25 Frome Street, Moree 2400
Tel 02 6757 3320
moreeplainsgallery@bigpond.com
www.moreeplainsgallery.org.au
Moree Plains Gallery in north-western New South Wales features solo shows by artists from the region and the gallery's collection, especially the Ann Lewis gift of seventy works by contemporary Australian Aboriginal artists.
Mon–Fri 10–5, Sat 10–1
Free admission

Museum of Contemporary Art Australia
140 George Street, Sydney 2155
Tel 02 9245 2400 Fax 02 9252 4361
mail@mca.com.au
www.mca.com.au
Director: Elizabeth Ann Macgregor OBE
The MCA is dedicated to exhibiting, collecting and interpreting the work of today's artists.
Until 16 September: 18th Biennale of Sydney: all our relations
From 28 September:
Ken Whisson: As If
From 4 October: Claire Healy and Sean Cordeiro; Primavera
Daily 10-5, Thurs 10-9,
Free Admission

Newcastle 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

Peloton
78A Campbell Street,
Surry Hills 2008
Tel 0421 522 190
info@peloton.net.au
www.peloton.net.au
A program of exhibitions and exchange projects of national and international contemporary art and artists.
Thurs–Sat 1–6

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/secondary market art and the exhibition of professional emerging to mid-career Australian artists with an emphasis on painting. Other services offered include; insurance valuations, assistance in secure storage, fine art investment advice and art leasing.
Tues–Sat 11–6, Sun 12–4

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

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

S.H. Ervin Gallery
National Trust Centre
Watson Road, (off Argyle Street),
Observatory Hill, The Rocks,
Sydney 2000
Tel 02 9258 0173
www.nationaltrust.com.au
Tues–Sun 11–5

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.
Until 25 August: Alfredo + Isabel Aquilizan: In-Habit: Project Another Country
15 September – 1 December: Go Figure! Contemporary Chinese Portraiture from the Uli Sigg Collection
Wed–Sat 11–5, Free admission

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 (estate of), Robyn Stacey, Warwick Thornton, 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

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
Proudly exhibiting the work of Australia's emerging, established and elite artists for over thirty years. Exhibitions change monthly and there is always a great variety of artwork held in the stockroom.
Mon–Sat 10.30–6, Sun 1–6

Yuill | Crowley
Eastern Exchange
318-320 Liverpool Street
Darlinghurst 2010
Tel 02 9211 6383 Fax 02 9211 0368
Mobile 0418 634 712
yuill_crowley@bigpond.com
www.yuillcrowley.com
Contemporary art.
Wed–Fri 11–6, Sat 11–4.30

National Gallery of Australia
Parkes Place, Parkes, Canberra 2600
Tel 02 6240 6502
information@nga.gov.au
www.nga.gov.au
Director: Ron Radford AM
Now showing:
Sydney Long – The Spirit of the Land
Divine Worlds – Indian Painting
Carol Jerrems – photographic artist 1968–1978
Daily 10–5

Tim Olsen Gallery
63 Jersey Road, Woollahra 2025
Tel 02 9327 3922 Fax 02 9327 3944
ellie@timolsengallery.com
www.timolsengallery.com
Directors: Tim Olsen and Katrina Arent
A cultivated stable of artists that presents a comprehensive and poignant view of the contemporary arts in Australia. Exhibiting the work of both emerging and established artists with a continually changing calendar.
Representing John Olsen, one of Australia's most esteemed living artists.
Tues–Fri 10–6, Sat 10–5, Sun 12–5

Watters Gallery
109 Riley Street, East Sydney 2010
Tel 02 9331 2556 Fax 02 9361 6871
info@wattersgallery.com
www.wattersgallery.com
Directors: Frank Watters, Geoffrey Legge and Alex Legge
7-25 August: Euan Macleod – paintings and works on paper
29 August – 6 October: Tony Tuckson; Ron Lambert
10-27 October:
Paul Selwood – sculpture
Wed–Fri 10–7, Tues and Sat 10–5

Australian Capital Territory

Utopia Art Sydney
2 Danks Street, Waterloo 2017
Tel 02 9699 2900 Fax 02 9699 2988
utopiaartsydney@ozemail.com.au
Representing 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, John R.Walker and Papunya Tula artists.
Tues–Sat 10–5, and by appointment

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

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.
Wed–Sun 12–5, Free admission

National Portrait Gallery
King Edward Terrace, Parkes, Canberra 2600
Tel 02 6102 7000 Fax 02 6102 7001
www.portrait.gov.au
Until 26 August: Elegance in exile: Portrait drawings from colonial Australia
Until 25 November: Go Figure! Contemporary Chinese Portraiture
Daily 10–5
Free admission, Disabled access

UTS Gallery
Level 4, 702 Harris St
Ultimo 2007
Tel 02 9514 1652
utsgallery@uts.edu.au
www.utsgallery.uts.edu.au/gallery
Presenting a diverse program focusing on innovative exhibitions of art, design and critical inquiry.
Until 31 August: Joyaviva: Live Jewellery from across the Pacific
11 September – 12 October: Djalkiri – We are standing on their names – Blue Mud Bay
Mon–Fri 12–6, 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 Australia's largest regional art museums, with a major collection of contemporary Aboriginal, Asian and Illawarra colonial art.
Until 26 August: Naomi Ullmann; Jenny Tubby
8 September – 18 November: Resident Artist Program 20th Anniversary
Tues–Fri 10–5, Sat–Sun 12–4, closed public holidays, 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.
Tues–Fri 10–5, Sat–Sun 9–5

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

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

Australian 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 workshop setting where the public can also view works in progress. Tours $10, bookings essential.
Mon–Fri 9–5, Free admission to galleries, $5 viewing mezzanine

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

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

Arc One Gallery
45 Flinders Lane, Melbourne 3000
Tel 03 9650 0589 Fax 03 9650 0591
mail@arc1gallery.com
www.arcone.com.au
Directors: Fran Clark and Suzanne Hampel
Located in the heart of the arts precinct in Melbourne, Arc One Gallery represents some of Australia's most highly respected contemporary artists across a spectrum of disciplines that include painting, sculpture, photography, video and electronic media.
Tues–Sat 11–5

Bendigo Art Gallery
42 View Street
Bendigo Victoria 3550
Tel 03 5434 6088 Fax 03 5443 6586
bendigoartgallery@bendigo.vic.gov.au
www.bendigoartgallery.com.au
Established in 1887, Bendigo Art Gallery is one of the oldest and largest regional galleries in Australia. The Gallery's collection is extensive with an emphasis on 19th century European and Australian art from the 1880s onwards, alongside a strong collection of contemporary art.
Daily 10–5 closed Christmas Day

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, Bulgul artists, Lizzie Buckmaster Dove, Jackie Cavallaro, Lilly Chorny, Jo Davenport, Jon Eiseman, Damien Elderfield, Karen Gray, 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, Helen McCarthy Tyalmuty, Utopia artists, Emma Walker, Simeon Walker, Wangkatjunka artists, Warlukurlangu artists, Kevin White, Naomi White, Christine Willcocks, Dan Wollmering, Mami Yamanaka.
New exhibitions every three weeks.
Tues–Fri 11–6, Sat 11–4

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
Arts Project Australia is a centre of excellence that supports artists with disabilities, promoting their work and advocating for inclusion within contemporary art practice.
Mon–Fri 9–5, Sat 10–5, and by appointment

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. Non-profit organisation run by and for artists, Australia-wide.
Bi-monthly exhibitions, Richmond and Fitzroy Libraries; Decoy Café, Melbourne.
View 500+ artworks online. Regular e-bulletins. Memberships: Artists $60, Friends $20.

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

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
Presenting a changing program of exhibitions, events and education programs. Visit the website for updated information
Tues–Fri 10–5, Sat and Sun 11–6
Mon 10–5 by appointment only
Free admission

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

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
Gallerysmith works with collectors, art consultants, curators and enthusiasts to develop/augment significant collections for museums, corporates and private individuals. Represented artists include Kirstin Berg, Eric Bridgeman, Dadang Christanto, Nici Cumpston, Paula doPrado, Sue Lovegrove, Chris Pease and Arlene TextaQueen.
Tues–Sat 11–5

Geelong Gallery
Little Malop Street, Geelong 3220
Tel 03 5229 3645 Fax 03 5221 6441
geelart@geelonggallery.org.au
www.geelonggallery.org.au
The Gallery's outstanding collection of paintings, sculpture and decorative arts spans Australian art from 'colonial' to present day. Interspersed throughout the nine galleries are exhibitions of decorative arts, including 18th and 19th century English porcelain, British art pottery, colonial Australian silver, as well as contemporary Australian paintings, sculpture and ceramics.
Daily 10–5, Free admission

Lauraine Diggins Fine Art
5 Malakoff St, 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.
Tues–Fri 10–6, Sat 1–5

Menzies (formerly Deutscher~Menzies) & Lawson~Menzies
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
Australia's Leading Fine Art Auctioneers and Valuers
Specialists: Timothy Abdallah, Chris Cullity and Cameron Menzies
Mon–Fri 9–5.30
Free appraisals Wednesdays 2–5 (no appointment necessary)

Mossgreen Gallery
310 Toorak Road, South Yarrra 3141
Tel 03 9826 0822 Fax 03 9826 1255
mail@mossgreen.com.au
www.mossgreen.com.au
Directors: Paul Sumner and Amanda Swanson
Mossgreen Gallery represents emerging, mid-career and established Australian painters, ceramicists and sculptors with exhibitions changing monthly.
The Gallery also stages retrospective selling exhibitions for Australian and international artists.
Mon–Fri 10–5.30, Sat 10–4

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

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

National Gallery of Victoria
The Ian Potter Centre: NGV Australia
Federation Square
Corner Russell & Flinders Streets
Melbourne 3000
Tel 03 8620 2222
www.ngv.vic.gov.au
Until 9 September: Linda Jackson Bush Couture
NGV Kids Corner: Time Catcher
Daily 10–5, closed Mondays

Karen Woodbury Gallery
Lvl 1 / 167 Flinders Lane
Melbourne VIC 3000
Tel 03 9639 5855, info@kwgallery.com
www.karenwoodburygallery.com
Director: Karen Woodbury
Representing: Lionel Bawden, Jane Burton, Michael Cusack, Michael Doolan, Marie Hagerty, Titania Henderson, Sam Jinks, Locust Jones, Elisabeth Kruger, Fiona Lowry, eX de Medici, Lara Merrett, Derek O'Connor, Simon Obarzanek, John Pule, Lisa Roet, Kate Rohde, Alex Spremberg, Heather B. Swann, Monika Tichacek, Aida Tomescu, Philip Wolfhagen.
Opening hours: by appointment only

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
Set in sixteen hectares of bush and landscaped gardens in Langwarrin, the gallery presents a vibrant program of exhibitions and public programs and is home to the McClelland Sculpture Survey and Award. McClelland Gallery Cafe is available for functions.
Guided tours Weds and Thurs at 11 and 2, Sat and Sun at 2, bookings essential.
Tues–Sun 10–5, Entry by donation

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

LUMA La Trobe University Museum of Art
La Trobe University, Bundoora 3086
Tel 03 9479 2111 Fax 03 9479 5588
www.latrobe.edu.au/luma
LUMA engages in historical and contemporary art debates and seeks to make a significant contribution to contemporary critical discourse. 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.
Mon–Fri 10–5

[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.
Tues–Sun 10–5

Monash University Museum of Art | MUMA
Ground Floor, Building F,
Caulfield Campus, Monash University,
900 Dandenong Rd, Caulfield East 3145
Tel 03 9905 4217 Fax 03 9905 4345
muma@monash.edu
www.monash.edu.au/muma
Until 22 September:
The Liquid Archive
4 October – 15 December:
Artist Proof #1
Tues–Fri 10–5, Sat 12–5,
Free admission

National Gallery of Victoria
NGV International
180 St Kilda Road, Melbourne 3004
Tel 03 8620 2222
www.ngv.vic.gov.au
Until 16 September: Light Works
Until 7 October: Melbourne Winter Masterpieces 2012: Napoleon: Revolution to Empire; Exhibition entry fees apply
5 October – 24 March: Confounding Contemporary Photography
26 October – 12 May:
Eko Nugroho and Jompet
Until 28 January: The Four Horsemen: Apocalypse, Death and Disaster
NGV Kids Space: An Excellent Adventure
Daily 10–5, closed Tuesdays, open Melbourne Cup Day

National Gallery of Victoria
NGV Studio
Federation Square
Flinders Street
Melbourne 3000
Tel 03 8620 2222
www.ngv.vic.gov.au
Please refer to http://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.
Sun–Wed 10–5, Thurs–Sat 10–10

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, Leslie Rice, Vera Möller, John Nicholson, Selina Ou, Martin Smith, Sarah Smuts-Kennedy, Judith Wright and Michael Zavros.
Extensive stockroom.
Tues–Sat 11–5, or by appointment

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

Art Gallery of South Australia
North Terrace, Adelaide 5000
Tel 08 8207 7000 Fax 08 8207 7070
www.artgallery.ag.gov.au
3 August – 18 November: South Australian Living Artists Festival displays Anna Platten and Lidia Groblicka
31 August – 4 November: Fred Williams: Infinite Horizons
Daily 10–5, Bookshop and Art Gallery Restaurant, daily 10–4.45, Free admission, charges may apply to special exhibitions

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

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.
Admission $5 (pensioners, students, children free)
Tues–Sun 11–5

South Australia

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

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 (ACGA)
Committed to the exhibition and sale of the finest modern and contemporary Australian art. Offers an extensive stockrooms and advice on all aspects of creating a rewarding art collection.
Until 1 September: Yvonne Kendall and Lui Zhuoquan
4-29 September: Rick Amor and Angela Brennan
2-27 October: Ken Whisson
Tues–Sat 11–6 or by appointment

The Johnston Collection
East Melbourne
Tel 03 9416 2515
info@johnstoncollection.org
www.johnstoncollection.org
The Johnston Collection of fine and decorative art holds a unique collection of Georgian, Regency and Louis XV antiques. The museum complex incorporates the 'Fairhall' housemuseum and the Gallery, which presents a temporary exhibition program and regular lecture series.
Admission: Adult $22 Con $18.50
Open weekdays with three guided tours daily

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

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, Free admission

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

Wangaratta Art 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 Art 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

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
3 August – 30 September: Beyond the Self: contemporary portraiture from Asia; Irrational and Idiosyncratic: Khai Liew and Bruce Nuske
12 October – 14 December: Master of Stillness: Jeffrey Smart paintings 1940-2011
Tues–Fri 11–5, Sat–Sun 2–5, and by appointment, Free admission

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, Austin, Bennett, Bezor, Bradley, Cullen, Hassan, Hennessey, Hoban, Kimber, Kutschbach, Lock, McKenna, Mechita, Nikou, Paauwe, Rentmeister, Shead, Siebert, Sierra, Siwes, Smart, Tillers, Hossein and Angela Valamanesh and Watson.
Tues–Sun 11–6

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

Western Australia

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

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

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

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

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

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

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

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.

Port Pirie Regional Art Gallery
3 Mary Elie Street, Port Pirie 5540
Tel 08 8633 0681 Fax 08 8633 0672
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–Sun, and public holidays 11–3

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

Japingka Gallery
47 High Street, Fremantle 6160
Tel 08 9335 8265 Fax 08 9335 8275
japingka@iinet.net.au
www.japingka.com.au
Directors: Ian Plunkett and David Wroth
Two floors, 400 square metres, extensive stock room and a full exhibition program of established and emerging Indigenous fine art.
Mon–Fri 9.30–5.30, Sat 10.30–5.30, Sun 12–5

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

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

Tasmania

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

Northern Territory

Muk Muk 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
Showcasing Indigenous art from Utopia and the Central and Western Deserts and selected contemporary Australian art.
Mon–Wed 9–5, Thurs–Fri 9–7, Sat 10–2

Govett-Brewster Art Gallery
Corner of King and Queen Streets,
New Plymouth 4340
Tel +64 6 759 6060
mail@govettbrewster.com
www.govettbrewster.com
Director: Rhana Devenport
7 July – 30 September: Sub-topical Heat: New Art from South Asia
Daily 10–5

Book Shops

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

New Zealand

The Bookshop
Art Gallery of South Australia
North Terrace, Adelaide 5000
Tel 08 8207 7029 Fax 08 8207 7069
agsa.bookshop@artgallery.sa.gov.au
www.artgallery.sa.gov.au
Adelaide's only specialist visual arts bookshop – stocking books, magazines, merchandise and gifts. We specialise in the publications of the Art Gallery of South Australia – including exhibition catalogues, reproductions, postcards and greeting cards from the gallery collections.
Daily 10–4.45

Venn Gallery
16 Queen Street, Perth 6000
Tel 08 9321 8366 Fax 08 9321 2785
gallery@venn.net
www.venn.net
Director: Desi Litis
The gallery produces an engaging contemporary arts program, exhibiting emerging and established Australian artists.
Tues–Sat 10–5, Fri 10–7 and by appointment

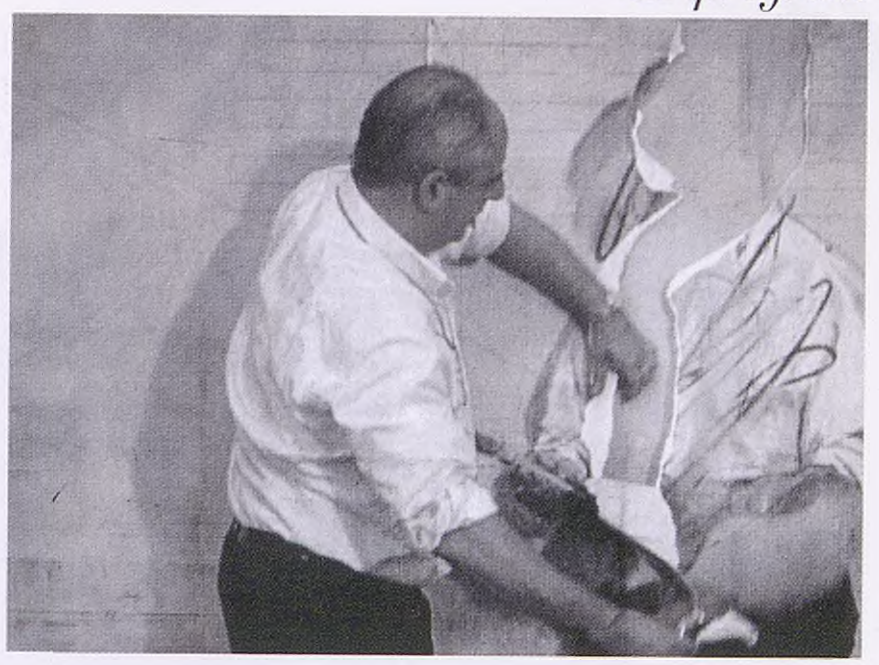
Sidewalk Tribal Gallery
19–21 Castray Esplanade,
Battery Point 7004
Tel 03 6224 0331 Fax 03 6224 0331
ann@sidewalkgallery.com.au
www.sidewalkgallery.com.au
Director: Ann Porteus
Antique and traditional African sculpture representing more than 85 cultures collected from 26 countries across Africa. Ethnic jewellery and other items of adornment, both antique and contemporary, from every continent.
Daily 10–5

Auckland Art Gallery Toi o Tamaki
cnr Wellesley and Kitchener Streets
PO Box 5449, Auckland
Tel +64 9 307 7700 Fax +64 9 302 1096
gallery@aucklandartgallery.govt.nz
www.aucklandartgallery.govt.nz
Director: Chris Saines
Auckland Art Gallery holds the largest collection of national and international art in New Zealand. A public art gallery exhibiting work from its collection and a program of national and international exhibitions.
Daily 10–5, closed Good Friday and Christmas Day

The Gallery Shop
Art Gallery of New South Wales
Art Gallery Road, Sydney 2000
Tel 02 9225 1718 Fax 02 9233 5184
galleryshop@ag.nsw.gov.au
www.artgallery.nsw.gov.au/shop
If you love art, this is the place to shop. You'll find the most comprehensive range of fine art books in Australia along with a carefully curated selection of the best literary and non-fiction titles and children's books. We also stock posters, postcards and a broad range of creative gifts to delight all ages and suit all budgets – many of them inspired by the Gallery's collection.
Daily 10–5

Gertrude Contemporary and Art & Australia Emerging Writers Program:

David Homewood



In *9 Drawings for Projection* (1989–2003), the cycle of hallucinatory works which catapulted him to international acclaim in the early 1990s, South African artist William Kentridge exploited a thoroughly anachronistic animation technique. Kentridge used a 16-millimetre film camera to photograph, frame by frame, incremental alterations to his distinctive charcoal and pastel drawings tacked to the wall of his studio. This process, which has often been discussed in relation to the ancient picture form of the palimpsest, required that the artist pace endlessly back and forth in his studio, performing a sort of extended Sisyphean improvisation between camera and page. The film series was one of several major installations in the mid-career retrospective exhibition 'William Kentridge: Five Themes' at the Australian Centre for the Moving Image, Melbourne. While the exhibition encapsulated Kentridge's formidable range of subject matter and media, it returned to the subject of the artist in his studio.

This subject was treated most directly in *7 Fragments for George Méliès* (2003), a suite of short film works dedicated to the film magician of late nineteenth- and early twentieth-century French cinema. In *7 Fragments*, Kentridge himself is depicted engrossed in a series of studio experimentations not only with common artistic techniques and materials (principally drawing and painting on paper), but also those objects and rituals that are peripheral – but perhaps no less essential – to the creative process. In one sequence, for example, a coffee cup placed on a blank sheet of paper viewed from above becomes charged with an energy of its own, and begins to incessantly shift about, stubbornly resisting the artist's repeated efforts to grab hold of it. Screened alongside *7 Fragments* (and intended as a homage to Méliès's 1902 classic *Le Voyage dans la Lune*) was Kentridge's *Journey to the Moon* (2003), depicting a similar alchemical transmutation of proximate ordinary objects: a coffee cup is used as a telescope and a percolator is reappointed the function of a spacecraft. Across these works, Kentridge mobilises the syntax of early cinema – a combination of reversals, superimpositions and freezes – in tandem with animation techniques similar to those of *9 Drawings* in order to reveal a series of properly bewildering continuities and discontinuities between the graphic and the indexical, the static and the kinetic.

Kentridge discussed the significance of cinematic technologies on his work at a Melbourne lecture. Unlike the 'congealed time' of primitive still photography which, he argued, required the photographic subject to remain immobile for an extended period of time, the development of cinema made possible not only the recording and replaying of movement through time but also, crucially, its reversal. For Kentridge, the mechanical inversion of the moving image chafes against ingrained habit-formed perception; in its literal unmaking of the world according to a new temporal order, he suggested, it contains within itself a hidden utopian dimension.

The utopian dimension to Kentridge's images, then, is not located in their outwards projection of any recognisable ideological blueprint. Instead, it is embodied in the flickering of indeterminacy that can be glimpsed as movement is carefully cleaved away from time. This was crisply expressed in an excerpt from his 2010 production of Shostakovich's opera *The Nose*, which features the artist clambering to the top of a portable steel staircase, reaching the summit and stopping, before toppling backwards, breaking apart as he falls to the concrete floor at the foot of the staircase. Kentridge's practice of moving image self-portraiture is achieved through the beautiful economy with which the notion of the artist as conjurer of the unknown is endlessly dramatised inside the finite borders of the artwork.

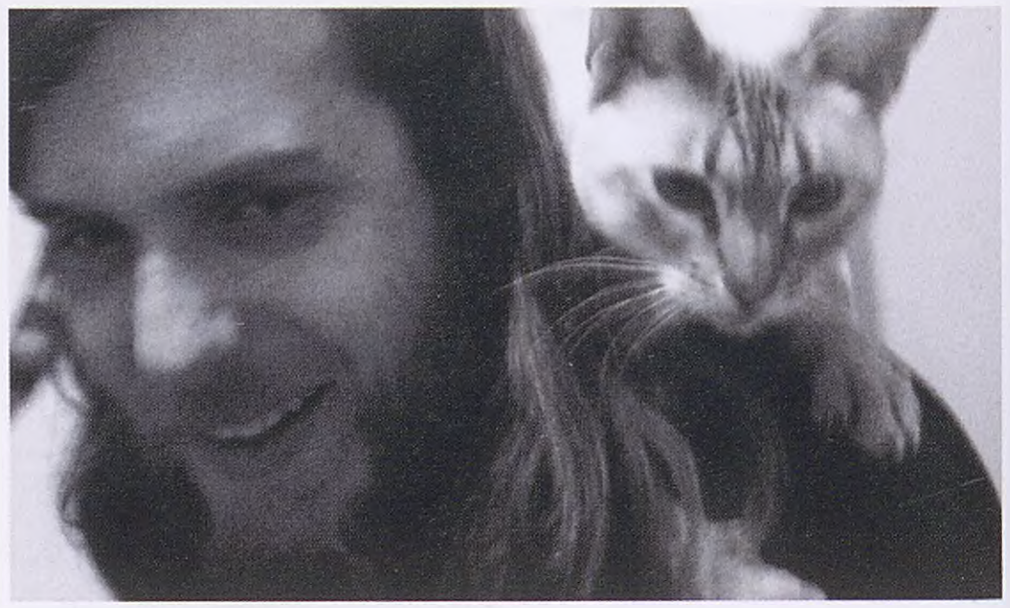
David Homewood was mentored by Jason Smith, Director, Heide Museum of Modern Art, Melbourne; **William Kentridge: Five Themes,** Australian Centre for the Moving Image, 8 March – 27 May 2012. A&

William Kentridge, Invisible mending, from *7 Fragments for Georges Méliès*, 2003
Still, 35 mm and 16 mm animated film transferred to video, 1:20 mins duration
Courtesy and © The artist, Marian Goodman Gallery, New York, and Goodman Gallery, Johannesburg. Photograph John Hodgkiss

Art & Australia / Credit Suisse Private Banking Contemporary Art Award

Alasdair McLuckie

Kelly Fliedner



Alasdair mcluckie draws richly from non-western histories of folk, tribal and outsider art to create narratives depicting mythological creation stories or pseudo-human histories that are known for their meticulous design and obsessive execution. Since graduating from Melbourne's Victorian College of the Arts in 2007, McLuckie has conveyed these narratives through detailed stories etched into the surface of wood with biro pens or drawn onto gridded paper. Themes of destruction and creation are also explored through his craft-based work, employing thousands of multicoloured beads sewn together into panels depicting magical creatures or adorning the exterior of objects placed within shrine-like installations for folkloric gods.

Memorably presented at the Museum of Contemporary Art Australia for 'Primavera 2010', McLuckie's *The highest mountain peaks right before dawn*, 2009, is a commanding 12-metre-long biro drawing on wooden panels detailing a fictitious apocalyptic flood story. The fantastical skeletal figures within the drawing are seen to exclaim such things as 'the end is nigh' or 'this don't look good' as they are about to be zapped with lightning from the heavens above. These curious cartoon-like figures at first resist death only to eventually succumb to their omnipresent and vengeful god by at last accepting the next phase of their existence: 'See you'll soon.'

The ritualistic nature of McLuckie's work is emphasised by his use of folk aesthetics, signature patterning and symbolism. However, instead of beginning with such grand narratives of life and death, his work often has a more basic and formal catalyst: for instance, a straightforward interest in how biro ink appears on the surface of wood, or how simple variations of different beads materialise on varyingly coloured fabric. McLuckie's work draws on primitive abstraction while his formalist aesthetic tendency is strong, with a scrupulous focus on design, materials and process. This interest in process, as well as an uncanny attention to detail, has recently led McLuckie to create bead 'prototypes' that focus purely on the materials themselves, as seen in the 2010 'Fields of Ecstasy' series, featuring zig-zagging patterns and mask-like faces at either end. Rather than designing an image that is then reproduced with the beads, McLuckie instead measures out the width and height of each intended panel, identifies how many beads are needed and then attends purely to the material, colour and dimensions of each to create a series of 'test pieces', letting go of the design and experimenting with varieties of display.

Through this diligent focus on materials, McLuckie is able to see the craft potential in other forms such as agate stone, which the artist used in his recent exhibition 'Pink Lions' at Murray White Room, Melbourne. Woven on the centre of a series of unprimed canvases were two large circular slices of pink agate stone, each to strikingly different effect. Next to these raw canvases hung several large, square, uncovered wooden frames imprinted with meticulously repeated geometric biro-drawn patterns. The simplicity of these frame and canvas works beautifully belied the labour that led McLuckie to them. Similar to his previous work, they featured an ancient abstraction or tribal aesthetic and were rigorously worked through McLuckie's obsessive detail. However, the removal of narrative lent them an added purity and intuitiveness. There was a sense of effortless creation that gave them an authoritative presence within the gallery. With 'Pink Lions' McLuckie revealed the usually unseen skeletal elements involved in the artmaking process (the canvas and frame), offering them as sacred.

These pared-back works signal an interesting shift for McLuckie: whereas before, his process was superseded by broad apocalyptic themes, his work is now governed by a focus on the process of creation itself – the act of making art. &

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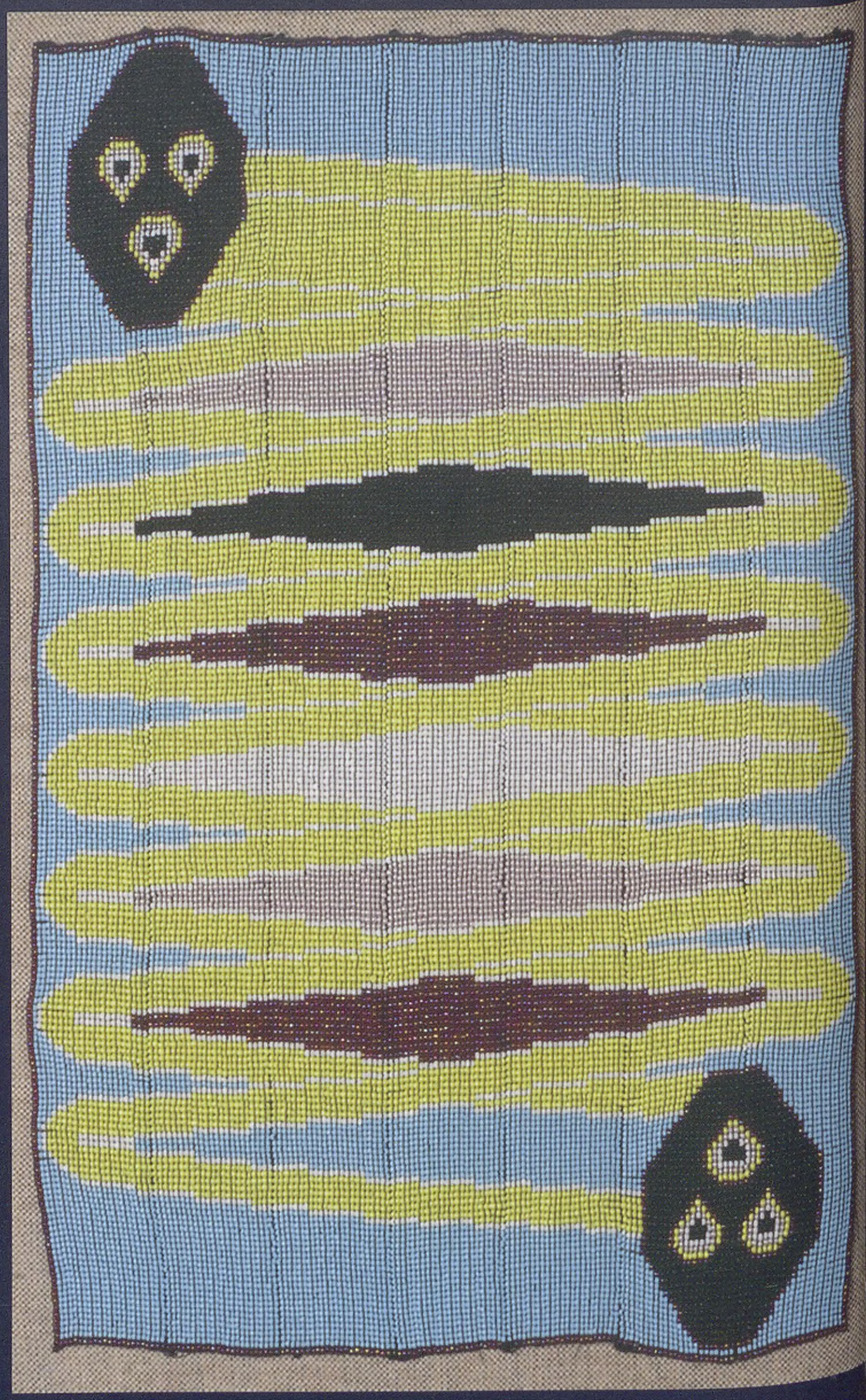

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Alasdair McLuckie
January, 2010
Woven seed beads on chenille, 60 x 38 cm
Museum of Old and New Art Collection, Hobart
Courtesy the artist and Murray White Room, Melbourne
Photograph John Brash

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