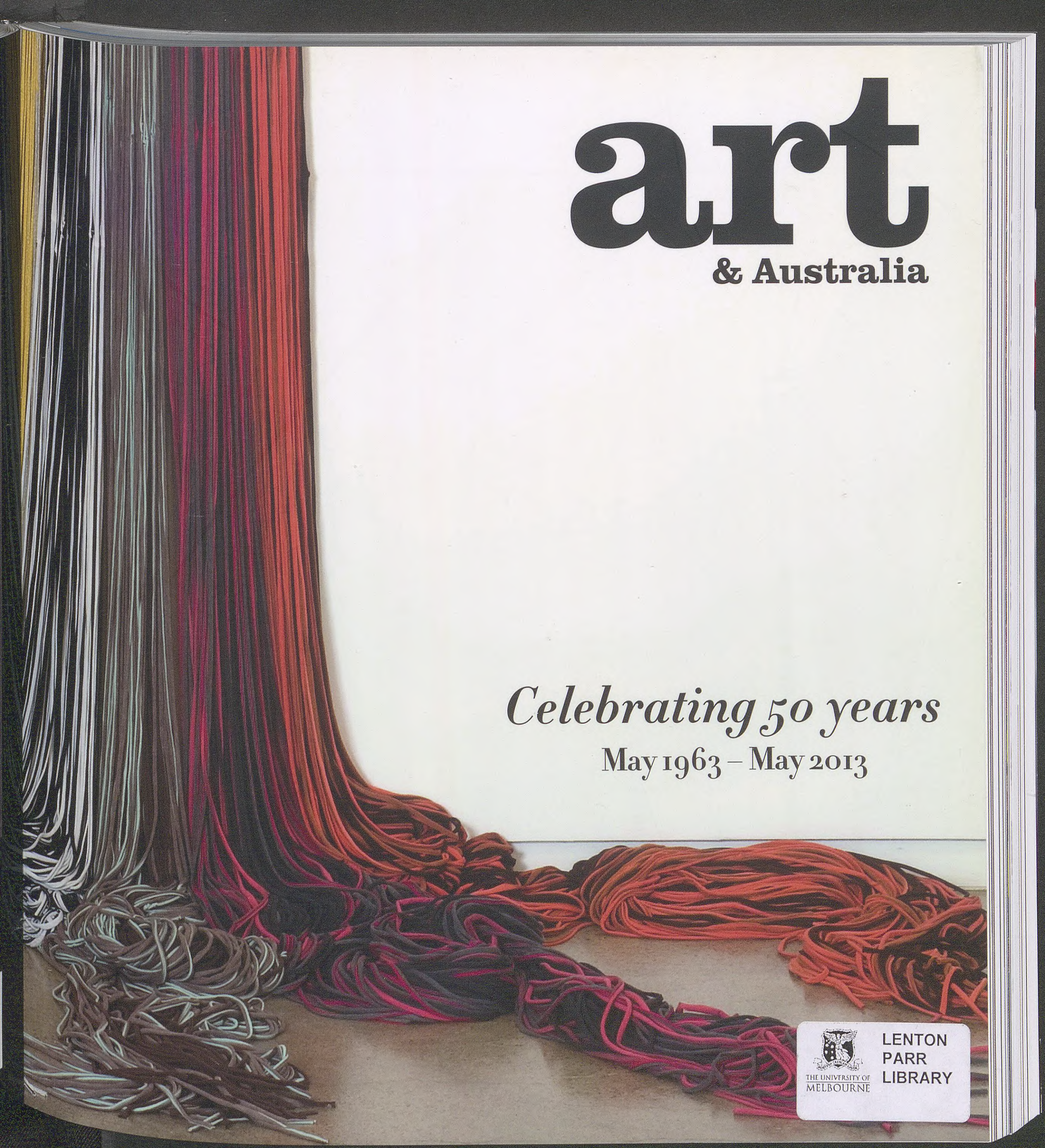


art
& Australia

Celebrating 50 years

May 1963 – May 2013

John Cattapan; *Imagine a raft (Hard rubbish 4+5)* 2012 (detail)

BULGARI & THE
ART GALLERY OF NEW SOUTH WALES
CONGRATULATE

JON CATTAPAN

THE RECIPIENT OF THE

BVLGARI ART AWARD 2013

Jon Cattapan, one of Australia's most outstanding contemporary artists, is the recipient of the Bulgari Art Award 2013. Jon is best known for his painted representations of the city, and of the collective experience of living in urban spaces.

The Bulgari Art Award is an initiative by Bulgari and the Art Gallery of New South Wales to foster contemporary art and is one of the most valuable awards of its kind in Australia.

The annual award of $80,000 consists of the acquisition of a painting and a residency in Italy for the artist.

This major triptych by Jon Cattapan has been selected by the Art Gallery of New South Wales to be acquired for the state collection and will be displayed in the Gallery in April 2013.

For more information about the award:

artgallery.nsw.gov.au and bulgari.com

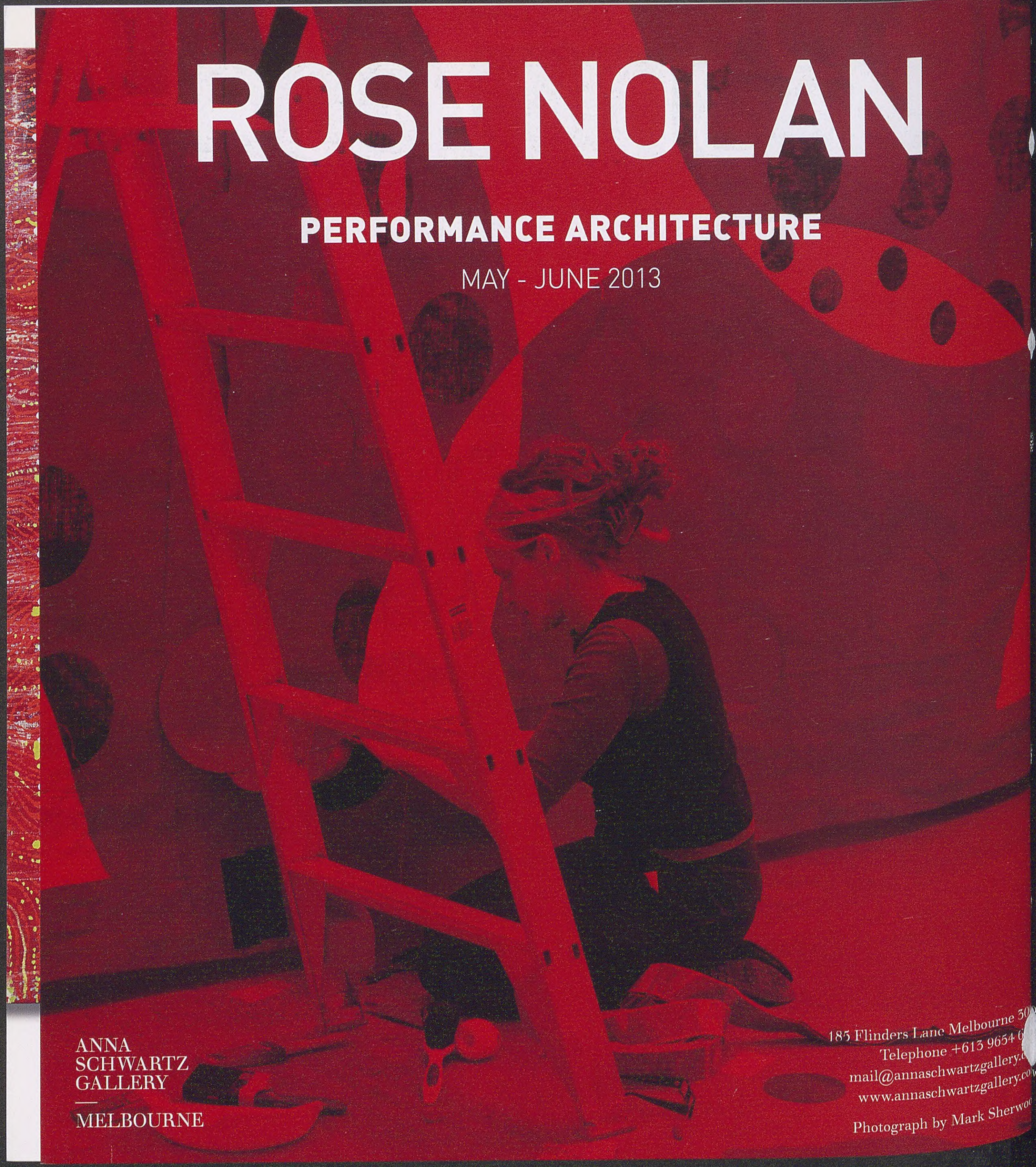
ART GALLERY NSW

BVLGARI

ROSE NOLAN

PERFORMANCE ARCHITECTURE

MAY - JUNE 2013



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20 APRIL - 8 JUNE 2013

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DESTINY DEACON
RICARDO IDAGI
DANIE MELLOR
TRACEY MOFFATT
R E A
DARREN SIWES
CHRISTIAN THOMPSON
WARWICK THORNTON
NAWURAPU WUNUNGMURRA

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Tracey Moffatt's *beDevil*, Friday 19 April at 8:30pm
Saturday 20 April
Films by Beck Cole, Wesley Enoch, Darlene Johnson, Rachel Perkins, Ivan Sen & Warwick Thornton

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CARRIAGEWORKS

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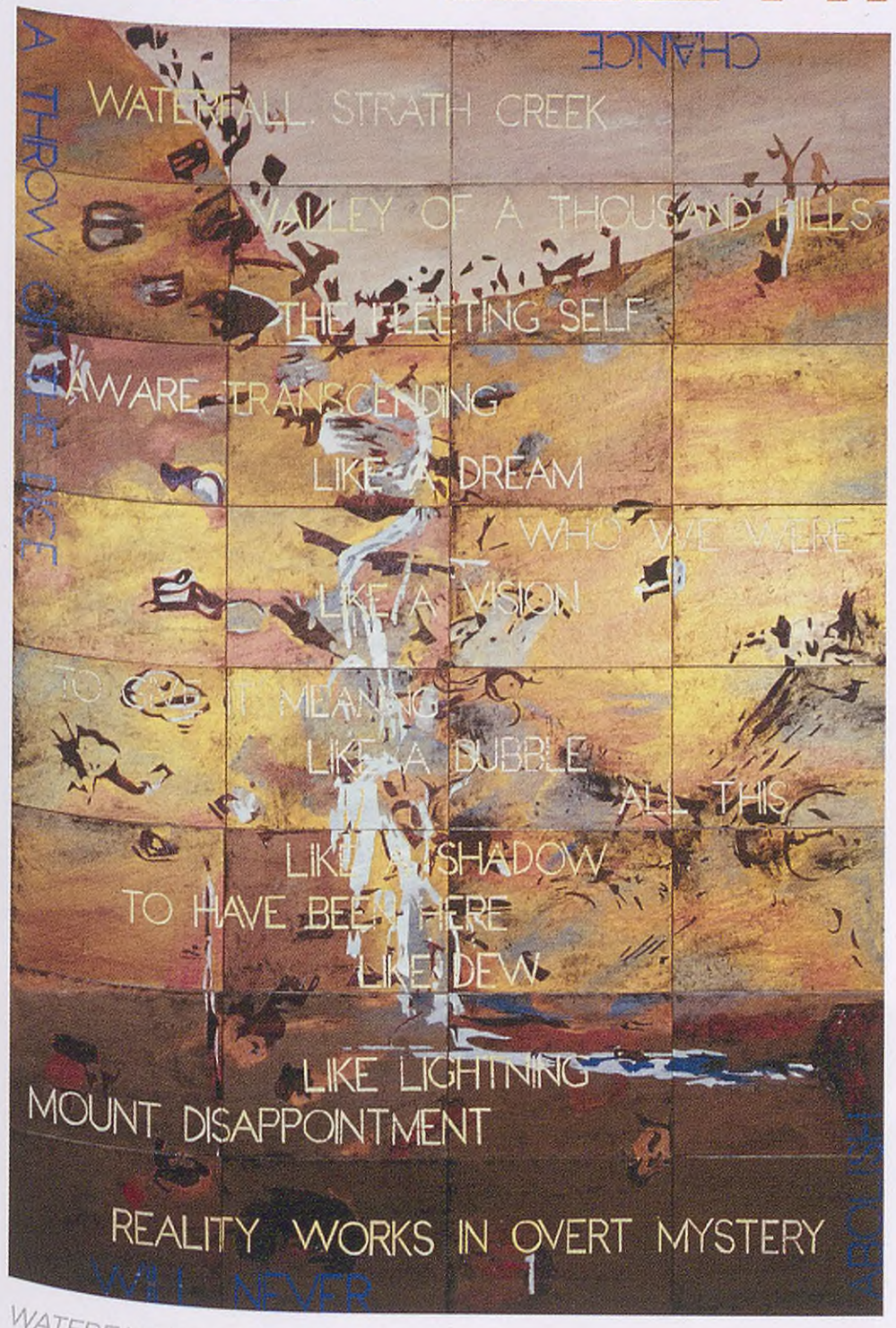
SYDNEY

SAM SHMITH
14 MAY-
15 JUNE
PLATE GLASS

UNTITLED (PLATE GLASS 1) (DETAIL), 2013
MICROCYSTALLINE WAXED PIGMENT PRINT, BARYTA PAPER
221.6CM X 120CM

IMANTS TILLERS
18 JUNE–
20 JULY
THE FLEETING SELF



WATERFALL (AFTER WILLIAMS), 2011
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203CM X 142CM
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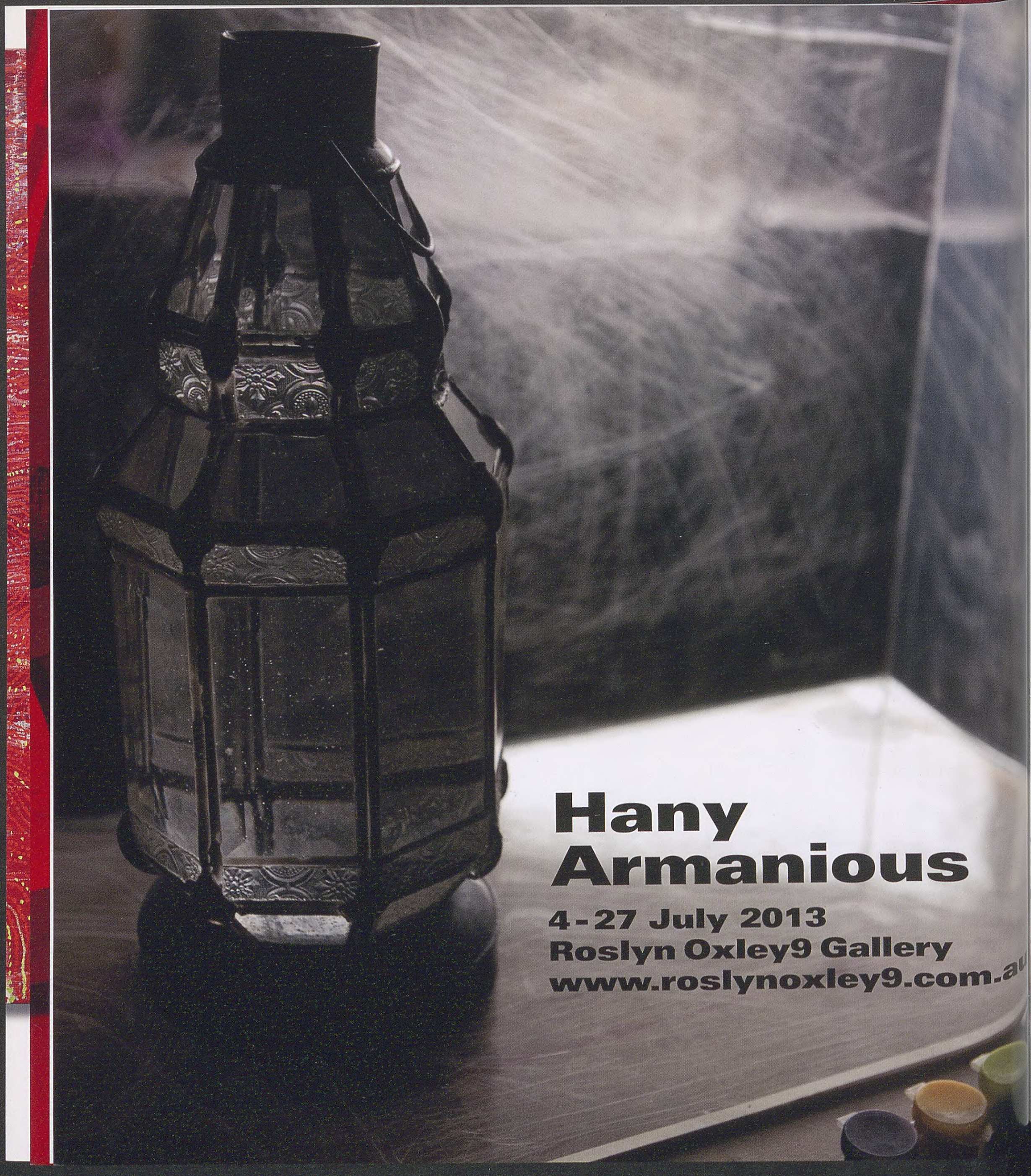
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4-27 July 2013
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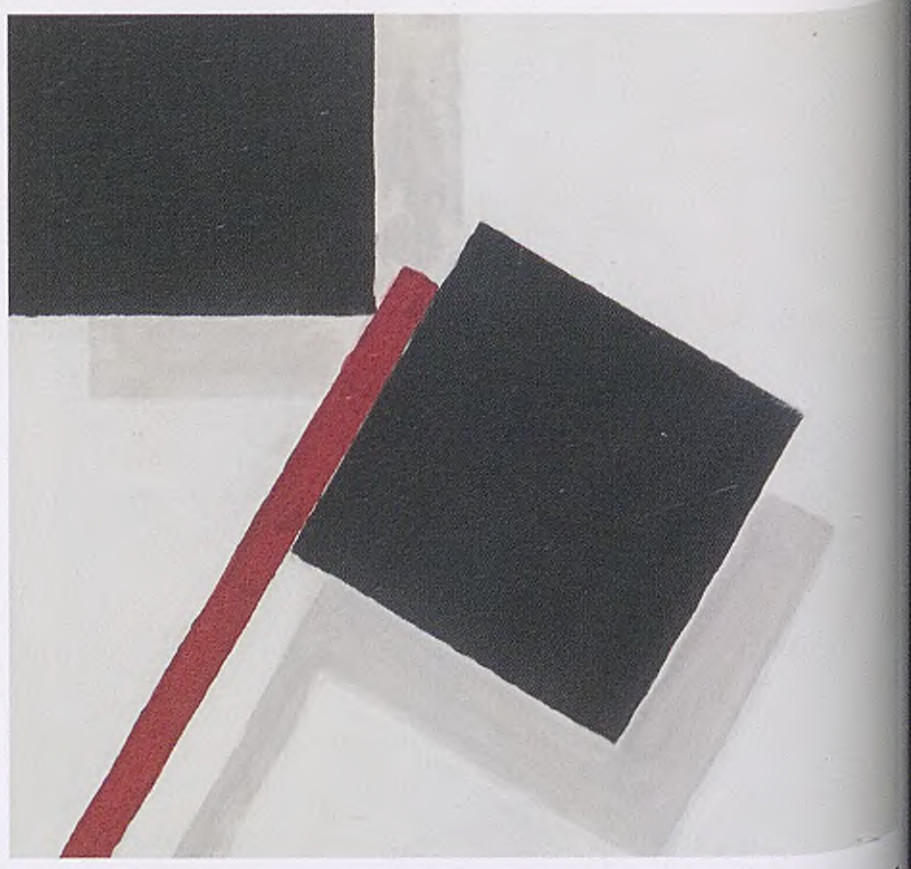

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cover
Anne-Marie May, Untitled, 2004/12, detail
Knitted jersey, cotton, dimensions variable
Installation view, Heide Museum of Modern Art, Melbourne, 2012
Courtesy the artist and Murray White Room, Melbourne
Photograph John Brash

NOEL McKENNA
ANIMALS AND MEN
3 - 28 July 2013

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Subscribe online
www.artandaustralia.com

Newsagent distribution
Integrated Publication Solutions
(Australia and New Zealand)

International distribution
Pansing IMM (Asia, Europe, United States and Canada)

Printed by Dominie Press Pte Ltd, Singapore

Winter 2013 May / June / July
Art Quarterly ISSN 0004-301 X

Publisher
Eleonora Triguboff

Published by Art & Australia Pty Ltd
11 Cecil Street, Paddington
NSW 2021 Australia
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From the Editor

It has been my privilege to edit and publish *Art & Australia* since 2003. Following a passionate tradition that began with Sam Ure Smith in 1963, *Art & Australia* celebrates fifty years this May. I would like to take this opportunity to thank all the people who have been involved with *Art & Australia* since its inception.

Our editors, writers, designers, artists – my gratitude goes to you all. Our advertisers – I thank you for your support throughout the years. My special acknowledgment of past editors Dinah Dysart, Laura Murray Cree and Leon Paroissien for their contributions to this issue.

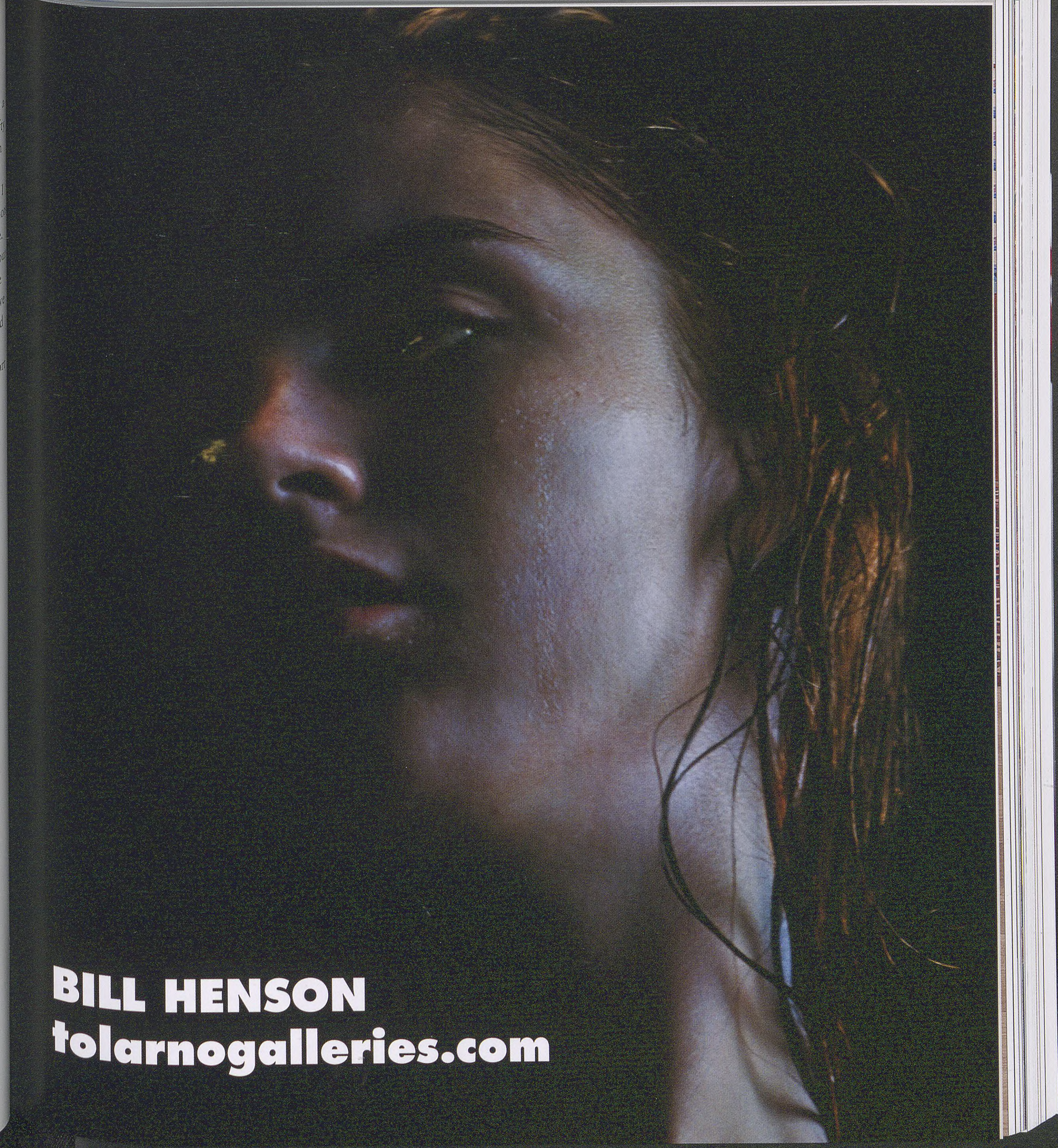
In a world where change in the media happens at bullet pace, we will continue to honour the print tradition, however the time has come for a change. This will be the last magazine in its existing format. Our next issue, August, unveils a new-look *Art & Australia* where we will embrace the 'new' and never forget the 'past'. A welcome addition will be a redesigned website that will widen the scope of the magazine.

Finally, my greatest thanks go to our readers, for their unwavering loyalty. Your support has allowed us to continue publishing for the past fifty years.

Eleonora Triguboff

Celebrating 50 years

May 1963 – May 2013


BILL HENSON
tolarnogalleries.com

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From top, left to right:

Sue Cramer has been a curator and writer on contemporary art for thirty years holding positions at the Australian Centre for Contemporary Art, Melbourne; the Institute of Modern Art, Brisbane; and the Museum of Contemporary Art, Sydney. She is currently Curator at Heide Museum of Modern Art, Melbourne.

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Tessa Laird is a writer, artist and lecturer living in Auckland. A former general manager of The Physics Room, Christchurch, she was co-founder and editor of *Monica Reviews Art* and *LOG Illustrated* and regular contributor to the *New Zealand Listener*. Tessa recently completed a Doctorate of Fine Arts at the University of Auckland, looking at psychedelia and the revolutionary power of colour.

Donna McColm is Head of Public Programs, Children's Art Centre and Membership at the Queensland Art Gallery/Gallery of Modern Art, Brisbane, specialising in the design of a diverse range of programs to support and extend visitor engagement.

Meredith Morse recently completed a PhD in art history. She is currently developing a book on Simone Forti's 1960s–80s performance and sound work after Cage and Halprin. Her interests include exchanges among American, European, Japanese and Australian artists during this period.

Djon Mundine OAM is a member of the Bandjalung people of northern New South Wales. 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. In 2012 he curated 'Bungaree: The First Australian'; in 2013 the touring exhibition 'Shadow Life', co-curated with Natalie King, returns to Australia at Bendigo Art Gallery. Djon is currently a PhD student at the College of Fine Arts, University of New South Wales, Sydney.

Laura Murray Cree is Consulting Editor for *Art & Australia*. She has held senior editorial positions at Sherman Contemporary Art Foundation, Sydney, formerly Sherman Galleries (2003–08); *Art & Australia* (1997–2003; 1983–85); *State of the Arts, Limelight* (2003–04); and the (then) Australian National Gallery in Canberra (1980–82). Her publication *Awesome! Australian Art for Contemporary Kids* was included in *The White Ravens 2003*, an annual selection of outstanding international books for children and young adults.

Terry Smith is the Andrew W. Mellon Professor of Contemporary Art History and Theory at the Department of the History of Art and Architecture, University of Pittsburgh, and Distinguished Visiting Professor, National Institute for Experimental Arts, University of New South Wales, Sydney. He was the 2010 Australia Council Visual Arts Laureate, and winner of the CAA's Mather Award for art criticism.

Daniel Thomas AM was the curator in charge of Australian art at the Art Gallery of New South Wales, Sydney, from 1958, and at the National Gallery of Australia, Canberra, 1978–84, then director of the Art Gallery of South Australia, Adelaide. Retired, he now lives in northern Tasmania and writes occasionally.

Anna Waldmann is an art consultant, visiting fellow at the College of Fine Arts, University of New South Wales, Sydney, a board member of the Power Institute Foundation, and former director of visual arts at the Australia Council.

may
JULIE FRAGAR
TODD MCMILLAN

june
MATTHYS GERBER
TONY SCHWENSEN

july
JOHN SPITERI
KOJI RYUI

Sarah
Cottier
Gallery

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

Sasha Grishin AM is the Sir William Dobell Professor of Art History at the Australian National University, and works internationally as an art historian, art critic and curator. In 2004 he was elected Fellow of the Australian Academy of the Humanities. His most recent publication, *Australian Art: A History*, is being published by Melbourne University Press.

Peter Hill is an artist and writer and Adjunct Professor of Fine Art at RMIT University. He is currently writing a book called *Matisse and the iPhone: Why Do Art Movements Change?*, and recently exhibited twenty-five years of his Superfiction projects at the Margaret Lawrence Gallery, Victorian College of the Arts.

Wes Hill is a writer, artist, art historian and curator. He has a PhD in Art History from the University of Queensland, and is a Lecturer of Theoretical Enquiry at Sydney College of the Arts, University of Sydney.

Courtney Kidd has written extensively on the visual arts for publications such as the *Sydney Morning Herald*, *Qantas: The Australian Way*, *Art Monthly Australia* and *Limelight*. She has also worked as an arts broadcaster, gallerist and lecturer, and is an Art Consultant with Artbank.

Victoria Lynn is Director of TarraWarra Museum of Art, Healesville, Victoria. Former director of creative development at the Australian Centre for the Moving Image, and curator of contemporary art at the Art Gallery of New South Wales, she has also worked independently.

Louise Martin-Chew has written about art since the early 1990s. She is a regular contributor to magazines, catalogues and books. Her recent monograph, *Linde Ivimey* (2012), was published by UQ Art Museum.

Tess Maunder is a curator and writer based in Brisbane. Tess has recently completed a curatorial tour of dOCUMENTA (13) and has interned at the SculptureCenter and Murray Guy, both in New York. She is the founding co-director of *The Maximilian*.

Harriet McAtee is an MPhil candidate in the School of English, Media Studies and Art History at the University of Queensland. She is researching the relationship between art history and science in the late-nineteenth century.

Patrick McCaughey is a former director of the National Gallery of Victoria, the Wadsworth Atheneum Museum of Art in Hartford and the Yale Center for British Art in New Haven, both Connecticut.

Michael O'Ferrall (1945–2013) was curator of Aboriginal and Asian art at the Art Gallery of Western Australia (1984–96). He was commissioner for the 1990 Venice Biennale, which featured Aboriginal artists Trevor Nickolls and Rover Thomas, and curator of Nickolls's 2009 survey exhibition. Michael was assisted in writing this text by Vivien Anderson.

John Olsen is an artist who was on the original editorial advisory panel of *Art & Australia*.

Daniel Palmer is a writer and Senior Lecturer in the Art History and Theory Program at Monash University. His publications include *Twelve Australian Photo Artists* (2009), co-authored with Blair French.

Leon Paroissien AM is chairman of the City of Sydney Public Art Advisory Panel. He was co-editor of *Art & Australia* (with Jennifer Phipps) (1987–88) and editor until 1990. During this period he was founding director of Sydney's Museum of Contemporary Art and was subsequently founding director of the Museum of Contemporary Art, Taipei, Taiwan.

Catherine Peattie edited *Billy Benn* (2011), published by IAD Press. She currently works for DADAA Inc. coordinating strategic artistic initiatives for people with disabilities or mental health illness.

Hetti Perkins is a member of the Eastern Arrernte and Kalkadoon Aboriginal nations. Until recently the senior curator of Aboriginal and Torres Strait Islander art at the Art Gallery of New South Wales, she is currently resident curator at Bangarra Dance Theatre.

After retiring from his position as professor at the College of Fine Arts, University of New South Wales, Peter Pinson opened a gallery in Sydney specialising in artists who established their careers in the 1960s.

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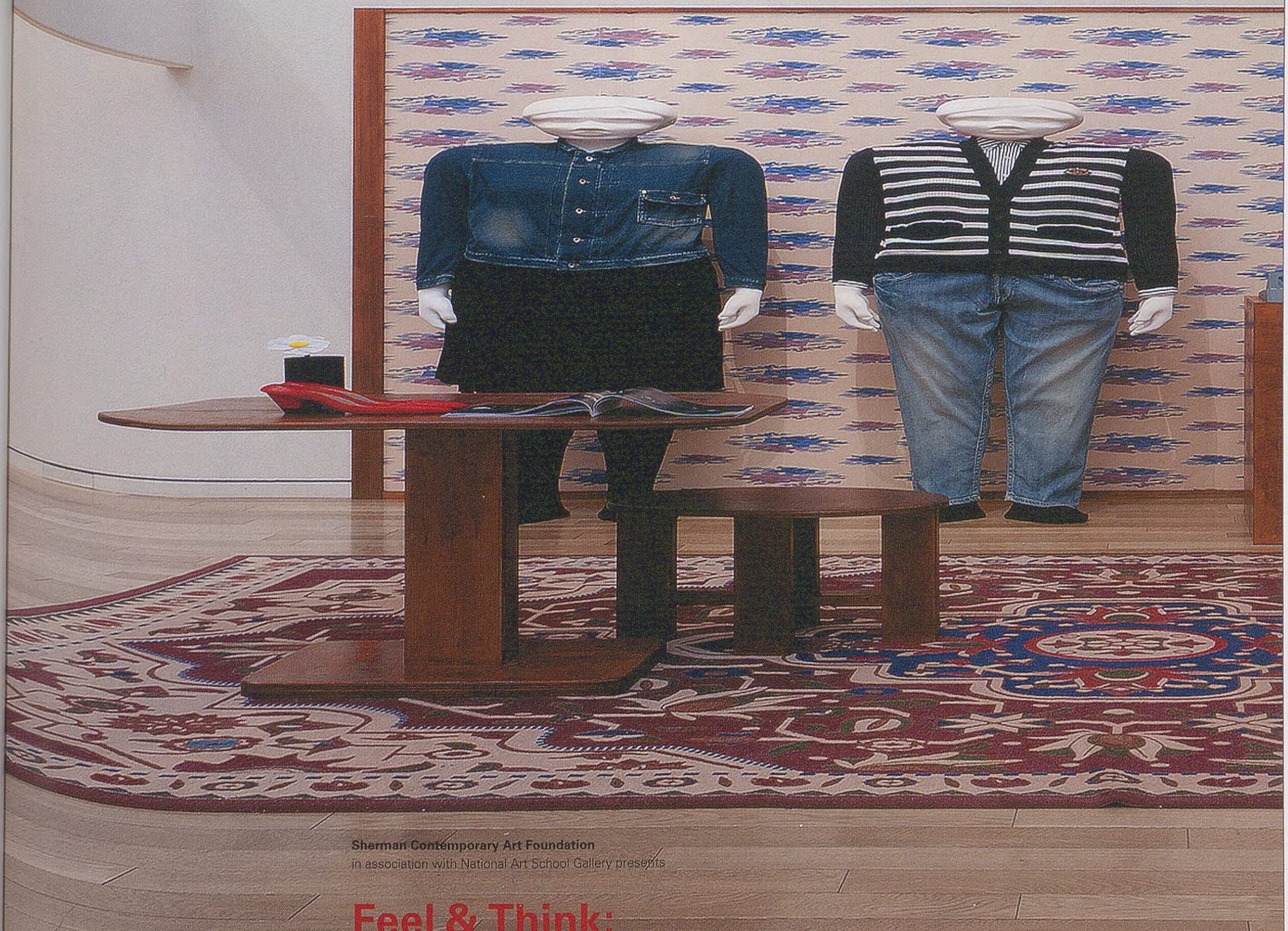
Oliver Watts is a Lecturer at Sydney College of the Arts, University of Sydney. He is an artist and theorist and one part of the conceptual art duo Gregory and Watts. He is co-Director of Chalk Horse Gallery.

Souchou Yao is a writer and cultural anthropologist. His books include *Confucian Capitalism* (2002) and *Singapore: The State and the Culture of Excess* (2007). He is a regular contributor to *Art & Australia*.



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MORINAGA Kunihiko, **ANREALAGE wideshortsllmfong**, 2011
Courtesy: Tokyo Opera City Art Gallery
Photo: Ishigaki Seiji (Blackbuster)

20 June – 17 August 2013
Culture+Ideas: a series of exhibition-related events at SCAF. Check website for programme and listings.
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RYOJI IKEDA

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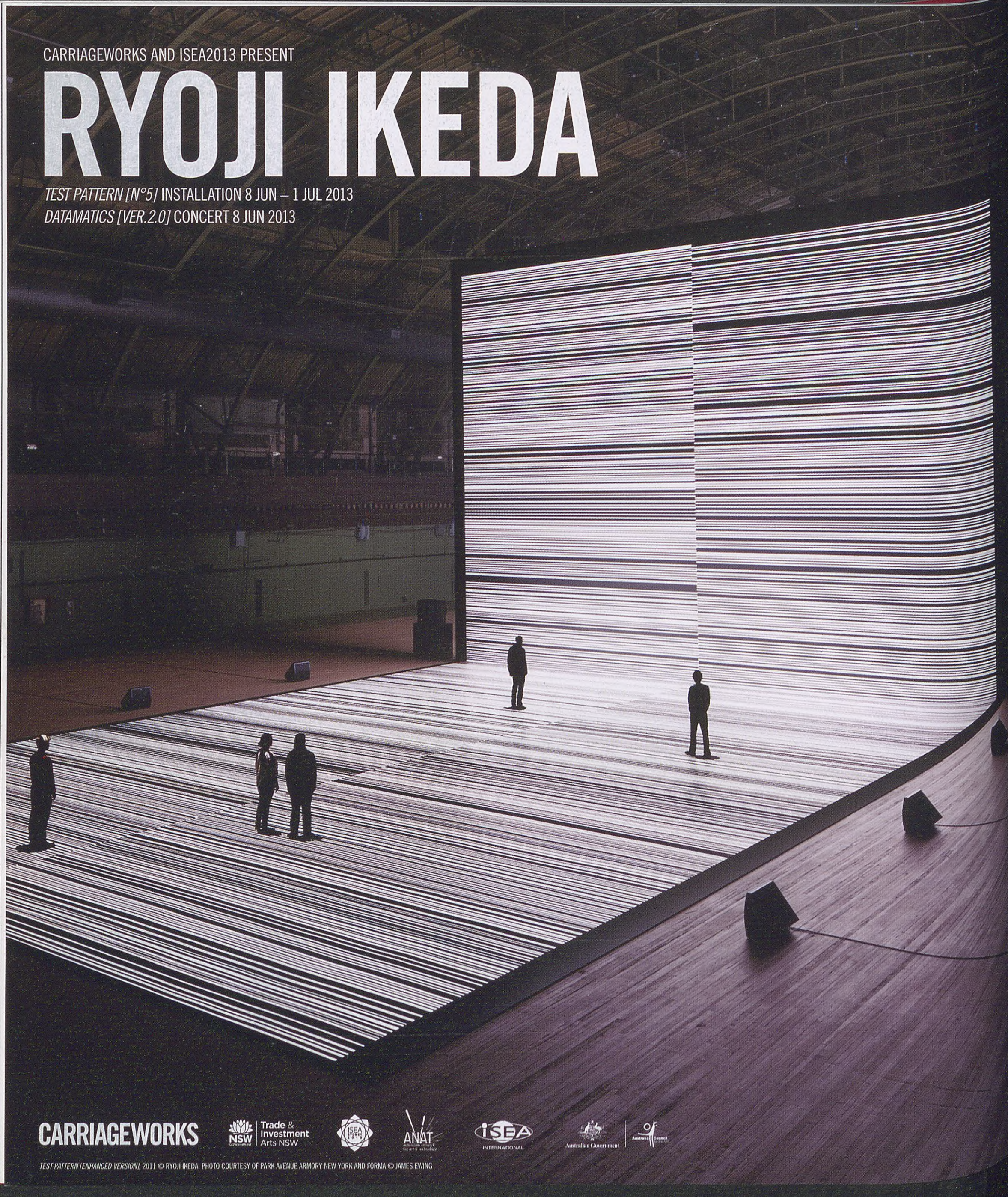
DATAMATICS [VER.2.0] CONCERT 8 JUN 2013



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TEST PATTERN [ENHANCED VERSION], 2011 © RYOJI IKEDA. PHOTO COURTESY OF PARK AVENUE ARMORY NEW YORK AND FORMA © JAMES EWING

Looking back, Winter 2013

above: **W. B. McInnes, Sydney Ure Smith OBE, 1922**, oil on canvas, 95.5 x 84.2 cm, collection Art Gallery of New South Wales, Sydney.

Sydney Ure Smith

In the collection of the National Gallery of Victoria, Sydney Ure Smith's watercolour-and-pencil *Sydney Harbour Bridge from West Circular Quay*, 1931, pictures a city in transformation. As distant cranes manoeuvre atop the solid pylons of the near-complete bridge and the city's buildings rise to significant heights, Ure Smith was not only capturing the moment but was deep in the world of *Art in Australia*, his pioneering art publication of 1916–42.

Born in London in 1887, Ure Smith arrived with his family in Australia in 1889, settling in Melbourne. In 1901 the family moved north to Sydney when John, Ure Smith's father, took over the famous Hotel Australia as general manager. The iconic structure of imported Italian marble, Doric columns and grand mahogany staircase made a lasting impression on the youthful Ure Smith, and, as he grew towards adulthood, the conviviality of the hotel shaped his persona as much as the architecture and design shaped his taste. At fifteen, he began classes in pen and pencil drawing at the Julian Ashton Art School – described by Nancy Underhill in her 1988 essay on Sydney Ure Smith as the focal point for artists in Sydney.

Ure Smith, by 1906, had begun to master the technique of etching and in 1907 held his first exhibition with the Society of Artists. He would go on to become president of the society in 1921. 'Making art was a cherished, serious pastime' for Ure Smith, Underhill stated; he had 'sympathy for architecture',[1] and his etchings reveal this passion for Old Sydney. From his position within the Society of Artists, which, at the time, Underhill argued, had quasi-official status, Ure Smith would advocate publicly for improvements – for town planning and the conservation of buildings, for a better art school.

An earlier etching of Ure Smith's is held in Sydney's Art Gallery of New South Wales. Titled *No. 15 Jamieson Street*, it shows a classical-revival entrance doorway opening onto stairs that cleverly negotiate the sloping street. This image celebrates a single façade in a row of Sydney terraces (since demolished) and was made in 1916, the year that Ure Smith embarked on *Art in Australia*.

The magazine had earlier threads, developing out of a number of projects. These included Smith and Julius Studios, which Ure Smith had founded with Harry Julius in 1906. Smith and Julius had, Underhill reported, made advancements in advertising and colour printing, and it was here that Ure Smith gained the experience and credibility to move into publishing and art administration. Another antecedent was the exhibition catalogue *J. J. Hilder Water-colourist* (1916), published with Bertram Stevens. Including quality colour reproductions, the catalogue was an instant success. That year too *Art in Australia* began, with the first issue edited by Ure Smith, Stevens and Charles Lloyd Jones. Four years later, *Home*, 'Australia's first up-market women's magazine',[2] was launched, printing from 1920 until 1942.

'From 1916 until his death in 1949, Ure Smith also published more material on Australian art than all other publishers combined', explained Underhill.[3] In another essay Daniel Thomas stated that 'the Ure Smith publishing house had issued the most influential books on contemporary Australian art of the 1940s'.[4] For Sydney Ure Smith, this meant over 130 items and six periodicals, including Ernestine Hill's *Australia, Land of Contrasts* (1943), *The Australian Weekend Book*, Donald Friend's *Gunner's Diary* (1943), the *Australian National Journal*, and Bernard Smith's *Place, Taste and Tradition: A Study of Australian Art Since 1788* (1945). To Sydney Ure Smith art was about 'beauty, nationalism and good taste',[5] and through the various platforms of artist, art administrator and publisher, he challenged and unsettled the status quo and laid the foundations for today's *Art & Australia*.

1 Nancy Underhill, 'The world of Sydney Ure Smith', *Art & Australia*, vol. 25, no. 4, Winter 1988, p. 518.
2 ibid., p. 521.
3 ibid., p. 522.
4 Daniel Thomas, 'The Mervyn Horton collection', *Art & Australia*, vol. 21, no. 1, Spring 1983, p. 79.
5 Underhill, op. cit., p. 522.

Sam Ure Smith interviewed by Leon Paroissien

Launched by Sam Ure Smith in 1963, *Art & Australia* is the follow-up to his father Sydney Ure Smith's groundbreaking publication *Art in Australia* (1916–42). Here, Sam Ure Smith spoke about its origins to Leon Paroissien, then co-editor of the magazine with Jennifer Phipps.

Leon Paroissien: Your father, Sydney Ure Smith, began publishing *Art in Australia* in 1916 and the last issue was in 1942. You began publishing *Art & Australia* in 1963. What were the links between the two publications over that twenty-one year gap?

Sam Ure Smith: *Art in Australia* began after my father successfully published the J. J. Hilder catalogue in 1916. That was so well received that he was inspired to start a regular art journal and he began with Bertram Stevens as co-editor. Somewhere around 1920 Bertram Stevens died and Leon Gellert replaced him as the literary editor. The co-editors my father chose concentrated on the literary content, as *Art in Australia* had a mix of art and literature. Both of us have always had to balance the act with another person who specialised in the written word because, if the Ure Smiths have any talent at all, it lies in the field of visual art, production and publishing.

LP: Do you remember the editors of *Art in Australia* or any of the writers closely connected with the magazine?

SUS: I well remember Leon Gellert. He was a very interesting man and my father and he were very good friends. The days of *Art in Australia* were my school days. I was born in 1922, six years after it began, and in the 1920s my father's flat at Manar in Macleay Street, Potts Point, was a mecca for artists. I saw a great deal of Lionel Lindsay in particular. To be exact, he was more heard than seen. He would telephone at such great length that if the doorbell went and a visitor came in for a drink, my father would put down the telephone, let the visitor in, give him a drink, sit him down, and ten minutes later pick up the phone and say, 'Yes Lionel, I agree', put the phone down and go back to the visitor again. Hardy Wilson, Norman Lindsay, Adrian Feint, Tas [Russell] Drysdale, Bill Dobell, Donald Friend, Douglas Dundas, Lloyd Rees, Roland Wakelin and Margaret Preston were among the constant visitors.

LP: Shortly after you began working with Ure Smith Pty Ltd in 1939 war broke out and you joined the army; you rejoined your father's business in 1946. What did you do during the war and how did you make the transition back to civilian life as a publisher?

SUS: In April 1939 my father started up Ure Smith Pty Ltd with Gwen Morton Spencer and I was yanked out of school to join him. Only six months later the war began and the mood of the nation changed. Art was not the most pressing issue and the rather lavish journal he had started, *Australian National Journal*, had to change its character a great deal to meet wartime needs. I served in the army for the duration of the war. While I was in New Guinea for the last two years my father's letters spoke of increasing illness and his need of my joining him. I was able to do this in 1946 and we spent three short years trying to build a general but sophisticated publishing company in the aftermath of the war. When he died in 1949 I began earnestly to try to make the company successful.

Mervyn [Horton] and I worked very hard together to get the company moving along. We were not very successful because frankly we didn't have enough knowledge about general publishing. Around 1953 I took myself off to England to correct this.

LP: What did you do during the two years you were there and how did your attitudes to publishing change when you returned?

SUS: Leaving Mervyn holding the fort, I set myself two tasks in England. One was to learn about general publishing and the other was to convince UK publishers to employ us as their agents in Australia. I worked in the London publishing office of Angus & Robertson four days a week, the fifth day I spent buying book remainders, which gave me the opportunity to talk to UK publishers on a buying basis rather than looking for a handout of information. I did in fact make contact with 300 publishers in those years, and I

arranged to be the agent for Ariel and Phaidon Press. This handling of other publishers' books helped us to learn a lot more about marketing.

Six years with the army and its raw Australian language plus the benefit of my experience in London led to the successful publication of *They're a Weird Mob*. It was published in November 1957 and from being an obscure general publisher we were catapulted to the top of the tree in Australia.

LP: When did you first consider starting another art journal?

SUS: I think it was in 1961 that I said to Mervyn: 'We are now successful in the general field and I feel more secure about the company's future. It might be a good time to look at publishing another art magazine.' I asked him to think about being its editor. For many years Mervyn had shown an increasing interest in art. When I came back from the war I acted as secretary to the Society of Artists. After my father's death I handed this position over to Mervyn. This gave him access to the large number of artists in the society. Later we acted as managers of their exhibitions, giving us wider experience. We saw something of the public's reaction to pictures and how difficult it was to sell them. I think too, in about 1961, Mervyn had decided not to be the editor of the company but to remain a director while devoting more time to his interests in the art world. Mervyn opened one of the first espresso coffee shops in Sydney in 1962. This was The Galleria in Rowe Street, which attracted a large number of artists.

Mervyn originally felt that the scene wasn't ready for another art magazine. He was delighted that I had brought the matter up but he didn't think he was qualified enough to be its editor. It was early in 1962 when he reminded me of the idea and said 'The time is now right for an art magazine and taking the plunge, I'd like to be its editor'. By then there had been rapid expansion of art activity in Sydney, with Rudy Komon, Kym Bonython and Barry Stern all opening galleries.

LP: The first issue of *Art & Australia* came out in 1963. Why the name change?

SUS: The *Sydney Morning Herald* refused to sell the name after the animosity between Warwick Fairfax and my father. Oddly enough, Mervyn was a friend of James Fairfax, who advised that if we didn't use the 'in' there would be no problem from the family.

LP: Who were the other people active in the early stages of *Art & Australia*?

SUS: Mervyn formed a panel of advisers. Gordon Andrews was selected to be the designer, later succeeded by Harry Williamson, and Marjorie Bell was employed as assistant editor.

LP: You weren't involved on a day-to-day basis at that time?

SUS: No, I was involved in its budgeting, sales policy and marketing but as far as possible I gave Mervyn a free hand.

LP: Mervyn was editor until he died in 1983. What do you consider were his main contributions?

SUS: Mervyn was not only an idealist but a perfectionist with a deep appreciation and understanding of the arts. He brought these qualities to the magazine down to the finest detail of its production. He wouldn't run articles on the promise of an advertisement and he wouldn't accept bad quality transparencies, or poor writing. He was a tour de force who was extremely hard to replace.

A&

Edited excerpt from 'Sam Ure Smith interviewed by Leon Paroissien', *Art & Australia*, vol. 25, no. 4, 1988, pp. 524–8.

A new baby born

John Olsen

A NEW ART MAGAZINE HAS THE UNBRIDLED ENTHUSIASM OF YOUTH; how quickly the star could have declined in the wake of mistakes and embarrassments. Then, I suppose being young there always seems time to rectify and adjust.

Truth is, *Art & Australia* has never faltered; it has coped bravely with its errors and omissions, and from the beginning was enthusiastically supported by its readers.

In the early years, due to much work and few hands, the major problem was to have it out on time. Once offices and staffing appeared the advisory panel's responsibilities were reduced and publication dates were more precise.

The meetings were held at the late Mervyn Horton's Pott's Point house, near the studios of Drysdale, Passmore, Meadmore, Upward, Rapotec, Rose and myself, with Clune Galleries around the corner.

We, then, this advisory panel who sat, stood, walked in circles, were: James Gleeson, neat and courtly; Robert Haines, likewise; Leonard Hessing, dreaming of Europe; Wallace Thornton, noisy and forceful; and myself, overexcitable! Those interstate were equally eclectic and diverse: Ursula Hoff and John Brack from Melbourne; Laurie Thomas from Brisbane; Geoffrey Dutton, Kym Bonython and Ross Luck from Adelaide; T. H. Gibbons, Guy Grey-Smith and Rose Skinner from Perth. All were enjoined in the spirit of change and explanation.

The early meetings were very wild and undisciplined; there was no chairman and no minutes were ever taken, neither was there an agenda. Almost everybody spoke at once, but due to mutual respect we reached a consensus.

Twenty-two years had elapsed since any such magazine had been tested, therefore we supposed a summary should be made for what had happened in postwar years. James Gleeson wrote a long and sensitive review called 'Painting in Australia since 1945'. It began:

> *Art flows: and within western society since the eighteenth century it has been held to be strange if the current does not change its course and velocity with each new generation.*

It was an elegant way of bidding farewell to the Menzies status quo in art and Heidelberg gum trees. He then began to introduce new names that were generally not known outside their city of origin.

While Gleeson was enthusiastic about the changes in painting, Lenton Parr, writing a subsequent view on 'Sculpture in Australia since 1945', was less so: 'In this respect sculpture, and probably architecture, has the shallowest roots in the country.'

With a rush of blood to our heads we asked Russell Drysdale to go through his diaries. He came up with just what we wanted: an article on the Aboriginal petroglyphs at Gallery Hill in Western Australia.

We decided to present Ian Fairweather as a major talent and thought that to devote an article to him was appropriate for the first issue of our fledgling magazine. It was an uncompromising gesture. We put *Painting X* on the cover (for Fairweather, a rather abstract work) and reproduced fifteen paintings to support the text. Laurie Thomas was asked to write it. Laurie's article surprised us, for he came up with a prose poem which was very elliptical, and would have sent the Greenbergians screaming, but Fairweather liked it.

All the Sydney-weighted board of *Art & Australia* had a Fairweather. I had one; Wallace Thornton owned *Monastery*, 1961; Mervyn Horton had *Painting X*, 1960, hanging in his house. Laurie Thomas, though struggling with his trustees, had managed to get another masterpiece, *Epiphany*, 1962, into the Queensland Art Gallery. Robert Hughes and I wanted to carry that painting on our shoulders from Macquarie Galleries to the Sydney Town Hall and back as a tribute. The gallery was less than enthusiastic. A&

Edited excerpt from John Olsen, 'A new baby born', *Art & Australia*, vol. 25, no. 4, Winter 1988, pp. 529–31.

ART AND AUSTRALIA

Painting in Australia since 1945

Sculpture in Australia since 1945

Journey to Gallery Hill

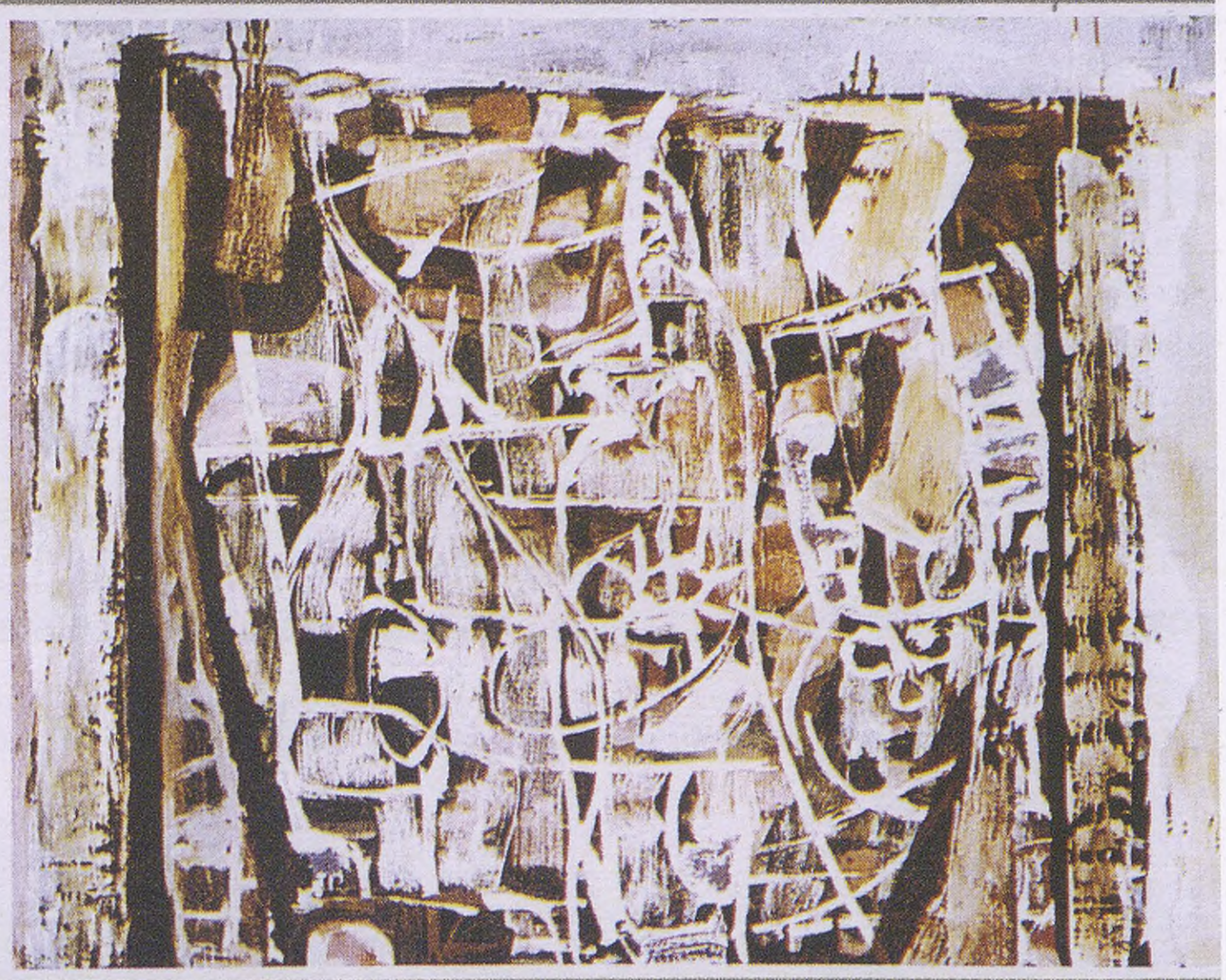
Ian Fairweather: Illustrated Appreciation

Important Painters from the Past

Japanese Woodblock Printing

Art Directory: exhibitions, competitions, prizes, auction prices, gallery acquisitions

recent art books



VOL 1 NO 1 MAY 1963

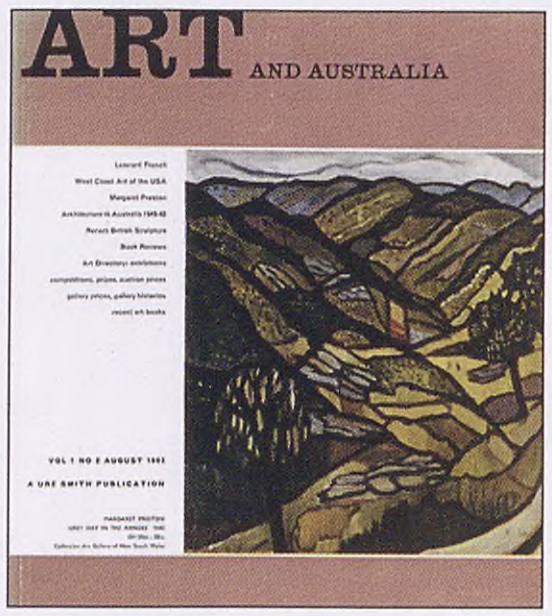
A URE SMITH PUBLICATION

Art & Australia 1963–2013

First published in 1963 by Sam Ure Smith, *Art & Australia* is the successor to Sydney Ure Smith's *Art in Australia* (1916–42). Over the past five decades, *Art & Australia* has passed through different hands and inhabited various Sydney locations; it has witnessed landmark Australian and international events, and always represented the historic and contemporary. On the occasion of *Art & Australia*'s birthday, this selected timeline charts some of the magazine's most important moments from the last fifty years.

1960s

This magazine is an answer to a need … Art openings here are crowded, more and more prizes are being given … The time has come when Australians should know why they go to exhibitions, give prizes and buy paintings. Editorial, 1963



Editorial Board

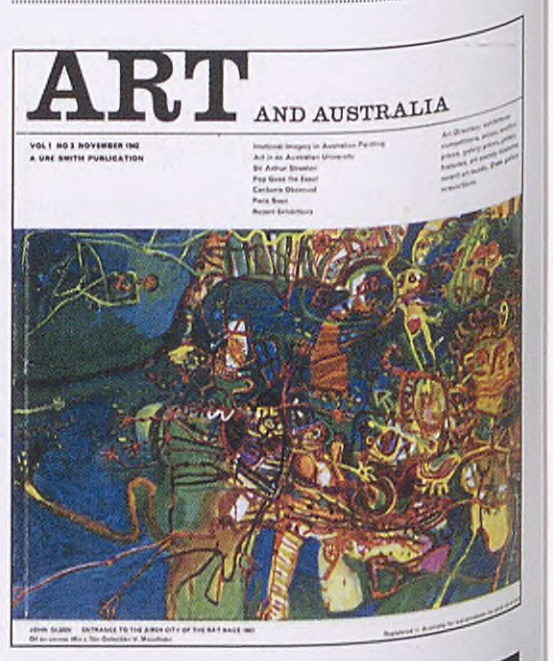
Yuji Abe, Paul Beadle, Pamela Bell, Kym Bonython, John Brack, Geoffrey Dutton, T. H. Gibbons, James Gleeson, Guy Grey-Smith, Robert Haines, Leonard Hessing, Ursula Hoff, Hamish Keith, Ross Luck, Fred Martin, Ronald Millen, K. Okamoto, John Olsen, Brian Seidel, Michael Shannon, Rose Skinner, Henry A. Stroud, Daniel Thomas, Laurie Thomas, Wallace Thornton, Kurt von Meier, Chisaburoh F. Yamada

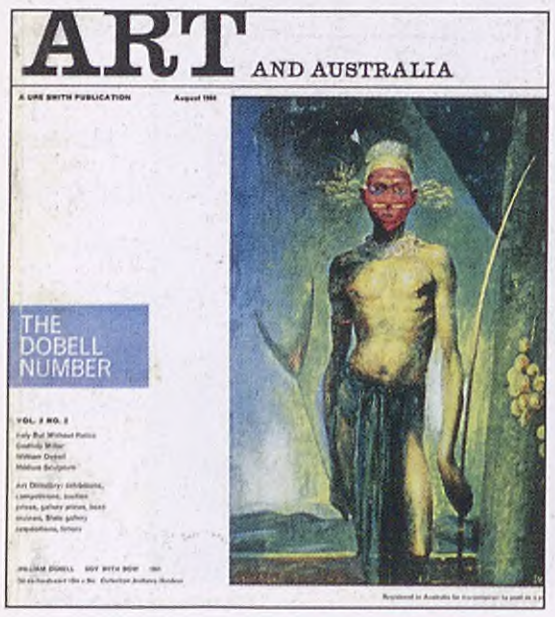
1963

- Vol. 1/1 was launched with Mervyn Horton as editor. James Gleeson and Lenton Parr surveyed postwar Australian painting and sculpture respectively, and Russell Drysdale wrote on Aboriginal rock art
- Vol. 1/2 outlined the editorial vision
- Vol. 1/3 included Robert Hughes's 'Irrational Imagery in Australian Painting'

1964

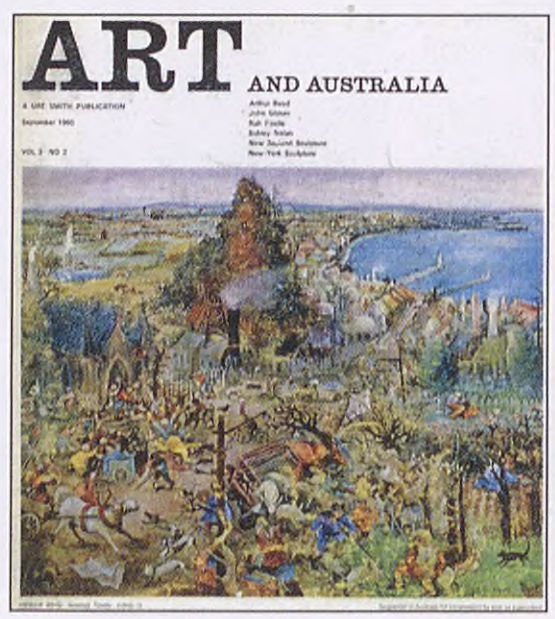
- With contributions from Russell Drysdale, James Gleeson, Hal Missingham and Margaret Olley, vol. 2/2 was dedicated to William Dobell, coinciding with his sixty-fifth birthday and Art Gallery of New South Wales retrospective



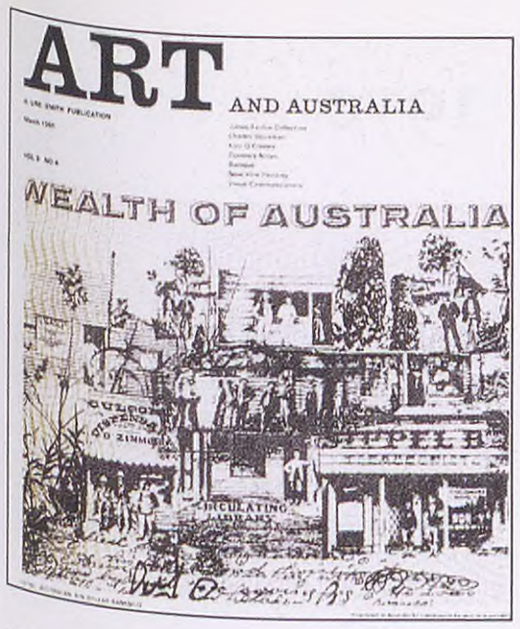


1965

- Clement Meadmore reported on the New York art scene in vols 3/2 and 3/4 (1966), observing new attitudes in painting and sculpture

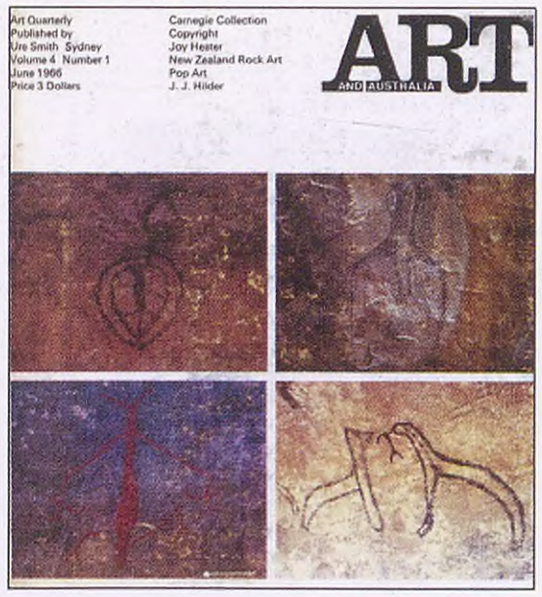


Irrational imagery is a disruption of the Gestalt, an invasion of the orderly pattern of the surface mind: it makes us acutely conscious of the abyss between reason and reaction.
Robert Hughes, 1963



1966

- Vol. 3/4 included a column by A. T. Bolton on the resignation of architect Joern Utzon from the Sydney Opera House project
- Two years before the 1968 forming of the Australian Copyright Council, David Jones wrote 'Copyright in Australia' in vol. 4/1



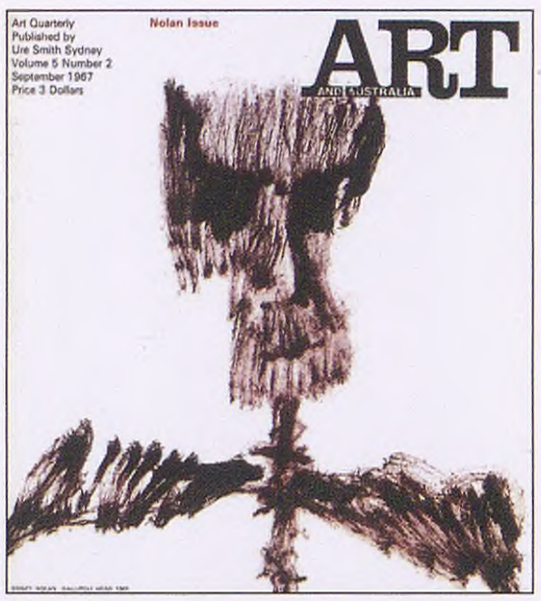
There is, to sum up, a new range of possibility in art that artists are exploring as spontaneously as any creature put into a wider cage. Donald Brook, 1967

1967

- In vol. 5/1, Donald Brook's essay 'Theory and Criticism' interpreted the changes in art criticism
- Vol. 5/2 was dedicated to Sidney Nolan and featured essays by Geoffrey Dutton, Max Harris, John Reed, John Sinclair and R. W. Upton
- Vol. 5/2 reviewed 'Two Decades of American Painting', with comments by young Australian painters in response to exhibited artworks

1968

- The Power Institute was established, and in vol. 5/4 Bernard Smith reviewed the touring Power Bequest exhibition
- Vol. 5/4 included 'The Antipodean Manifesto' (1959), written by Charles Blackman, Arthur Boyd, David Boyd, John Brack, Robert Dickerson, John Perceval, Clifton Pugh and Bernard Smith
- In vol. 6/2 Elwyn Lynn discussed Clement Greenberg's Australian lecture tour
- Patrick McCaughey reviewed 'The Field' in vol. 6/3, when the National Gallery of Victoria moved to new St Kilda Road premises

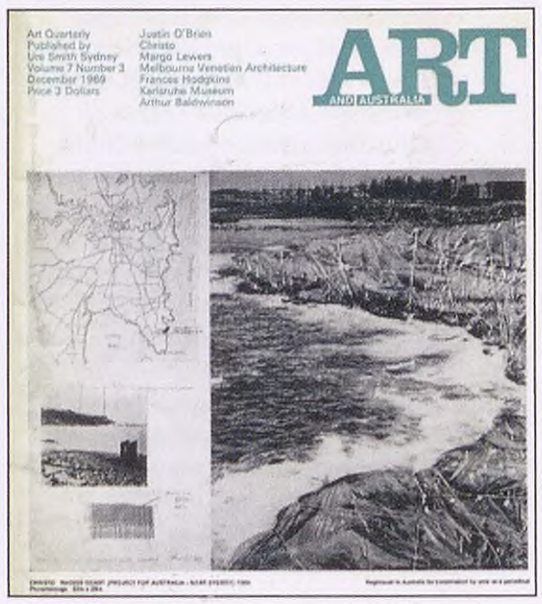


Greenberg came amongst us as the great healer rather than the iconoclast: he urged us to enjoy our diversity in art; he declared that to take sides in the Antipodean–abstract skirmish was to go counter to the point of art. Elwyn Lynn, 1968

Cover artists

Ian Fairweather; Margaret Preston; John Olsen; Arthur Boyd; Sam Byrne; Maria Vieira da Silva; William Dobell; Nakanishi Natsuyuki; Roland Wakelin; John Perceval; Sidney Nolan; Kenneth Rowell; Clement Meadmore; Colin McCahon; Hideo Hagiwara; Robert Jacks; Ignacio Marmol; Frederick McCubbin; George Baldessin; Christo

Christo seems to show that – at any rate on his environmental scale – the thing that is actually made and physically experienced is likely to differ from the thing imagined. It turns out to be at once, more, and less. Donald Brook, 1969



1969

- The vol. 7/3 cover featured Christo and Jeanne-Claude's work, coinciding with their wrapping of the Little Bay coastline for the 1st Kaldor Public Art Project. Donald Brook's essay 'The Little Bay Affair' described the project as the most important art event in Australia for years

1970s

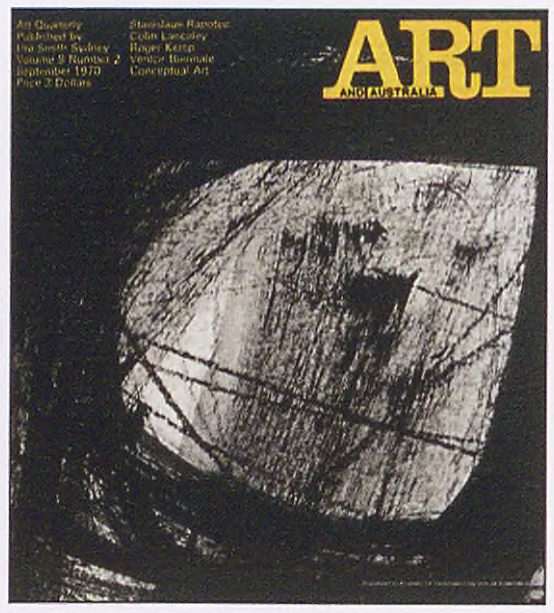
Editorial Board

Jenny Aland, Paul Beadle, Pamela Bell, John Brack, Melvin N. Day, Tom Gibbons, James Gleeson, Robert Haines, Ursula Hoff, Richard Hook, John Hoy, Hamish Keith, Franz Kempf, Suzanne Lord, Ronald Millen, Eric Rowlinson, Brian Seidel, Michael Shannon, Rose Skinner, Graeme Sturgeon, Daniel Thomas, Kurt von Meier

1970

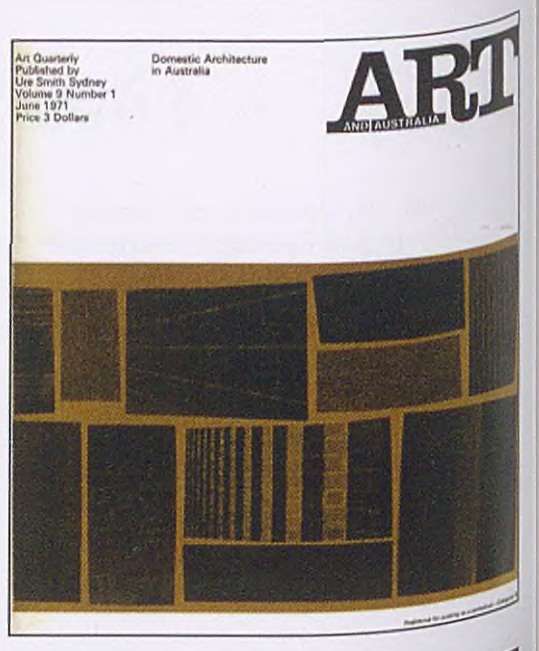
- Vol. 8/2 featured Ian Burn's 'Conceptual Art as Art', with artwork by On Kawara and Joseph Kosuth
- Vol. 8/3 was an 'Asian Art' special, with texts on Japanese contemporary art, the Chinese National Palace Museum, and India's Ajanta Murals

Once one understands that art is not in objects but in the completeness of the artist's concept of art, then the other functions can be eradicated and art can become more wholly art.
Ian Burn, 1970



1971

- Vol. 9/1 detailed 'Domestic Architecture', coinciding with 'The Consequences of Today', a major May 1971 convention that marked the centenary of Australian architectural institutes



1972

- When the rebuild of the gallery almost doubled its size, vol. 10/1 was an 'Art Gallery of New South Wales' special issue, with surveys of the collections

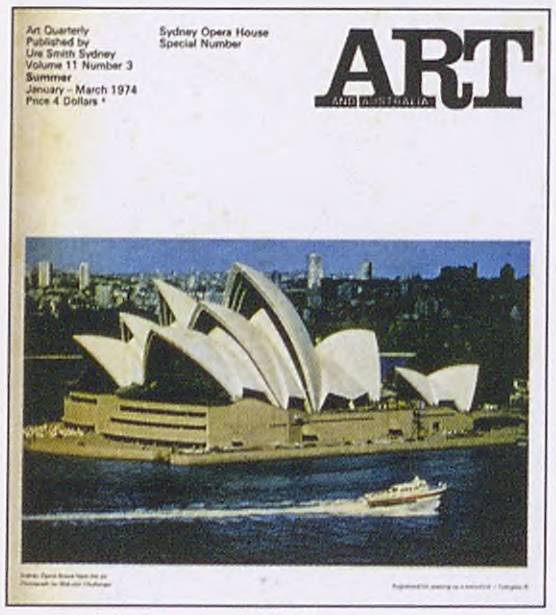
1973

- Noel Hutchison reviewed the 1973 Mildura Sculpture Triennial (1961–88) in vol. 11/1
- Vol. 11/2 featured Daniel Thomas's essay on Gilbert & George's *The singing sculpture*, the 3rd Kaldor Public Art Project

1974

- Following its 1973 opening, vol. 11/3 was a 'Sydney Opera House' special issue profiling the space, its works of art, and its hosting of the 1st Biennale of Sydney (1973)
- Graeme Sturgeon reviewed 'Some Recent American Art' in vol. 11/4
- Vol. 11/4 featured Craig McGregor's 'Photography as Art', with work by Grahame McCarter and Roger Scott
- Mervyn Horton's editorial in vol. 11/4 supported the (then) Australian National Gallery's purchase of Jackson Pollock's *Blue poles*, 1952
- Vol. 12/2 included an essay by Nicholas Draffin on two Weimar Bauhaus masters

Photography never has been merely representational, and certainly is not today … Even when the photographer simply sets out to record reality, he is doomed to failure. Whether he wants to or not, he has to act like an artist.
Craig McGregor, 1974



The people of New South Wales now have a museum building of distinction … which offers near-ideal conditions for the viewing and contemplation of works of art. Editorial, 1972

1975

- To coincide with the first of a series of triennial festivals of art in Victoria, vol. 12/3 was a 'Regional Galleries' special issue, focusing on the state's seventeen regional galleries

1976

- Vol. 13/3 was the first issue to be printed under the imprint Fine Arts Press Pty Ltd, a publishing company established by Sam Ure Smith concentrating on Australian fine arts
- Vol. 13/3 was an 'Aboriginal Art' special, with essays by Indigenous artists Wandjuk Marika, Dick Roughsey and Billy Stockman. It also featured a review by Alison Fraser of the exhibition 'Australian Women Artists One Hundred Years: 1840–1940'
- Vol. 13/4 marked *Art & Australia*'s first artist project with Mike Parr's text-based artwork *ABASEX to ZYMASEX (Homage to Sigmund Freud)*
- In vol. 14/1 Daniel Thomas discussed Charlotte Moorman and Nam June Paik's Australian appearance
- Vol. 14/1 featured Arthur McIntyre's 'L'Art Corporel (Body Art)'

Moorman and cello, nude but chocolate-coated, sit … until the chocolate melts from her body. The art students from Alexander Mackie College who were documenting the visit as part of their video course followed her to the shower. DANIEL THOMAS, 1976

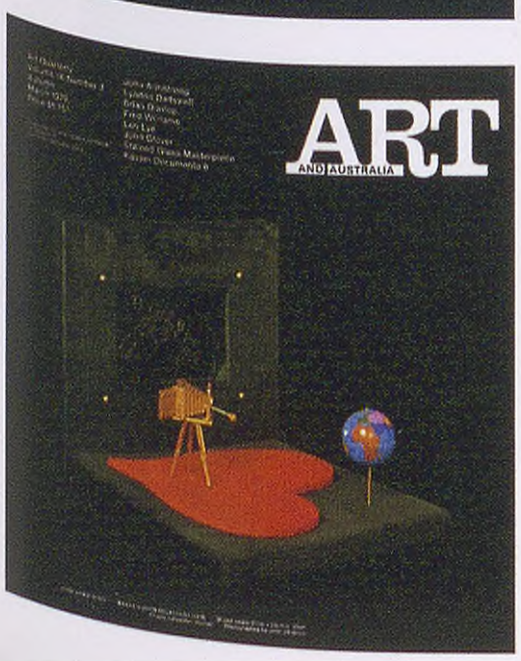
1977

- Coinciding with the Australian National Collection touring exhibition, 'Genesis of a Gallery' (1976–77), vols 14/3 and 14/4 were 'Australian National Gallery' special issues, with texts by James Gleeson, Robert Hughes, Lucy Lippard and Patrick McCaughey
- Vol. 15/2 included a book review supplement

1978

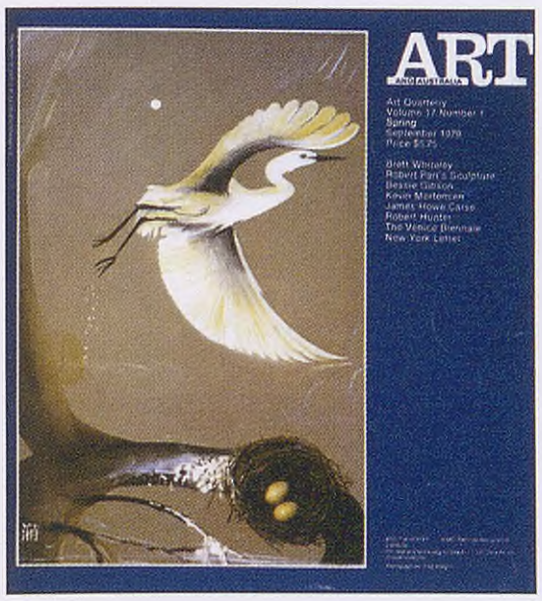
- Vol. 15/3 was a 'Newcastle' special, with essays discussing the Newcastle Art Gallery and its collection, and artist Guy Warren, written by Nick Waterlow
- Vol. 15/4 was a 'Brisbane' special, with commentary on the scene and Queensland Cultural Centre, and an essay on the Institute of Modern Art, then in its third year of operation

This experimental foundation [Institute of Modern Art, Brisbane] … has enlivened the scene in Brisbane and brought the attention of a wide public to avant-garde art originating not only in Australia but also abroad. EDITORIAL, 1978



1979

- Marking the state's sesquicentenary, vol. 16/4 was a 'Western Australia' special issue, with commentary on the Perth scene, and essays on the state collection and region's artists
- Following the 1978 inclusion of Australian artists John Davis, Robert Owen and Ken Unsworth in the Venice Biennale, Ronald Millen's 'The Venice Biennale: Nature Morte with a Brace of Australians' featured in vol. 17/1
- A 'Biennale of Sydney' special issue, vol. 17/2 focused on the exhibition, 'European Dialogue', curated by Nick Waterlow and including, among others, Gerhard Richter, Rosalie Gascoigne, Marina Abramović and Ulay, Mike Parr, Gary Catalano, David Malangi, George Milpurrurru and Johnny Bonguwuy



Much attention has been given in recent months to the comparative isolation of Western Australia … people in the east seem uninformed about … the art scene in Perth; a handful only of Western Australian artists and their works are known to them. EDITORIAL, 1979

Cover artists

Sydney Ball; Ross Bonthorn; Stanislaus Rapotec; John Krzywokulski; Jannis Spyropoulos; John Peart; Ron Robertson-Swann; J. Carington Smith; Ray Crooke; George W. Lambert; Rupert Bunny; Peter Powditch; Eric Wilson; Tony Tuckson; Walter Withers; Keith Looby; Lyonel Feininger; Frederic Leighton; Tiwi Artists; Clive Murray-White; Robert Rooney; W. Thomas Arthur; Hans Hoffman; Guy Grey-Smith; Sydney Long; Joseph Lycett (attributed); Sidney Nolan; Abram-Louis Buvelot; John Armstrong; Giorgio Morandi; Brett Whiteley; Alun Leach-Jones

clockwise from top left: **Enid Cambridge and Thea Proctor talking to Mervyn Horton at a party in Sheila McDonald's studio, Philip Street, c. 1955**; **Roy de Maistre, Woman with parasol at Palm Beach, 1927**, oil on plywood, 32 x 40.8 cm © Caroline de Mestre Walker; **Bryan Westwood, Portrait of Mervyn Horton, 1968**, oil on hardboard, 181 x 268 cm © Bryan Westwood/Licensed by Viscopy, 2013. All works, collection Art Gallery of New South Wales, Sydney. Paintings, bequest of Mervyn Horton, 1983.

Mervyn Horton

Mervyn Horton wore many hats. The founding editor of *Art & Australia* (1963–83), Horton was also secretary of the Society of Artists, a trustee of the Art Gallery of New South Wales (AGNSW), president of the Art Gallery Society, and committee member of the National Trust of Australia (NSW) and the Arts Council of Australia. As enmeshed as he was in this world, there were other facets to Horton's life; he understood 'the connectedness of things in the dance of life'.[1]

In 1956, six years after Horton had joined the Ure Smith publishing firm as its editor, he opened The Galleria café in Rowe Street, a 'place of poets, painters, shoe box theatres and shops selling Paris hats'[2] in the heart of Sydney's business district – 'a very ambitious move indeed in those days, because Sydney was not sure what espresso coffee was'.[3] Another passion was plants, and the artist Justin O'Brien remembered an avid gardener.

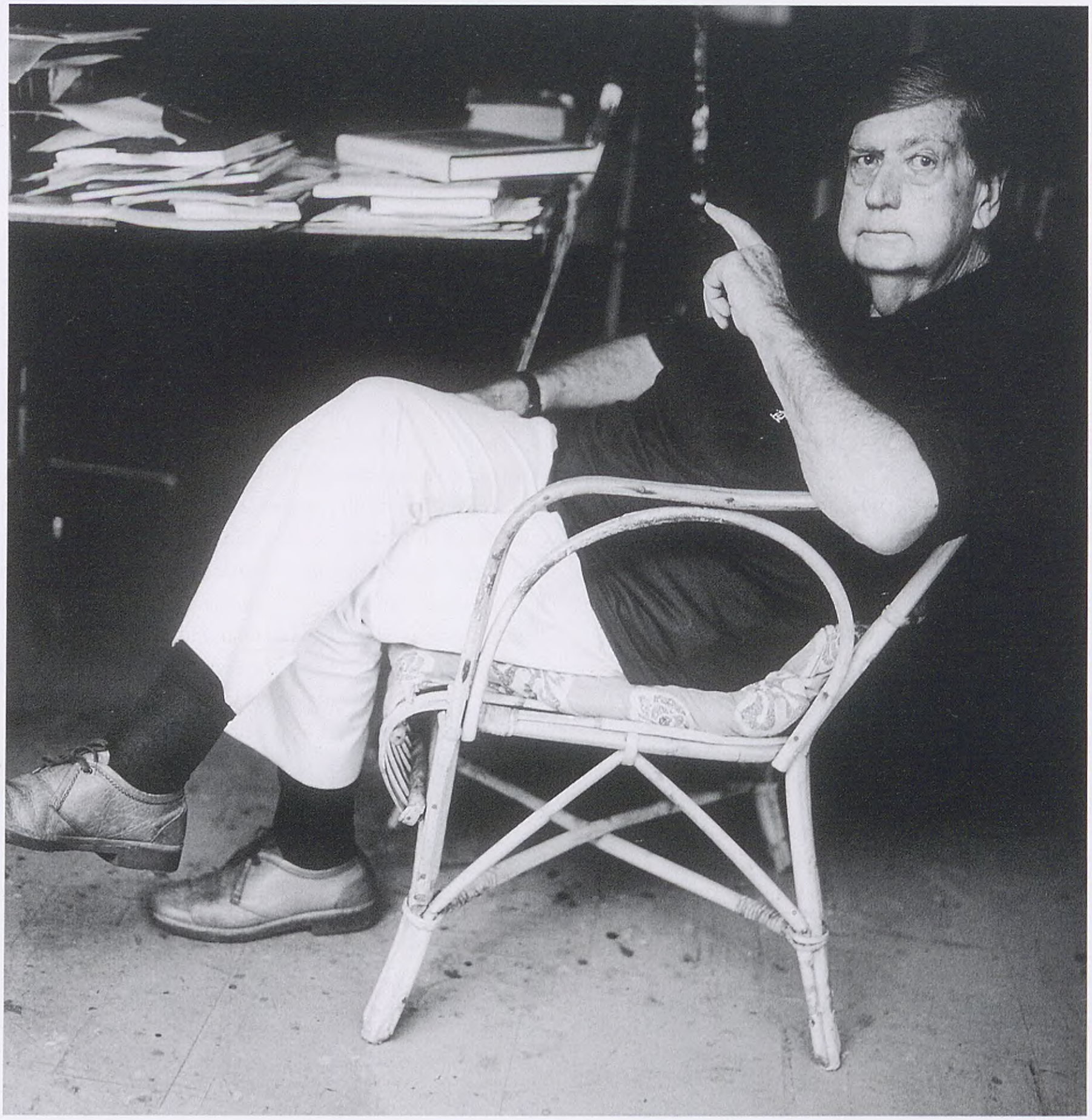
When Horton passed away in 1983 at the helm of *Art & Australia*, recollections featured in its pages by Sam Ure Smith and prominent figures such as Dame Helen Blaxland and Jeffrey Smart. They spoke of his charitable nature and support for new talent. Ursula Hoff recalled: 'In employing the "new growth" of Australian scholars for the magazine, Mervyn performed an act of patronage for which he will long be remembered.'[4]

With the quarterly magazine Horton established a platform on which he could bring issues to the surface, and join in the debate. In his editorials over twenty years, Horton contextualised for readers the artist's inherent desire to travel; encouraged attendance of the nascent Adelaide Festival: 'Particularly we should plan to go to the next one and to persuade our friends, especially those overseas, to do likewise';[5] called for collaboration between architects and sculptors; and requested support for the New York Museum of Modern Art touring exhibition 'Modern Masterworks': 'The educational authorities should arrange that schoolchildren from every part of New South Wales and Victoria be taken to the appropriate state galleries to see the exhibition.'[6] In a special 1976 issue dedicated to Aboriginal art Horton argued that this unique artform 'should be protected and appreciated to the fullest possible degree'.[7] Other editorials questioned the lack of art's presence in television programming and raised the discussion of resale royalty rights.

While much can be drawn from Horton's words, many people, in describing him, referenced his home in Victoria Street, Potts Point – decorated in intense Italian colours and a mecca for Sydney artists – as a sign of his deep appreciation of fine things. Justin O'Brien considered Horton as 'aristocratic in the real sense of the word'[8] and highly discriminating in his choice of works; so discerning that his collection was one worthy of note. In 1983 in *Art & Australia*, Daniel Thomas called the collection, including works by Ian Fairweather, Tony Tuckson and Robert Klippel, 'a remarkably pure expression of the taste of his time and place'.[9] While the collection was returned to the marketplace following his death, three-fifths of Horton's estate went to the AGNSW to fund the purchase of works. Horton's foresight, to foster another collection, returns us to the campaigns he voiced publicly and to his innate feeling of responsibility to the community in which he lived.

A&

1 Daniel Thomas, 'The Mervyn Horton collection', *Art & Australia*, vol. 21, no. 1, Spring 1983, p. 82.
2 Valerie Lawson, *Sydney Morning Herald*, 13–14 October 2001, cited in *History of Rowe Street*, Powerhouse Museum, *http://www.powerhousemuseum.com/rowest/*.
3 Justin O'Brien, 'Mervyn Horton: Appreciations', *Art & Australia*, vol. 21, no. 1, Spring 1983, p. 35.
4 Ursula Hoff, 'Mervyn Horton: Appreciations', op. cit., p. 38.
5 *Art & Australia*, vol. 2, no. 1, May 1964, p. 43.
6 ibid., vol. 12, no. 2, October–December 1974, p. 135.
7 ibid., vol. 13, no. 3, January–March 1976, p. 230.
8 O'Brien, op. cit., p. 36.
9 Thomas, op. cit., p. 72.



above: **Elwyn Lynn, March 1991**, photograph and courtesy Michel Lawrence.

Elwyn Lynn

Victoria Lynn

Elwyn Lynn was editor of *Art & Australia* from 1983 until 1986. Lynn had written previously for the magazine, been editor of the Contemporary Art Society of Australia's *Broadsheet* (1955–69) and *Quadrant* magazine (1978–81), and was art critic for *The Australian* (1983–95). In 1983 he had just retired from his role of curator, Power Gallery of Contemporary Art, University of Sydney. Lynn was also a widely exhibited artist.

A former English/History schoolteacher (1942–68), Lynn was a robust proponent of correct grammar and a keen reader of a wide range of literature, art history and philosophy. He was an advocate for adventurousness in all art and collected the latest books, catalogues and journals. He yearned for a wider appreciation of art from abroad, and a more thorough recognition of the artistic connections between Australia and Europe, Asia and the United States. Lynn was sharp witted, at times adversarial, and enjoyed pursuing an alternative point of view to the emerging 'issue'-based artforms in Australia: 'Some, indeed, have so many issues or irons in the fire that, as Groucho Marx said, the fire is nearly out.'[1]

In his article 'Twenty Years: Australian Art 1963–1983' Lynn commented that we had arrived at the 'museum age' and chronicled the architectural expansions of state and regional galleries in Australia.[2] He identified the rise of the art market, the introduction of several surveys and festivals (Mildura, Perspecta, Biennale of Sydney, Australian Sculpture Triennial, Perth Festival), the increased visibility of Indigenous art, the appearance of 'neo-expressionist' painting, the rise of feminist art practice, and the ever-deepening chasm between those who subscribed to art's associations with French theory and sociology and those who were more interested in the aesthetics of visual practice. Lynn was an advocate for an intelligent and informed appreciation of the latter.

Lynn included both historical and contemporary art figures, including a focus on women artists: Susan Norrie, Margaret Morgan, Hilarie Mais, Noela Hjorth and Elisabeth Frink; the art of migrants: Jan Senbergs (Latvia), Judy Cassab and Desiderius Orban (Hungary); and the emerging Indigenous artforms.[3] Key Australian artists such as George Johnson, Robert Owen, Lloyd Rees, Brett Whiteley, Sydney Ball and John Beard were also included, while emerging artists (such as Ginger Tjakamarra, David Jensz, Julie Brown) were featured in the 'Exhibition Commentary' picture essays and 'Letters' from Australian and international cities.

Lynn was part of a generation of artists who regularly wrote criticism for local newspapers. He advocated for the artists' voice, maintained the *Art & Australia* practice of 'Artist's Choice', and commissioned essay texts from artists Keith Looby, Jeffrey Makin and John Peart.

Lynn's passions included landscape painting, international art and abstraction. He increased the commentary on international art, keeping true to the 'and' in *Art & Australia*. His editorials commented on how artists see the world, the ways in which international art has come to our shores and how Australia is viewed from afar.

In his final editorial Lynn bemoaned the fact that there was little historical awareness in our midst, citing the phrase 'the past is a foreign country'. It is difficult for those who did not live through this period to understand the level of radical opposition between diverse points of view and the complete break that French theory proposed. They were robust and stimulating times though, because there was passion and fierce (if at times overly vitriolic) points of view.

One of my favourite photos of my father is of him sitting with a book in his hand: *A World At Arms* (1994). He enjoyed an argument about art, and always fought for what he believed in. 'It is a tall order', he wrote, 'but a reawakened concern with a cultural continuity that avoids the tyrannies of both the past and the topical might be kept in mind.'[4]

1 *Art & Australia*, vol. 23, no. 1, Spring 1985, p. 26.
2 ibid., vol. 21, no. 2, Summer 1983, pp. 197–207.
3 See Jennifer Hoff and Luke Taylor, 'The Mimi spirit as sculpture', *Art & Australia*, vol. 23, no. 1, Spring 1985, pp. 73–7.
4 ibid., vol. 24, no. 2, Summer 1986, p. 179.

1980s

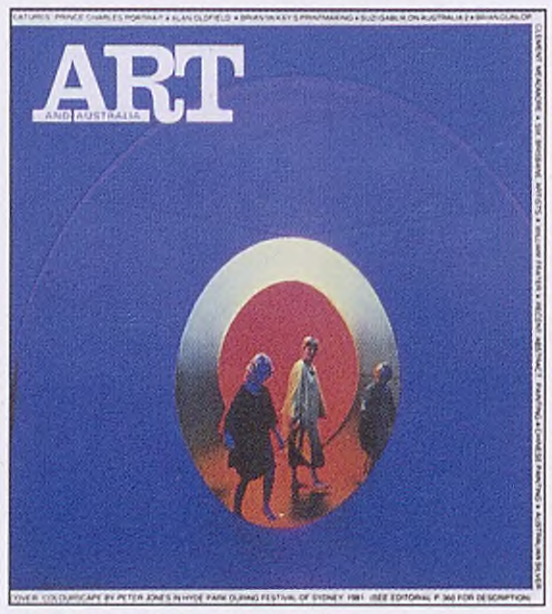
Editorial Board

Jenny Aland, Leigh Astbury, Pamela Bell, Janine Burke, Tom Gibbons, Richard Hook, John Hoy, Suzanne Lord, Jeffrey Makin, Ronald Millen, Stephen Rainbird, Michael Shannon, Ted Snell, Graeme Sturgeon, Daniel Thomas

1980

- Vol. 18/2 featured a roundtable discussion on 1970s art with Janine Burke, Gary Catalano, Peter Kennedy, Ross Lansell, Alun Leach-Jones, Paul Partos and Bruce Pollard
- In vol. 18/2 Paul Taylor interviewed Clement Greenberg on his 1979 return to Australia

It's community art, embodying a feminist, multicultural class perspective, which I think will expand the potential for artistic expression in the 1980s.
Gary Catalano, 1980



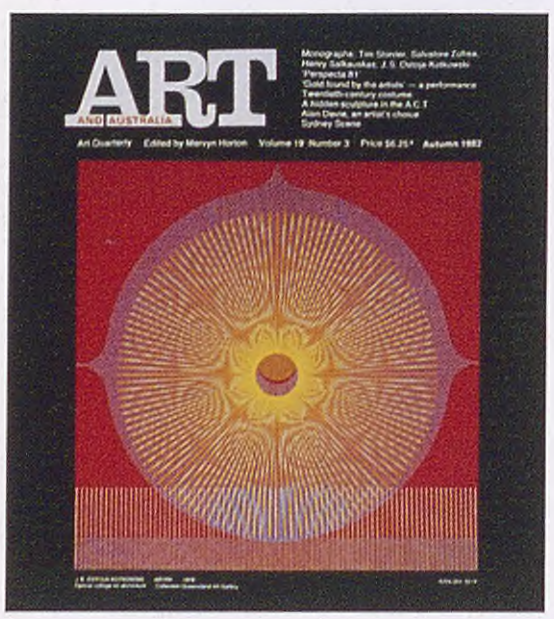
1981

- Vol. 18/4 included a conversation between Geoffrey De Groen and Clement Meadmore
- Vol. 19/1 was an 'Art Gallery of South Australia' special issue, marking the gallery's centenary, with essays profiling the collections
- Vol. 19/2 featured 'Architecture Today: Two Views', with an introduction by D. L. Johnson and comments by Michael Viney and Peter Jansen

1982

- *Art & Australia* had previously received government funding (1970–81), but the vol. 19/3 editorial declared 'we have no grant, but shall continue to publish'
- Vol. 19/3 included Graeme Sturgeon's review of the inaugural Perspecta (1981); he described the show as the first inclusion of Aboriginal artists' work in a general Australian survey
- In vol. 19/3 Bernice Murphy discussed Marina Abramović and Ulay's *Gold found by the artists*, which had been performed at the Art Gallery of New South Wales in 1981
- To mark the gallery's opening, vol. 20/1 was a 'Australian National Gallery' special issue
- An 'Archibald Prize' special, vol. 20/2 charted its sixty-year history and included Graeme Sturgeon's commentary on the 4th Biennale of Sydney, which included Juan Davila's controversial artwork, *Stupid as a painter*

The whole body, mind and soul, immerses itself in architecture. One is not entertained as a consumer, one participates. D. L. Johnson, 1981

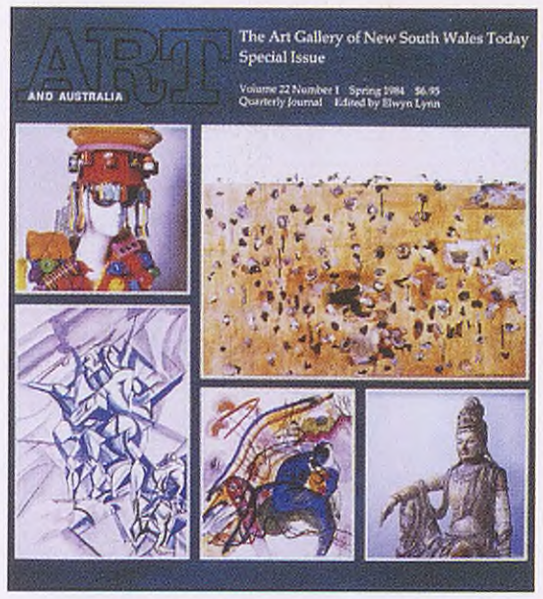


1983

- Vol. 20/4 was a 'Queensland Art Gallery' special
- *Art & Australia*'s founding editor, Mervyn Horton, passed away in 1983 and tributes by Sam Ure Smith, Marjorie Bell and Charles Lloyd Jones, among others, appeared in vols 20/4 and 21/1
- Vol. 21/1, marking the magazine's twenty-first birthday, saw Elwyn Lynn appointed as editor
- Vol. 23/4 included Theodora Green's essay, 'Abstract Expressionism in Australia: American Parallels and Influences', and a discussion of German and Italian neo-expressionist prints by Stephen Coppel

1984

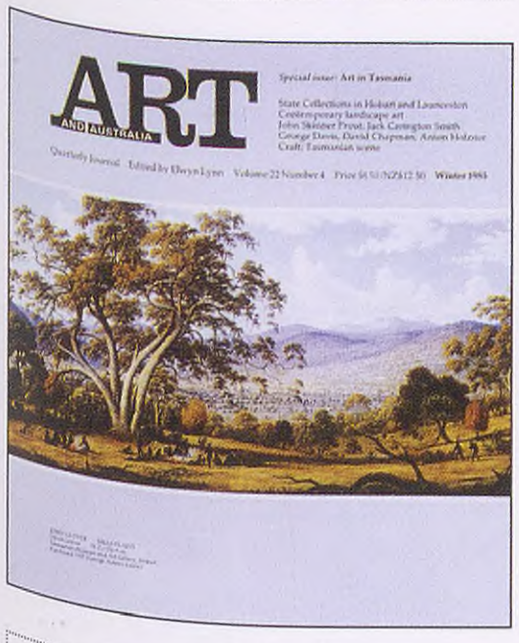
- Vol. 22/1 was an 'Art Gallery of New South Wales' special, with a conversation between Elwyn Lynn and Lloyd Rees on the Victorian favourites in the collection, and an essay by Graeme Sturgeon considering a decade of sculpture



Insisting that art and life are one and that every individual's life is a work of art, he [Beuys] is attempting to restore the lost unity between reason and intuition, which, in his view, is necessary for a healthy society.
MILDRED KIRK, 1985

1985

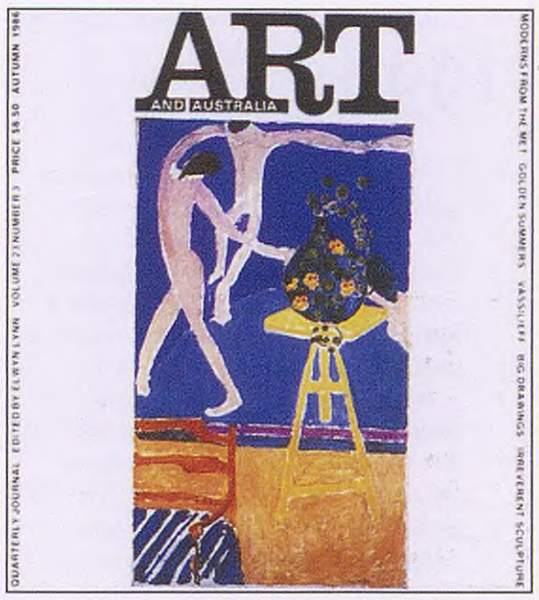
- When a Picasso exhibition came to Australia in 1984, Elwyn Lynn wrote on the Spanish artist in vol. 22/3
- Vol. 22/3 featured Mildred Kirk's report on Joseph Beuys's *Stripes from the house of the Shaman: 1964–1972*, 1980, at the (then) Australian National Gallery
- Vol. 22/4 was a 'Tasmania' special, with texts on the Tasmanian Museum and Art Gallery, Hobart, and Queen Victoria Museum & Art Gallery, Launceston



The way we respond to these big works is deeply affected by the unexpected confrontation with a private artform on a public scale, the artist's personal handwriting writ large.
TIMOTHY MORRELL, 1986

1986

- In vol. 23/3 Timothy Morrell examined the role of large-scale drawing in performance and installation art
- With vol. 24/2 Elwyn Lynn completed three years as editor



1987

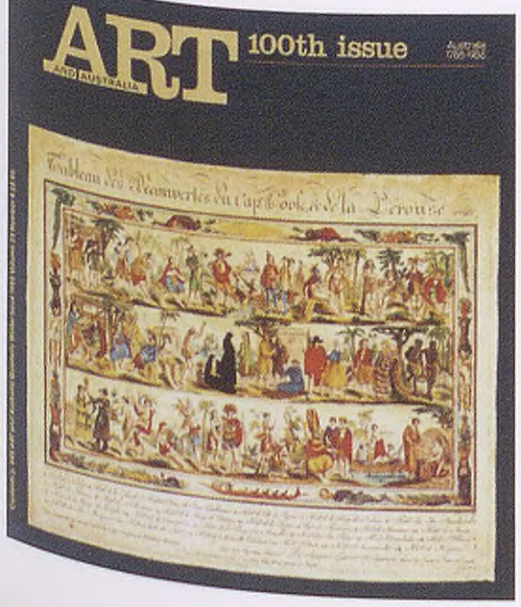
- Vol. 24/3 announced Leon Paroissien and Jennifer Phipps as the editors
- In vol. 24/4 Barry Pearce examined the role of the exhibition 'Direction 1' (1956) in the beginning of abstraction in Australia, with comments by John Olsen, John Passmore, Eric Smith, William Rose and Robert Klippel
- In vol. 25/2 Ted Gott wrote on 1980s appropriation

1988

- Vol. 25/4 marked *Art & Australia*'s one-hundredth issue, with texts on Sam Ure Smith and his father, Sydney
- Vol. 26/1 was a 'Bicentenary' special issue, with an artist project by Imants Tillers – *Words of wisdom*, 1988 – and an essay by Djon Mundine discussing the Aboriginal art collection at the Art Gallery of New South Wales

Cover artists

Richard Crichton; Paul Partos; Max Watters; Lloyd Rees; Margel Hinder; Peter Jones; Russell Drysdale; J. S. Ostoja-Kotkowski; Vicki Varvaressos; Elie Nadelman; William Dobell; Lawrence Daws; Pablo Picasso; Justin O'Brien, Roland Wakelin and Eric Smith; Rupert Bunny; Modigliani; Peter Tully, Fred Williams, Percy Wyndham Lewis and Vasili Kandinsky; Ken Whisson; Geoffrey De Groen; John Glover; Jeffrey Smart; Grant Mudford; Henri Matisse; Tom Risley; Sam Fullbrook; George Johnson; Michael Johnson; Arthur Boyd; Charles Hill; Harold Parker; Eugene von Guérard; J. G. St Sauveur; Robert Campbell; Nikolaus Lang; Declan Apuatimi; Tim Leura Tjapaltjarri; Christo; Nora Heysen



1989

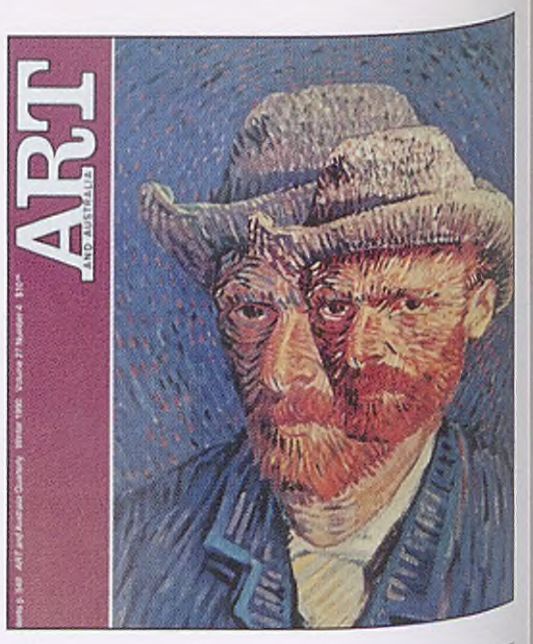
- Vol. 27/1 featured a review of Colin McCahon's Auckland Art Gallery retrospective, 'Gates and Journeys' (1989), by Bernice Murphy, with comments from Imants Tillers and Brent Harris
- Leon Paroissien became sole editor of vol. 27/1
- Vol. 27/2 included a section, 'Revisions', where works by Julie Rrap and Peter Tyndall, specially commissioned for *Art & Australia*, were reproduced and discussed

McCahon's art registers the deep psychic rifts and fissures in cultural practice that are involved in the double declensions of a postcolonial society.
BERNICE MURPHY, 1989

1990s

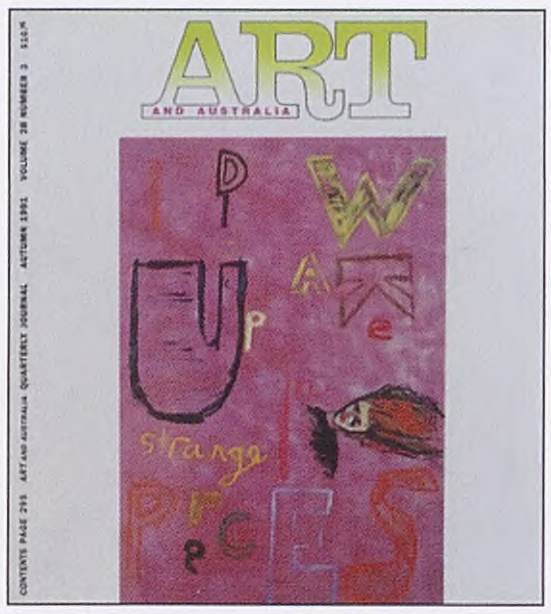
Editorial Board

Dinah Dysart, Juliana Engberg, Ted Gott, Sasha Grishin, Deborah Hart, Jeanette Hoorn, Jennifer Isaacs, Leon Paroissien, Stephen Rainbird, Ted Snell, Daniel Thomas, Peter Timms, Angus Trumble



1990

- Coinciding with the 4th Australian Sculpture Triennial in Melbourne, vol. 28/1 was a special on 'Sculpture', addressing its changes since the 1960s and 1970s; Graeme Sturgeon discussed the new mood in sculpture
- Joanna Mendelssohn wrote on the first Adelaide Biennial at the Art Gallery of South Australia in vol. 28/2
- Vol. 28/2 saw Dinah Dysart join Leon Paroissien as co-editor



1991

- Vol. 28/4 was a special 'Art & War' issue, with an essay by Anne Gray on the theme and texts discussing artists' responses to war
- In vol. 29/2, a 'Museum of Contemporary Art' special, Leon Paroissien discussed Sydney's new space, the artist and benefactor John Power was profiled, Joanna Mendelssohn detailed Elwyn Lynn's acquisitions for the Power collection, and Bernice Murphy wrote on the collection's development during the 1980s

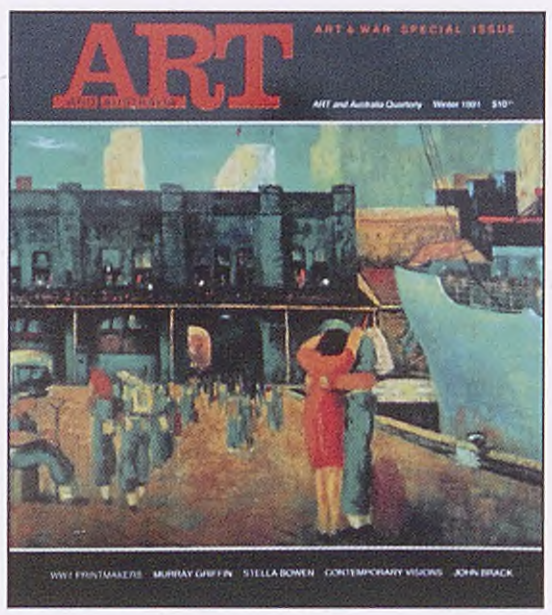
1992

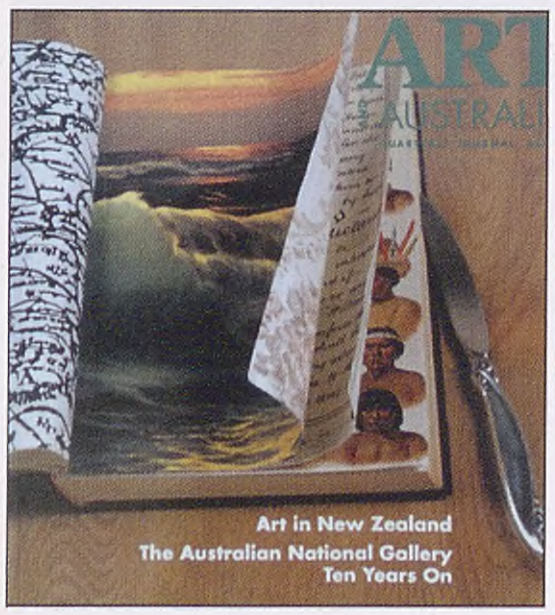
- Vol. 30/1 marked the 1991 incorporation of Fine Arts Press, publisher of *Art & Australia*, and art-book publisher Craftsman House, into international publishing group Gordon + Breach. Sam Ure Smith remained as publishing consultant, with Janet Gough as publisher, for all issues of vol. 30
- In vol. 30/1 co-editor Dinah Dysart wrote on the theme 'Erotica'
- Vol. 30/2 was a special 'New Zealand' issue, with essays by Daniel Thomas and Hamish Keith, coinciding with the Museum of Contemporary Art's first survey of another country's contemporary art. This issue saw Dinah Dysart as the magazine's sole editor

Paradoxically, the destructiveness of war generates creativity in individuals and leads to changes in society's concerns. The urgency of the situation gives an added intensity to life. This has an impact on artists, and new artforms develop.
ANNE GRAY, 1991

1993

- *ART and AsiaPacific*, a new publication dedicated to the region, accompanied *Art & Australia* for vols 30/3 and 30/4 as a supplement. These were guest edited by Alison Carroll and John Clark respectively
- Vol. 30/4 marked *Art & Australia*'s thirtieth birthday, and was based on the theme 'Emigré', with essays by Dinah Dysart, Anne Loxley and Daniel Thomas
- 'Contemporary Aboriginal Art' was the focus of vol. 31/1, where Vivien Johnson discussed urban Aboriginal artists, and Brenda L. Croft and Catherine De Lorenzo wrote on contemporary Aboriginal photography
- For vols 31/1–34/1 (1993–96), *Art & Australia* was published by Fine Arts Press, under Gordon + Breach, with Dinah Dysart as publisher



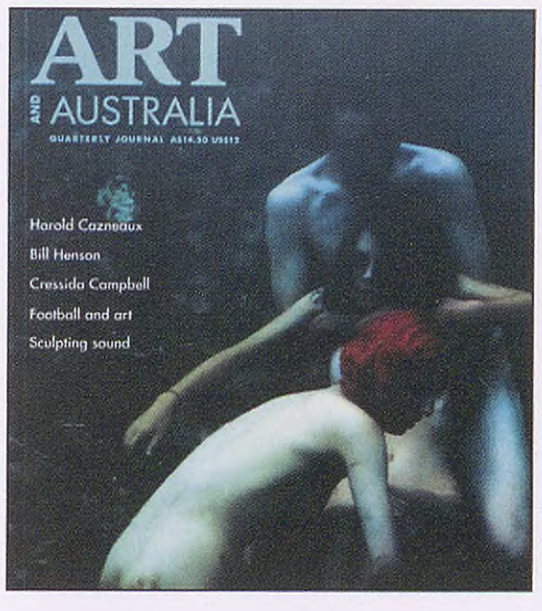


1994

- In vol. 31/4 Colin Lanceley and Sue-Anne Wallace discussed the Annandale Imitation Realists, and Mary Eagle outlined the prospects of virtual reality in society and art
- Essays in vol. 32/1 were based on 'Flowers and Gardens' in Australian art, with essays by Joanna Capon, Craig Judd and Edward Colless
- In vol. 32/2, Ian Burn wrote on 1990s minimalism

1995

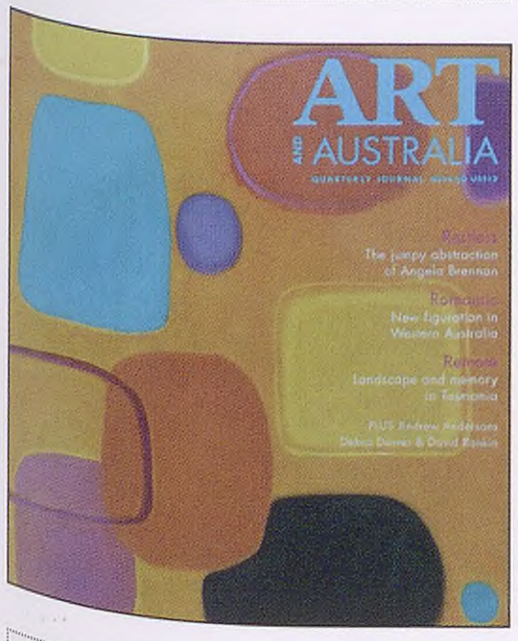
- Commemorating the twentieth anniversary of International Women's Year, vol. 32/3 was themed 'Women', with essays by Janine Burke, Rex Butler and Felicity Fenner
- Ros Bandt wrote on the history of sound sculpture in Australia in vol. 32/4
- Vol. 33/2 was inspired by interior design of the 1920s and 1930s and the history of magazines, the *Home* and *Art in Australia*



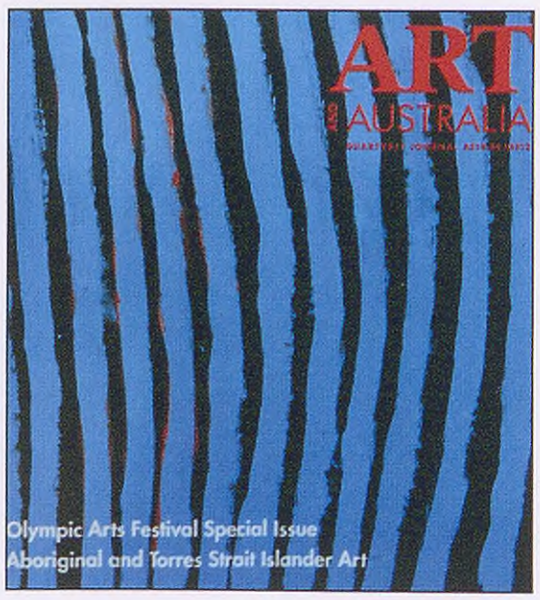
Sound sculpture embodies design which renders sound through the acoustic space of the public listening domain. It confronts the audible factor of art, and presents space as acoustic space from the outset, whether indoor or outdoor, public or private.
ROS BANDT, 1995

1996

- Vol. 33/3 covered Christo and Jeanne-Claude's 1995 wrapping of the Reichstag in Berlin
- Vol. 34/1 focused on 'Collecting' and examined the patron Ann Lewis, and the Laverty, Kerry Stokes and Carrick Hill collections, and included an interview with James Mollison by Steven Heath on collecting
- In vol. 34/2 Daniel Thomas wrote on Andrew Andersons's designs for Australian museums, and landscape painting in Tasmania and Western Australia featured
- Vol. 34/2 saw the appointment of Hannah Fink as executive editor, a role she continued until 1997

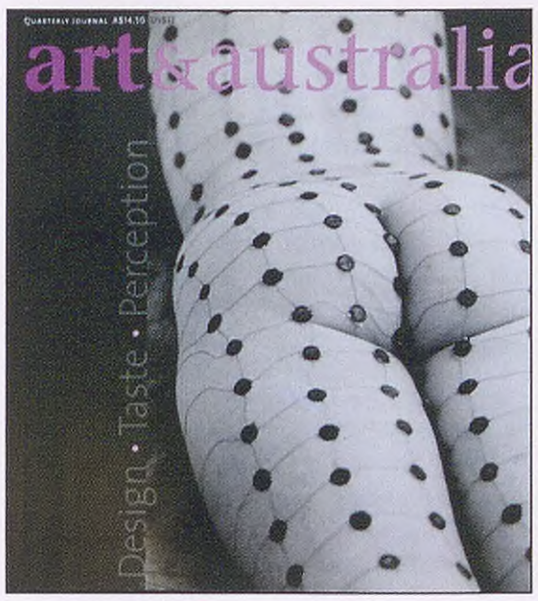


Most works of art will return you more if you treat them as maps to be learnt by heart; unless you are very experienced, works of art don't return much when you just glance at them.
JAMES MOLLISON, 1996



1997

- A special 'Melbourne' issue, vol. 34/4, included Charles Green on the experimental gallery Pinacotheca, and Chris McAuliffe on art and punk
- Vol. 35/1 was a special 'Olympic Arts Festival' issue and featured guest editor Hetti Perkins, with essays by Louis Nowra, Marcia Langton, Galarrwuy Yunupingu and Joan Kerr, who wrote on the Museum of Contemporary Art exhibition 'Spirit + Place: Art in Australia 1861–1996' (1996–97), curated by Nick Waterlow and Ross Mellick
- In vol. 35/2 Laura Murray Cree was appointed as editor



1998

- Vol. 35/3 featured Christopher Chapman on simulated reality in Australian art
- Vol. 35/4 focused on 'Gardens' and artists' responses to them, with articles discussing the Canberra as a Garden City project
- Based on the theme 'Journeys', vol. 36/1 referenced the European 'grand tour' and the lure of 'the Orient'. This issue introduced a new design for *Art & Australia*

1999

- Vol. 36/3 featured different approaches to the theme 'Interiors'
- 'Design, Taste, Perception' was the theme of vol. 37/1, with articles on interior designer Marion Best, Indigenous designs and contemporary Australian poster art
- Considering 'Icons and Identities', vol. 37/2 included discussion of *The Aboriginal Memorial*, 1987–88, by Joan Kerr, and Asian–Australian artists by Melissa Chiu

The significance of Asian–Australian artists lies in their knowledge and understanding of an Asian culture, while their location within an Australian context provides a unique denial of fixed notions of Australia and Asia.
MELISSA CHIU, 1999

Cover artists

Donald Friend; Martin Sharp; Deborah Halpern; George W. Lambert; Jenny Watson; Sali Herman; Tim Johnson and Dennis Hay; Peter Callas; John Olsen; Aleks Danko; Wendy Sharpe; Ruth Watson; John Young; David Moore; Leah King-Smith; Dick Watkins; Dale Hickey; Charles Conder; Tim Maguire; Mike Parr; Rosalie Gascoigne; Bill Henson; Peter Booth; Fiona MacDonald; Jon Cattapan; Stanley Spencer; Angela Brennan; Janet Dawson; Howard Arkley; Emily Kame Kngwarreye; Nigel Thomson; James Northfield; Ray Arnold; Fiona Hall; Rosslynd Piggott; Kristin Headlam; Kelly McDonald; Lin Onus

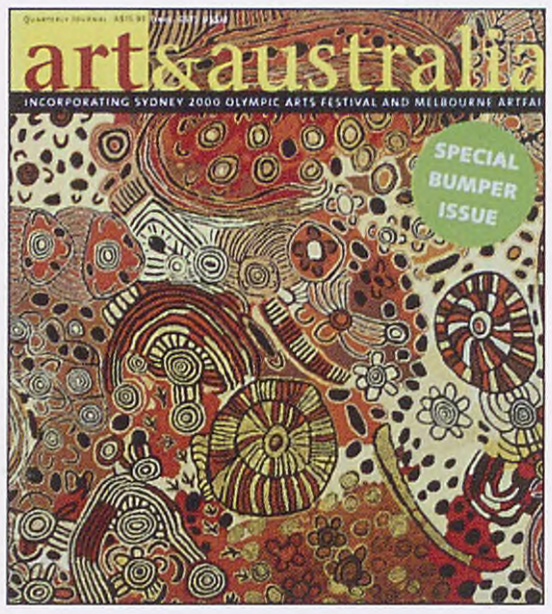
2000s–2010s

Editorial Board

Claire Armstrong, Gregory Burke, Rex Butler, Joanna Capon, Max Delany, Sasha Grishin, Deborah Hart, Jeanette Hoorn, Jennifer Isaacs, Brian Ladd, Paula Latos-Valier, Victoria Lynn, Louise Martin-Chew, Djon Mundine, Justin Paton, Andrew Sayers, Gene Sherman, Trevor Smith, Ted Snell, Angus Trumble, Sarah Tutton, Anna Waldmann, Nick Waterlow

2000

- Vol. 37/3 was a 'Scandals' special, charting some of Australian art history's memorable moments
- On the occasion of the Art Gallery of New South Wales exhibition 'Papunya Tula: Genesis and Genius' (2000), the bumper 'Sydney Olympics' issue, vol. 38/1, included an essay by Hetti Perkins and Hannah Fink on art from Papunya
- Vols 37/3–38/2 were published by Australian Humanities Research Foundation, through Fine Arts Press under Gordon + Breach



2001

- Celebrating the 'Centenary of Federation', vol. 38/3 featured Andrew Sayers in conversation, and Howard Morphy on Yolngu bark painting
- In vol. 39/1 Ted Snell detailed the Sir James and Lady Sheila Cruthers collection
- Fine Arts Press and Craftsman House were purchased from Gordon + Breach by managing director Rhonda Fitzsimmons with vol. 39/1. *Art & Australia* continued under Fine Arts Press

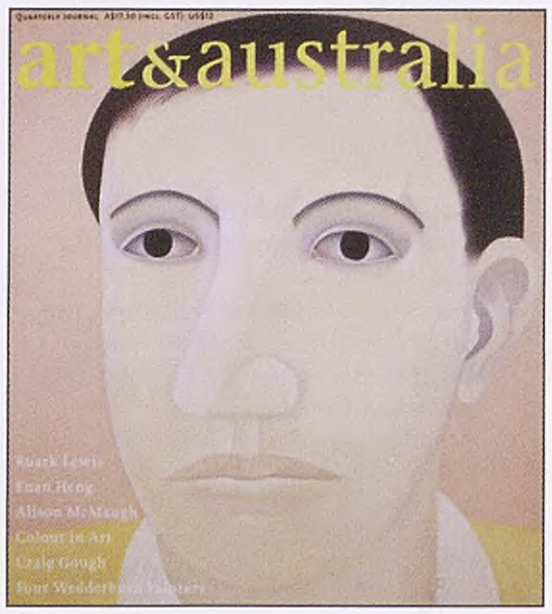
2002

- In vol. 39/3 Pamela Bell surveyed regional galleries in Australia
- Vol. 39/4 included an article by Tedd Gott and Lisa Sullivan on Keith Haring's 1984 visit to Australia and an essay on international Aboriginal art exhibitions over 1970–2001 by Jennifer Isaacs
- In vol. 40/2 Peter Pinson wrote on the Wedderburn painters (John Peart, Elisabeth Cummings, Suzanne Archer and David Fairbairn)

Emerging artists & writers

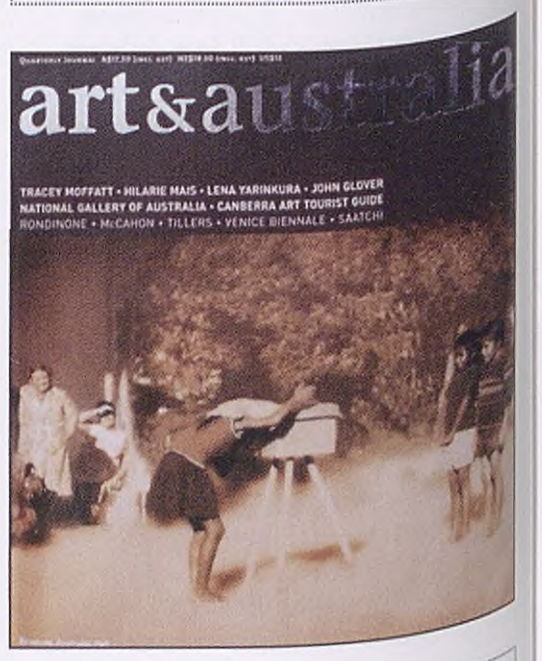
Since 2004 *Art & Australia* has presented an emerging artist program. Originally with ANZ Private Bank (2004–09), it is now the Art & Australia / Credit Suisse Private Banking Contemporary Art Award (2010–), awarding thirty-six artists to date.

Art & Australia has paired with Gertrude Contemporary since 2008 to deliver the Gertrude Contemporary and Art & Australia Emerging Writers Program to twenty emerging art writers.



2003

- The fortieth anniversary vol. 40/4 included Laura Murray Cree's reflections and Victoria Lynn's 'The Art of the Screen in Australia'
- Vol. 41/1 marked the last with Murray Cree as editor, and included Leon Paroissien on three decades of the Biennale of Sydney
- *Art & Australia* was purchased by Eleonora Triguboff, now Publisher / Editor working with Claire Armstrong (2003–06), Katrina Schwarz (2006–08) and Michael Fitzgerald (2007–12) among others



2004

- Vol. 41/4 marked the first cover commission, with Susan Norrie's *ENOLA*, 2004
- On the back cover of vol. 42/1 *Art & Australia*'s emerging artist program initiative began, with Del Kathryn Barton as the first recipient
- In vol. 42/2 Simon Pierse wrote on Australian artists in London, detailing the 1961 Whitechapel Art Gallery exhibition 'Recent Australian Painting'

2005

- In vol. 42/3 Terry Smith wrote on biennales
- Vol. 42/4 featured John Kaldor, commissioner for that year's Venice Biennale, as guest editor
- In vol. 43/1 James Mollison discussed the evolution of the Museum of Modern Art (with photographs by Harry Seidler), John Kaldor reviewed Christo and Jeanne-Claude's New York public work, *The gates*, 1979–2005, and Rhana Devenport wrote on Nam June Paik and Charlotte Moorman

2006

- In vol. 43/3 Tony Bond wrote on elements of performance in self-portraiture
- Vol. 43/4 coincided with the 15th Biennale of Sydney, 'Zones of Contact', with an essay by artistic director Charles Merewether
- Vol. 44/2 included an essay by Donald Brook on 'Illusion and Allusion', a profile of the Jim Barr and Mary Barr collection, and Rhana Devenport on Asian contemporary art

2007

- Louise Weaver was commissioned to create a work for the vol. 44/3 cover. Max Delany and Justin Clemens wrote on politics and art, Tony Bond on his studio visit in France with Anselm Kiefer, and Leon van Shaik on museum architecture
- Leon Paroissien reviewed the exhibition 'For Matthew & Others: Journeys with Schizophrenia' (2006–07), curated by Dinah and Michael Dysart, in vol. 45/1

2008

- Based on the theme 'Transformation', vol. 45/3 featured a cover commission by Del Kathryn Barton
- Vol. 45/4 featured Biennale of Sydney artistic director Carolyn Christov-Bakargiev as guest editor, and cover artist William Kentridge
- Vol. 46/1 marked the *Art & Australia* collaboration with Australian singer Nick Cave
- Vol. 46/2 was themed 'Consuming Culture' and included an opinion piece by artist Richard Bell

2009

- Vol. 46/3 looked at 'Influence', with essays on Daniel Thomas's and Ann Lewis's work in art by Dinah Dysart and Nick Waterlow respectively, and on art from Vanuatu by Kirk Huffman
- Themed 'Shifting Identities', vol. 46/4 featured Daniel Mudie Cunningham on queer art, and a text on Bernard Smith alongside the republished 'Antipodean Manifesto'
- Vol. 47/1 considered 'Enduring Acts', with discussion of forty years of Kaldor Public Art Projects and an interview with Margaret Tuckson by Hetti Perkins retracing Tony Tuckson's 1958 trip to Arnhem Land
- Vol. 47/2 was a '6th Asia Pacific Triennial of Contemporary Art' special issue, with an essay by Brian Castro considering the idea of Asia

2010

- Vol. 47/3 was guest edited by Charlotte Day and Sarah Tutton, curators for the 2010 Adelaide Biennial of Australian Art, 'Before & After Science'
- Vol. 47/4 was dedicated to the late curator Nick Waterlow, with essays by Rex Butler and Laurence Simmons, Juliet Darling, David Elliot and Djon Mundine, and a cover commission by Brook Andrew
- Considering the 'Environment', vol. 48/1 featured an essay by Richard Flanagan, and art pages by Noel McKenna
- Vol. 48/2 was a special 'Sculpture' issue. John Baldessari was commissioned to create a cover in conjunction with his Kaldor Public Art Project, 'Your Name in Lights', and Daniel Thomas wrote on the opening of the Museum of Old and New Art

2011

- Vol. 48/3 focused on 'Portraiture', with texts by Andrew Maerkle, Daniel Palmer and Angus Trumble
- Looking at 'Art Inside Out', vol. 48/4 featured the Romance Was Born, Vanila Netto and Nell collaborative artist project
- Vol. 49/1 was the 'Beauty' issue, with essays by Tessa Laird, Justin Paton and Barry Schwabsky
- Themed 'Apocalyptic Visions', vol. 49/2 featured Eleanor Heartney's essay 'The Horsemen of Eco-Armageddon'

Books / Columns

BOOKS

From 2004 until 2008, Andrea Stretton wrote essays such as 'Portrait of the Artist as Fiction' (2004) and 'The Book in Art' (2005), and reviewed artists' monographs and publications for *Art & Australia*.

COLUMNS

George Alexander, Juliana Engberg, Louis Nowra, Justin Paton, Barry Schwabsky, Andrea Stretton, Daniel Thomas

Cover artists

David Hockney; William Robinson; Papunya Tula collaborative canvas (Josephine Napurrula, Kayi Kayi Nampitjinpa, Naata Nungurrayi, Nancy Nungurrayi, Ningura Napurrula, Pirrmangka Napanangka, Tatali Napurrula, Tjunkiya Napaltjarri, Wintjiya Napaltjarri and Yuyuya Nampitjinpa); David Sequeira; David Noonan and Simon Trevaks, and Tom Roberts; Lyndal Jones; Ellen José; Fiona Hall; Garry Shead; Peter Atkins; Louise Paramor; Euan Heng; Dani Marti; Lucian Freud; Tracey Moffatt; Cherry Hood; Susan Norrie; John Mawurndjul; Dale Frank; Bill Henson; Ricky Swallow; James Morrison; Carol Jerrems; Ah Xian; Hassan Khan; Paddy Bedford; Nusra Latif Qureshi; Louise Weaver; Rosemary Laing; Ben Quilty; Ron Mueck; Del Kathryn Barton; William Kentridge; Howard Arkley; Petrina Hicks; Michael Stevenson; Christian Thompson; Martin Sharp; Reuben Paterson; John Barbour; Brook Andrew; Peter Dombrovskis; John Baldessari; Yasumasa Morimura; Anthony Lister; Michael Zavros; Lindy Lee; Sally Gabori; Danie Mellor; Jeff Wall; Graham Fletcher; Chicks on Speed; Anne-Marie May

2012

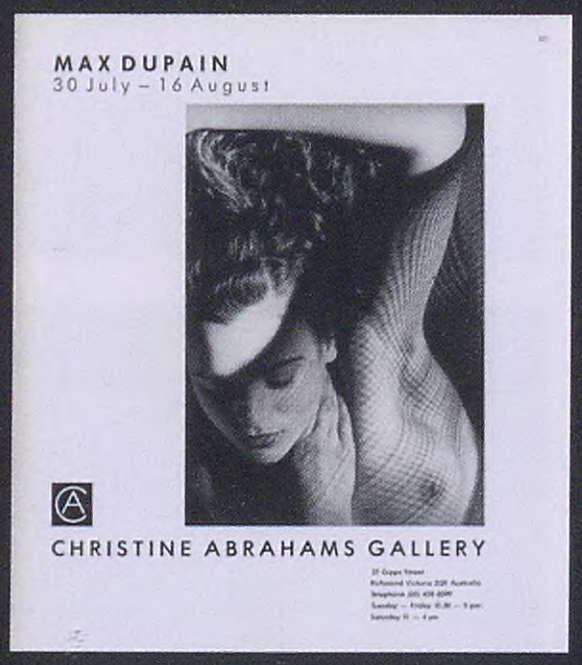
- Coinciding with the Queensland Art Gallery/Gallery of Modern Art 2012 exhibition 'Contemporary Australia: Women', vol. 49/3 was a special 'Women' issue
- Vol. 50/1 was themed 'Sense of Place' and featured Aboriginal filmmaker and artist Warwick Thornton on his vision
- To coincide with the 7th Asia Pacific Triennial of Contemporary Art, vol. 50/2 looked at the 'Domestic' in contemporary art

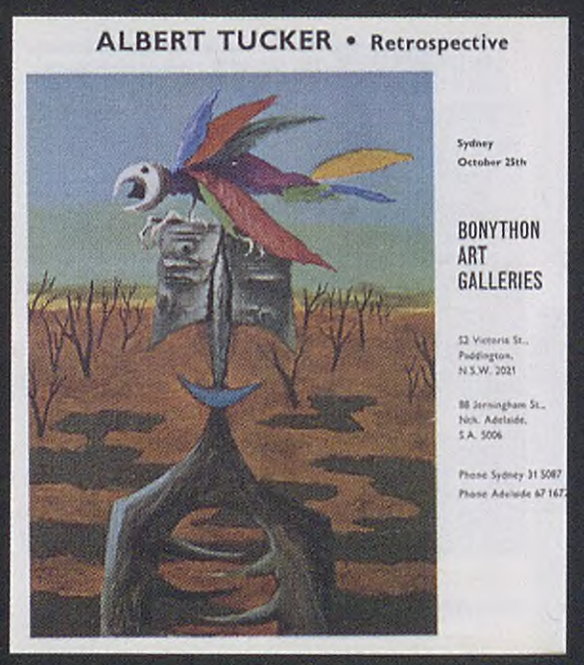
2013

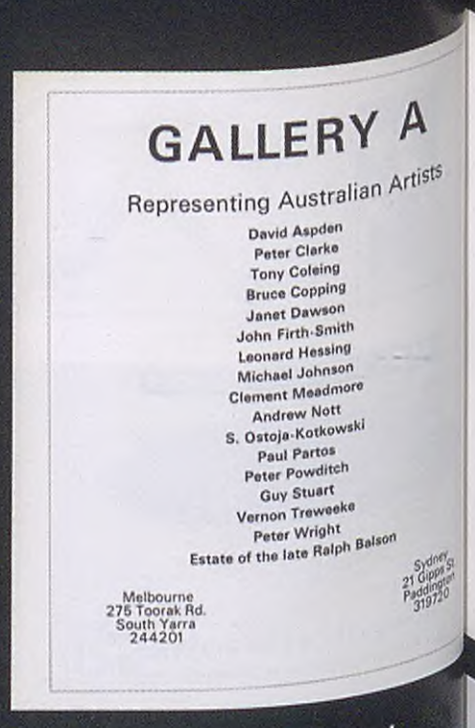
- Vol. 50/3 was the 'Performance' issue, with an updated 1989 *Art & Australia* text by Anne Marsh outlining a selected history of performance art in Australia

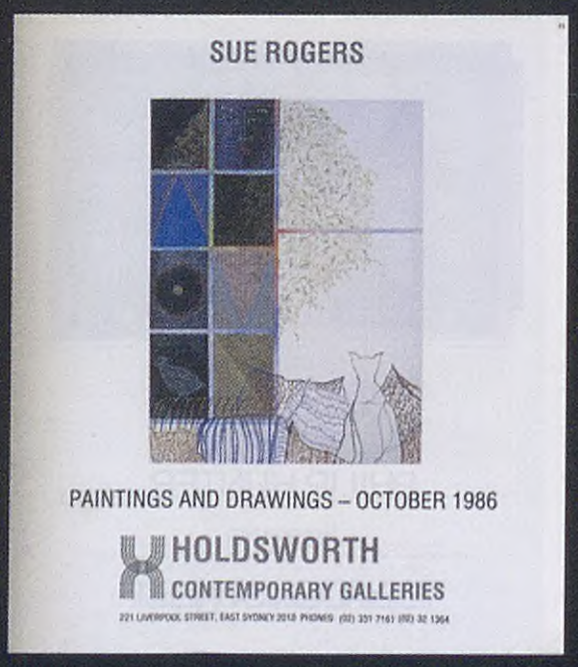
Commercial galleries

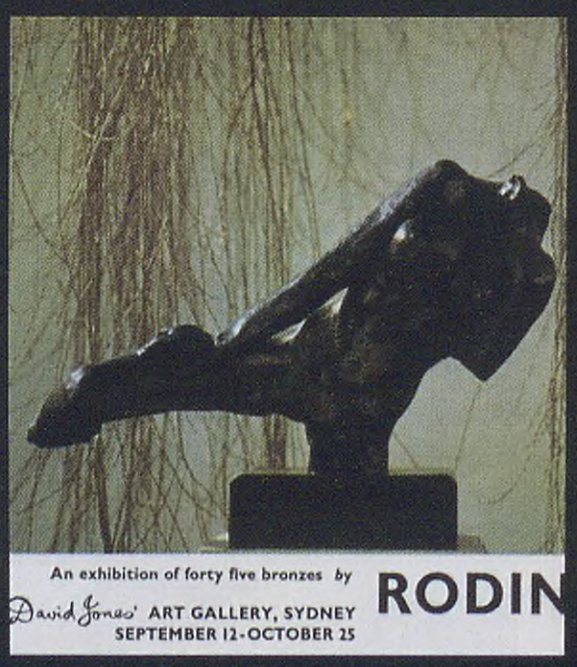
Art & Australia thanks the galleries, past and present, for their support. This section celebrates some of the commercial galleries, now closed, whose advertisements have featured in our pages.

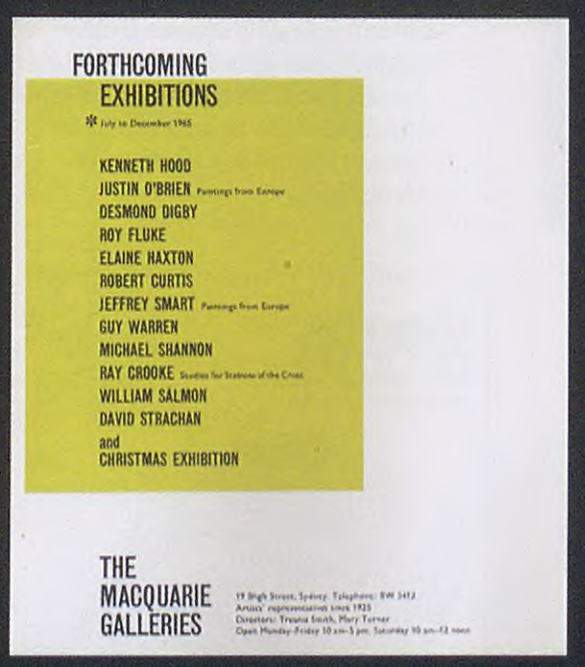


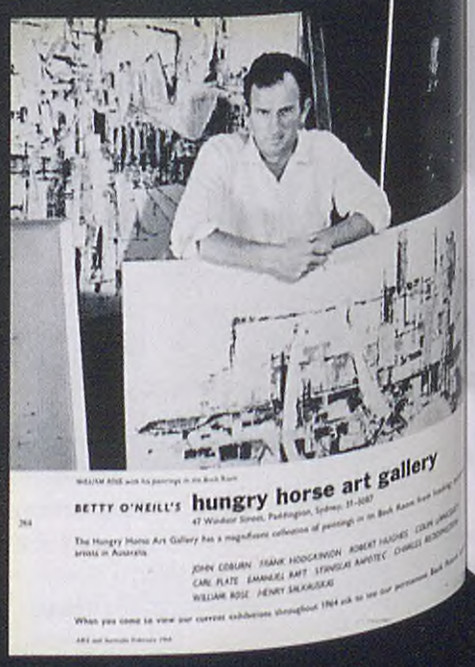












top row: Christine Abrahams Gallery, Melbourne, 1981–2008; Realities, Melbourne, 1971–92; Bonython Art Galleries, Sydney, 1967–76; Gallery A, Sydney, 1964–83; Sweeney Reed Galleries, Melbourne, 1972–75; Von Bertouch Galleries, Newcastle, 1963–2004; Terry Clune Galleries, Sydney, 1958–67; Rudy Komon Gallery, Sydney, 1958–84.

bottom row: Holdsworth Contemporary Galleries, Sydney, 1969–96; David Jones Art Gallery, Sydney, 1944–97; The Macquarie Galleries, Sydney, 1925–93; Hungry Horse Art Gallery, Sydney, 1962–67; Coventry Gallery, Sydney, 1974–99; Skinner Gallery, Perth, 1958–74; Painters Gallery, Sydney, 1981–90; The Johnstone Gallery, Brisbane, 1951–72.

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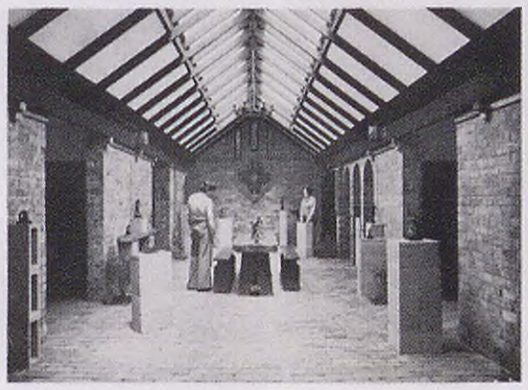

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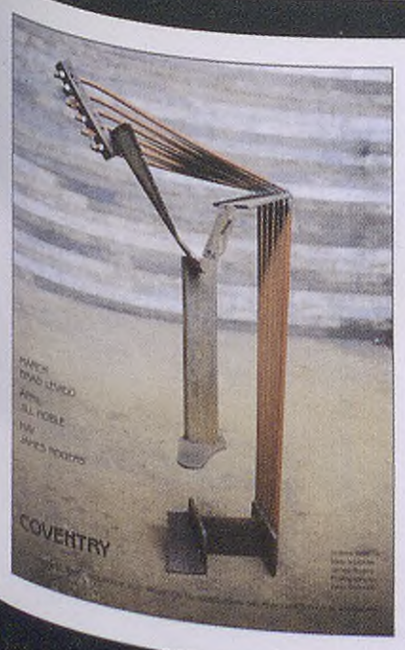

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Michael Brand in conversation with Anna Waldmann

Museum futures: Some speculations
Terry Smith

Children's Art Centre
Donna McColm

Culture taking shape: Michael Brand in conversation with Anna Waldmann

In mid-2012, Dr Michael Brand succeeded Edmund Capon, who retired as director of the Art Gallery of New South Wales (AGNSW) after leading the gallery for thirty-three years. Previously Brand was consulting director to the Aga Khan Museum, Toronto, director of the J. Paul Getty Museum in Los Angeles (2005–10) and the Virginia Museum of Fine Arts in Richmond (2000–05), assistant director of Brisbane's Queensland Art Gallery (1996–2000), and head of Asian art at Canberra's National Gallery of Australia (NGA) from 1988. Here Brand talks about his vision for the 140-year-old AGNSW.

Anna Waldmann: What major challenges have you encountered in your first year in the job?

Michael Brand: One was the personal challenge of coming back to Australia after working in North America for the past twelve years. I have been in close touch, visiting twice a year, but you still wonder whether you have romanticised the place. I had to reacquaint myself with Australia professionally, and try to get to know Sydney as a city. Most difficult is trying to get out and meet as many people as possible.

The second challenge was getting to know the institution. I came with an open mind. Even before I stepped through the door there were big changes afoot – the gallery had lost a long-serving director and a couple of curatorial heads and before I could present my new vision I had to implement budget cuts. Despite this, it has been a very happy arrival and I feel inspired by the gallery's potential.

AW: What are the changes you have noticed in art museums since the 1980s?

MB: Probably the biggest change is the awareness at art museums that there is modern and contemporary art outside the western world. When I started at the NGA in 1988, no-one asked me what I was going to do about contemporary Asian art. Now it's a dominating issue. The new openness to Asian contemporary art has the added benefit of giving us another avenue into premodern Asian art. While Indian and even Japanese art of the twentieth century had been comparatively better known, in China there were artists who were challenging communism and their government, and dealing with the after-effects of the Cultural Revolution. These dissident artists were starting a new chapter, and this has had a major impact on the world's art museums. Fortunately this new awareness has not been limited to Asia.

AW: Your President, Steven Lowy, has said 'We seek to have the gallery be best-in-class, not just in Australia but also regionally and on the international stage.'[1] Do you see the AGNSW as a local, national or global institution?

MB: It has to be all three. The key for me is the relationship between the city and the museum. Does the city live up to the museum by providing it with appropriate levels of support, and does the museum live up to the city in terms of ambition and breadth? Public collections reflect the history of their city, and the way they collect now has to reflect the ambitions of the citizens for their future.

I would argue that the AGNSW is probably the most-loved museum in Australia. But this doesn't necessarily mean that we are delivering all the goods. You have to understand your institution's history – each institution makes choices, some enlightened, some disastrous, some you think could have been more adventurous.

AW: Museums were once talked of as places that reinforced cultural hegemonies, but now are seen as democratising access to art. Are you exploring new ways in public programs to increase the number of visitors and the quality of their experience?

MB: There is much more that can be done. We are somewhat constrained by our lack of dedicated educational spaces at the AGNSW, but you don't really want to shunt off all your education programs into classrooms. We also need introductory spaces that make students feel welcome. We are looking at all the ways we might engage with different audiences rather than just tweaking the current schedule of public programs. That means interacting online and through social media, and analysing the way visitors enter and move through the space. It's a broader question of overall

public engagement rather than simply the content of individual programs. We need to be sophisticated because our audience is changing. Although, like almost all art museums, we lack funding for detailed audience research and thus don't really know the full ethnic breakdown of our audiences, I am really impressed by how many Asian visitors we have. We are much further along than many art museums in attracting a more diverse audience. We are a city fortunate to draw people from around the world and we must make sure these visitors have some important experiences in our gallery.

AW: The AGNSW has a good collection, but a meagre acquisitions budget compared with the Getty Museum or Aga Khan Museum. How do you see the collection developing further?

MB: We will have to be very selective. In the end it's clearly the quality of the works of art we acquire that is the most important issue.

My biggest challenge is ensuring we have adequate art-acquisition funds, because we have to keep collecting; we can't stop, we are a living institution. For the past 140 years the AGNSW has primarily collected the art of living artists. Aboriginal art is one of Australian art's most dramatic points of difference, although not the only one, and we must make sure that we continue to give international visitors a way of placing it in context. It is a core element of Australian art, but I find quite a lot of international colleagues find it hard to contextualise. Our goal is to find the most interesting way to display our collection in the most appropriate and stimulating context. In the broadest terms, I see our collecting beyond the field of Australian art as totally international in scope.

AW: During your first years at the Getty Museum, you settled Italian and Greek antiquities restitution claims. How will you ensure the AGNSW is protected from such claims?

MB: We have put in place at the AGNSW a new art-acquisition policy. We have to be very clear about our processes and have stringent guidelines. This makes it much more challenging to collect in some fields, but you have to work around these important issues as intelligently as possible. Great works that have been in historical collections for a long time can still be found. You have to be selective, and that comes down to the quality of the curators and the ideas and objects they bring to me.

AW: What are your plans for staff structure and development?

MB: There have to be changes because of retirements and the recent budget cuts but I want to do things in the right order. We will first advertise for a Director of Collections, who will be a member of the gallery executive team and who will finetune the curatorial structure and participate in the hiring of a new Head of International Art. The latter needs a very broad knowledge of art history as they will look after a combination of the old international art and Asian art departments. With respect to Asian art, we cannot really have separate curators of Japanese, Chinese, Korean, Indian, and South-East Asian art. We are not going to have specialists in every single area, but as we build institutional partnerships, we can perhaps also draw on expertise in other art museums where needed.

Our structure must reflect an understanding of our principal philosophies, such as a belief that Aboriginal art is a core part of Australian art and that we should show the full complexity of Australian contemporary art within the context of international contemporary art. We shouldn't build walls between them: after all, the radio station Triple J doesn't have one channel for Australian music and one for international.

AW: You serve on the advisory boards of Harvard Art Museums, Cambridge, and the State Hermitage Museum in St Petersburg, and previously on London's Courtauld Institute of Art. These are exceptional connections. How do you plan to strengthen existing strategic alliances and explore new partnerships?

MB: Partnerships and alliances are going to be an important part of what we do, but ironically I seem to have arrived back in Australia at a time when there is less collaboration between Australian art museums than before. The path of exclusivity

can sometimes be the right choice, and if we collaborate on an exhibition with museums in Shanghai and São Paolo, for example, then it makes sense for Sydney to be the exclusive Australian venue. But if we want to bring exhibitions to Australia all on our own, it can become prohibitively expensive. Working with international partners will also involve sending exhibitions of Australian art overseas, staff exchanges and joint research projects with universities and other art museums. We want to see museum visitors in other countries understand what is special about our culture.

AW: Although Sydney is the gateway to Australia for tourism and business, it lags behind other states as a cultural investor. The gallery has outgrown its existing spaces and you are hoping for a new building.

MB: We are currently half the size of the galleries in Canberra, Melbourne and Brisbane. We've transformed every available space into public exhibition space, so that we probably have the highest percentage of our building open to the public of any similar institution in the country. We arguably have the country's best collection of contemporary Australian art but we can't show enough of it, we have to leave much of our art collection in storage. And we need different spaces for the twenty-first century, such as a cinémathèque that can be used in the evening and a range of spaces for Aboriginal art so we can better show its broadest significance within Australian culture. We need an expanded building where people will think 'this is a place where modern Australian culture is taking shape'.

AW: There is a huge cultural surge around the world towards the experience of art. People access art on their iPads, laptops, mobile phones and the internet. How will the AGNSW embrace new technologies?

MB: We offer free wi-fi throughout our building and we've already started with a visitor app for the iPhone and highly acclaimed Australian art and contemporary art iPad apps. But I don't think you want to get too obsessed with such technology. In the end, we are a physical space containing works of art and what we want is to give people access to a direct one-on-one experience. We also have wonderful real-life volunteer guides. Personally, I don't want to have to use my iPhone every time I go to an art museum but this doesn't mean we shouldn't have a highly creative online presence. People used to sketch in art galleries and carry catalogues around exhibitions. The visitor experience has now changed and we have to keep on changing with it, and modifying it. We have to work out what people want, what people need. And that's not a lot of unnecessary distractions but, instead, well thought-out guides to help make the visit more significant.

AW: Which Australian or international museum directors have influenced and inspired you?

MB: I have to mention Frank Robinson, who gave me the job of curator of Asian art at Rhode Island School of Design Museum when I was finishing my PhD at Harvard. James Mollison appointed me to my first curatorial position back in Australia and I learned a huge amount from him in the year we overlapped before he moved to Melbourne. Doug Hall gave me broadened leadership responsibilities and a chance to work with contemporary art in an unusually open creative environment.

There are also two Asian art museum directors with whom I have had the good fortune to work, and who deserve much wider international recognition: Ma Chengyuan, the late director of the Shanghai Museum, who protected its collection during the Cultural Revolution and then opened its extraordinary new building in 1996, and Pich Keo, the former director of the National Museum of Cambodia, who rescued and revived that beautiful museum in Phnom Penh in the aftermath of the atrocities of the Khmer Rouge. A&

1 Ben Eltham, 'The superstar economics of gallery directors', *Crikey*, 17 February 2012, *http://www.crikey.com.au/2012/02/17/the-superstar-economics-of-gallery-directors/*.

Museum futures: Some speculations

Terry Smith

If we were to take a long view of the rise and rise, since the mid-nineteenth century, of what Tony Bennett so aptly named 'the exhibitionary complex', we would quickly see that, some decades ago, mega-museums of the world's art – importantly supplemented by blockbuster exhibitions of 'masterpieces' and recurrent exhibitions of contemporary art – replaced world's fairs of human manufacture as the prime sites of spectacle for our age. 'All the world's a fair!' is a phrase that summed up the impact of the 1851 Great Exhibition, London; by the 1890s, the world map was dotted with similar efforts to join local makers and markets to those in the imperial powerhouses – eight in the Australian colonies alone, including one each in Launceston and Hobart. The first recurrent exhibitions dedicated to linking local to world art (the Venice Biennale, 1895, and the Carnegie International in Pittsburgh, 1896) were direct responses to these expositions. Yet it took the fine arts much of the next century to develop a model of international exchange as powerful, exciting and pervasive as the world's fair. Biennials boomed in the 1990s, as art-world vehicles of cultural globalisation from Europe and the United States, and of postcolonial critique from the former colonies. These volatile exchanges are still playing out, and will do so for some time.

Bennett's concept reminds us that, however fascinating the seemingly infinitely various internalities of the visual art worlds we inhabit might seem, they are linked to the broader needs of the city that hosts them, and thus to larger changes on national, regional and global scales. The exhibitionary complex as an attractor to the wealthy and the creative class is alive and well in contemporary conditions, and is being constructed in ever more fantastical modes in Asia and the Gulf States. It is even more present on the internet, where its values and protocols are setting agendas for all those who would occupy its virtual spaces. These wider dimensions must be kept in mind when thinking about the topic I have been asked to consider: How do public museums/galleries work today, and where might these types of public spaces be headed?

If the art world is but one world within a variety of other worlds-within-the-World at large, it yet has many worlds within it. My focus here is on the high, official, institutional nodes of what we might, burrowing down within Bennett, call the visual arts exhibitionary complex. Judging by the enthusiastic crowds that have come, in recent years, to fill the main museums, their relevance is obvious and their success self-evident. Some of us can recall, from decades ago, moving at our own pace through room after room, each of them relatively empty, with some closed due to lack of funds for guardians. Not so today. The biggest practical challenge facing mega-museums such as the Metropolitan Museum of Art and Museum of Modern Art (MoMA) in New York, the British Museum and the Tate Modern in London, and the Louvre in Paris, among others, is that the mass of willing attendees is crowding the galleries, overwhelming the physical plant, and running long queues into the neighbourhood. Extending hours, opening every day of the week, implementing timed entry to exhibitions, or dispersing the collections to nearby sites – these can only be temporary solutions if the visitor numbers and expectations keep rising.

Assuming that external factors will not change, the 'solution' most discussed among museum directors is to add a further dimension to the two – the permanent collection and the temporary exhibition – that traditionally formed the museum's core, and to the third dimension – educational services, interesting events, attractive respites – that burgeoned in the modern museum. The fourth dimension is already taking shape: the virtual museum, with online access to collections, exhibitions and events via the 24/7 website, designed less and less to attract visitors to the museum, more and more to offer them a really interesting experience at distance, and in their own time. The app and online catalogue for the Anish Kapoor show at Sydney's Museum of Contemporary Art (MCA) are amazing (full disclosure: they were designed by my son), and

actually offers more information about the artist, and these works, than is possible to glean at the museum itself. But no digital imagery of Kapoor's work can trigger the deeply weird dislocations that the actual works precipitate in the spectator who stands, and moves, in physical proximity to them.

The image is replacing the object: Is this a concern that will pass? Kapoor is equivocal about being pigeonholed as a 'sculptor', believing that his work has moved beyond the locked-into-one-place, active-across-one-site fundamentals of sculpture to date. Yes, but part of its power is precisely what it is doing during this transition. Will the transition, for museums, be from objects that must be seen in situ to images of these objects that can be accessed anywhere, and in all sorts of ways? Especially when they can be more readily supplemented by interesting information, such as the director of the British Museum choosing one hundred objects to illustrate the history of humanity – the publication *A History of the World in 100 Objects* (2010) by Neil MacGregor, accompanied by a BBC Radio 4 series – or curators at the Met. telling one hundred stories about their personal takes on items in the collection – the online resource 'Connections'. The collection, in these cases, appears as a radio broadcast, as a book, and online. Looked at more broadly, this does not amount to replacing one thing with another, but a diversification of the multiplicity already present in the work (if at all interesting, it never was, nor is it now, simply an 'object').

Everything about art museums today, no matter where the weight of their collections may lie, seems subject to the demand that they be absolutely contemporary. Many traditional conceptions of the museum are evaporating. Beliefs that it was a temple of Art, a treasure chest of art, craft and artefacts, or a repository of conquered spoils, faded during the nineteenth century. No great losses there. Instead, the main task became to tell the history of art, through its schools, masters and mediums. During the twentieth century this story was dominated by modernist and realist narratives of avant-garde breakthrough, formalist winnowing, artist's self-expression and social engagement. Initially told through temporary exhibitions, these stories soon shaped the installations of the collection rooms. All previous periods were revisited from these perspectives, and the collection rooms became repositories of prefigurations, displacements, or other kinds of art.

Something similar may be happening as museums grapple with the present's obsession with the now (as distinct from modernity's love affair with the new). Certainly, every space in the museum must feel as though its installation could change at any time. Any sense that what we are now seeing is the tip of a vast collection behind the scenes has melted away … except when the storage spaces are themselves exhibited. This was a favourite tactic of the institutional critique artists, all of whose deinstitutionalising strategies have been incorporated into museum protocols. Since the 1990s, collection curators have leaned towards the 'ahistorical', to puncturing temporal 'holes' within broad chronological displays (usually by dropping in a striking work by a contemporary artist), or towards inserting art from elsewhere in rooms devoted to art from a particular place. The dream is that, through miraculous time travel, the viewer may be transported to the society, the culture, the city, the workshop or studio where these works were made, perhaps even – the holy grail – into the consciousness of their makers. The Museum of Old and New Art, Hobart, is the most thorough institutionalisation of this widespread tendency: with one owner, it could be embodied without restraint, and is limited only by the limitations of its owner.

Public museums that specialise in certain periods in the history of art are running into related dilemmas. Modern art museums, for example, must expend enormous efforts to remain relevant, that is, to be both modern and contemporary at the same time, and in the same place. MoMA strives to be the world's leading museum in both kinds of art, yet has succeeded, mostly, only in adding to

its collections modified versions of the kinds of art it has, since the 1970s, conspicuously failed to support. Marina Abramović's 'The Artist is Present' (2010) was a stunning suite of re-enactments, but it was also a striking demonstration of the institution's tardy embrace of performance art. MoMA faces exceptional difficulties, being the definitive world centre of an artistic modernism, an achievement, by definition, that peaked in the mid-twentieth century.

The rise and rise of contemporary art museums has challenged those with major holdings in modern art, and their universal art-history neighbours. The energy can flow both ways. Sydneysiders have benefited from the revivifying effect of the MCA on the Art Gallery of New South Wales. Despite the long-time director Edmund Capon's oft-avowed aversion to contemporary art, curator Tony Bond's careful collecting and his thematic exhibitions have provided us with some crucial bridges between art-historical temporalities and curatorial territories. The MCA has been able to focus on acting primarily as a Kunsthalle due to the large-scale shift within the entire exhibitionary complex from museums seen as temples of art to becoming places where art happens. Wherever they are on the exhibitionary spectrum, art sites must be alert to the energies of those around them, and to the activities of the most inventive artists of the day. The big challenge at the moment is that increasing numbers of such artists find museums of any kind less and less relevant.

Today's museum visitors have an ingrained two-part expectation of the institution: that it will provide access to both the familiar and the new, stasis and change, our favourites and some surprises. While in traditional museums we want this experience to feel balanced, in modern museums art's contrariness to its times (art's instantiation of the dynamic tensions driving modernity) should be communicated. But in contemporary museums expectations alter, and these relationships cannot be presumed: we expect to encounter artworks so surprising that we wonder whether they, and we, should even meet in this context. In these spaces, the visitor expects to think about the world itself – the excitement, the complexities, of contemporary life – and to desire, and contemplate ways, to engage with contemporary art before it enters any museum – ideally, before that possibility even arises.

Modern/contemporary museums that treat contemporary art as the current phase of modern art, and world museums that understand and present it as the most recent example of their various holdings, will fall short of this expectation. Museums of contemporary art will similarly fail if they treat art as if its primary continuity is with the history of art, rather than with the contemporary life of which the museum is an embedded, not a soi-distant, element. While some parts of the world today struggle to create any kind of art infrastructure, the centres face particular problems of overabundance. Certain museums find themselves being offered wings, extensions or, sometimes, entire buildings by the super-rich who have built up their collections of contemporary art based in their earnings under globalisation and now seek tax relief. With few exceptions, these collections consist of vastly expensive works by blue-chip artists, art that both generated and reflects the boom since the 1980s. Their transformatory potential, always low, will be nil when housed in a museum that has failed to face the questions asked by the conflicts and complexities of our contemporaneity. A&

Contemporary artworks with kids: Widening visitors' experiences through artist–museum collaborations

Donna McColm

Shifting focus to the experiences of the visitor presents contemporary artists and museums with unique opportunities and challenges. This approach is not without its critics, wary of the effects of compromising traditional custodian roles and scholarship. But few could refute that museum spaces are experiencing an amazing period of 'refashioning' that is changing how all participants are thinking about their roles.[1] At the Queensland Art Gallery/Gallery of Modern Art (QAGOMA), Brisbane, contemporary art has become a major focus for collection building and approaches to programming, and has contributed to some of the gallery's highest attendances. The impact of the recurring exhibitions, such as the Asia Pacific Triennial of Contemporary Art (APT) and 'Contemporary Australia' (2008–) series, and the '21st Century: Art in the First Decade' (2010–11) exhibition are testament to this.[2] Without question, some of the most inspiring contemporary artworks presented in these exhibitions, often drawn from the gallery's collection, have offered visitors experiences they may not have expected to encounter. Key works such as Carsten Höller's *Left/right slide*, 2010, and Olafur Eliasson's *The cubic structural evolution project*, 2004, have challenged visitors' expectations and provided new experiences by enabling direct contact and participation with the artworks. Increasingly, contemporary art audiences include children. As a consequence, debates surrounding the contested space of art and children and its relationship to core museum practices are revealing much about our assumptions about art, its value, and for whom it is made.

While the landscape of contemporary art production and the work of contemporary artists has shifted greatly in recent decades, so too has the profession of art education and the role of museum staff. It seems a natural experience these days to walk into a museum and encounter generations of visitors participating in the experience of art in their own way – perhaps making something, watching a performance or talk, contemplating an artwork, viewing online interviews via interactive labels or uploading images of their visit via social media. This opening up of the museum space has created a very different visiting experience. From the Queensland Art Gallery's perspective, the appreciation of just how dramatic the change towards participatory or audience-centred museums has been can be understood by exploring art's major 'stakeholders': artists, museum professionals and audience members.[3]

When the Queensland Art Gallery (QAG) decided to focus specifically on children and families in its programming in the late 1990s, there were few national or international models to draw on. Museum education was seen as playing an important, but secondary, role to developing collections and curating exhibitions. Now, on the occasion of the fifteenth anniversary of programming for young audiences, the gallery is a recognised leader in the field. Its dedicated work has also played a central role in the physical expansion of the gallery, being a key motivator behind the 2006 establishment of the Gallery of Modern Art (GOMA). In 2011–12, children made up almost 20 per cent of visitation at QAGOMA. In comparison with international models, this is an extraordinary response; much higher than the expected average for art museum visitation.[4] While design innovation and staff expertise have evolved greatly over time, many principles of the current QAGOMA Children's Art Centre programming has remained unchanged: aspiring to deliver and support direct engagement with artworks, enjoyment through learning, and enabling children to maximise their own experiences of the intellectual ideas that artists strive to communicate – not corralling children into classroom spaces to be educated about art, separate from the viewing experience. Simple measures such as providing more insight for audiences into artists' artmaking processes, demystifying the practice of being an artist, and enabling closer, more personal connections through hands-on interaction are all central to this aim. This approach has exceeded expectations; so much so that in the evolution of the Children's

Art Centre, the model of audience engagement that it has created has not only changed children's experiences, but every visitor's experience.[5]

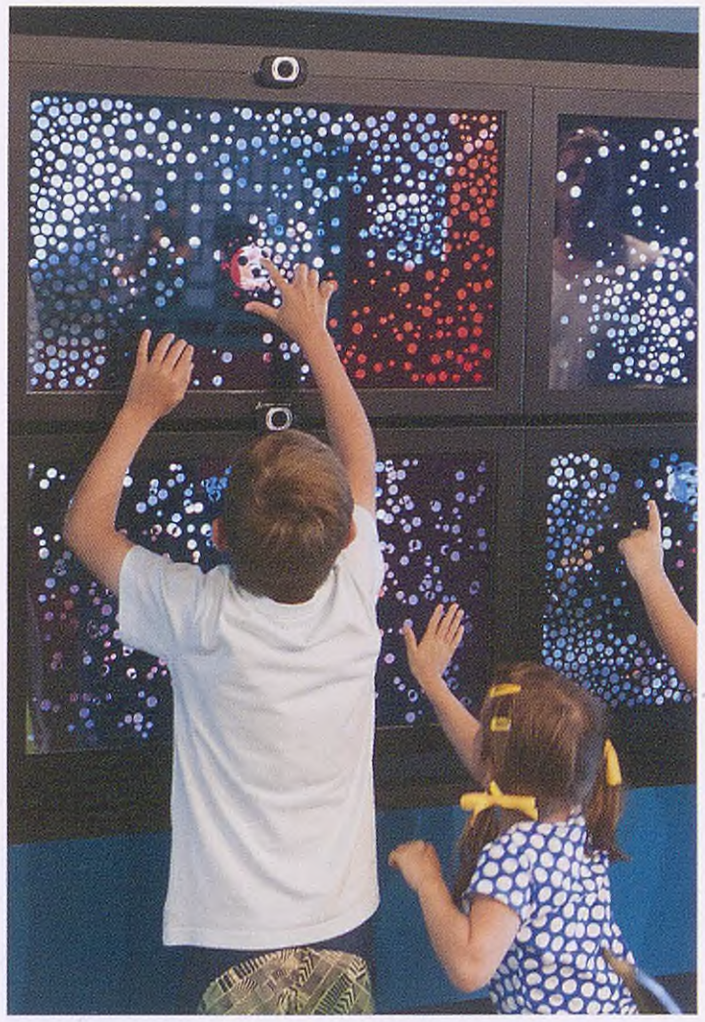
Contemporary artists making works for kids

In 1998, the gallery's education department staged its first exhibition for children. While modest in size and ambition, it had a significant impact on visitation, with more than 86,000 visitors. For the 3rd Asia Pacific Triennial of Contemporary Art in 1999, the gallery took the idea to a small number of artists to create artworks that would appeal to children – a 'Kids' APT'. Cai Guo-Qiang's bamboo bridge-making activity for children, developed in conjunction with his major APT installation *Blue dragon & bridge crossing*, 1999, still stands as one of the best examples of this approach. In 2002, the following APT featured Yayoi Kusama's *The obliteration room*, commissioned for Kids' APT. The installation was based on a typical Australian living room, its furniture painted white in anticipation of children covering it entirely with coloured dot stickers. When it was reprised in 2011 for the gallery's 'Yayoi Kusama: Look Now, See Forever' (2011–12) exhibition, it was larger and more ambitious in its design and this time encouraged all visitors, young and old, to take part. The work 'went viral' following a post on the *Colossal* art and design blog, and the installation has since been exhibited at London's Tate Modern as part of 'Yayoi Kusama' (2012), the retrospective.[6] In a new era of social media and audience-generated content, this work has gained unprecedented reach to millions of viewers. Remaining constant, however, is Kusama's singular and direct idea, communicated in a simple and unguided way, to open all minds.

Emerging at a time when little was truly known or could be predicted about the potential audience of children and families, working with contemporary artists on major exhibitions such as the APT provided the stimulus for the current Children's Art Centre approach. Since 1999, Kids' APT has contributed almost a quarter of the gallery's total children's attendances. Many of the adult visitors today, as well as some younger gallery staff members, made their first encounters with the gallery through Kids' APT visits with schools and families. Today more than one hundred international and Australian artists have worked with the gallery on children's programs, including Tony Albert and Callum Morton (Australia), Pierre Bismuth (France), Romuald Hazoumè (Benin), and Bharti Kher (United Kingdom/India). Each project has demonstrated that a collaborative approach to artmaking can create positive and encouraging outcomes for the audience, museum and artist.

In 2012, Australian artist Fiona Hall collaborated with the gallery to present the major installation *Fly away home* as part of a series of annual solo shows occupying a large Children's Art Centre exhibition space at GOMA. *Fly away home* opened up young imaginations to the wonders of the world inhabited by both humans and birds, while also introducing important issues: human migration and the need to protect the environment. Hall invited children to explore these ideas from a bird's perspective as they made a bird and nest using paper money she had developed specifically, referencing works such as *Tender*, 2003–06 – created by shredding US dollar bills – held in the gallery's collection. Hall encouraged young visitors to consider their own experience, and that of their friends and families, of moving away and starting again in a new location.

Projects such as Hall's do not rely on artistic mimicry. Through these projects and the unique process of collaboration with museum staff, an entirely new work is created. Developing a project for children can significantly alter an artist's usual working methods, steering an often solitary practice into new directions through the process of collaboration with museum professionals. Many artists have found the conceptual and material innovations made possible through the process to be an enriching experience, and the resulting works unable to be separated from any other artwork in their practice.




BROTHERS

Investing in the visitor's experience

The evolution of the Children's Art Centre has coincided with an increased understanding of the specialisation of art museum education focused specifically on the experience of the visitor. At QAGOMA, the culture of the museum itself needed to change as much as it now leads change in its field. This has been an immense collective effort on the part of generations of directors, executive managers, educators, curators and designers. The organisational culture has evolved so that the children-and-families audience is now not considered a separate group, but part of a strategic plan.

Scepticism of the public value of this kind of approach means there is a need to continually articulate its value through measurable outcomes. Like any cultural endeavour, it is a complex and often-difficult task to show that audiences are interested in becoming participants. For professionals involved in the development of this new field, there has been a need to question whether the traditional evaluation targets, such as visitor numbers, truly capture the effectiveness of the museum experience on an individual or collective level. Misjudgment about the complexity of a person's visit, and its aggregated effects, makes it difficult to illustrate how core principles have been successful. The value of the museum experience for people of different ages and backgrounds has proven as multifaceted as the experience of viewing a work of art itself.

Audiences guiding museums

The immense responsibility of engaging children in cultural education is acknowledged by the gallery through education resources and teacher professional-development sessions. In recent years, through a Children's Art Centre publishing initiative, this has been extended to art books for children dedicated to contemporary, as well as historical, art.[7] These resources serve a valuable role for educators and students, as much as they introduce parents and families to art. They are also taken into the wider community through the gallery's 'On Tour' program of artist-developed interactive projects to regional and remote Queensland. However, the impetus to collaborate with artists to create interactive artworks, installations, activities or books for children is to encourage a more informal and intuitive type of learning that is closer to the individual experience of art.

From the gallery's perspective, as much as the museum is forging a major new direction in its approach to audience participation, visitors are also asking for and initiating this change. Children are now some of the gallery's most regular visitors and best advocates, bringing their families to the Children's Art Centre after they have come on a school visit, or after a class visit by gallery staff who have trialled aspects of forthcoming projects with students at local schools. In developing projects for children, research trials conducted with schools and communities enable gallery staff to test concepts and materials, and observe and gauge children's responses to the projects in development – a process that helps inform future stages. In these ways, Children's Art Centre projects are subject to the same rigorous scrutiny as any contemporary art exhibition or commissioning process undertaken by the gallery.

Since the opening of GOMA in 2006, the Children's Art Centre has occupied two physical spaces, but its presentation is much broader. Projects are integrated into exhibitions in ways that purposefully blur the boundaries between artworks for adults and those for kids. In the process of working with artists and audiences, the Children's Art Centre has come to define several principles: active participation enables children to engage their intellect in direct experience with a diverse range of contemporary ideas and cultures; contemporary artists' ideas are an authentic and appealing means through which children can learn about art and its importance in the lives of people around the world; and in the twenty-first century, the profession of art continues to expand and

diversify, providing children with a broader understanding of the field and their role in its future.

These possible futures include pushing the boundaries of artist–museum collaborations, extending the non-traditional ways of learning that we find through artists' practices, and taking education outside its usual confines. In this new era, the artist, art museum and audience have a long relationship ahead.

In 2013, the Queensland Art Gallery/Gallery of Modern Art, Brisbane, celebrates fifteen years of dedicated programming for children and families. A&

1 See Helen Charman, 'Uncovering professionalism in the art museum: An exploration of key characteristics of the working lives of education curators at Tate Modern', Tate Papers, issue 3, 1 April 2005, *www.tate.org.uk/research/publications/tate-papers/uncovering-professionalism-art-museum-exploration-key*.

2 '21st Century: Art in the First Decade' recorded the highest attendance figures ever achieved for a contemporary art exhibition in Australia. Of the more than 451,000 visitors, almost a third were children.

3 QAGOMA conferences and seminars for museum professionals on this theme include 'Art is for Everyone: Programming for Children and Families in the Art Museum' (2009) and 'Sites of Communication' (2010).

4 In 2011–12, on average, families made up 9 per cent of visits across London's national galleries.

5 Major recent interactive spaces such as The Drawing Room during 'Matisse: Drawing Life' (2011–12) at GOMA and La Sala del Prado during 'Portrait of Spain: Masterpieces from the Prado' (2012) at QAG were highly influenced by the accumulated knowledge from developing interactive projects for children.

6 The appearance of *The obliteration room* in *Colossal* led to other online features in *Boing Boing*, *Creative Review*, *The Huffington Post*, *The Guardian* and *Wired*.

7 Children's Art Centre publications include *21st Century Art for Kids* (2010), *Surrealism for Kids* (2011), *Drawing Life for Kids: My Art Journal* (2011), *Portrait of Spain for Kids* (2012) and *Hahan and Friends* (2012), see *www.qagoma.qld.gov.au/kids*. The publications have been shortlisted for major awards, including the Children's Book Council of Australia, Association of Educational Publishers, and American Alliance of Museums (AAM) Design Awards, and awarded Museums Australia Multimedia and Publication Design Awards (MAPDA), Australian Publishers Association's annual Book Design Awards, and Independent Publisher Book Awards.

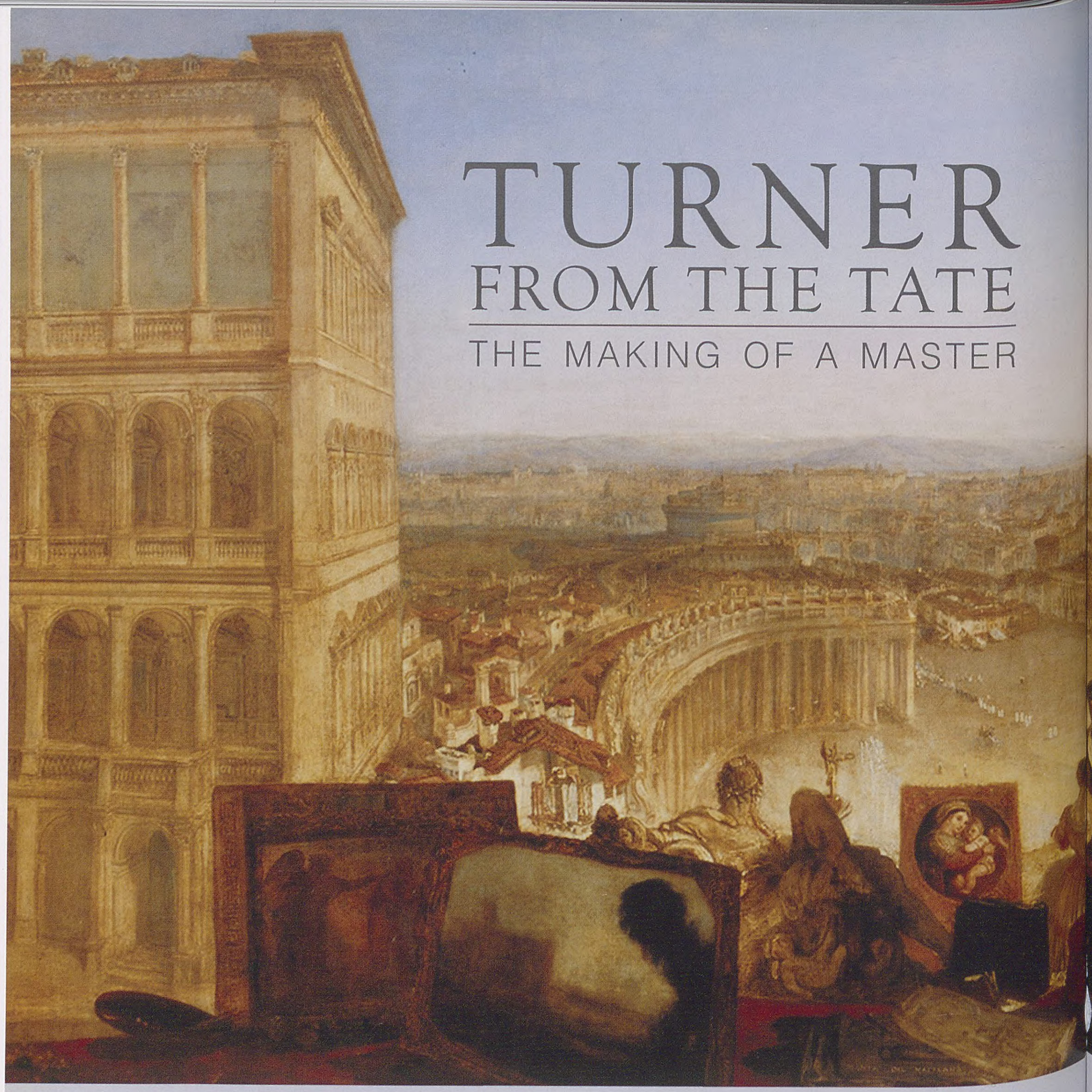
page 548
Paramodel, Paramodel joint factory, 2012
Site-specific work, toy train track components, carpet, styrofoam, hobby grass
Commissioned for Kids' APT7 with support from the Tim Fairfax Family Foundation
Photograph Mark Sherwood

page 551, clockwise from top left
Robert MacPherson, The swamp rats drawing project, 2009
First commissioned by QAGOMA Children's Art Centre for 'Kids: Contemporary Australia' (2008–09), Gallery of Modern Art, Brisbane

Richard Maloy, Yellow or blue?, 2012
Site-specific built environment, paint, cardboard, scissors, tape
Commissioned for Kids' APT7 with support from the Tim Fairfax Family Foundation
Photograph Mark Sherwood

Daniel Boyd, History is made at night, 2012
Multimedia touchscreens, webcams
Commissioned for Kids' APT7 with support from the Tim Fairfax Family Foundation
Photograph Mark Sherwood

Andy Warhol, Silver clouds, 1966
Helium-filled metalised plastic film
Installation view, 'The Silver Factory: Andy Warhol for Kids' (2007–08), Gallery of Modern Art, Brisbane
Refabricated for The Andy Warhol Museum, Pittsburgh
Courtesy Billy Klüver



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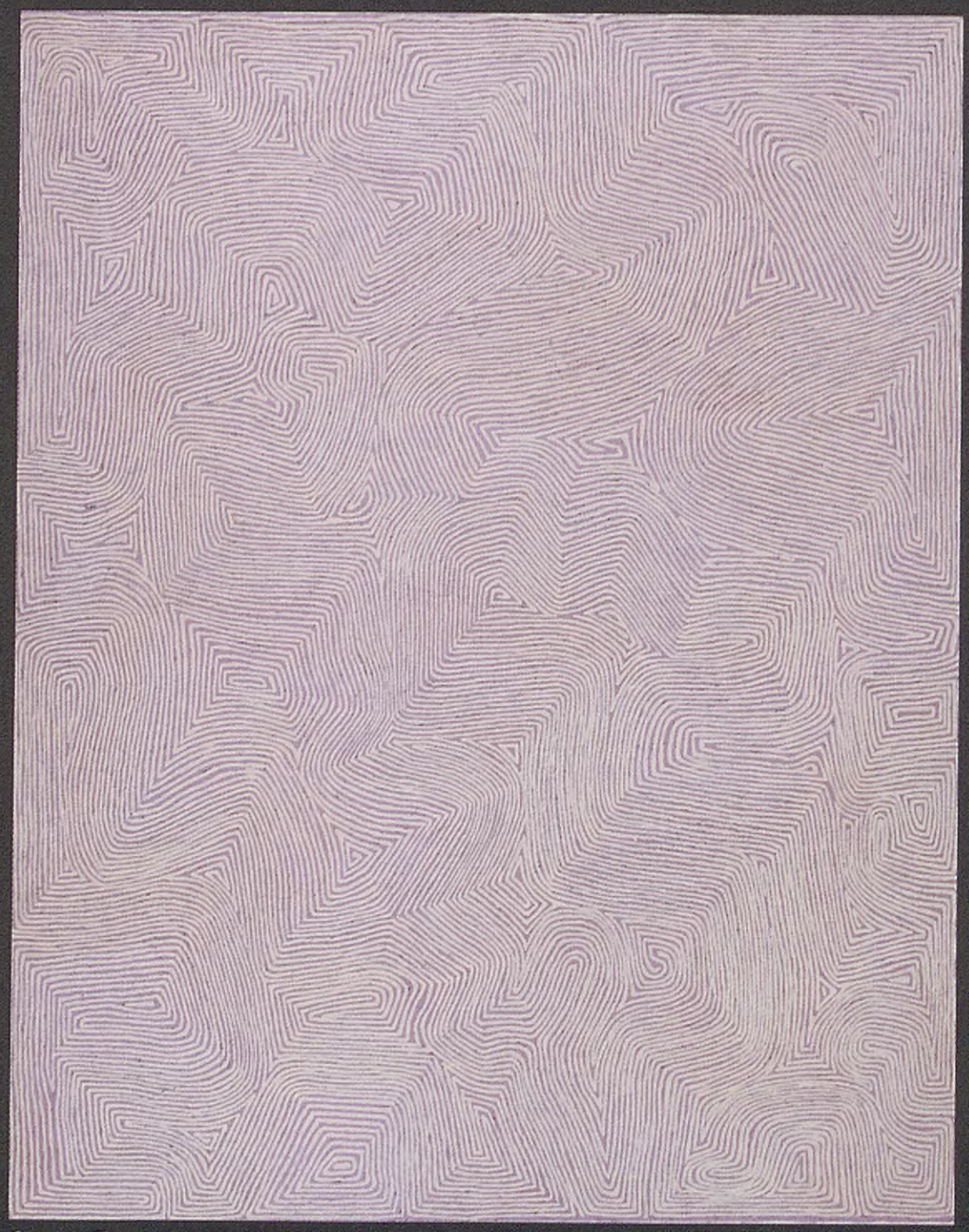
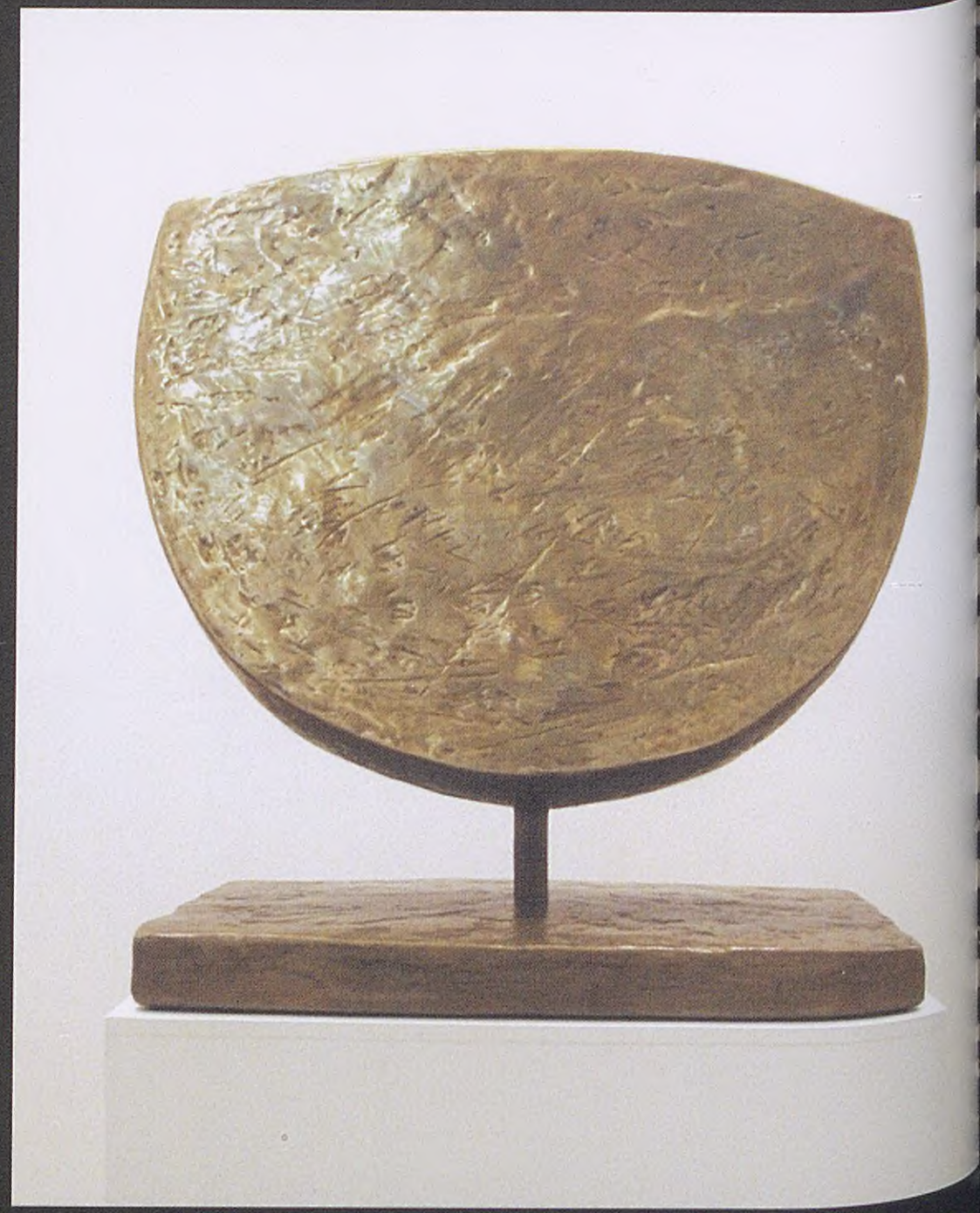
JMW Turner *Rome, from the Vatican. Raffaelle, Accompanied by La Fornarina, Preparing his Pictures for the Decoration of the Loggia* exhibited 1820 (detail), Tate, London, accepted by the nation as part of the Turner Bequest, 1856. Photograph: © Tate, 2013

celebrating twenty five years



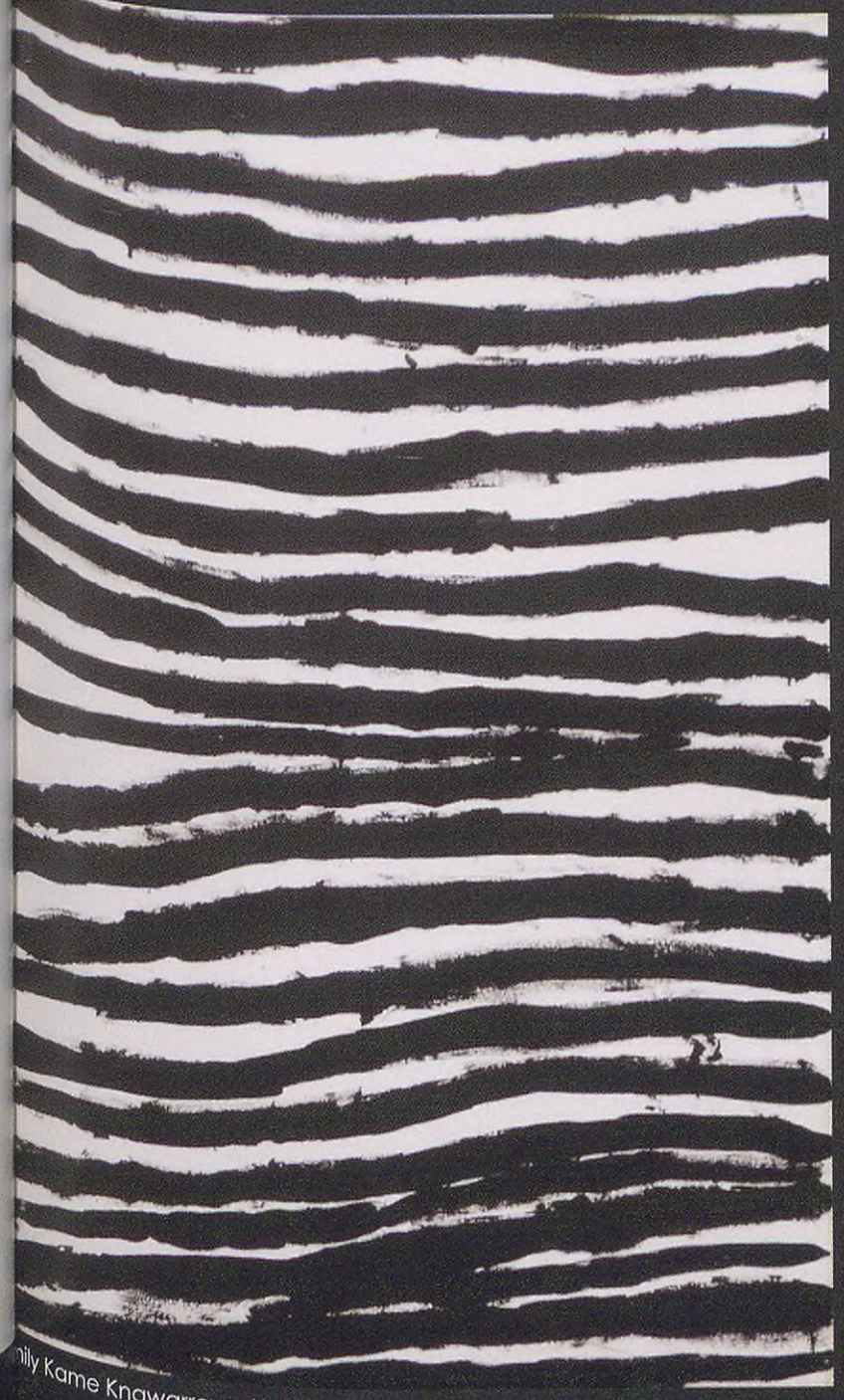
George Tjungurrayi, Untitled, 2010



Marea Gazzard, Selini I, 2009

to the artists, staff, collectors, curators, critics, friends an

utopia art sydney



ily Kame Kngwarreye, Untitled (body paint), 1994

John R Walker, Tantulean Creek Pond, 2011

n Colleagues who have made it all worthwhile, thank you

JUDE RAE

2012, 2011, 2010, 2009, 2007, 2006, 2005
2003, 2001, 1999, 1998, 1994, 1993, 1992, 1991

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Synthetic polymer paint on linen 196 x 151 cm (de

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2 MAY TO 1 JUNE

IMAGE Lucas Grogan, *Man with Two Swans*, 2013, ink, watercolour and acrylic on marine ply, 61 x 61 cm

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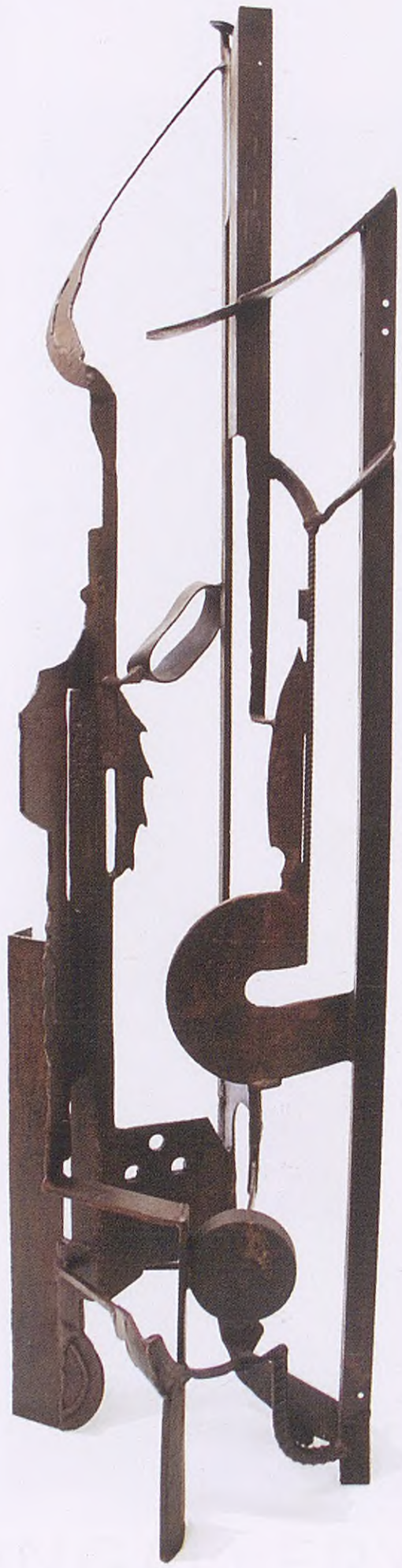

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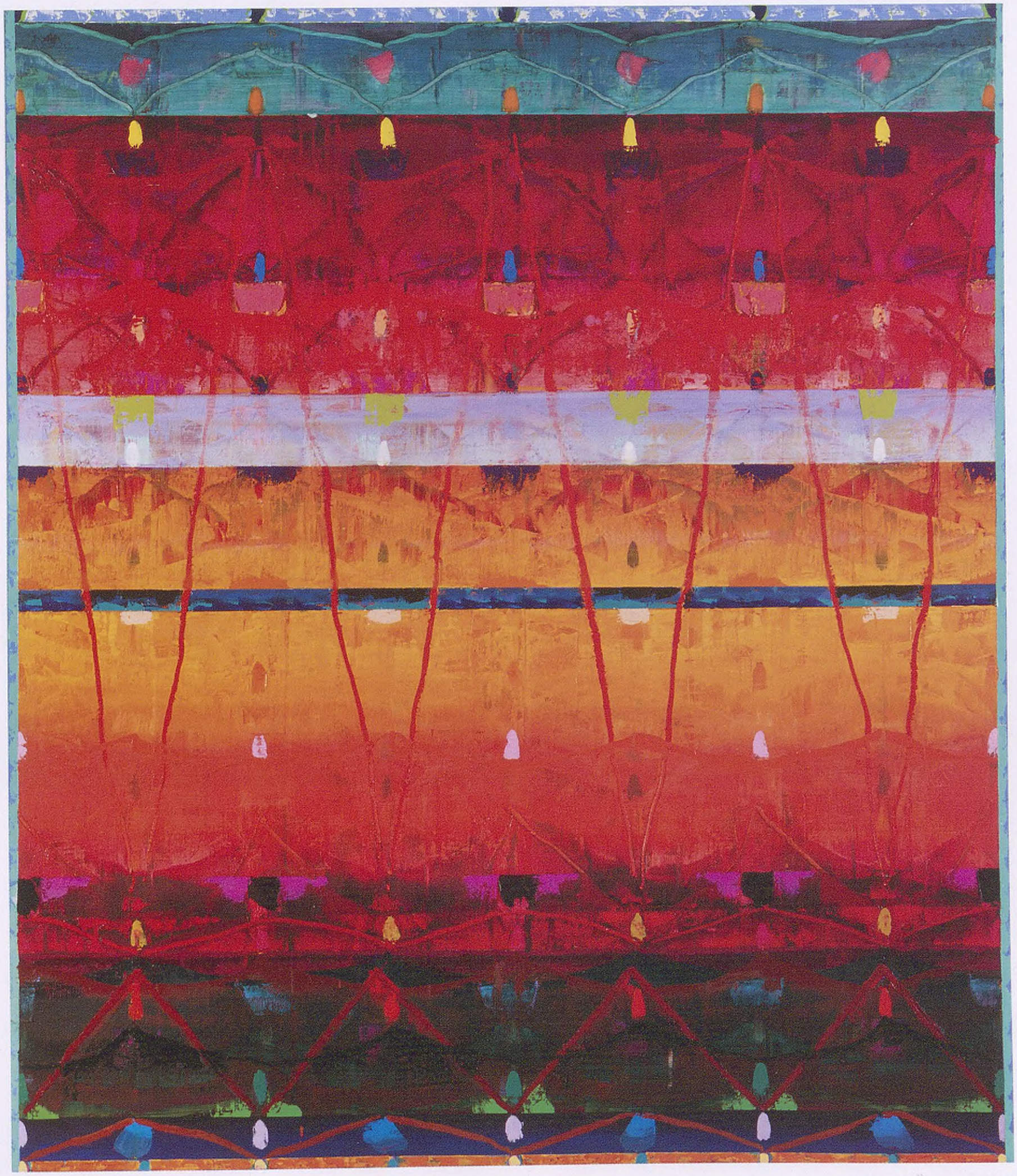

Oaxaca Dream, oil on canvas, 245 x 213cm, 2012

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Sonia Payes, Untitled #1 (2012), c-type print, 92 x 32 cm

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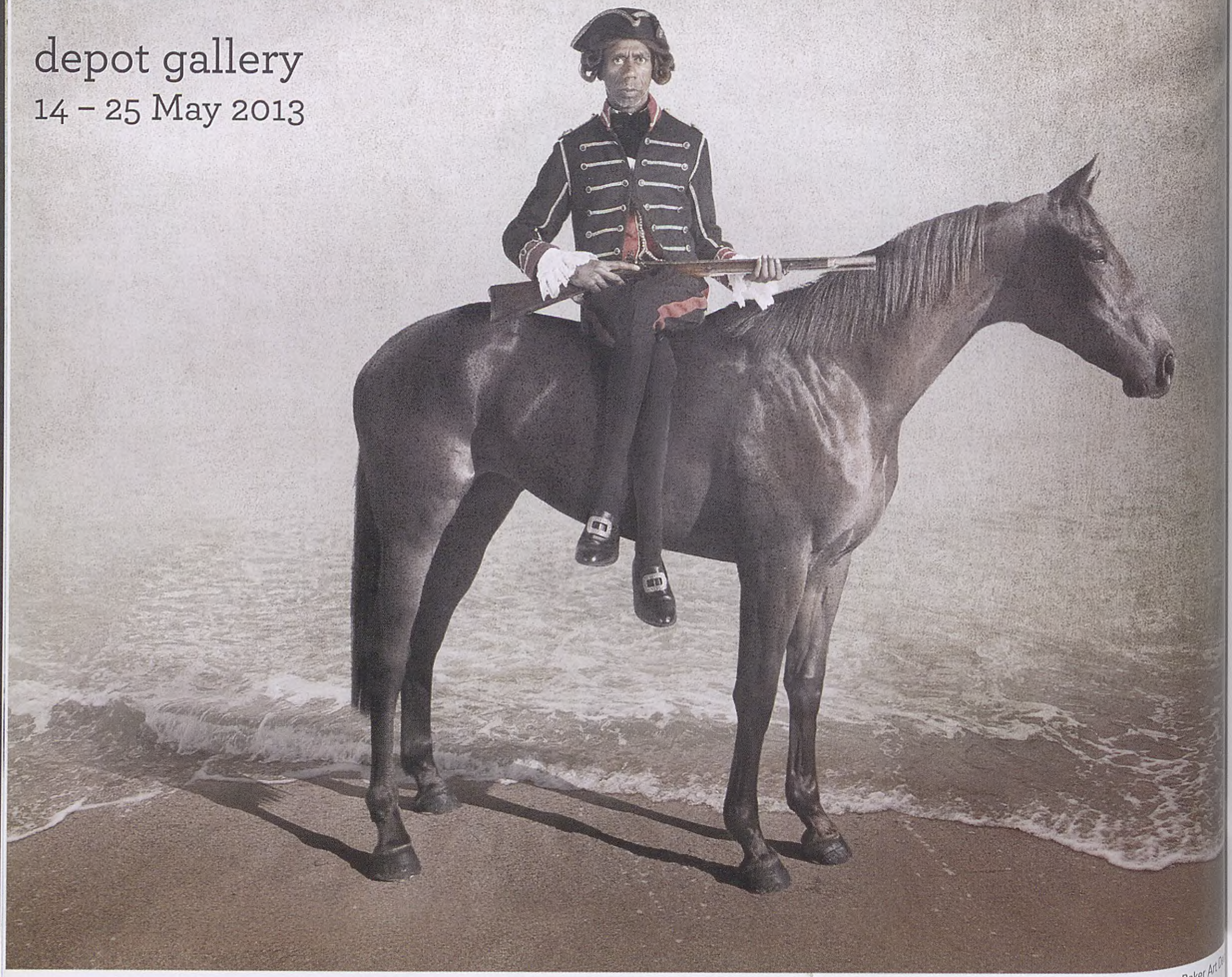

Michael Cook *Civilised #13* (detail) 2012. Courtesy of the artist and Andrew Baker Art Dealer

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Reg Mombassa

The Kengaroo in the picture is the fruit of a miscegenetic union between a Kangaroo and a Kiwi. He would like to congratulate Art and Australia on it's 50th birthday and thank them for assiduously supporting and promoting Australian and New Zealand art throughout this period.
This congratulatory message was passed on by
Reg Mombassa

***Reg Mombassa** has an exhibition at*
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He and Watters Gallery beg to be allowed to join the Kengaroo in congratulating ***Art & Australia*** *on 50 years of writing about, documenting and encouraging Australian Art.*

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IMAGE: STEPHEN JONES, TOM ELLARD AND GARRY BRADBURY, *GOODBYE TONSILS SEVERED HEAD* 1984, STILL FRAME FROM PERFORMANCE

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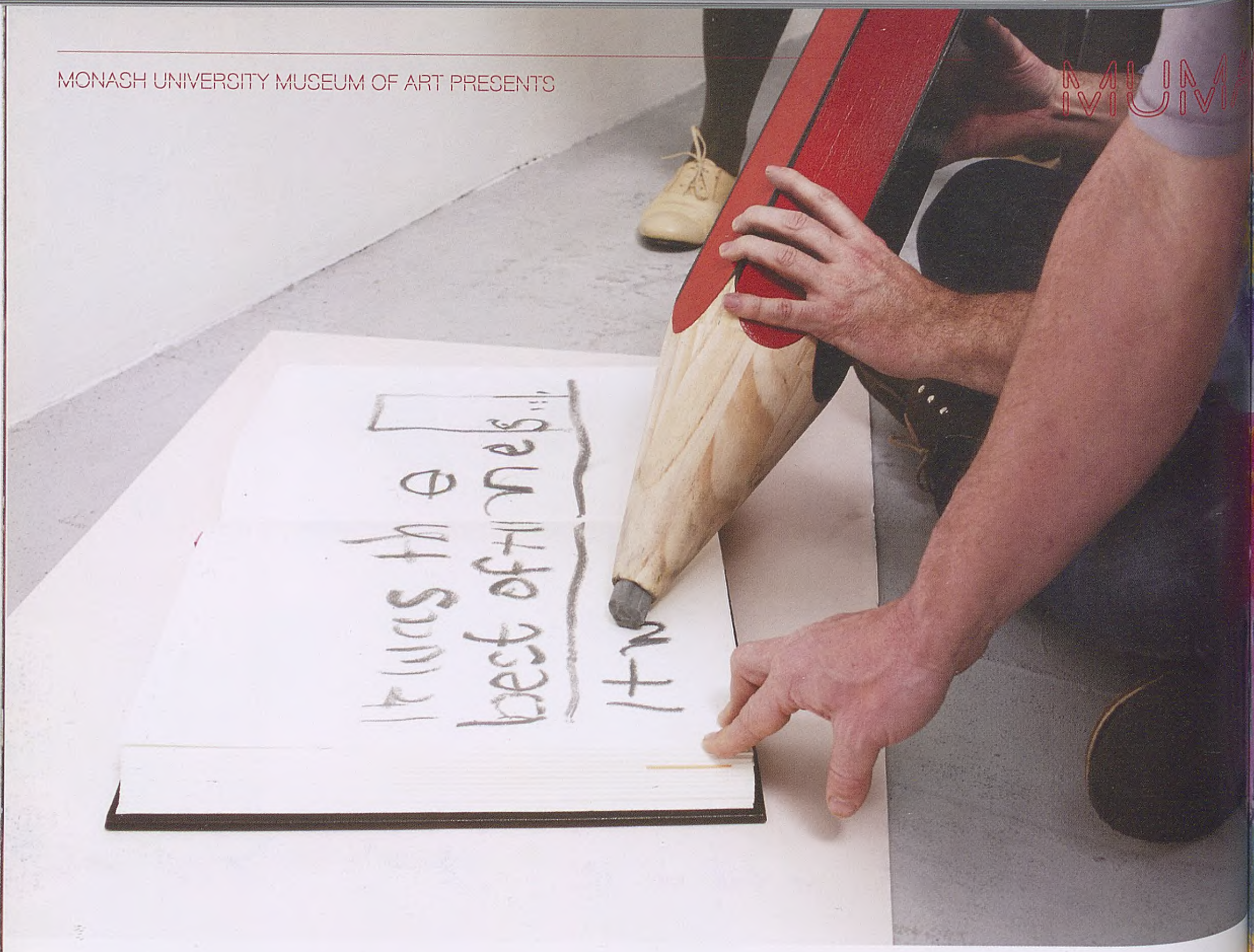

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Damp, *Untitled pencil* 2010
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Photo: Matthew Stanton

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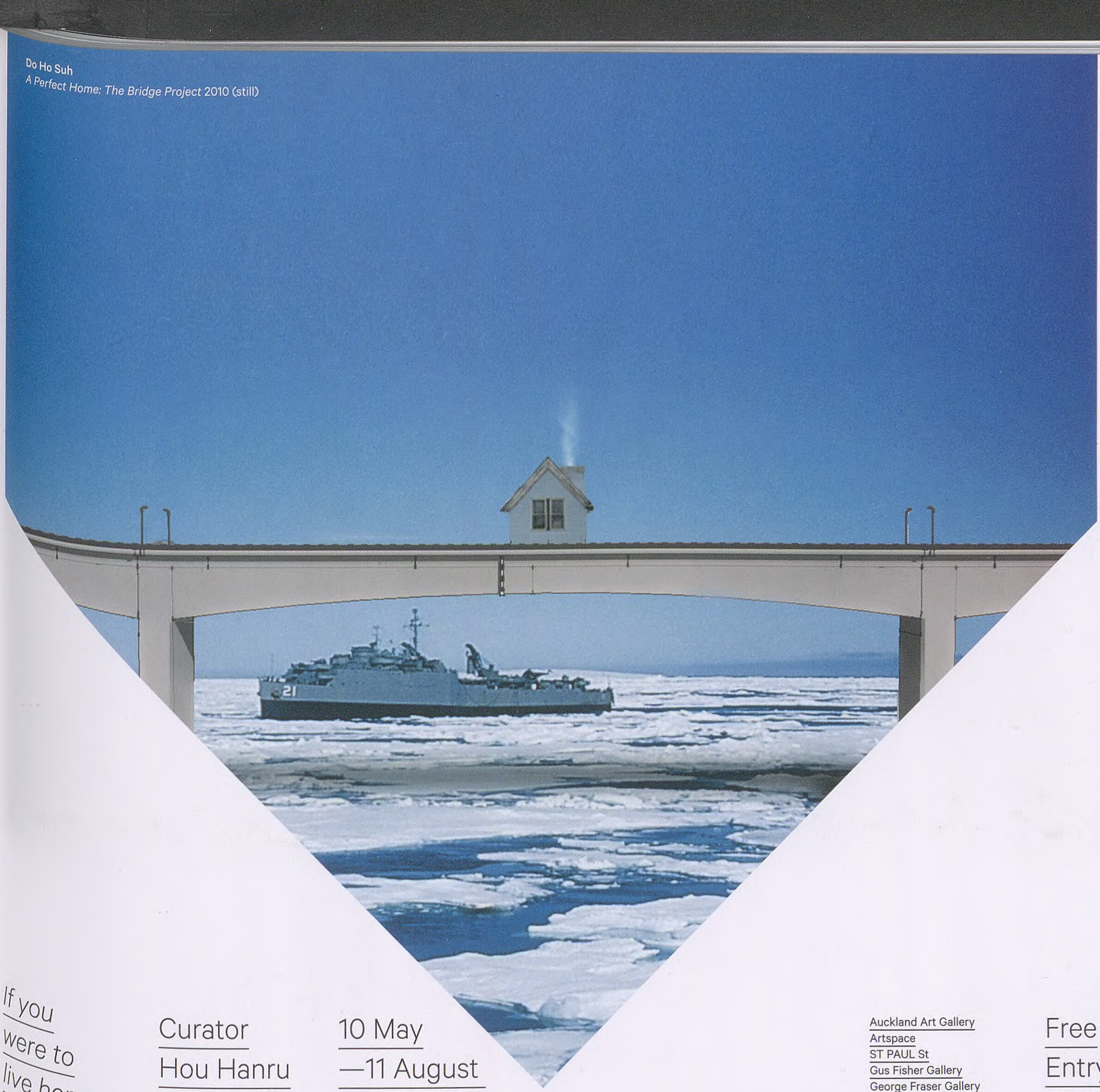
Jeff Wall Photographs is an exhibition organised by the Art Gallery of Western Australia in association with the MCA.

Jeff Wall, *The Destroyed Room*, 1978, transparency in lightbox, AP, courtesy of the artist, © Jeff Wall

Do Ho Suh
A Perfect Home: The Bridge Project 2010 (still)



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The most curious part of the thing was, that the trees and the other things round them never changed their places at all: however fast they went, they never seemed to pass anything. 'I wonder if all the things move along with us?' thought poor puzzled Alice.

– Lewis Carroll,
Through the Looking-Glass

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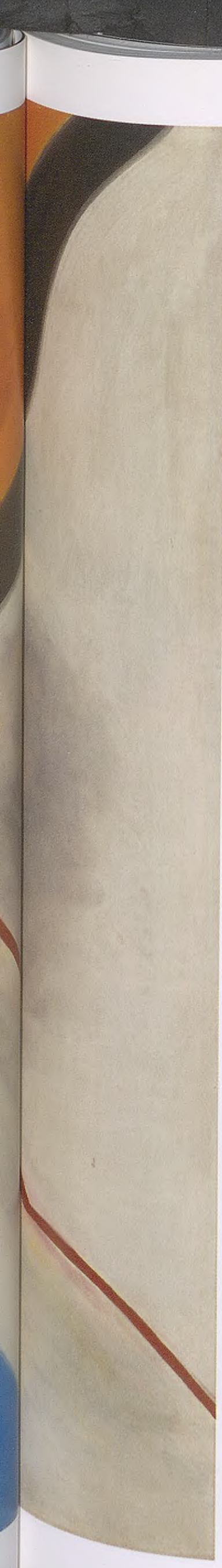
the red queen

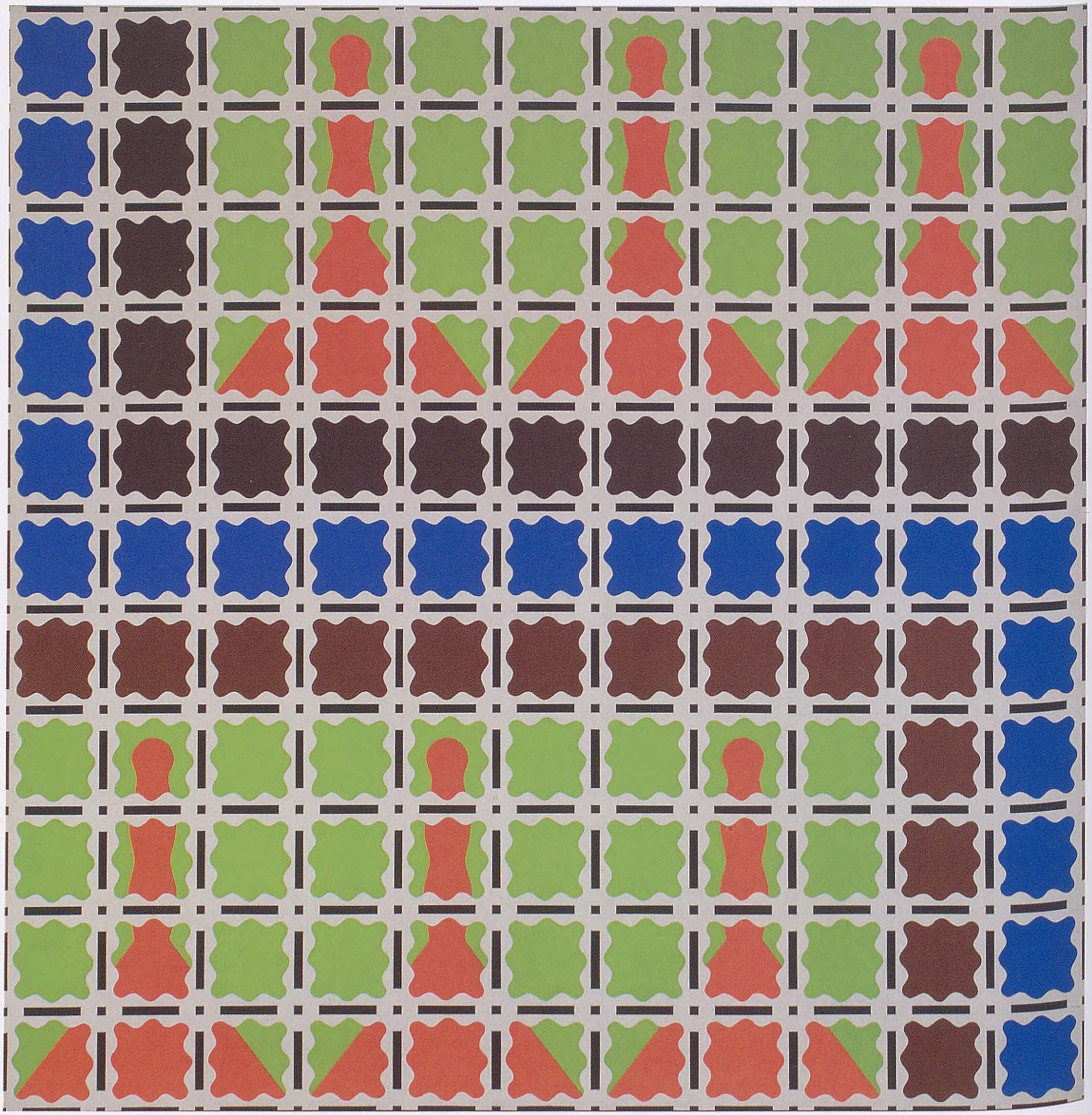
Essay, Winter 2013



Golden oldies

Four artists who were new and exciting in the 1960s and early 1970s and are still going strong

Daniel Thomas



In 1968 PROVOCATION, NOT EVEN-HANDEDNESS, was the intention of curators Brian Finemore and John Stringer when they confined their exhibition 'The Field' to American-style hard-edge and colourfield abstraction at the opening of a new building in Melbourne for the National Gallery of Victoria (NGV). Abstract expressionists tinged with Australian landscape, the previous mainstream, were suddenly supplanted in a high-visibility splash of the new.

Janet Dawson, included in 'The Field', has sometimes been identified as the crucial precursor to Australian colourfield painting but her few abstract paintings were French in style, not American. Dawson returned to Melbourne in 1960 from studies in Europe, and the NGV promptly bought her *Brown form with stripes*, 1961: soft-edge floating biomorphic forms, subtle oranges and violet greys. A similar *With sauce*, 1963, toured the nation in the Bicentennial 'The Great Australian Art Exhibition 1788–1988' and its red-into-pink pour provided the title, an 'Aus. Pop' reference to fast food: a meat pie sloshed with tomato sauce.

Dawson's most Field-like paintings were not in 'The Field'. *The origin of the Milky Way* and *St. George and the Dragon*, both 1964, were large, colourful and flat with only a little grey. That knockout pair, recently given by the late Ann Lewis to the National Gallery of Australia, were both abstracted from Venetian renaissance paintings by Tintoretto in the National Gallery, London. In the *Milky Way* Juno suckles the infant Hercules and milk spurts upwards to the stars.

After shifting in the 1970s from Sydney to the bush near Yass, where she is still going strong, Dawson reverted to the brilliant draughtsmanship and paint-craft that had won her a scholarship to the Slade School of Fine Art in London. Though Manet's luscious *The melon*, c. 1880, in the NGV, provides ancestry, her monumental still life, *Scribble Rock cauliflower*, 1993–97, was another paraphrase of the composition of *Milky Way*, and crumpled plastic sheeting energises the background to the white vegetable in the same way that flying drapery energises the pale nudity of Tintoretto's reclining goddess. As a young artist Dawson of course was interested in new art and its opticalities, but her enquiring mind soon focused more on biology and other sciences, including astronomy. Though only briefly characteristic of the time, she is an outstanding survivor from the 1960s.

Robert Rooney, on the other hand, was not only in 'The Field', but his work has also remained characteristic of hard-edge colourfield painting. His *Kind-hearted kitchen-garden IV*, 1968, Dawson's *Wall*, 1968, and Dale Hickey's *Untitled*, 1967, were the most interesting works in 'The Field'. Hard-edge but not old-time constructivist, their dumb serialism was up-to-date New York 'systemic art', and they were the only three to reference both pop art and Australiana. They used forms and untasteful colours found in Melbourne suburban housing and shopping: bathroom tilework, exterior weatherboards, supermarket displays.

The title *Kind-hearted kitchen-garden* was a found object. Headings on facing pages in a dictionary, the chance conjunction of the words nicely complemented not only the gridded squares whose scalloped borders came from the borders of cellophane-covered German cakes bought in supermarkets, but also the house-painters' colour-chart colours used because a store display of paint cans had looked, to Rooney, like gaudy garden beds. It had occurred to the artist that the design and illustration material he had long collected for his own amusement could be the basis for 'serious' art, especially pictures or diagrams that resembled abstract art. Small cereal boxes and cake tins from everyday suburban homes and shops became mischievous sources for large high-art paintings that might end up in museums.

Another chance element in the title echoes a children's story, 'The Gardener and the Manor' (1872) by Hans Christian Andersen, in which the masters of a 'good-hearted' gardener

of flowers and vegetables try to make him grow fashionable foreign plants instead of much better local varieties. Rooney later abandoned localised mass media sources for figurative images appropriated from esoteric children's books and child art, the naive power of which was greatly admired by early-twentieth-century modernists. In doing so he also abandoned discordant pop colour for the rich fauvist colour at which colourfield abstraction aimed, and which was achieved in 'The Field' by only a few.

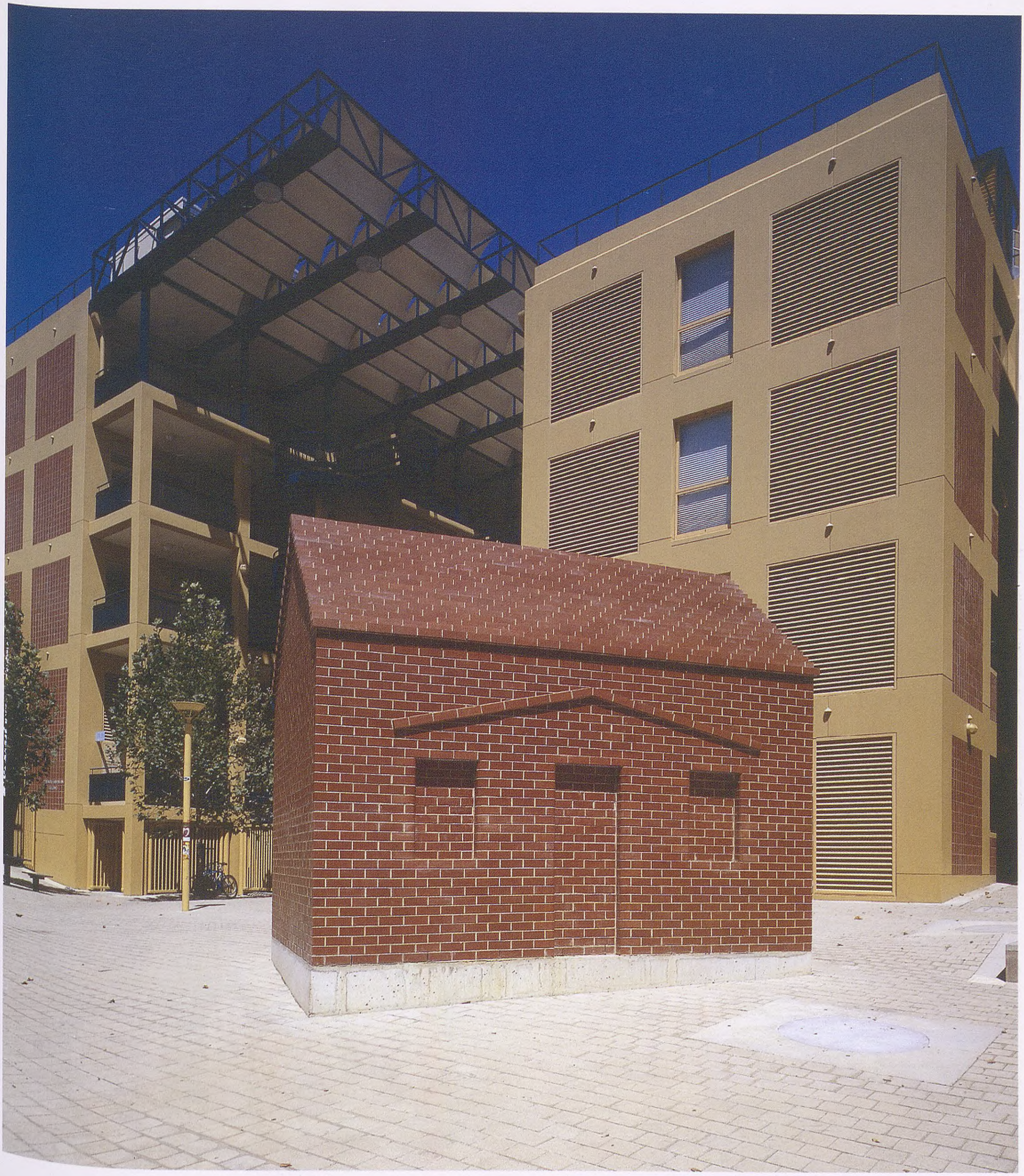
Younger Australian artists around 1970 shifted from formalist abstraction to postmodernist conceptual art, art & society art, performance art, messy floor-sprawls of installation art, and new-media interactive video art. Rooney for a while ceased painting altogether and when 'Recent Australian Art' opened at the Art Gallery of New South Wales in Sydney in 1973 – it was the first big new-art splash since 'The Field' – Rooney was represented with photo-works. One of them, *Garments: 3 December 1972 – 19 March 1973*, 1972–73, comprised black-and-white snapshots of his own next day's clothing photographed at bedtime over 107 nights, with each fresh outfit described in a typescript text.

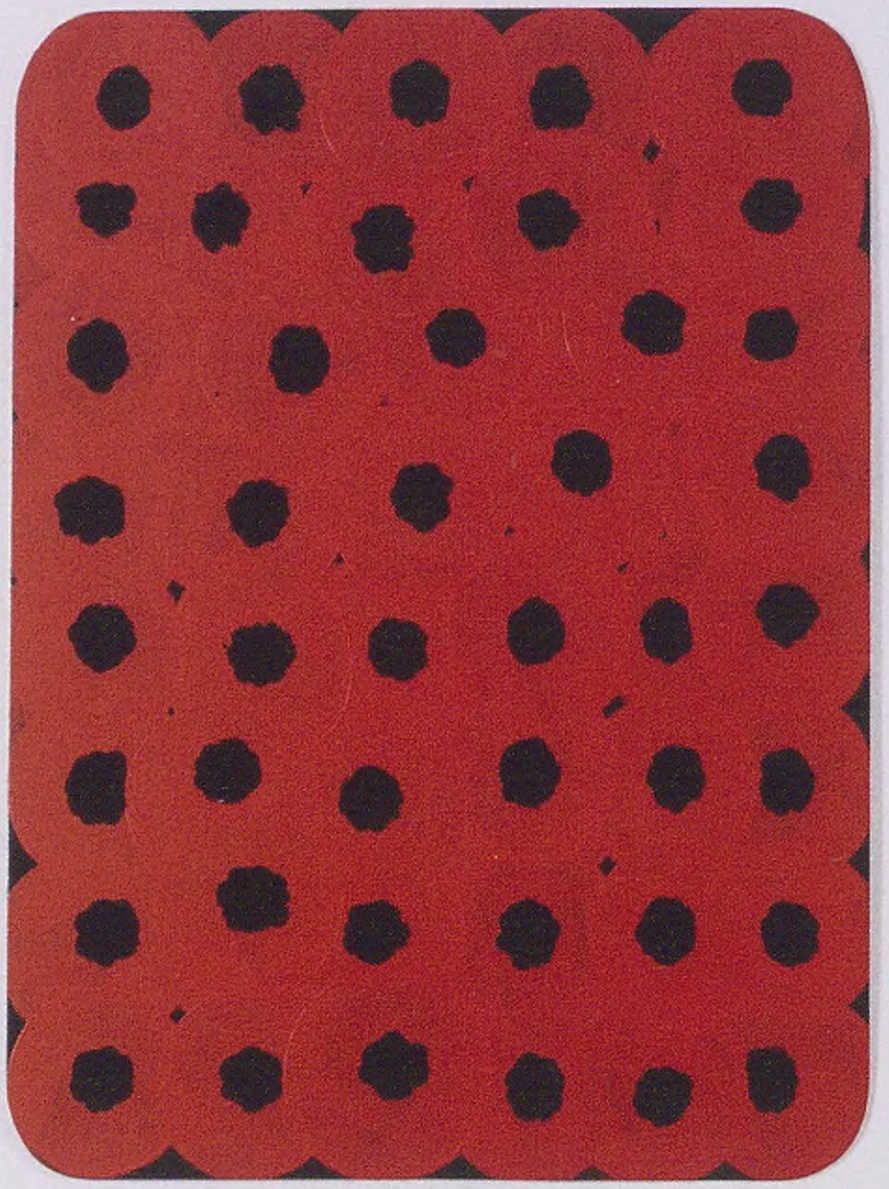
Rooney knew himself: open to chance; absurd neatness of his folding and stacking garments; detailed cataloguing of very everyday objects; the personal suggestion of monastic chastity. *Garments* is a big joke: the bikini-brief triangles, belt-loop ovals and folded-pants rectangles become formalist, modernist cubist compositions. It knows that everyday subject matter is never enough and that long-life postmodernism has to sneak in a bit of formal aesthetics.

Aleks Danko, one of many pioneer postmodernists, was only 20 years old in 1970, whereas pre-postmodern Dawson and Rooney were in their mid-forties. Born in Adelaide of displaced-person Ukrainian parents who had found happiness and kindness at the other end of their world, the son's art explores humorous confusions of multicultural identity in various sculpture, installation and performance mediums. A Marcel Duchamp exhibition that toured Australia in 1967–68 was a significant influence for Danko's pared-down simplicity of form and for use of readymade objects.

Eighteen 'Songs of Australia', a series concluded by Danko in 2009, were angry political statements about loss of kindness to new arrivals in Australia. However, *Songs of Australia volume 3 – At home*, 1997–99, commissioned for the new City West campus of the University of South Australia, embodied warmth. A strange under-scaled redbrick house (domestic or a little one-room rural schoolhouse?) with brickwork roof and bricked-up door and windows, nestles among bland multistorey classroom buildings. University students are asked to remember a different kind of education, familial, comfortable and easy, at home in local suburbia and seemingly constant, but also to think of sand-houses built on beaches and washed away by the tides. The model for Danko's education-at-home house was his mother's tin mould (Susie-Ann brand) for baking house-shaped cakes and loaves. This multilayered object, a mixture of anxiety and bliss, is surely the finest example of public art anywhere in Australia.

Robert MacPherson, of the same generation as Dawson and Rooney, abandoned work in cattle and sugar industries aged twenty-one, decided to be an artist, quietly taught himself all about art in the public library in Brisbane, and eventually exhibited in 1974 aged thirty-seven. He was immediately perceived as a leading conceptual artist, formalist but satirical. René Block's 1990 Biennale of Sydney, 'The Readymade Boomerang: Certain Relations in 20th-Century Art', rated MacPherson a Marcel Duchamp successor as significant as Warhol and Beuys, Koons and Miyajima. A superb draughtsman in his naive persona of a twelve-year-old Robert Pene, the MacPherson persona is a modernist Russian word-and-image artist or a Duchampian installation artist.





THERES
no reason
ENDS TO
OUR PINE
APPLES
NEW!
BETTER
EA
COLD.

Descended from the MacPhersons of Dagworth, the outback Queensland sheep-and-cattle station where our unofficial national anthem 'Waltzing Matilda' originated, MacPherson's chief concern is to bring Australian working-class life into the 'hallowed halls' of high art. A series relating to small-business signage has the overall title 'Mayfair' after a Brisbane sandwich bar that named itself after London's smartest neighbourhood, then adds to the title a dedication for non-art world mates identified only by their initials.

In *Mayfair: Bethonga Gold, for B.T.O.'s*, 1995–2006, MacPherson feigns creative wording and laconic design on a sign for farm-gate pineapples: 'THERES no rouGH EnDSTO our PinE APPLES nEW! BETHOn GA GOLD.; its eye-catching red panel, a motorists stop sign, is an abstraction of segmented pineapple skin. A rough end can be planted and propagated in a buyer's own backyard, so Bethonga Golds, an unusually flavoursome variety, are sold without their rough spiky leaves. A capitalist message of roadside food for sale and genetic monopoly is presented in the style of red-black-and-white communist posters.

These four artists emerged during the early years of *Art & Australia*, took or rejected what they wanted from new international art, and found more than enough in their own lives and places to make wonderful works of art. Above all, they are post-Cultural Cringe, a 1950s term for Australian feelings of inferiority. Early adopters of Cultural Confidence, they make no special effort to take on the world, and are not much surprised if the world notices them, as it has in the case of Danko and MacPherson and probably would if the other two had less reclusive personal temperaments.

opposite
Robert MacPherson, Mayfair: Bethonga Gold, for B.T.O's, 1995–2006
Synthetic polymer paint on three composition boards, 244 x 190 cm overall
Collection National Gallery of Australia, Canberra
Courtesy YuilllCrowley, Sydney

pages 582–3
Janet Dawson, The origin of the Milky Way, 1964
Oil on canvas, 165.2 x 196.6 cm
Collection National Gallery of Australia, Canberra
© Janet Dawson

page 584
Robert Rooney, Kind-hearted kitchen-garden IV, 1968
Synthetic polymer paint on canvas, 168 x 168 cm
University of Melbourne Collection

page 587
Aleks Danko, Songs of Australia volume 3 – At home, 1997–99
Red bricks, cement slab, metal supports, 5.2 x 5.7 x 6.3 metres
University of South Australia Art Collection
Photograph Michael Kluvanek

‘Every kind of painting’

Early antipodean responses to *Blue poles*

Patrick McCaughey

At the risk of adding to the mythology surrounding *Blue poles*, I have a distinct recollection of James Mollison being caught on camera when the painting had just been unpacked at the Art Gallery of New South Wales (AGNSW) in April 1974, turning to James Gleeson and saying: 'It's every kind of painting.'

That spontaneous response to the work suggested, rightly, that *Blue poles*, 1952, encompassed all manner of pictorial modes, aspirations and experiences. To this day it retains its all-embracing character: a driven energy matched with an extraordinary lightness of effect and finish. The painting has a sure sense of heroic struggle on Pollock's part to bring together disparate elements in his art and in his life. One might draw back a little from Kirk Varnedoe's overwrought encomium: '*Blue poles* feels like the last, great, transmuted burst of shamelessly ambitious excess, mixed with manacling frustration and anger … only this time the monster that Pollock was both copying and struggling to overcome was himself.'[1] But he too senses a coming together of forces and fiends within Pollock and his work.

A characteristic of the better, early, criticism of Pollock by Clement Greenberg, Michael Fried and William S. Rubin was to cite antecedents to his art in European modernism, to Picasso and cubism and Miró and surrealism, among others. The reason was clear. Pollock's 'drip' method of painting occasioned as much derision and scepticism as the final result. Its apparently unskilled and arbitrary nature was taken as a deliberate insult to taste. It smacked of the stunt or, worse, the confidence trick. *Life* magazine's notorious quip, 'Jack the Dripper', took a long time a-dying. As late as 1967 in the august pages of *Artforum*, Rubin began his influential extended essay on 'Jackson Pollock and the Modern Tradition',[2] disposing of the myth of the Cowboy from Cody, Wyoming, throwing his lariats of paint at the canvas.

In that elaborate four-part essay Rubin painstakingly codified Pollock's visual sources in three major movements in modern art: impressionism, cubism and surrealism. In common with other New York critics, he explicitly left out expressionism. For Rubin virtually all paths in modern art led to the creation of the overall paintings of 1946–67 from which the drip paintings of 1947–50 sprang.

The impressionism Rubin had in mind was the classic phase where you could clearly see 'the molecularisation of shapes into myriad, small sensations',[3] so well demonstrated by the National Gallery of Australia's Claude Monet painting, *Haystacks, midday (Meules, milieu du jour)*, 1890. That 'molecularisation', in detail, is akin to the overall Pollocks of 1946–67, such as *Eyes in the heat*, 1946. It was the 'thatch' of strokes, giving the surface its crust of colour, light and substance, that was a precedent for Pollock.[4]

Cubism, particularly its analytical phase, was frequently and more surprisingly invoked as a source of Pollock's mature period by Greenberg. I take it that he means that the high seriousness of Picasso's and Braque's cubism set an example to Pollock, a standard of what had been and could be achieved in the twentieth century. The density of their surfaces and images clearly struck a chord with Pollock. The shifting lights and darks within the shadowy labyrinth of forms and the restrained palette were not so far afield from the mesh and interlace of the drip paintings.

Piet Mondrian looks an unlikely source for Pollock. Rubin followed anecdotal reference to Pollock's admiration for early Mondrian abstractions, such as the Guggenheim Museum's *Tableau no. 2/Composition no. VII*, 1913, which was with his dealer, Sidney Janis, in 1949.

The palette is close to the large drip paintings of 1949–50, as is the drift of forms in from the frame on all four sides. More obviously, Mondrian's pier-and-ocean drawings and paintings effectively translated the cubist grid into an overall surface. The ingenuity of its repetitive, ever-varying, plus-and-minus markings must have appealed strongly to Pollock's obsessive nature as a painter.

opposite, from left:
Claude Monet, Haystacks, midday (Meules, milieu du jour), 1890, oil on canvas, 65.6 x 100.6 cm, collection National Gallery of Australia, Canberra; **Jackson Pollock, Eyes in the heat**, 1946, oil on canvas, 137.2 x 109.2 cm, Peggy Guggenheim Collection, Venice, © Jackson Pollock, by SIAE 2013; **Claude Monet, Waterlilies (Nymphéas), c. 1914–17**, oil on canvas, 181 x 201.6 cm, collection National Gallery of Australia, Canberra.

Surrealism is the most obvious influence and the closest in time to Pollock's practice. After Picasso, Joan Miró was the strongest modern European influence on Pollock, both for the gestural markings of his automatism paintings in the 1920s and for the overall effect of his constellation paintings and drawings of the early 1940s, where every part of the canvas is equally valued.

Such was the state of knowledge regarding Jackson Pollock when *Blue poles* arrived in Australia in 1974, trailing the dark clouds of controversy about itself. The press had been relentlessly negative. First they swooned over the price of US$2 million, which, in those palmy days, translated into A$1.3 million, nonetheless a record price for Pollock at the time. Then came the 'October Surprise' – *New York Magazine* ran the story that *Blue poles* had been painted during some drunken orgy by Pollock along with the sculptor Tony Smith, and Barnett Newman. The story was a complete furphy. Critics as mutually antagonistic as Clement Greenberg and T. B. Hess agreed that whatever Smith and Newman may have scrawled on the canvas at an early stage was completely obscured in the final work, which was pure, autograph Pollock.

Not since the third version of William Holman Hunt's *The light of the world*, 1900–04, toured Australia in 1906 and was allegedly viewed by 4 million people – and who are we to doubt our forebears' piety? – had a single picture stirred and engaged the Australian public. In Melbourne in 1974, Kiffy Rubbo, the active and engaged director of the Ewing Memorial Gallery at the University of Melbourne, invited me to give a lecture on the work. Blushingly, I have to report that the crowd overflowed the lecture theatre and my address had to be repeated the following night. Monash University, not to be outdone, packed a large lecture theatre to hear the same talk. The audiences wanted to be sympathetic to the work but they needed to be reassured that *Blue poles* was not an arbitrary mélange, a wild shot in the dark, an American con job. Buttressed by Rubin's scholarship, I hope I convinced them.

A more subtle criticism of the purchase, however, arose. It was believed that James Mollison had been offered *Lavender mist*, 1950, universally recognised as one of the finest and most beautiful of all the large drip paintings, at the same time as he acquired *Blue poles*, and for a markedly lower price. The insinuation was that leading critics of Pollock, such as Greenberg and Rubin, regarded *Blue poles* as 'a failed painting'. Greenberg described Pollock's 1952 exhibition at the Sidney Janis Gallery as 'forced, pumped, dressed up'. When asked about the choice of *Blue poles* versus *Lavender mist*, Mollison was clear and straightforward: there were other Pollocks like *Lavender mist* but there was only one *Blue poles*. In the latter claim, he was certainly right.

We may fairly speculate that Bryan Robertson's 1960 Thames & Hudson monograph, then the most widely accessible book on the artist in Australia, handsomely illustrated, with a notoriously bad text, but with a ravishing double-page spread of *Blue poles*, may have influenced Mollison's choice.

There is an expressive power to the painting – 'a violent extravagant art without losing stylistic control',[5] to quote an earlier assessment of Pollock by Greenberg – that is shared by few of the classic drip paintings. The painting possesses an abstract allegory as the poles or, perhaps better, the totems, are ravaged and threatened by the lacerations of the poured and dripped paint. They survive the onslaught of matter, moving and falling and regaining themselves as the painting sweeps from left to right.

This abstract allegory might plausibly represent Pollock's troubled state of mind and body, a desperate striving to regain stability and wholeness of being. It took an antipodean eye as good as Mollison's to realise fully the expressive effect of the work, raised as he was on the expressive legacy of modern Australian painting from Sidney Nolan to Peter Booth. The straining, figural presence of the poles did not detract from the work. For sophisticated Americans, that figural, expressive element got in the way of seeing

opposite
Jackson Pollock, Blue poles, 1952
Oil, enamel, aluminium paint, glass on canvas, 212.1 x 488.9 cm
Collection National Gallery of Australia, Canberra

Blue poles being lowered out of former owner Ben Heller's apartment in New York City before being shipped to Australia, 1974
Photograph courtesy National Gallery of Australia, Canberra

page 591
James Mollison in front of *Blue poles*, mid-1970s
Photograph courtesy National Gallery of Australia, Canberra

Pollock as the world master who gathered the forces of modern art into his work. The anguished, alcoholic Pollock must be excluded from the canon.

Whenever I revisit *Blue poles*, I am always struck by the sense of agony in the work, the struggle to regain his ebbing powers with one final throw of the dice. When Pollock was painting *Blue poles*, he was hanging onto his life by a thread. T. S. Eliot's moving lines from 'Ash Wednesday' (1930) always come back to me:

Lady of silences
Calm and distressed
Torn and most whole
...
Exhausted and life giving

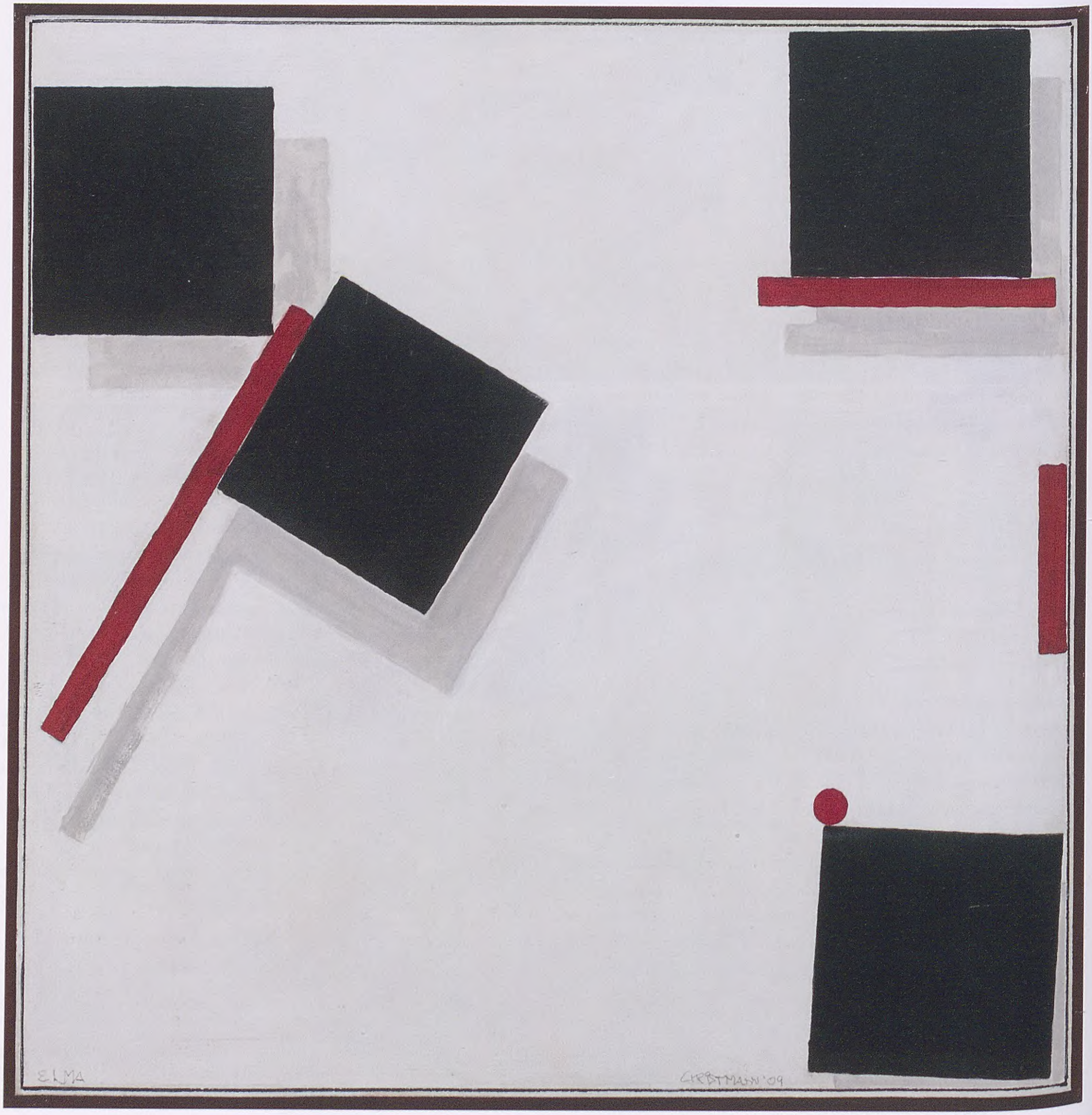
Postscript

The impact of *Blue poles* on the Australian art scene in the 1970s and 1980s was both palpable and diffuse. Most Australian artists welcomed the audacity of the purchase as much as the work itself. There were some divisions of opinion; the most famous was the intense dispute between Leonard French and Fred Williams. Both were members of the all-powerful Acquisitions Committee of the (then) Australian National Gallery (ANG). French famously voted against the acquisition whereas Williams enthusiastically supported it. On the flight back to Melbourne after the meeting, they argued so heatedly about it that TAA warned them about their behaviour!

The influence that the acquisition of *Blue poles* had on the Australian art museum scene, however, was immense and decisive even if it took a decade or so for that impact to register fully. It changed forever the ambitions of the state galleries. At the time, most people were astonished that an Australian gallery could purchase such an internationally famous masterpiece of modern art as *Blue poles*, the like of which simply did not exist in any other public gallery. It was not merely 'an example' of Pollock: it was the climax of his career. Melbourne's National Gallery of Victoria (NGV), by contrast, at the time would purchase 'examples' of twentieth-century artists – as it did with Antoni Tàpies or David Bomberg or Nicolas de Staël – but never go for one of the artist's greatest works.

In 1974, Mollison followed *Blue poles* with the hammer blows of Kasimir Malevich's *House under construction*, 1915–16, and Willem de Kooning's *Woman V*, 1952–53. The acquisition and collecting ambitions of the state galleries suddenly looked paltry and provincial. They were being out-spent and out-gunned by the ANG. To their credit, they responded vigorously. Led by the NGV, they established art foundations, raising substantial new acquisitions funds. In 1980 the Queensland Art Gallery bought its sumptuous 1975 Willem de Kooning, *Two trees in Mary St ... Amen!*, and between 1980 and 1987 the AGNSW acquired Georges Braque's *Landscape with houses*, 1908–09, Pablo Picasso's *Nude in a rocking chair*, 1956, Ernst Ludwig Kirchner's *Three bathers*, 1913, and Max Beckmann's *Mother and daughter*, 1946. Those raised expectations and changed ambitions, brought on by Pollock's *Blue poles*, have remained in large measure with the state galleries ever since. A&

1 Kirk Varnedoe and Pepe Karmel, *Jackson Pollock*, Museum of Modern Art, New York, 1998, p. 65.
2 William S. Rubin, 'Jackson Pollock and the modern tradition', *Artforum*, vols 5 and 6, February – May 1967.
3 Pepe Karmel and Kirk Varnedoe, *Jackson Pollock: Interviews, Articles, and Reviews*, Museum of Modern Art, New York, 1999, p. 134.
4 Of course, Rubin ruled out all influence of Monet's larger waterlily paintings. The story goes the other way: it was Pollock's outsized drip paintings which enabled New York taste to see the grandeur of late Monet. Pollock never left America; never saw the *Nymphéas* in the Orangerie, which was anyway shuttered until 1952. In 1955 the Museum of Modern Art (MoMA) was the first American museum to buy two large-scale waterlily paintings. They were destroyed in a fire three years later. The present Monet waterlily paintings at MoMA were bought in late 1958, two years after Pollock's death.
5 Clement Greenberg, *The Collected Essays and Criticisms*, vol. 2, *Arrogant Purpose, 1945–1949*, Chicago University Press, Chicago and London, pp. 74–5.


ELMA
GREBTMANN '09

Time underfoot: Gunter Christmann's recent paintings

Meredith Morse

Gunter Christmann is 'one of Australian art's better kept secrets'.[1] Art historian Mary Eagle remarked that Christmann is one of the major artists of his generation, those achieving recognition in the mid-to-late 1960s to 1970s, though his work can be less accessible than theirs.[2] On accessibility, Christmann commented: 'A painting isn't a poster. It doesn't need to say everything at once. It should be slow.' Rather than stymieing interpretation, though, Christmann's observation suggests how to approach his paintings of recent years – and indicates why his work has remained relevant to contemporary interests, though there have been few opportunities to view it in Sydney since the early 1990s. With exhibitions during 2013 and 2014 in both Sydney and Melbourne, Christmann is again in the spotlight.

Christmann's recent paintings condense time: they emblematise his own history of making and his concern with process. Seeing them as process works assists in clarifying his role within the history of Australian art. I suggest that Christmann's work represents both points of attachment to twentieth-century Euro-American modernism, and Australian art's often non-contiguous relation to it. Christmann is the line that bends as it runs parallel, the thread that pulls from the fabric.

Curators, artists, art writers and collectors remark that Christmann is 'an artist's artist'. His 'sprinkle' paintings of the 1970s, such as the subtle *Oktoberwald*, 1973, received sustained critical attention.[3] Christmann began his career showing at Sydney's Central Street Gallery. His paintings were included in the landmark exhibition 'The Field' in 1968, in the first Biennale of Sydney in 1973, and in exhibitions reviewing the legacy of 'The Field' and of Central Street.[4] Nonetheless, many reviewers of his shows have expressed difficulty with work after the sprinkle paintings that, in the language of 1960s and 1970s painting in Australia, combined landscape and figurative elements with abstract composition, mark-making and spaces. This is a complex task, and Christmann has taken risks. Though his work speaks to earlier modernist painting, it reads as contemporary; though he has since 1979 employed popular-culture references, including images of street refuse, as in *With cola*, 1981, discarded dolls, and his graffiti tag 'Ozkar',[5] his work has never ironised, nor has it

opposite
With cola, 1981
Oil on canvas, 121.9 x 122.2 cm
Collection Art Gallery of New South Wales, Sydney
Bequest of Mollie and Jim Gowing 2011

page 596
Elma, 2009
Acrylic on canvas, 80 x 80 cm
Courtesy the artist and Niagara Galleries, Melbourne

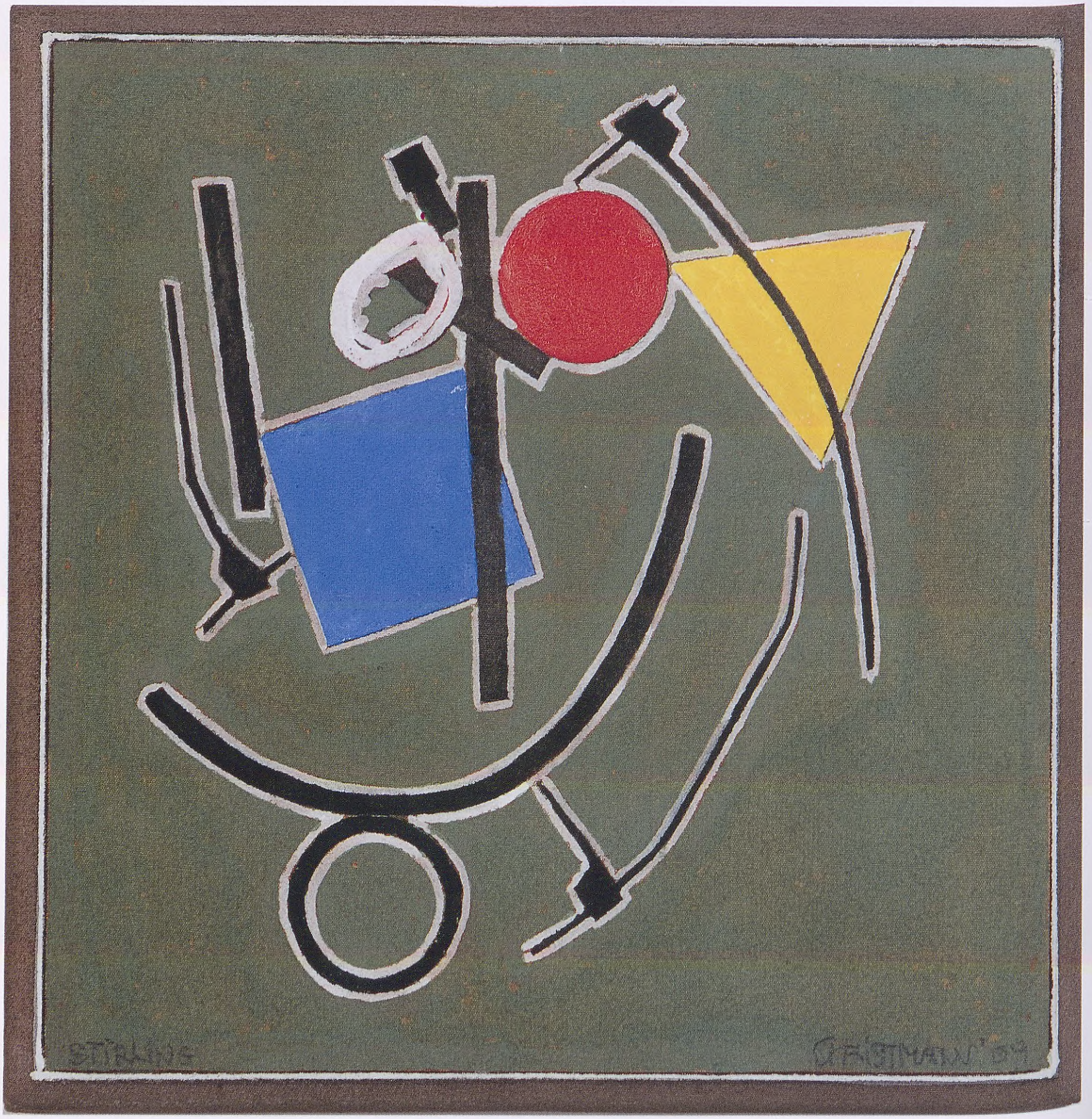
participated in the conceptual discourse of much Australian work of the 1980s and 1990s onwards.

Christmann's paintings of the last few years, however, are deceptively approachable. They present a simplified vocabulary, one of flattened forms in saturated and pastel colours with vivid linear elements in a shallow space, which references Joan Miró, Paul Klee, Piet Mondrian, Kasimir Malevich ('All of them', Christmann said). These mid-sized works might well be imagined in a domestic interior, Christmann's preferred viewing situation. A transparent white square hovers in *Europa*, 2011, and *Epimetheus*, 2011. An artist's palette drifts across the picture plane like a stylised cloud. The palette is an obvious cliché, a sign already heavily coded; it appears in other works of the same period, such as *Natalia M.*, 2011, with its clear yellows, *Birdsong*, 2010, *Hofmaler*, 2010, and *Backroom boys*, 2011. The palette shape also suggests forms Christmann engineers from coathangers – another humble material literally bent into service. In *Epimetheus*, the coathanger form is both an ambulatory line and an amphora standing for Pandora's 'box' at the work's narrative level, as Christmann's title indicates. This shape, which also seems the outline of an indeterminate southern continent, is echoed by the limned head at the left, which in turn references the same form, with artist's palette, in *Europa*. *Europa* contains other visual clues that beg to be taken literally – the decorative motif at the right as a notation for ancient Greece, and the maple leaves that might be associated with other, colder, places entirely.

The viewer settles on such meanings alone at his or her peril. These works may engage in dialogue with each other (just as the bent coathanger–amphora shape also appears in *C. C. classic*, 2010, where it is coloured black, like an off-the-shoulder evening gown), and certainly they do not refuse an immediate visual pleasure, but they are also keys to their own densely layered history. This group of paintings has had three lives: many first appeared at a 2011 solo show at Society, a twelve-month curatorial project devised by Susan Gibb, then in Christmann's 2012 show at Niagara Galleries in Melbourne, directed by Bill Nuttall. Christmann has since added to or overpainted areas in many of these works for his recent exhibition at The Commercial, Sydney, directed by Amanda Rowell. Overpainting is not just a pragmatics of re-use, but an inscription of process within the works themselves.

Christmann likes painted-on frames, a reference not only to pictorial framing, when his works were based on photographs, but to the 'dry box' and 'float tank', compositional tools he has favoured since 1975. Domestic and urban detritus and cardboard cut-outs are shuffled in a box. The float tank is literally that: an enamelled tray in which objects float in water. These in turn reference horizontality, Christmann's stated 'ground consciousness', and his characteristic inversion of space that moves visual weight from 'bottom' to 'top'.[6] In *Here*, 1987, Christmann's silhouetted outline is drawn over a building that leans precipitously forward. Similarly, *With cola*'s forms are more fully realised at the top, merely sketched at bottom. Christmann used the dry-box method to begin each of the recent works.

The dry box, Christmann said, suggests a paradox of movement through apparent stillness, while objects in the float tank seem to move even after a haze of dust fixes them in place. In *Elma*, 2009, black squares, red rectangles, and a lone red dot float on the surface of a shallow, milky space which is clearly not oriented vertically; the forms slowly tumble, but which way is 'up'? Reading *Elma* through Christmann's clustering of dissolving objects in previous street-detritus works suggests the floating shapes as both abstractions and actualities, their movement a function of surface tension and a containing edge. In their playfully unanticipated relationships and topsy-turvy space, the works also gesture to minimalist sculpture's concern with situated-ness and spectatorial perception.



STERLING, 2009
Acrylic on canvas, 29 x 29 cm
Courtesy the artist and Niagara Galleries, Melbourne

Even in seemingly straightforward works, though, there is a density of references: compare *Amadeo*, 2009, to other works that feature *Elma*'s squares and black lines. Those stubby shapes floating on a pale ground look suspiciously like cigarette butts, one end dark with ash. Serendipitously, a face appears from the most minor notations of line and camel-coloured butts: the elongated nose and pursed mouth of a Modigliani portrait, as 'Amadeo' implies. The title also refers to Christmann's late wife, Jenny, whose dada-influenced sculptures and collages, often featuring disjointed faces and bodies, were frequently the subjects of Christmann's paintings. *En face de Baudelaire*, 1993, and *Filosofa*, 1993, depict Jenny's knitted book works, on which faces are minimally indicated with safety pins.[7] Jenny is present in so many of Christmann's works: the condensation in his recent paintings, their reduction of complex meaning to sign, points to the self-referentiality Jenny and Gunter enjoyed, the circulation of ideas that became familiar symbols within their private intellectual and artistic dialogue.

While the float tank offers glacially slow movement, the dry box creates moments of related disjunction. Shake the box again, and objects have shifted. Works such as *Goras*, 2009, and *Sterling*, 2009, frame arrangements of rings, T-bones (cable ties), and bars, suggesting both continuous generation of form and its capture. This production of images is also set within time: that of the snapshot, an unending present referencing the past as series.

The recent paintings similarly offer the present as a function of the past: it is simultaneously a distillation of what has come before, and a moment in a changing sequence within an explicitly quotidian matrix of discarded objects and daily encounters. While Christmann feels his central mediums have remained those of painting and drawing, he has ranged across sound, photography and, in the last few years, short videos – all reflecting a common concern with process over time.

Immediately before he began using the float tank and dry box, Christmann began a series of sound works titled 'Audio-Plastik' while in Berlin on an artist-in-residence program in 1973–74. Though Christmann moved away from sound once back in Sydney, in 1977 he produced 'Audio-Plastik No. 4', a vinyl recording of his work *Jew's harp and traffic*, 1974. In it, the amateur melody of the jaw harp (aka Jew's harp) is counterpointed to traffic sound. 'Audio-Plastik No. 2' contains *In the stone*: a sixty-four minute sound collage of Christmann carving into the centre of a stone with hammer and chisel, with the sound then being reversed.[8]

If Christmann's sprinkle paintings, like *Oktoberwald* – painted and exhibited during his time in Berlin, while he also worked with sound – suggest visual immersion in an indeterminate field, in the context of these sound works they unavoidably signal an aural absorption. American experimental composer La Monte Young has been most directly associated with this immersive, experiential approach to isolated, non-musical sounds. *In the stone* also startlingly recalls the sound element of Robert Morris's 1961 sculpture *Box with the sound of its own making*, a wooden box containing a taped recording of its actual construction.[9] Christmann's interests here seem strangely aligned to those of artists including Young and Morris who, influenced by John Cage's radical revision of concepts of sound and theatre, made work often labelled 'neo-dada'.[10] Their works were process-oriented, concerned with the properties of materials, fundamentally to do with perception over time, and readily crossed media.

Through Jenny's long-standing interest in dada and surrealism, and Christmann's contact in 1973–74 with European, British and American artists making performances, works using sound, and equivocal objects in Berlin's contemporary art scene, Christmann may have become attuned to a dada-Cage-post-Fluxus mélange of sources with which few of his colleagues in Australia were concerned during the 1960s and 1970s.[11] This is the alternate

Epimetheus, 2011–13
Acrylic on canvas, 80 x 80 cm
Courtesy the artist and The Commercial, Sydney
Photograph Jessica Maurer

modernism that RoseLee Goldberg has described as the flipside of the once-hegemonic formalist account, a modernism based in performance modalities and vernacular forms.[12]

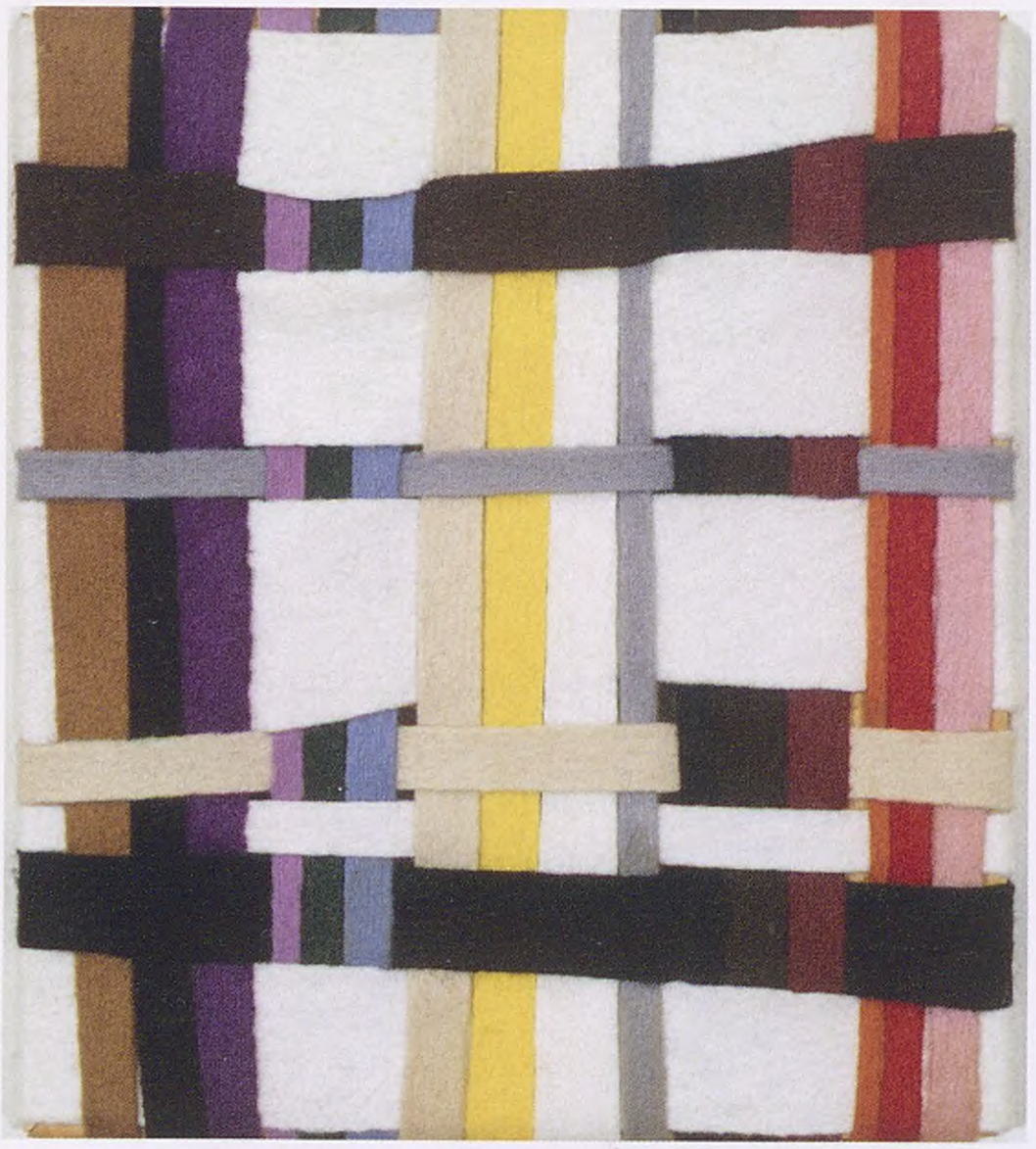
Seeing Christmann as an avatar of an 'alternate modernism' may, as Susan Gibb observed, help explain his currency for those younger artists engaged in a project of revisiting Australia's own art history.[13] As Terry Smith has argued, Australian art's reception of an international modernism from the 1960s onwards occurred through received images of art that 'originated elsewhere' in cultural capitals where Australia was understood to remain at the periphery. As such, Australian artists of the 1970s and 1980s 'quickly progressed from formalist minimalism to the radical provisionality of reflexive conceptualism'.[14] Their 1960s forebears, concerned with 'hard-edge' painting, as evidenced by the work around Central Street Gallery that fed into 'The Field', were not as interested in 'mixed-media cross-overs', and few paid attention to the European and American influences of dada and pop art,[15] with some exceptions, such as Christmann and Richard Larter. Artists and writers now may seek to recover such alternative paths in order to devise new enabling narratives. While those familiar with Christmann's work value his inventive attentiveness to the local, his skill as a draughtsman and colourist, and his quiet dedication, the broadened exposure of Christmann's work in 2013 and 2014 may assist to resituate the longer arc of his production within Australian art's history.

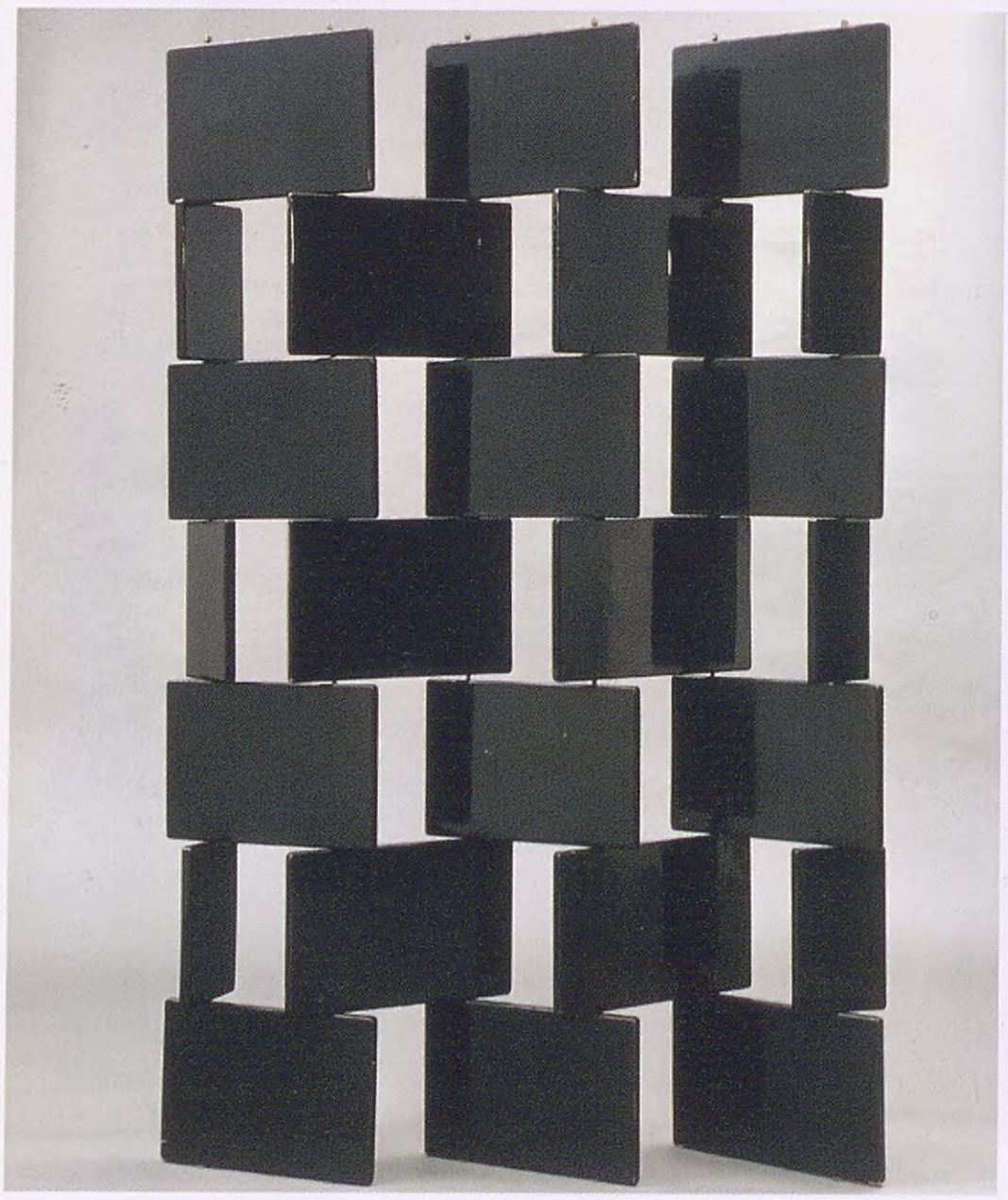
Gunter Christmann, Niagara Galleries, Melbourne, 2–27 July 2013. A survey of Christmann's work will be held at Heide Museum of Modern Art, Melbourne, July–November 2014.

1 Conversation with Bill Nuttall, Niagara Galleries, Melbourne, 17 January 2013.
2 Conversation with Mary Eagle, late December 2012.
3 See Elwyn Lynn, 'Gunter Christmann', *Art & Australia*, vol. 10, no. 3, January 1973, pp. 242–51; and Terry Smith, 'The painting of Gunter Christmann', *Art International*, vol. 15, no. 3, 20 March 1971, pp. 22–5; 'Color-form painting: Sydney 1967–70', *Other Voices*, vol. 1, no. 1, June–July 1970, pp. 6–17.
4 Christmann was included in 'The Field Now' (1984) at Heide Park and Art Gallery, Melbourne; 'Central Street' (1990) at Charles Nodrum Gallery, Melbourne; and 'Central Street Live' (2003) at Penrith Regional Gallery & the Lewers Bequest and Macquarie University Art Gallery, Sydney.
5 Ozkar-as-tag featured prominently in Christmann's 2002 show at Niagara Galleries, Melbourne, and in patterned 'magic carpet' arrays in 'T. O. Tranceporter' (2003) at Liverpool Street Gallery, Sydney (facilitated by Niagara). See John McPhee, 'MFCs and Gunter Christmann', *Artlink*, vol. 24, no. 3, 2004. See also Ingrid Periz, 'Gunter Christmann: The unexplained', *Australian Art Collector*, issue 41, July–September 2007, pp. 138–47.
6 Gunter Christmann, 'TERRA SUBPEDE (The earth underfoot)', 1980, in *Gunter Christmann: KOZMIX*, exhibition catalogue, Niagara Publishing, Melbourne, 2010, unpaginated.
7 Christmann's titles often feature oblique puns and word play. In the first of these two works, for example, *en face de*, French for 'facing' or 'across from', is a pun on the English 'face', which in French is *visage*.
8 Christmann obtained the stone from artist Makoto Fujiwara, and his framework for the sound piece, the aim to touch the 'inside' of the stone, was both 'architectural' and to do with Zen Buddhism. The actual carving process took approximately four hours. Conversation with Gunter Christmann, 25 January 2013.
9 See Maurice Berger, 'Duchamp and I', in *Labyrinths: Robert Morris, Minimalism, and the 1960s*, Harper & Row, New York, 1989, pp. 30–1.
10 See Henry Flynt, 'La Monte Young in New York, 1960–62', in William Duckworth and Richard Fleming (eds), *Sound and Light: La Monte Young, Marian Zazeela*, Associated University Presses, London, 1996; and Branden W. Joseph, *Beyond the Dream Syndicate: Tony Conrad and the Arts After Cage*, Zone, New York, 2008.
11 During his DAAD (German Academic Exchange Service) residency in Berlin in 1973–74, Christmann came into contact with Joseph Beuys, Marcel Broodthaers, Robert Filliou, Richard Hamilton, Edward Kienholz, Mario Merz and Daniel Spoerri, among other artists. Offering one example of such work, Christmann describes witnessing an action with sound elements by Beuys; he adds that the experimental art of the early 1960s to the early-to-mid-1970s 'opened the door' for artists. Conversation with Christmann, 27 January 2013.
12 RoseLee Goldberg, *Performance Art: From Futurism to the Present*, Thames & Hudson, London, 1988.
13 Conversation with Susan Gibb, 7 January 2013.
14 Terry Smith, 'Conceptual art in transit', in *Transformations in Australian Art*, vol. 2, *The Twentieth Century: Modernism and Aboriginality*, Craftsman House, Sydney, 2002, p. 138.
15 ibid., p. 124, concerning artists' 'suspicion' of mixed media; 'The provincialism problem', 1974, *Transformations in Australian Art*, op. cit., p 113, for a noting of Australian art's selective response to Euro–American movements.

Anne-Marie May: Post-minimal forming

Sue Cramer





The process alters with each body of work and it also drives the work. And the work is also about the material. How can I alter or re-form it, change its context through the action of making?

Anne-Marie May, 2012[1]

In the early to mid-1990s, Anne-Marie May purchased two books on modernist art and design that helped contextualise and affirm her direction as an artist. The first was *Bauhaus Textiles: Women Artists and the Weaving Workshop* (1993) by Sigrid Wortmann Weltge, a new publication that sought to fill a gap in previous accounts of the Bauhaus. Since textiles were considered 'women's work' and thus bottom of the rung (despite the school's ethic of unity between the arts, crafts and design), this workshop, Wortmann Weltge argued, had not received the serious attention it was due.[2] May was drawn to the textiles of Anni Albers (1899–1994) and Gunta Stölzl (1897–1983) and 'the ideals of the Bauhaus in general'.[3] Her *Woven works* from 1994 to 1995, constructed from cut strips of craft felt interwoven as geometric patterns, are handmade, do-it-yourself responses to the Bauhaus textiles that, unlike the decorative wall-hangings of Albers and Stölzl, were displayed as object-like paintings.

The other book, *Eileen Gray: Design and Architecture, 1878–1976* (1993) by Philippe Garner,[4] discusses this European designer's sophisticated modernist interiors of the 1920s and her later architectural projects. May admired Gray's vision as a designer of objects, including furniture, lamps, wall-hangings and carpets bearing abstract motifs, and also her spatial integration of these into total environments – a holistic approach to design in keeping with the Bauhaus and de stijl. Built from interlocking blocks of wood, May's two screens from 1995 are sculptural interpretations of Gray's lacquered *Block screens* from 1925, objects that either lined the apartment walls of the designer's clients, or were freestanding to divide the space. One of May's screens is painted by hand with a brush, the other has an industrial finish intimating the possibility (if not the actuality) of its mass production. For May, they harbour potential for practical use: 'Shown in the gallery they are art objects, but in another interior they could be used as partitions or furniture.'[5]

Now sitting with many other publications in May's personal library, several of them bought while travelling – volumes on minimal and conceptual art, Hélio Oiticica, Rosemarie Trockel, Bruce Nauman, Japanese tie-dye, Navajo textiles and a history of wallpaper designed by artists, to name a few – the books on Gray and the Bauhaus acquired in her formative years are still cherished items. They continue to speak to her enduring interest in blurring the lines between artist and designer, while testing ideas around what constitutes a functional object. These concerns are evident not only in May's recontextualising of materials that, as she said, 'have another purpose in the world',[6] such as denim, felt, Perspex and carpet, but in her adaptation (and revaluing) of simple craft-derived activities like cutting, stitching, folding, bending and wrapping, and craft techniques like weaving, collage and dyeing, within her visual art practice. Alongside her interest in early twentieth-century modernism, May maintains that her aesthetic as an artist is largely steeped in 1960s and 1970s influences. 'This may be because I was born in 1965 and we are all products of our time', she said.[7] Growing up, May's mother and aunt, both keen practitioners of home-based arts and crafts, instilled in her a make-it-yourself ethic. This was at a time when a desire to reinstate the value of the handmade object in resistance to consumerism resulted in a resurgence of craft activities. While focused mostly on pottery and weaving (including off-the-loom methods like finger-weaving), May recalled that, at one time or another, her mother 'did every craft under the sun'. Stemming in part from this time is May's willingness to learn through experimentation with a wide range of materials, to adapt techniques and reinvent processes (whether it be moulding, casting or silk-screening) to suit her intentions. Each new body of work requires that she teach herself new skills: as when, in 2007, she used her kitchen oven to try out the effects of heat on sheets of coloured acrylic so they could be bent into abstract forms, resulting in a spectacular, multicoloured array of curvaceously shaped mobiles

opposite
Untitled, 2007
Thermally formed acrylic, 35 x 55 x 54 cm
Private Collection, Wellington, New Zealand

page 606, clockwise from top left:
Untitled, 1994, felt, wooden frame, 20.5 x 23 cm, courtesy the artist and Murray White Room, Melbourne; **Untitled, 2012**, carpet, tape, pen, 360 x 90 cm, courtesy the artist and Hamish McKay Gallery, Wellington, New Zealand, photograph Simon Cummings; **Eileen Gray, Screen, 1922**, collection Museum of Modern Art, New York, digital image © 2013 The Museum of Modern Art / Scala Florence.

and maquettes for public sculptures; or when, in 2011, she single-mindedly took on the challenge of casting from pieces of scrunched and folded paper to make small sculptures from bronze, aluminium and polyurethane resin.

The conceptual underpinning of May's work also derives from these decades. Grounded in the simple structures and seriality of 1960s minimal art, her emphasis on process and the direct manipulation of materials aligns her work more closely with post-minimal tendencies, though, like much good art, May's resists easy categorisation within an art movement or style. While minimal forms typically arise from a preconceived concept or design and are often industrially produced, post-minimal works are formed through the process of making. May has coined the term 'forming' to express what she sees as the inseparable relationship between material and process: the form of the work takes shape as one acts on the other through the hands-on activity of making. Materials are altered and re-formed by actions. May cites Georges Bataille's concept of 'formless', which defines form as an operation rather than a classification, thus emphasising processes of 'forming' over end results.[8]

Without tipping over into performance per se, May's works have a distinctly performative element. Actions are often carried out repeatedly and, though simple, can be strenuous and physically taxing, as when she stitched through layers of carpet to make fabric works in 1997 and 2012; or cut through thick felt to create precise geometric patterns for her *Felt wall works*, 1996–97; or wrestled to fold and bind it when applying Japanese tie-dye techniques to make wall-hangings and a group of over-the-shoulder bags in 1998–99. An inspiration to May since the early 1990s has been *Verb list*, 1967–68, a text work by American artist Richard Serra, who in the 1960s and 1970s helped redefine sculptural form as an activity or gesture based in a physical interaction with material. Serra's lengthy compilation of simple actions (to roll, to crease, to twist, to crumple, to fold, and so on) sets out straightforward and procedural methods for making art.

May's fabric 'paintings', made from wrapping strips of material around painters' wooden stretchers, are early examples of her use of such methods. In a way, these works are intuitively post-minimal, arising in part from her interest in fashion and familiarity with textiles, honed while working as a seamstress for the young fashion designer Claudia Mejia. Geometric but not hard-edge, serial but not strictly systematic, their layers of material impart an organic feel. Denim has been used to construct 'Grey Rays' (1991), the exposure of the material's reverse, almost colourless underside highlighting the minimal, monochromatic qualities of the works. By contrast, the 'Coloured Rays' (1993–94), made from vibrant pieces of craft felt, are optically intense. In both of these series the action of making remains implicit in the works' final form. The fabric strips radiate outwards in a fan-like formation, overlapping in the middle to make a dense object-like mass, that evokes, as May said, qualities of 'objectness, spatiality and the diagonal'. Conforming to self-prescribed rules (as to the width and orientation of the fabric, the stretcher size, and so forth), the 'Rays' progress in sequence from one example in the series to the next. 'Once the process was decided, I would then make what seemed to me all possible variations within that framework', May explained. Years later when reading conceptual artist Mel Bochner's article 'The Serial Attitude' from 1967, a key text on serial method, May reflected on its relevance to these early works.[9]

Fashion is referenced again in May's series of one-off 'carpets' from 1997; their quirky abstract motifs embroidered and collaged onto readymade carpet mats are based on fashion photography. While taking inspiration from exemplars such as Gray (whose designs were produced by workers in her studio), May's one-off carpets, individually assembled and sewn, offer a more improvised solution in keeping with her make-it-yourself practice. Displayed

on the floor, they mimic the practical purpose of carpets, but as artworks are not to be stepped on, causing a push–pull duality that confuses the distinction between these two types of objects. May's more recent *Untitled carpets*, 2012, similarly move across more than one terrain, not least through their extension down the wall and out onto the gallery floor. Made from woollen carpet, these two 'textile' works also have collaged components that introduce graphic and drawn elements: shapes cut from the main piece and sewn back onto it in reverse reveal factory markings on their hessian backing, and May's own irregular patterns in pen. (For May, the action of cutting into carpet is in itself a performative, spatial type of drawing.) The works resemble wall-hangings, but also evoke floor-runners through their long rectangular shape, though as May said: 'By traversing both wall and floor they are not quite either, but something in-between.'

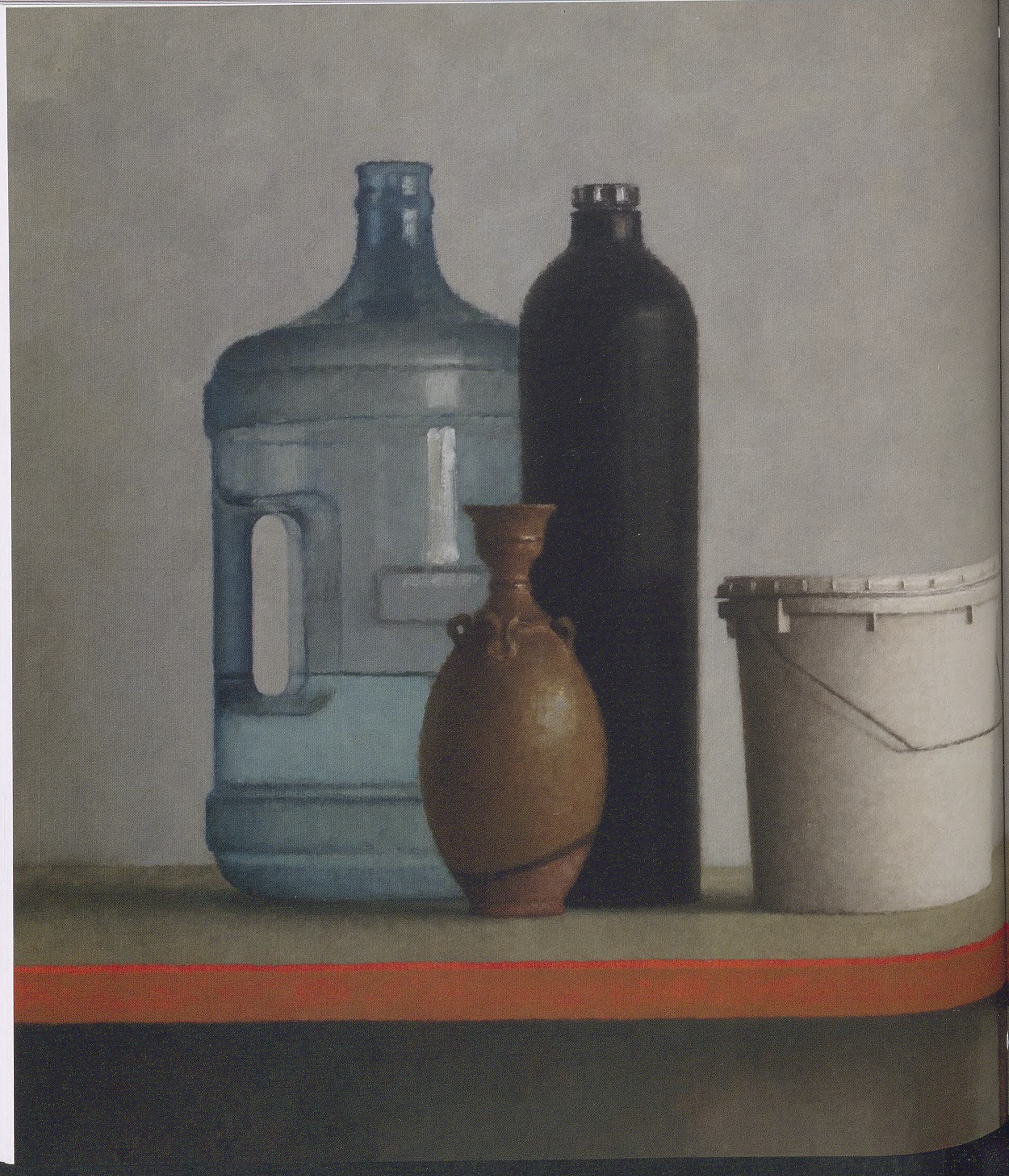
Two major fabric works from the mid-2000s, one a museum piece and the other a screen commissioned for Canvas restaurant in Melbourne, an establishment now closed, utilise gravity and the inherent character of their materials to create forms in space (and, in doing so, bring to mind American artist Robert Morris's key 1968 article 'Anti Form', a cornerstone of post-minimalism). *Untitled*, 2004, takes shape in-situ and is different each time it is displayed, typifying Morris's notion of indeterminate form. Its densely amassed strips of knitted jersey, painstakingly cut by May, can hang from any point on the gallery ceiling or wall, randomly pooling as they make contact with the floor or other intervening surface. The industrial felt in the screen made for Canvas is by contrast fixed in space, held by the natural tension of the thick material, the curvilinear pattern made, with stunning simplicity, from single lengths of material. Recalling May's earlier screens, and through them the example of Eileen Gray, this commissioned work from 2006 fulfilled a truly functional purpose – to divide the front part of the restaurant from the back – perfectly drawing together the minimalist and design legacies that so productively inform May's art.

Anne-Marie May, Murray White Room, Melbourne, 3 May – 8 June 2013.

1 Unless otherwise stated, all quotes are from a conversation with Anne-Marie May in Melbourne, 13 December 2012, or from email correspondence on 19 December 2012 and 7 January 2013.
2 Sigrid Wortmann Weltge, *Bauhaus Textiles: Women Artists and the Weaving Workshop*, Thames & Hudson, London, 1993.
3 From a text by Anne-Marie May in *Anne-Marie May 1989–2001*, published by the artist with assistance from the Australia Council for the Arts, Melbourne, 2001, p. 8.
4 Philippe Garner, *Eileen Gray: Design and Architecture, 1878–1976*, Benedikt Taschen, Cologne, 1993.
5 Sue Cramer, *Primavera 1995: The Belinda Jackson Exhibition of Young Artists*, exhibition catalogue, Museum of Contemporary Art, Sydney, 1995, unpaginated.
6 From an interview with Kevin Murray in *Anne-Marie May 1989–2001*, op. cit., p. 4.
7 From an interview with Zara Stanhope, in *Anne-Marie May*, exhibition catalogue, Heide Museum of Modern Art, Melbourne, 2004, p. 21.
8 Georges Bataille, 'Formless', first published in Georges Bataille (ed.), *Documents I*, Paris, December 1929; republished in Allan Stoekl (ed.), *Visions of Excess: Selected Writings, 1927–1939*, University of Minnesota, Minneapolis, 1985, p. 31.
9 Mel Bochner, 'The serial attitude', *Artforum*, vol. 6, no.4, December 1967, pp. 28–33.

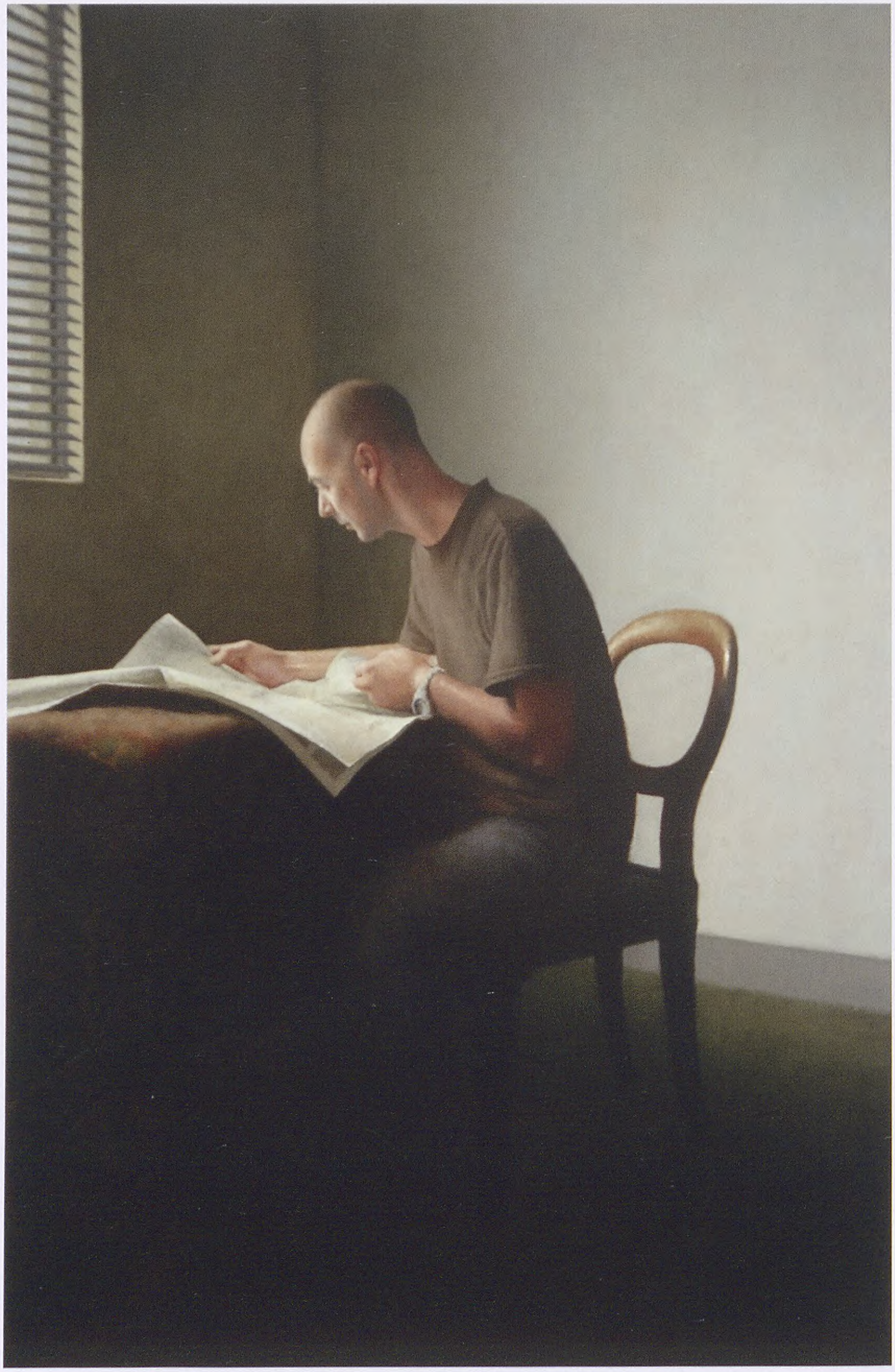
opposite
Untitled 2004/12
Knitted jersey, cotton, dimensions variable
Installation view, Heide Museum of Modern Art, Melbourne, 2012
Courtesy the artist and Murray White Room, Melbourne
Photograph John Brash

page 605
Untitled, 2009
Thermally formed acrylic, mirror tint and stainless steel, 58 x 50 x 30 cm
Private collection, Melbourne
Courtesy the artist and Murray White Room, Melbourne
Photograph John Brash



Jude Rae: The turning edge

Laura Murray Cree



opposite
Large interior 175 (Richard), 2005
Oil on linen, 180 x 120 cm
Wallace Arts Trust Collection, New Zealand

pages 612–13
SL300, 2012
Oil on linen, 122 x 137 cm
Courtesy the artist and Jensen Gallery, Sydney
Photograph Andrew Jensen

It was serendipitous that in a move to Canberra in 2003, Jude Rae found a pallet of old fire extinguishers and gas bottles at a local recycle yard and was attracted to their formal beauty. 'They stay with me because they are so intense', she told me. 'The curve and geometry of them – form and function.'[1] The appearance of these industrial objects in her work has allowed Rae to expand the repertoire of her realist still-life paintings and drawings and to introduce another dimension of uncertainty – at times of menace – to her tabletop laboratory of painted forms. The artist's sustained focus on everyday objects – mainly containers of glass, ceramic, plastic and metal in various shapes, colours and transparencies, either open or closed, empty or holding liquid or gas – have rendered them familiar to viewers through their appearance in a variety of combinations and conformations, registering shifts of emphasis that may be as subtle as they are dramatic. Rae began painting still lifes in the late 1990s, each work gathering energy as their number multiplied so that now, when viewed in series, or as part of a survey show, they have almost incendiary impact.

Far from limiting her development as an artist, Rae's primary focus on still-life painting – underpinning her exploration, since 2004, of the human figure and of architectural interiors – has allowed her to investigate the possibilities that arise from 'playing around with interesting objects'. By representing these objects in two-dimensional images using physical materials and illusion, Rae takes us from familiarity to an awareness of the enigmatic nobility of ordinary things closely observed, and an increasingly unstable visual perception that invites, even demands, sustained viewing. Just as 'poetry makes language strange', Rae said, 'painting makes vision strange. And poetics has a compression/decompression aspect to it. It's quite hard, tough, reducing, not fluffy.'

A sense of movement and intensity are central to Rae's painting practice – and begin with how the medium is applied. She explained:

> *I really respond to Gwen John's painting. She put paint on in blobs, in a way that allows the separate parts to coexist but not in a fragmentary way – a bit like clay sculpture. My father [the figurative artist David Rae] told me when I was quite young and going to art school – I was still at high school – that because of stereopsis, there are no lines around things. Things are always turning, the edges won't be fixed, they'll be indeterminate. Also, with a flat colour, I won't be able to get a sense of intensity if I just paint it flat; it needs to be moving. In my case the backgrounds are quite cool, they flutter within a limited tonal range. You get a warm/cool movement that enlivens the intensity.*

Jude Rae's *SL264*, 2010, in the National Gallery of Australia collection, exemplifies the phenomenon. On first sight it appears to be a simple arrangement of four objects: a grey-blue Chinese vase, a yellow gas cylinder with black tap, an empty brown bottle and a jar of liquid, the first placed a little apart from the other three. The objects are compelling but somehow in communion with their muted setting. Yet within what is a naturalistic painting, there are modernist anomalies: the gas cylinder's black tap is as strident as Sidney Nolan's Ned Kelly helmet; the refracted image in the jar could be a work by Piet Mondrian; and the tonal band at the bottom of the painting accentuates the flat verticality of the bottle. The detached, thin-necked vase, on the other hand, is disarmingly soft, full-bodied, its delicate pattern suggesting embrace. This dynamic interplay of elements, within a shallow space, of warm/cool, hard/soft, flat/full, cerebral/sensual – and the irregular black shape that threatens to dominate the composition – is unsettling. As one's eyes flit from object to object, tension builds in this characteristically not-so-still life.

Jude Rae also paints portraits. When she moved to New Zealand from Sydney in 1990,[2] away from academia and the

SL264, 2010
Oil on linen, 76 x 86 cm
Collection National Gallery of Australia, Canberra

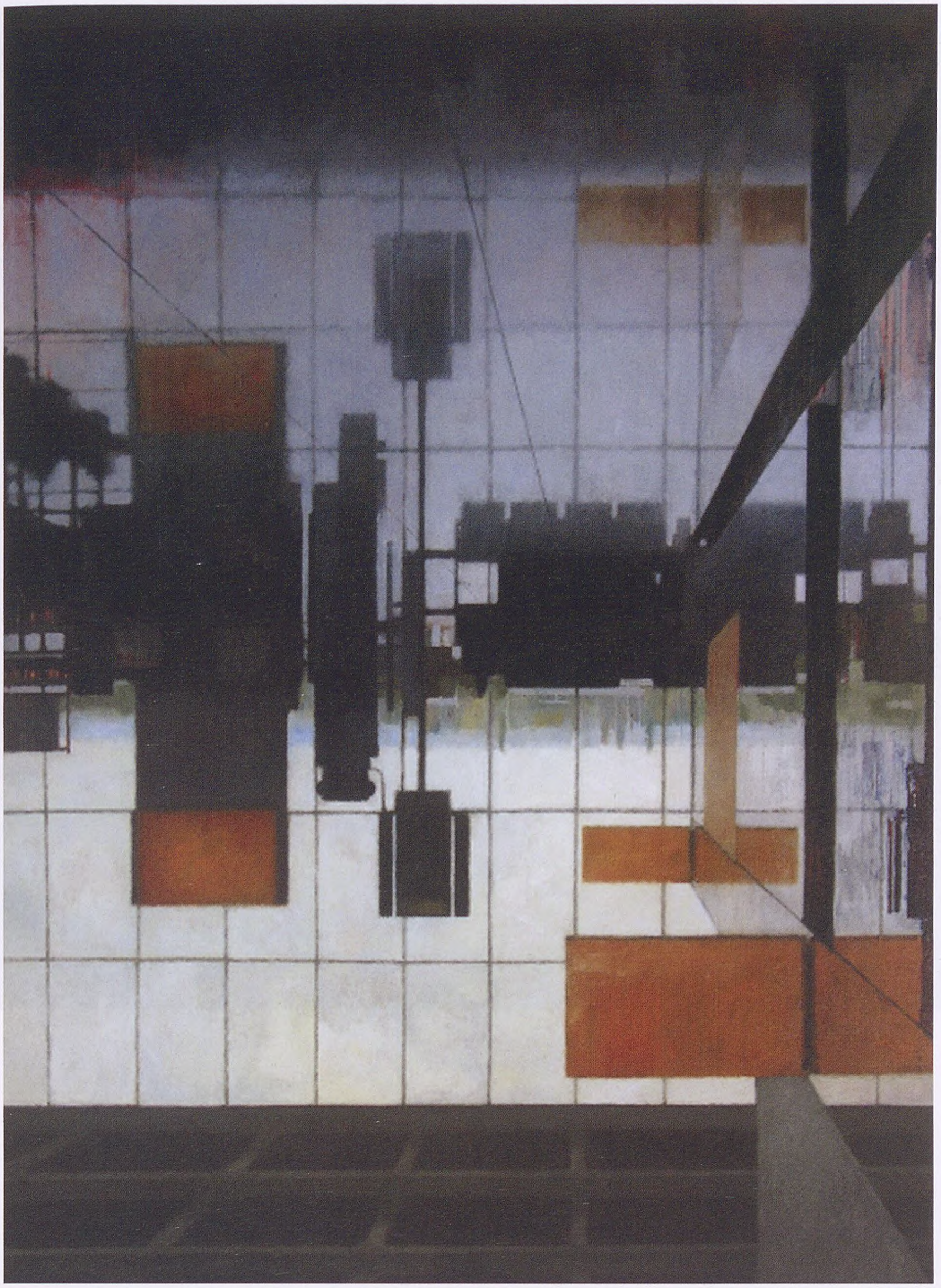
theoretical constraints then current in the Australian art world, she taught herself to paint.[3] The human figure, hidden beneath voluptuous drapery in her large early-1990s fabric paintings, led to still life, and now provides the artist with a more complex set of possibilities for painterly investigation. Ideas of concealment and intensity are taken to a deeper level in portrait painting, where they hinge on interiority and the relationship between 'the interior and exterior nature'. This is nowhere more evident than in Rae's closed-eye portraits, a suite of fifteen portraits of her friends in silent thought or meditation. Each face, each feature, is painted with such care and attention that you feel the need to give them equal attention, yet doing so seems like an invasion of privacy. Seeing these intimate portraits together is a powerful, self-conscious experience; you begin to hear your own breathing.

Body language, like the face, betrays something of a person's inner being and Rae attunes to this and expresses it with great sensitivity in her paintings. In the case of commissioned works (of which there are few), she has learned to talk and paint at the same time, getting to know her subjects and making sure they don't drop off to sleep. Her portrait of the late Frank Fenner, for the National Portrait Gallery, evokes the old-world humanity and powerful mind of this eminent Australian scientist, visible in his riveting dark eyes, determined mouth and large, capable hands held loosely at mid-chest, poised for action; while the soft tones of his skin, hair and clothing, and the neutrality of the setting, allow the frailty of a ninety-three-year-old man.

Rae has won the Portia Geach Memorial Award twice; in 2005, with a portrait of friend and fellow-artist Micky Allan, and in 2008 with a self-portrait after her marriage ended. The former portrait is one of several big works from 2004–05 that take their cue from Jan Vermeer, the seventeenth-century Dutch master whose single-figure domestic interiors are filled with the subject's presence or consciousness. Rae's aim has been to experiment with this idea on a much larger scale, while also taking something from Chardin's interiors and, 'strangely, for his abstract force', from Balthus. Her sitters are shown in spare, softly lit interiors where they are reading (a letter, a broadsheet, a mobile phone) or, in Allan's case, gazing out of a window. Her arms and hands rest easily on the table in front of her – bare but for solitary teacup and sketchbook.

Self-portrait 2008 (the year my husband left) is a starkly edited version of Diego Velázquez's complex masterpiece *Las meninas*, 1656, which shows the Spanish Infanta Margaret Theresa with her handmaidens, bodyguard, two dwarfs, the artist – whose subjects, the king and queen, are reflected in a mirror – and a large dog. Only the artist and her dog remain in Rae's painting, where she is surrounded, not by family or studio assistants, but by her paintings, stacked against a wall. She stands, dressed in black, feet apart, defiant, at a distance from her work and – veiled by a curtain of dripped paint – remote from us. The drips were inspired by Cy Twombly's *Lepanto cycle*, which he had made for the 2001 Venice Biennale three months before the 'twin towers' catastrophe of 9/11. Rae happened to see these massive works at the Prado in Madrid not long before painting her self-portrait. It was, she said, the 'mental collision' between Twombly's military series and the Velázquez and Goya disaster paintings, hung in a room nearby, that impelled her to move completely out of her stylistic comfort zone and allow the paint to run down the work.

Around this time Rae began working on *July 2006*, 2009, a painting of loose groups of men standing on a hill watching a bomb falling on Beirut airport during the July War. The painting is based on an online web image of the conflict, which Rae had followed assiduously – horrified at the human carnage and damage to infrastructure – during her three-month residency at the Cité International des Arts in Paris. It was the culmination of a number of related drawings and watercolours she had made at the Cité in



Heathrow T5 (247), 2009
Oil and acrylic on linen, 240 x 180 cm
Courtesy the artist and Jensen Gallery, Sydney
Photograph Andrew Jensen

2006. She describes this 3-metre-wide oil and acrylic painting as: 'an image that speaks of civilian chaos. The men weren't running for cover; they weren't tearing their hair out; they were just going "Shit, there goes the airport! I can't do this or that".' A veil of dribbled paint distances us (and the artist) from the scene.

Rae's focus on architectural interiors grew from her renewed interest in portrait and figure painting, and the experience of making monumental charcoal drawings of spaces within Victoria Chambers in Dunedin, New Zealand – a depression building humbled by changing fortunes where the artist occupied a residency studio – leading to an exhibition at the city's public art gallery in 2006. She chose willow charcoal for her scroll drawings, exploring the medium's simple, versatile, very tactile qualities, allowing the articulation of complex geometries and the myriad atmospheric effects of light and shadow. It was during this period that she found it necessary to return to photography to answer the challenges of the figure and of architectural scale and detail, a reluctant decision given her desire to paint 'from life'. iPhone photographs suited her need for images that weren't 'very big or very good'. Her attention turned to painting airport interiors encountered on her ever more frequent travels.

As she worked on her July War painting, Rae began *Heathrow T5*, completed in 2009. Again she tried to combine oil and acrylic mediums, but would abandon her investigation of the liquid flow of synthetic polymer and return to oil. The decision enabled her to evoke the sensuous, muted qualities of the Victoria Chambers drawings and the misted atmospherics of English light. This painting develops in the viewing in slow operatic progression, finally impressing the beholder with its undeniable gravitas. Whereas the maxim 'as above, so below' was once considered true of life, now the beliefs supporting it have almost disappeared. *Heathrow T5*, without conscious intention but with intuitive insight and consummate skill, captures this mood. Only the diagonal force in the composition – especially the 'string lines' in the foreground – holds it in balance. Rae has revised and transformed her iPhone image in loving, thoughtful stages to become a celebration of all that she has learned and understands about painting. The complexity of this work, so insouciantly predicated on the grid, quietly confounds us with her demonstration of realism as 'abstraction deferred'.[4]

In a neutral, empty, corner space in one of the world's busiest airports, the pulse of human existence achieved by Jude Rae in *Heathrow T5* is still palpable. But viewing this extraordinary painting, where all is insinuated rather than stated, a question remains: wherein lies the illusion?

1 Unless otherwise stated, all quotes are from a meeting with the author in Canberra on 12 November 2012.
2 Rae left Australia in 1989, living in London for a year before arriving in New Zealand in 1990.
3 Rae spent ten years in New Zealand before moving to Canberra. She returned to Sydney, where she was born, in 2012.
4 Rae used this phrase in our discussions in Sydney over 23–24 January 2013. I viewed *Heathrow T5* at Jensen Gallery, where Andrew Jensen prompted my use of the word 'operatic' rather than 'orchestral' to describe the effect of the painting. He also said that Rae 'insinuates' rather than states everything in this painting.

It's a long way to the top

Juliana Engberg

Back in the 1980s I had occasion to walk around the Australian collection of Melbourne's National Gallery of Victoria with Peter Schjeldahl, now *The New Yorker*'s art critic, but then just your average-Joe critic-at-large. Mmm, mmm, mmm, he sped through the galleries, clocking the colonial works, the Heidelberg School, the early moderns, the mid-century abstractionists, the 1970s individualists.

Fast backtracking, with a sense of 'we have to get out now!', Schjeldahl suddenly halted. 'That's a damn good painting', he said, 'Is he an Australian artist?' (We were in the Australian galleries, as I think I mentioned.) The painting picked out for special mention was Rubert Bunny's *Endormies*, c. 1904, that ultra languid, slightly saucy, lazy-day dream of a painting, existing somewhere between mythology and the leisure class, of two women cocooned in the frothy softness of silk and gauze, slumbering; a painting that perfectly encapsulated the enchanted era before the Great War. Nearby, E. Phillips Fox's *The arbour*, 1910, also got a nod for its genteel dappled light and bourgeois serenity.

Sometimes our appreciation dial is preset: we see what we know. Schjeldahl had zoned in on two works that came closest to his own American experience of the early Edwardian, belle époque era of grace and salon impressionism. In Bunny's and Phillips Fox's paintings, Schjeldahl was able to glimpse the shared sensibilities of expat Yankies like John Singer Sargent, whose portraits of the well-to-do, and leisure fantasies, had women lazing on grass and lying in boats, employing an abundance of luxury fabrics that required and permitted virtuosic brushstrokes to produce plays of light. And the paintings of Mary Cassatt, whose beautiful scenes of mothers with children conveyed a gentle sentiment and attention to a refined domesticity in their restrained palettes of pink, green and white. Schjeldahl saw in these American and, by extended recognition, those two Australian artists, the influences and painterly nuances of Manet, Courbet and Goya; Vuillard and Bonnard.

I tell this story, and I could tell many more – the Japanese curator who saw Munch in Vassilieff; the American curator who saw Sam Durant's drawings in Michael Stevenson's drawings, even though they predated the aforementioned – because it is indicative of a kind of blindness that has besieged (and to some extent continues to beleaguer) the international reception of Australian art. While international knowledge of Singer Sargent, who has been hoisted into the artistic pantheon, is assured, most people beyond Australia would be unaware of Bunny or Phillips Fox, despite them being celebrated and collected in Paris and London in their own times, though rarely hung in the major Paris or London galleries.

This is not exclusively an Australian problem. If you visit other countries – Germany, the Scandinavian kingdoms, Austria, Switzerland, Vietnam and so on – you will find equally interesting and good variations on canonical masterpieces. The problem is that we, along with most nations, do not own the canon. This has been variously cast as the 'Provincial Problem', the 'Centre–Periphery Debate', and, in our own drama, the 'Tyranny of Distance'. Of course Germany used to own the canon – particularly inasmuch as the art historians, such as Winckelmann and his long line of followers, established the Eurocentric pedigrees (which then included some Germans), but the era post-Second World War ended that. Since the middle of last century, the United States and United Kingdom, with France relinquishing, own the canon, and they continue to shine and polish it through a museum system devoted to retelling their established story.

Even quite recent museum work, following the celebrated shift from centre to periphery, seems determined to hold the line. The fabulously large and future-setting surveys of minimalism, performance art, feminist art, installation, conceptual art and action art – exhibitions originating in institutions such as the Museum of Contemporary Art, Los Angeles, New York's Whitney

Museum of American Art, and the Tate Modern, London – have defaulted to the established United States/United Kingdom-centred narrative, which opens only marginally in the direction of Japan, Spain and the Netherlands. For instance, and despite his place within the emergent New York-based conceptualism of the time, Australian artist Ian Burn is more often than not a footnote in these international surveys and chronicles, a situation he himself predicted when he wrote of the 'dialogue' which travelled in one direction only.

It was especially disappointing to witness the exclusion of many Australian women artists from the juggernaut exhibition 'WACK! Art and the Feminist Revolution' (2007), particularly given the strong and simultaneous development of, and exchanged communications between, the British, American and antipodean women's art movements in the 1970s. In this instance such exclusion was a serious oversight and could be interpreted as a snub. Of course, in all probability our old friend tyranny, and his related cousins, freight costs and logistics, probably intervened as much as anything in the eventual outcome.

Why (our eternal lament) are so few Australian artists top of the list, internationally speaking? Do we still feel as Tom Roberts did in trying to break into the Empire:

> *[England] doesn't really want anybody. She has everybody and everything. The supply is in excess of the demand. She has the whole world to draw upon, and everyone comes here sooner or later. The only thing is to make her want you, and that is difficult, for she really only wants the exceptional in any line.*[1]

Is that true? Do Australian artists just not push it enough or have the bravura and ego-confidence it takes to strive for the next level? Is our art, inflected by the 'second degree', as Paul Taylor named it, just too similar, too simulacrum-esque and not quite distinctive enough to cut through?

It's hard. Ask any artist who schlepped their slides around New York in the 1980s while they had the opportunity to reside in New York City and freeze in the Green Street garret, sorry, studio. Parachuting into a city, unconnected, unannounced and without the canonical umbilical cord that attaches to its many siblings and grand-kin, makes it difficult to gain that important introduction to, and attention from, gallerists, curators, even other artists. You exist outside the system.

Since the 1980s things have gradually improved. From an art point of view, New York City started to matter less as a place you could 'make it', which meant more welcoming destinations could be negotiated. Artists came and went to the United Kingdom, to Europe, and to Asia; exchanges were created, artists came to Australia, Australians went over there, a few curators, making bigger shows, travelled the distance. The Anne & Gordon Samstag International Visual Arts Scholarships were inaugurated. One of the most useful and longer-lasting opportunities for younger artists, these finally acknowledged the concept that Australian artists might benefit from extending their learning in programs offered abroad, where artist communities develop from mutual necessity in a visiting program. This is where real connections and lifelong affiliations are made. If only the Australia Council would see the sense in such visiting-artist and postgraduate placements in its residency offerings instead of sending people to rural orchards in out-of-the-way places and small rooms in alienating cities.

Despite a greater two-way activity in the 1990s and early 2000s, still it was tough. One of the saddest things I ever read was in the visitors book at the Australian Pavilion in Venice: ' A poor man's ...' (I won't say which American artist, it would be too revealing), someone had viciously scrawled in deeply gouged pencil. The art was not, and is not, either poor or a version of the artist mentioned, but the comment did demonstrate a kind of intentional cruelty directed against Australian art.

opposite
Angelica Mesiti, Citizens band, 2012
Production stills from 4-channel high-definition video installation, 16:9 ratio, colour, sound, 21 mins 25 secs duration
Courtesy the artist and Anna Schwartz Gallery

page 622
Rupert Bunny, Endormies, c. 1904
Oil on canvas, 130.6 x 200.5 cm
Collection National Gallery of Victoria, Melbourne

The insult has to do with the same attitude that presumes all art starts in the United States or some other place, that nothing original comes from Australia. And to some extent, at that time, that was correct. Post our antipodean brand of modernity (Nolan, Boyd, Tucker and the like), Australian artists disdained and denied the idea that their art might reflect a certain national sentiment. They eschewed Australian cultural content as if it were the plague itself in preference and deference to international late modernism and continental postmodernism. It is, however, patently clear that most art has a regional nuance. There's a reason German artists are systematic and endlessly geomodernist; the Finns gloomy and surreal; the Swiss dadaist nature seekers; the English devoted to the social real; the French obsessed with the society of the spectacle; and Americans invested in the mediated image and the 'double take'– it's in their cultural DNA. In pursuing international contemporary idioms Australian artists were avoiding the very things that might give them cut-through. Which is not to say I am speaking about gum trees and kangaroos, nor the 'national storytelling' of the cultural policy agenda, but work that has some truth to it.

A new breed of artists is emerging in Australia at the moment. These artists see Australia as a place re-visioning itself – sometimes for the better, but not always. Once the lucky, fair go, she'll-be-right-mate country, we are now a colder-hearted place, territorial, suspicious and insular at times. Artists are countering this by making works full of embrace that explore our multiculturalism and our geopolitical position. Several of these artists are gaining international recognition because their works speak with an authentic voice to universal concerns, from the point of view of here.

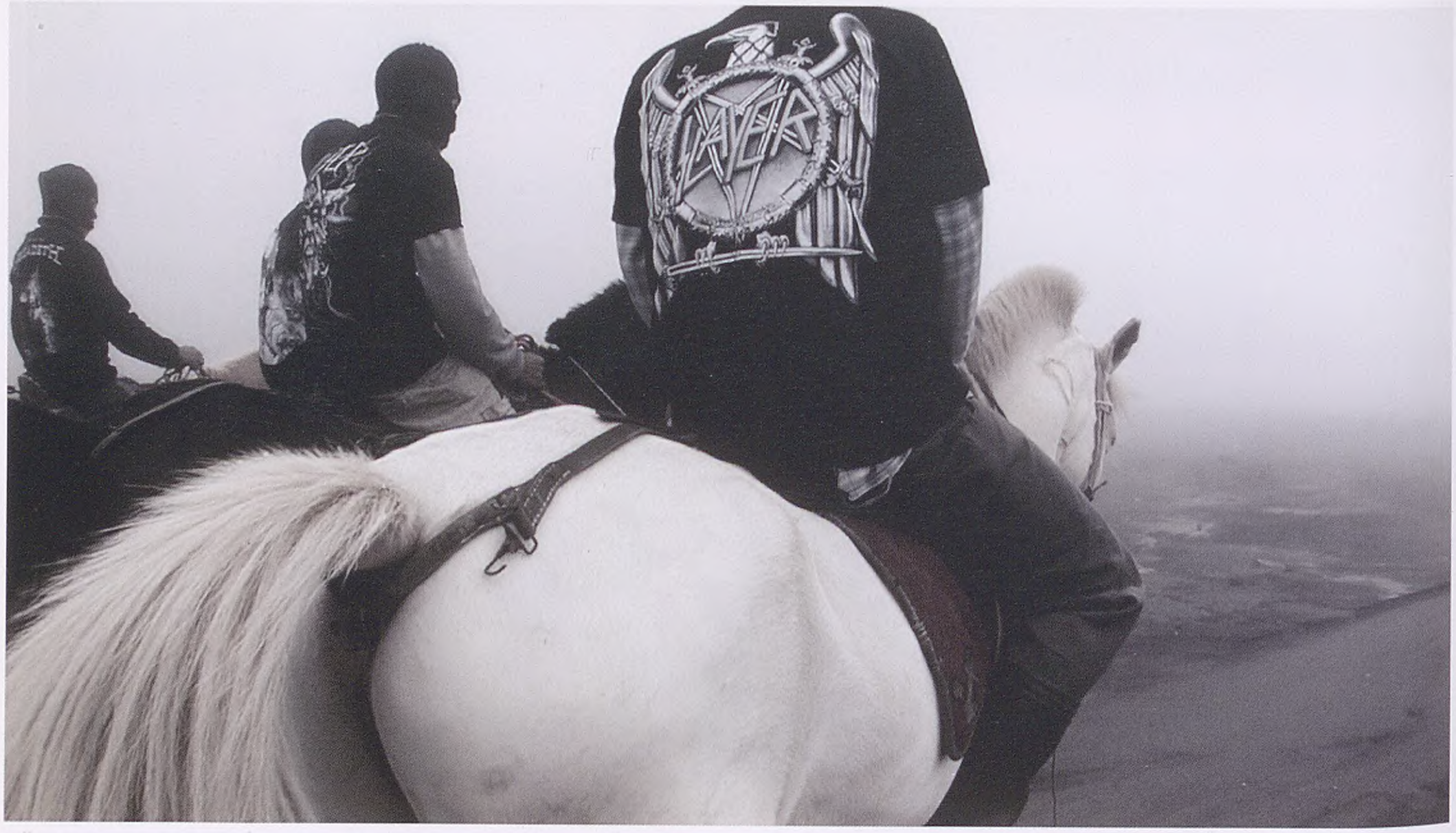
Angelica Mesiti's emotionally charged *Citizens band*, 2012, as an example, shows an Australia participating in the general diaspora that is the condition of life in the twenty-first century. Edward Said predicted that this would be the century of the exile, and would unleash the energies of artists and the marginalised:

> *unhoused, decentred, and exilic energies, energies whose incarnation today is the migrant, and whose consciousness is that of the intellectual and artist in exile, the political figure between domains, between forms, between homes, and between languages.*[2]

As it is in Paris, so it is in Brisbane and in Sydney – people seek shelter and a sense of place and belonging. Mesiti's rich ensemble video work – fusing street musicality with the quest for locality, brings Australia into the world and brings the world to Australia. No wonder this work is being acclaimed in exhibitions here and abroad. Its cathartic qualities draw empathy from our shared humanism, which ignores borders.

Susan Norrie long ago recognised that Australia was symbiotically linked to its Asian region. Its concerns are ours. Climate change, catastrophes and human displacements there, impact here. Introducing Norrie's installation *HAVOC*, 2007, at the 2007 Venice Biennale I had numerous conversations with important curators along this line: 'Where is this artist from?' 'Australia.' 'Where is this filmed?' 'Java, Indonesia.' 'I've never seen anything like this. Why don't I know this artist?' Norrie's works have the authenticity of our part of the world – mysterious, ancient and ultra-modern together – and are now travelling to exhibitions around the globe. Both Mesiti and Norrie deliver their statements with a sense of poetry that transcends didacticism. Each finds stories that are compelling, interwoven with a unique artistic language – Norrie's is pace and Mesiti's is rhythm.

The *Guardian/Observer* art critic, Laura Cumming, was kind enough to give me a ride in her cab when the ubiquitous Edinburgh drizzle started to descend and I was caught short without an umbrella. We got to chatting about artists, and in particular recent offerings at the 2009 Venice Biennale: 'Your


SLAYER

Shaun Gladwell was interesting.' 'You don't think he played the wild colonial boy too much, played the Mad Max, antipodean card too obviously?' 'Not at all. It's great to see an Australian artist using Australia as a subject; we loved it.' (I'm paraphrasing of course.)

Gladwell, while not geopolitical in the way that Norrie or Mesiti are, nevertheless has something that international audiences acknowledge. He links back to earlier modern works that recognise our extraordinary landscape and marries this to an urban pop culture, which produces an edgy energy. Like Norrie, pace is important to Gladwell; he uses it to inject haze and heat into his work, or humidity and salt. In his iconic video *Storm sequence*, 2000, now internationally acknowledged, he has produced a work that updates Dupain's *Sunbather*, 1937, and shows a uniquely Australian vibe to the world.

Ultimately Australian contemporary artists have needed some time to find their language and for this to translate to the international audience. David Noonan has shaken off even a hint of the antipodean to find a vision that floats outside nationality and resides within an aesthetic that invents the energy that Said refers to: 'between domains, between forms, between homes, and between languages'. Noonan's works seem to be pan-national.

International modernism and postmodernism caused our artists to live life in the shadows of canonical dominance, reinforcing the status quo that we could never own. Ultimately Australian artists need to have something to say, and a way to say it – to be authentic and to strive for originality, perhaps without postmodern irony. And we need far-sighted policies from the Australia Council regarding international opportunities that help plug our artists into the system. No more garrets, plenty more visiting-artist programs and responsive grants for international opportunities of value, and an increased visiting-curator program, the better to carry the message.

And our major galleries need to start making important modernist and historical surveys that redress the imbalance; and to establish new international connections that open up different ways of understanding our artmaking in context. The Australians who went to Spain in the 1960s and early 1970s could be brought together with those works they encountered and have been influenced by; the Australian conceptual push could be discussed in relation to its New York and British counterparts. There is much work to do, and the artists can only do so much. Australian recognition overseas is a big project, and it is one that requires a multifaceted approach and some more expansive thinking.

A&

1 *British Australian*, 30 August 1906, quoted in Helen Topliss, *Tom Roberts, 1856–1931: A Catalogue Raisonné*, Oxford University Press, Melbourne, 1985, p. 25; McCubbin to Roberts, 4 November 1904, Roberts Papers, Mitchell Library, State Library of New South Wales, MSS A2479; Roberts to McCubbin, 23 October 1905, Photocopy, Mitchell Library, State Library of New South Wales, MSS 8188, Box 596/5. Cited in John Rickard, 'Tom Roberts's London years', in Carl Bridge, Robert Crawford and David Dunstan (eds), *Australians in Britain: The Twentieth-Century Experience*, Monash University ePress, Melbourne, 2009, pp. 5.1–5.13

2 Edward W. Said, *Culture and Imperialism*, Alfred A. Knopf Inc., New York, 1993, p. 332.

opposite
Susan Norrie, HAVOC, 2007, video stills
Three rooms, 16-channel video installation
Commissioned by the Australia Council for the 52nd Venice Biennale, Italy
HAVOC © Susan Norrie, 2007

pages 620–1
David Noonan, Scenes, 2009
Installation view, Australian Centre for Contemporary Art, Melbourne
Commissioned by the Helen MacPherson Smith Trust, 2009
Courtesy the artist, Modern Art, London, and Roslyn Oxley9 Gallery, Sydney
Photograph Andrew Curtis

Against the floe

The recent work of Nicholas Folland

Tessa Laird

Nicholas Folland is a collector as much as he is an artist. Keys, cutlery, furniture and light fittings are feverishly culled from op shops, garage sales, and the internet. Above all, cut glass and crystalware conglomerate in Folland's studio en route to becoming massive, refractive installations, while smaller, intimate cut- and cast-glass pieces create quiet, jewel-like narratives. Once precious heirlooms, this glassware has often been rescued from oblivion, carefully wrapped, carried, dusted and polished. Crystalline vases, bowls and glasses amass in the transformative space of the studio, fragility gaining strength in numbers.

Glass is a paradoxical material; its icy appearance is born in the fiery forge, and Folland's work continually foregrounds these elemental extremes. Ice and water might seem strange themes for someone born and bred in the dry heat of South Australia, but it's the magnetism of these polar opposites that makes for such compelling viewing. In 2005, the artist created *Raft #1* at Adelaide's Australian Experimental Art Foundation, a full-scale bathroom endlessly overflowing from every outlet. Abundantly running water is as much an anachronism in this dry landscape as were the Victorian dresses, chandeliers, and other colonial accoutrements of introduced 'civilisation'. These twin themes of excess and denial of the consequences are constantly bubbling to the surface in Folland's watery, icy and glassy works.

Folland, whose ancestors were colonists, is interested in the point where human artifice takes over from nature, or perhaps, during the act of erasure, mimics the thing it destroys (leaf-patterned wallpaper where once forest stood, etc.). Michael Taussig called this 'second nature', also known as culture, where 'the artificial becomes so grounded in our bodies and daily routines that it becomes natural …'.[1] Whether that routine be lacing a corset or flushing a toilet, we are so accustomed to artifice, that we normalise it as natural behaviour.

Folland's found objects are twice estranged from a sense of local use value: unnecessarily extravagant glassware that never made sense in this harsh environment has been rendered doubly dysfunctional, hanging en masse and out of reach. Folland constructs cartographic forms which hover like a European dream above the actual terrain of Australia (it's not surprising that he chose to study in the constructed landscapes of the Netherlands, where the threat of deluge constantly looms).

The implicit tensions in Folland's practice might be read as the North's attempted control over the South, the Antipodes, as much as culture at loggerheads with nature. One of the most iconic images of the failure of such monomaniacal control is that of Werner Herzog's 'Fitzcarraldo', the eponymous antihero who is hell-bent on bringing opera to the Amazon jungle. Deeply impressed by the richness of the symbolism, Taussig noted that 'it is the great ear-trumpet of the phonograph, an orchid of technology in the thick forests of the primitive, that cleaves the waters and holds the tawny Indians at bay as the patched-up river steamer wends its way into this South American heart of darkness'.[2] Like the phonograph that mimics an orchid, Folland's antiquities and bourgeois accoutrements echo the fragile ecosystem, even as their very presence signals that system's demise.

The ultimate moment of western folly in *Fitzcarraldo* (1982) is the dragging of the river steamer over a hill via a complex system of pulleys and Indigenous labour, and, unsurprisingly, both ships and tension wires are recurring motifs in Folland's saga of civilisation going South – for example *Anchor*, 2008, in which chandeliers hang off ceiling roses at rakish angles, as if on board a perilously listing ship (naturally, the *Titanic* springs to mind).

An earlier Herzog film takes us even closer to the heart of the matter. *Heart of Glass* (1976) is set in eighteenth-century Bavaria, in a small town which produces particularly exquisite engraved ruby-red glassware. When the master glassblower dies, the secret of production of the ruby glass dies with him, and the

opposite, from top left:
Navigator 1, 2008, detail, glassware, table, lightbox, 25 x 110 x 87 cm each; **Surge, 2012**, glass, stainless steel, 50 x 26 x 26 cm; **Lialetta, 2012**, crystal perfume bottle, polyester resin, timber, aluminium, lightbox, 20 x 10 x 10 cm; **Untitled (home renovation), 2010**, crystalware, table, motors, stainless-steel cable, dimensions variable. All images courtesy the artist and Ryan Renshaw, Brisbane.

township gradually descends into madness. Herzog had the entire cast hypnotised, except for Hias the Seer (and the professional glassblowers working in the factory), so it appears as if the villagers are sleepwalking through this descent into cultural darkness. Indeed, the cast themselves seem 'cast' from glass; their emotions and dialogue are clouded, murky, as if they were living underwater like Atlanteans, or seen through thick green glass, like Folland's series of ships wrecked off the Australian coast, marooned in cut-glass bottles.

Appropriate to the apocalyptic shadow which hangs over Folland's work (as the works themselves often hang, looming, over the viewer), Herzog's film begins with Hias the Seer foretelling an apocalypse of rushing waters, racing clouds, and boiling pools. Hias even mentions Atlantis, which has been a continual fascination for Folland: the pre-eminent, mythical example of loss of civilisation due to a deluge or other extreme weather event.

One of Folland's signature works, *Floe*, 2009, was recently reconfigured as *Untitled (Jump-up)* in last year's Parallel Collisions: 12th Adelaide Biennial of Australian Art. This time, instead of the darkened space of the Anne & Gordon Samstag Museum of Art, Folland's crystalware mountain range was suspended in the Elder Wing of the Art Gallery of South Australia, surrounded by colonial-era statuettes, vitrines, and paintings hung salon-style. While *Floe* conjured melting icebergs, volcanoes, tsunamis and gloomy clouds breeding tropical storms, *Untitled (Jump-up)*, 2012, loomed like the fog of cultural hegemony, a cloudbank of laws and repressive social niceties. There is a strange slippage between the world of the outback, the *desert*, and the constructed, artificially sweet world of *desserts*. *Untitled (Jump-up)* pays homage to the blancmanges, trifles and spotted dicks which re-enacted the rituals of Empire in every home.

Folland based *Untitled (Jump-up)* on the geographical form of the Aegean island of Santorini, once thought to be a possible location for Atlantis, not to mention being the exact antipode of Australia. Atlantis, Australia, Mu, Lemuria, Madagascar: islands, continents, myths, realities, fading in and out of each other, one minute submerged, the next revealed. The questions posed by Folland's disquieting way with objects read like improbable Hollywood disaster plots: Might Atlantis emerge from the polar melt? Might our own civilisation undergo deep freeze, to delight and confound a future generation as our residue gradually comes to light? *I think I was asleep …*, 2003, features a chandelier, on the same rakish lean as *Anchor* but attached to a refrigeration unit so that the gleaming light fixture is encrusted with what critic Edward Colless called a 'tumour' of ice. Much of Folland's work features this *Titanic* juxtaposition of luxury with icy disaster. However, the titanic threat we face today is no longer a collision with an iceberg, but rather the iceberg's melting away, and taking civilisation with it. Like Petronius's *Satyricon*, which satirised the worst excesses of the fading Roman Empire, it seems that civilisation's peak is simultaneously its own extravagant evisceration.

Folland's found crystal- and glassware is not an exercise in taxonomy, like Tony Cragg's tightly packed glassware shelves; rather, *Floe* and *Untitled (Jump-up)* are swarms – groupings of like materials that create something larger than the sum of their parts. Japanese culture seems particularly adept at summoning the monsters that civilisation brings on itself – Godzilla, created from nuclear explosions, or his arch enemy the Smog Monster, created from pollution, or, more recently, the slavering, worm-ridden boar which protects the forest in the classic anime *Princess Mononoke* (1997). The comparison might seem inappropriate but there is an unmistakable sense of unease in Folland's glassy concoctions. They are clearly inhabited by an animus, telling us the story of our ancestral (and, by association, our current) excesses.

This pitting of civilisation against the chaotic forces of nature has a rather elegant precedent in J. K. Huysmans's novel *À*

Rebours (1884), a noted favourite with Folland. Translated as both *Against Nature* and *Against the Grain*, a more productive translation in Folland's case might be *Against the Flow* or, better yet, *Against the Floe*. For in almost all Folland's works, bourgeois refinement struggles to maintain composure against nature's tribulations. Huysmans's charmingly irritating protagonist, Des Esseintes, is the ultimate dandy, whose love of refinement is so extreme as to expunge all traces of the natural world from his living environment, for artifice is infinitely superior to mere organicity. Folland shares some of Des Esseintes's infatuation with fine things, but he is also careful to point to the larger picture – to the extreme outcomes of eradication, what the ecological philosopher Deborah Bird Rose called 'cascading loss',[3] a phrase that hints at torrential currents against which we are powerless.

Jean Baudrillard once commented that the whiteness of kitchens, bathrooms and sheets was an effort to 'neutralise the drives', bespeaking a 'radical omission from our consciousness of the responsibilities they imply, and of bodily functions in general, which are never innocent'.[4] Of course, the art world is just as implicated in this abnegation of bodily functions and natural drives as are whiteware companies, which is why *Raft #1*, Folland's unspeakably incontinent bathroom in the pristine space of the gallery, was such a coup. In Folland's world, it is not just the human body, but the inchoate forces of nature and, perhaps too, the memories of other cultures, that are carefully expunged in the deep freeze of 'civilisation'.

One of Folland's most recent works might just allow for a glimmer of hope: *Fetch*, 2012, is a glass divining rod cast from recycled antique crystal water jugs. What once held water now seeks water, and though it's in the shape of a forked branch, *Fetch* is the milky white of an icicle about to melt. Folland makes the cliché about glasses being half full or half empty seem like a reasonable enough way to augur an uncertain future. If used by a true seer, *Fetch* might just shake until it shatters. But in a hot, charred and thirsty Australia, in the coolness of the white cube, this is about as close as it gets to a sacrament: an icy promise of a cooler future. *Fetch* is searching for a way forward.

Nicholas Folland, Garis & Hahn, New York, 19 May – 14 June 2013; Ryan Renshaw, Brisbane, 16 October – 9 November 2013.

1 Michael Taussig, *What Color is the Sacred?*, University of Chicago Press, Chicago, 2009, p. 188.
2 Michael Taussig, *Mimesis and Alterity: A Particular History of the Senses*, Routledge, New York and London, 1993, p. 203.
3 Deborah Bird Rose, *Wild Dog Dreaming: Love and Extinction*, University of Virginia, Charlottesville, 2011, p. 41.
4 Jean Baudrillard, 'Atmospheric values: Colour', 1968, in David Batchelor (ed.), *Colour*, Whitechapel Gallery, London, MIT Press, Cambridge, Mass., 2008, p. 149.

opposite
Blunder, 2010
Chandeliers, light fittings, dimensions variable
Courtesy the artist and Ryan Renshaw, Brisbane

pages 628–9
Untitled (Jump-up), 2012
Crystalware, glassware, nylon-coated stainless-steel wire, 230 x 600 x 460 cm
Installation, Art Gallery of South Australia, Adelaide, 2012
Photograph Saul Steed
Courtesy the artist and Ryan Renshaw, Brisbane

page 631
Raft #2, 2009, detail
Bathroom fittings and furniture, timber, plastic, water, pump, Grieg's Holberg Suite Opus 40 (Air), dimensions variable
Installation, Canberra Contemporary Art Space, 2009
Courtesy the artist and Ryan Renshaw, Brisbane

Love me in a picture,
Kiss me in a cast,
Touch me in a sculpture,
Whisper in my mask.

Grace Jones, 'Art Groupie' (1981)[1]

Whisper in my mask

The art of Daniel Boyd

Djon Mundine

Feeling Good

A FRIEND COMMENTED that Daniel Boyd wears his brooding silence like a mask. In 2011 I worked with Boyd and six other artists in a visiting-artist prison art course. Silence worries many people, but in this 'male space', his inmate students took his silence as a mark of maturity, knowledge, masculinity, and as humility – not stupidity or arrogance. They empathised with him.[2]

The art of Kudjla–Gangalu artist Daniel Boyd has depth and integrity in a time of shallow comment and complete frivolousness. It is about storytelling and memory. Memory is reinterpreted at each telling, and Boyd questions how clearly we see the past. The strength of his stories is the radical reading of the western archive, of the shadow of colonialism. An archive is a collection of history images, in a metaphorical sense. Boyd draws out the salient displaced lines in colonial histories, at the same time twining into this the thread of his own quiet, interesting, sophisticated heritage.

Boyd was born in Cairns and lived there until age nineteen, when he won a scholarship to attend art school in Canberra. A couple of his uncles were really talented painters and, Boyd said, role models of sorts. His Aboriginal antecedents lived at Yarrabah 'mission' just outside Cairns but left in the 1940s–50s to escape living under 'the Act' (the *Aborigines' and Torres Strait Islanders' Affairs Act 1965*, through which government powers could control every aspect of people's lives). They moved and set up Bessie Point community, now Giangurra, affectionately called 'beach dogs'. When at school, Boyd had made small tourist paintings of the reef to sell locally, but later on he was too busy playing basketball semi-professionally in Cairns for art.

Boyd's birth year, 1982, coincided with a great turning point in Aboriginal art history. Between 1981 and 1984, Sydney's Power Institute, which had been established in 1968, began collecting Australian art as 'art of the world', starting with a collection of Aboriginal bark paintings from Ramingining in Arnhem Land.[3] 'Koori Art '84', held at Artspace, Sydney, proved to be a landmark exhibition, followed in 1986 by the 'NADOC '86 Exhibition of Aboriginal and Islander Photographers' at Sydney's Aboriginal Artists Gallery.[4] Aboriginal art from the south-east was thrust back into focus; fertile ground for the Sydney-based Boyd to develop his artistic practice.

Like the trajectory of Aboriginal art, Boyd's own art expression has moved through several forms – from what I call his 'countertenor' style, the history paintings of colonialism's true criminal moments, to his digital-memory night skies, where contemporary science tells us life and memory began.

A countertenor sings the same tune as the tenor, but in a different range – playing the role of the (restricted/absent) female. Boyd's story paintings counter the myth of the deification of 'white' European explorers who supposedly brought with them the superior benefits of European culture and civilisation, when they in fact were no more than pirates searching for plunder, political advantage and pillaging the civilisations they encountered. *We call them pirates out here*, 2006, interrogates the image of Captain James Cook's arrival in Botany Bay in 1770, with the major players adorned in pirate garb, wearing black eye patches, and with parrots perched on their shoulders. Captain Cook is again the entry point into Boyd's counter history in the painting *Captain No Beard*, 2005,[5] which is based on the renowned 1782 *Portrait of Captain James Cook* by John Webber that sits proudly in Canberra's National Portrait Gallery – a collection coup.[6]

Painted in the same realistic replica style, Boyd's 'Freetown' (2009) series connects to his own histories in two ways. It speaks to the state of slavery, which is the experience of Boyd's ancestor, and it interrogates the matrix of colonialism. These regal lion paintings – *I'm gonna miss you*, *Feeling good*, and *Nice time*, all 2009 – refer to the little known colonial history of Freetown on Africa's West Coast, where freed African slaves were returned from Britain, North America and the Caribbean. Just like Boyd's

namesake, Daniel of the Bible – a sixth-century prophet who spent his life as a captive in Babylon and was delivered by God from the lions' den where he had been thrown as the result of court intrigue – the lions, once chained, are now free.

Daniel Boyd's great, great paternal grandfather was brought from the island of Pentecost (now part of Vanuatu) to Queensland as a slave, to work in the sugarcane fields. Vanuatu is a cosmopolitan place, a mixed society, because both the British and the French colonisers forcibly brought together a disparate set of island societies. Pentecost Island is part of this group of islands and is where Boyd's Kanak heritage originates. From the 1840s onwards some 60,000 Pacific Islanders were taken from their home islands to work in Australian and Fijian plantations and elsewhere. Half of these were taken from what is now Vanuatu in a form of slave trade. Although most were repatriated after serving their contracts or around the time of Australian Federation, many had married or had children to local Aboriginal and other citizens, so that approximately 30,000 descendants of these men live in Australia today.[7]

Rather than making specific reference to his Pacific ancestry, Boyd's art comments on the wider notion of the 'primitive'. The subject of his 2012 painting, *Untitled*, is the South Malakula female spirit sculpture called Nevimbumbao. The story of its collection – given as a gift from Matisse, who had apparently obtained it as a present from a ship's captain, to Picasso[8] – speaks of the casual racism inherent in the informal, careless attitude in the collectors' use of the figure (and by extension the people who created it) that they saw as a form of erotic fetish, an attitude exhibited in the commercial world, where imagery and persona are often cynically exploited.

In another of Boyd's untitled paintings from the same exhibition, 'A Darker Shade of Dark (2012)', the commercial, the primitive and the contemporary collide. As with the Nevimbumbao figure, the backstory here involves western male artists and the 'primitive' female figure. In 1984, when Boyd was just 2 years old, Keith Haring painted the surface of both the National Gallery of Victoria's Waterwall and the skin of Jamaican–American singer, model, actress and performer, Grace Jones. Haring had been encouraged by Andy Warhol, and approached the Caribbean celebrity as a composite-stereotype 'primitive figure': 'He [Warhol] thought that hers was the ultimate body to paint – Grace embodying both primitive and pop, Haring's obsessions.'[9] Photographer Robert Mapplethorpe captured the moment and completed the art piece so to speak.

In *Untitled*, Boyd crops in close and covers the 'tribal' Jones in a field of white dots, her image appearing from the dark spaces in between. The fields of dots with which Boyd covers both the Nevimbumbao and Jones perform the function of a mask – sometimes silencing its wearer, at other times giving them confidence to speak.

While the use of a 'dotted' field automatically references the Papunya school of pointillist painting, Boyd described the dots as not only reflective light but also a field of many lenses through which to view the past. In the second Black2Blak conference, filmmaker and poet Romaine Moreton presented her paper, 'Casting Shadows', explaining the importance of the defining lens, of the Aboriginal self in the western eye: 'Aboriginal people have been cast through the lens into a shadow of ourselves, if we focus too much on the shadow, the illusion, then we stand to lose our identity … we resist by the power of memory of who we are … constantly confronting and splitting the colonial gaze.'[10] As with Plato's cave, we should not be fixated on the shadow, but on reality – our own.

Working with his own memories, and official memories, Boyd's two museum interventions of recent years are focused on the contemporary reality of grappling with the past. His 'Up in Smoke

Tour' (2011) series of black skull boxes, dotted in ghostly pale colours, was originally exhibited at the Natural History Museum, London, following his residency there. The boxes – constructed to hold people's skulls that were collected from anthropological quests around the world – are now inscribed with faint images, such as the skull from a kangaroo encountered near present-day Cooktown (near Daniel's birthplace), brought back from Cook's voyage.

Untitled, 2012, shown in the 2012 exhibition 'The Transit of Venus: An Exhibition with Daniel Boyd' at Tin Sheds Gallery in Sydney, pictures a nineteenth-century Marshall Islands wooden navigational chart, researched by Boyd at the British Museum in 2011.[11] The show marked the anniversary of the Transit of Venus,[12] and involved Boyd accessing and presenting objects from the University of Sydney's Macleay Museum collection. Observations of the Transit of Venus were important for scientists to measure the size of the universe, and this particular observation, from the island of Tahiti in 1769, brought Captain Cook to Australia. Boyd's use here of a Micronesian navigational tool – on which cowrie and other small shells, attached to the frame, locate the area's islands – counters the western characterisation of the Pacific Ocean. On their journeys, Pacific seafarers were armed with their knowledge of these charts, and of the cloud movements and star positions.

In reading the night sky, Australian Aboriginal people traditionally saw meaning in the areas between the stars – the dark matter. In the south-east people interpreted the Southern Cross as the Emu in the Sky, which you find by looking at the black dust clouds of the Coalsack[13] and not the stars of the Milky Way. When this emu is in a certain position in the sky the living emus on earth are laying their eggs. Look at the dark and not the stars, not the light. Scientists tell us of these enormous spaces of dark matter, deep within which 'lies a stellar nursery in which new stars are born'.[14]

When viewed with this in mind, Boyd's dotted fields, his million lenses that both obscure and illuminate objects and personas from Nevimbumbao to Grace Jones, colonial skull boxes to Micronesian sailing tools, are at once the dark matter and the light that is born from it. Of this, Boyd said:

> *In contemporary art practice it's important to see the dark matter surrounding cultural objects from Australia or the Pacific, the cultural context of the object, now it's been removed to a western art gallery and context. It's a mistake to focus on, to see the light.*[15]

In Boyd's current work, 'History is Made at Night' (2012), videos and paintings exhibited recently at Sydney's Artspace, he returns to an essential quest for his beginnings, the beginnings of the universe, and the beginning of all life. Here, the dark-shadow images are of particle physics from the Large Hadron Collider in Geneva, and refer to the 'Higgs Field', an invisible energy field filling all space, and the 'God' particle at the beginning of the universe.

A&

1 Barry Reynolds and Grace Jones, 'Art Groupie', from the album *Nightclubbing* (1981), Island Records, Universal Music Group, Santa Monica.

2 The course resulted in the 2011 exhibition 'People We Know, Places We've Been: Goulburn Art Class 2-0-1-1' at Goulburn Regional Art Gallery, in conjunction with Goulburn Correctional Centre.

3 I put together The Ramingining Collection of Aboriginal Art for the Power Institute over 1981–84, see *http://www.mca.com.au/artists-and-works/mca-collection/about-mca-collection/jw-power-collection/ramingining-collection-aboriginal-art/*.

4 My reading of western awareness of Aboriginal art has several phases: from the beginning of time to the collection of bark paintings in the mid-twentieth century; the Western Desert painting movement of the 1970s; the re-emergence of the art of the south-east, triggered by the exhibitions 'Koori Art '84' and 'NADOC '86 Exhibition of Aboriginal and Islander Photographers', Tracey Moffatt's 'Something More' (1989) series, and the 1991 exhibition 'In Dreams: Mervyn Bishop, Thirty Years of Photography, 1960–1990' at Sydney's Australian Centre of Photography (originally curated by Moffatt); and now when we Aboriginal people curate and write for ourselves.

5 The 'No Beard' paintings refer to Aboriginal people's puzzlement about the gender of the colonisers since they had no beards and their genitals were hidden by clothing. The paintings also refer to the pirate known as Blue Beard.

6 In 2012, during a talk at the National Portrait Gallery (NPG), at which I was present, a class of Indigenous trainee curators going through the National Gallery of Australia's Wesfarmers Arts Indigenous Fellowship program were told that the purchase of this painting was the NPG's defining moment to date.

7 See also 'Shameful past: Blackbirding of South Sea Islanders', Correspondents Report, ABC, 29 October 2011, *http://www.abc.net.au/correspondents/content/2011/s3351287.htm*; and 'Blackbirding', George Negus Tonight, ABC, 13 September 2004, *http://www.abc.net.au/gnt/history/Transcripts/s1197807.htm*. Other Aboriginal artists, including Fiona Foley and Tracey Moffatt, have come to embed this history within their artistic visions. Foley's sculpture *Sugar cubes*, 2009, lists plantations that used this labour, and Moffat's major nostalgic series 'Plantation' (2009) references the time's emotion.

8 See Kirk Huffman, 'Sacred pigs to Picasso: Vanuatu art in the traditional and "modern" worlds', *Art & Australia*, vol. 46, no. 3, Autumn 2009, pp. 479.

9 K. Haring website, *http://haring.com/cgi-bin/art_search_lrg.cgi?id=199&search=bodypainting*.

10 Romaine Moreton, 'Casting shadows', Black2Blak 2, 2008, AWAYE!, ABC Radio National, *http://www.abc.net.au/radionational/programs/awaye/casting-shadows/3669416*.

11 This nineteenth-century Marshall Islands navigational chart is called *rebbelib*, and covers either a large section or all of the Marshall Islands of Micronesia. See *http://www.britishmuseum.org/explore/highlights/highlight_objects/aoa/n/navigation_chart_rebbelib.aspx*.

12 The exhibition marked the date 6 June 2012 – the second anniversary of the Transit of Venus since Australia was colonised in 1788. A rare astronomical event, the Transit of Venus occurs every 243 years in a repeating pattern of two transits separated by eight years. The last Transit of Venus was observed in 2004; the next one will occur in 2117.

13 Ray and Cilla Norris, *Emu Dreaming: An Introduction to Australian Aboriginal Astronomy*, Emu Dreaming, Sydney, 2009, p. 5: 'the small dark patch of sky between the pointers and the Southern Cross ... is called the Coalsack by astronomers.'

14 ibid., p. 5.

15 Daniel Boyd in Djon Mundine, *Bungaree: The First Australian*, exhibition catalogue, Mosman Art Gallery, Sydney, 2012, p. 36.

pages 636–7
Untitled, 2012
Oil and archival glue on canvas, 162.5 x 256.5 cm
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

page 638
Feeling good, 2009
Oil on canvas, 256 x 198 cm
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

page 641
Untitled, 2012
Acrylic and archival glue on canvas, 96.5 x 81 cm
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

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Image: Richard Bell, *Scratch an Aussie*, 2008, still from HD video
courtesy of the artist and Milani Gallery, Brisbane

ed by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments
d by the New South Wales Government through Arts NSW and by the Australian Government through the
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Review, Winter 2013

Exhibition reviews

7th Asia Pacific Triennial of Contemporary Art; 9th Shanghai Biennale; Jitish Kallat; Double Take; Sixties Explosion; Time & Vision: New Work from Australian Artists in London; Shane Cotton; Candice Breitz; Ruark Lewis; We Used to Talk About Love

Books

David Hockney; Bea Maddock; Tiwi: Art / History / Culture; Tuhituhi: William Hodges, Cook's Painter in the South Pacific; Burning Issues: Fire in Art and the Social Imagination; Kitty Chou

Tribute

Billy Benn; Colin Laverty; Trevor Nickolls; H. J. Wedge

Gertrude Contemporary and Art & Australia Emerging Writers Program

Tess Maunder

Art & Australia / Credit Suisse Private Banking Contemporary Art Award

Tim Woodward

7th Asia Pacific Triennial of Contemporary Art

Courtney Kidd

'... THE CLOTH, IT KNOWS ...', said writer Drusilla Modjeska of Ömie women's connection to bark-cloth painting at the 2012 Sydney Writers' Festival. And it is the sustained integrity of materials – the bark cloth of Katnanat Elison's *mandas* mask, the way in which the artist's making, working with the traditional to create the contemporary, feeds into a global dialogue – that determined the 7th Asia Pacific Triennial of Contemporary Art (APT7) as the premier art event in Australia.

It was an ambition the spirit house by East Sepik artists at the Gallery of Modern Art's (GOMA) entry level extravagantly welcomed. Up-close painterly gestures on masks, a flotilla of bilums carrying the sun and moon, and niches of its thatched humpy intimated this as an age-old artform, one grounded in resilience and industry formed by the hands of artists. An imposing collection of Papua New Guinean performance objects were stilled on plinths, their materiality affirming identity and place, such as in a 3-metre bark-cloth mask worn by the Baining people. Made for single performances, the masks relate to a pivotal theme in APT7, that of temporary structures and how people adapt to changing landscapes.

APT7 was driven by an overwhelming sense of labour, of intense work invested in the conceptual and physical happening, and these are qualities sustained in its by-products – an enduring catalogue and warrior-strength performance program. Dignity in making and working was evident too in the contingent of works by Indonesian artists such as Fiona Tan. Her evocative video projection *Cloud island*, 2010, depicts elderly residents moving between past and present in their unhurried daily lives. Its simple prosaic subject matter and nuanced montage eschew prescriptive readings.

That such work exists in a public space propelled by the marketplace nudges awareness of the APT's accelerating profile, one commensurate with the growth of cultural tourism in the region and its corollary, the complexities of admiring the exotic, the art from far away.

These ideas are not lost in Graham Fletcher's 'Lounge Room Tribalism' (2010) series. The Samoan–New Zealand painter torments narratives around colonisation and the ways tribal objects, like art objects, become prey to the impulse to decorate, while Michael Cook's atmospheric photographs debunk the documenting of Aboriginal people as the 'exotic' other by dressing Aboriginal Australians in the period fashions of the colonising Europeans. And while the exotic literally refers to the non-Indigenous, the Indigenous Australian contingent was impressively present in monumental 'string' bags by Lorraine Connelly-Northey. Her every gesture in constructing evolves a dialogue on waste and recycling.

Among the top floor of GOMA's offerings were nine vitrines holding paintings and found objects from the hand and eye of Atul Dodiya. The Indian artist's archival assemblages, a response to the working history of the APT, were a complement to GOMA's adjacent library holding archives of the Australian Centre of Asia Pacific Art. It was a signpost too for The 20 Year Archive that awaited in the nearby Queensland Art Gallery.

It is a five-minute walk between the two institutions under a canopy of sky, giving time to fathom the multiplicity of voices and histories emanating from the work. If the scale of this stellar show felt overwhelming then the vast archive (a collaborative undertaking melding a two-decade history and artists' interpretations) fixed the exhibition into perspective as if to metaphor so many of the works' ways of making the expansive via minutiae, and of ensuring time-worn knowledge, quality intention and skill in making live in the contemporary world.

7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery/Gallery of Modern Art, Brisbane, 8 December 2012 – 14 April 2013.

Kwoma Arts's Koromb (Spirit house), 2012 and the Sulka people's O nunu and O ptaek, 2011
Installation view, APT7, Gallery of Modern Art, Brisbane
Collection Queensland Art Gallery, Brisbane

9th Shanghai Biennale 2012: Reactivation

Anna Waldmann

BIENNALES ARE STRANGE EVENTS, replete with possibilities and hype yet seldom delivering on either. Asian biennales and triennales such as Gwangju, Busan, Seoul (media art), Nanjing, Taipei, Yokohama, Singapore, Echigo-Tsumari, Bangladesh and Jakarta are trying to keep up with intellectual discourse as well as the spectacle of exhibition models established by their western counterparts. Some are doing it better than others. The Shanghai Biennale is not one of them.

The inaugural show for the Shanghai Museum of Contemporary Art in the new Power Station of Art was an event full of ambition. The first two editions were reserved exclusively for Chinese artists and traditional techniques, with the biennale opening to international artists and curators in 2000. Organised with the Chinese Ministry of Culture and the Municipal Administration of Shanghai, the event aims to broaden Shanghai's importance, serving as an international platform. Maybe it grew too fast and tried to please too many players – the Chinese authorities, critics, the media, academics and sponsors?

Some biennales are meant for locals, some for visitors. Titled 'Reactivation', the 9th Shanghai Biennale was too difficult to navigate both conceptually and physically to generate enthusiasm from either. Chief curator Qiu Zhijie and co-curators Boris Groys, Jens Hoffmann and Johnson Chang had mapped their understanding of contemporary art and their expectation of cultural experience through this exhibition. Although the biennale team worked hard to provide a coherent platform to showcase international and local contemporary art, there were too many artists for the plan to succeed. Almost one hundred artists were curated around four themes: 'Resources' looked at individual artists as educators and motivators; 'Revisit' talked about revisiting and rebuilding history; 'Reform' promised artists whose works can detect and transform energy; 'Republic' showed how artists and the public jointly build a dynamic community.

There were some beautiful works in each section: Wang Yuyang's suspended spiral of fluorescent light tubes; Wael Shawky's one-hour marionette film *Cabaret crusades*, 2010; Pascale Marthine Tayou's columns of porcelain vases rising to the ceiling; Olga Chernysheva's *Russian Museum*, 2003–05; Sophie Calle's usual bittersweet images; a group of powerful videos from Nira Pereg; and the most elegant work in the biennale, a stylised dancing performance by Yasumoto Masako. In one of the few site-specific works, Roman Signer dropped an object filled with blue paint into the power-plant chimney with dazzling results, but it was lost on most visitors because of the lack of signage. Yet, in the end, it was a rambling show that puzzled visitors, with the overall effect of an art-school-graduate exhibition.

One of the more interesting aspects was the Inter-City Pavilions, focused on the connections between people, local communities and cultures in some thirty cities around the world. They ranged from Auckland to Amsterdam, from Mumbai to Ulan Bator, with outstanding contributions from Berlin, Pittsburgh and Sydney. The Sydney pavilion, entitled 'The Floating Eye' and curated by Aaron Seeto, included work by Brook Andrew, Bababa International, Shaun Gladwell, Raquel Ormella, Khaled Sabsabi and Shen Shaomin, and acknowledged the city's continuously transforming reality.

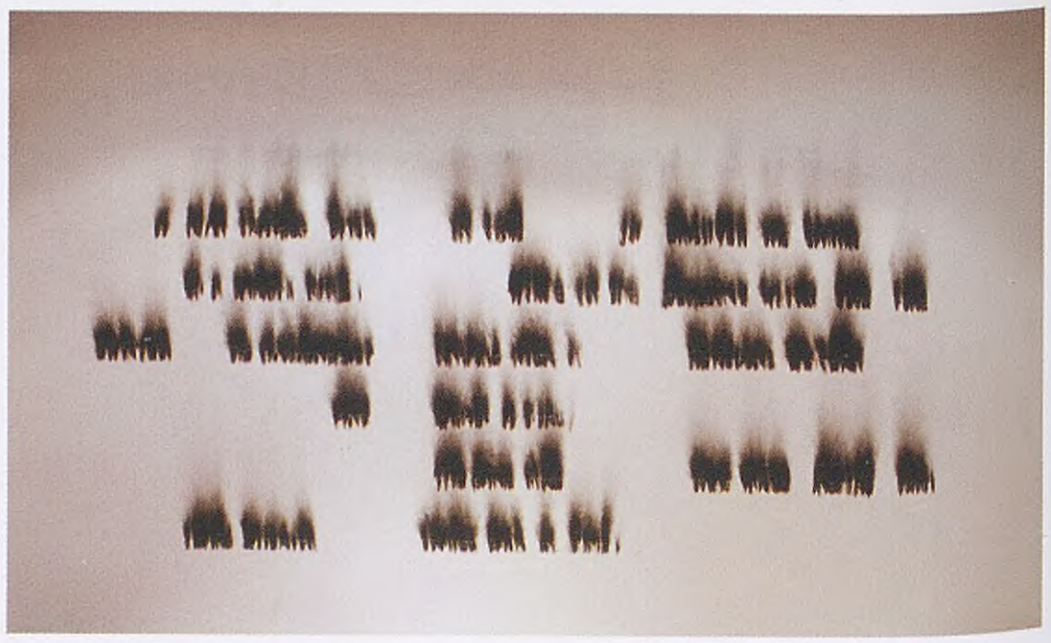
Shanghai is full of exquisite private museums such as Minsheng Art Museum, Rockbund Art Museum and OCT Contemporary Art Terminal, showing a Yang Fudong survey at the time of the biennale. It has impressive commercial galleries such as ShangART Gallery, James Cohan Gallery and Pearl Lam Galleries, and, since 2008, SH Contemporary, a young, intelligent and ambitious art fair. Maybe the biennale needs to slow down and learn that less is more, even in Shanghai.

9th Shanghai Biennale 2012: Reactivation, Power Station of Art and other venues, 2 October 2012 – 31 March 2013.

Brook Andrew, Time, 2012
Mixed media, dimensions variable
Courtesy the artist and Tolarno Galleries, Melbourne

Jitish Kallat: Circa

Peter Hill



The difficulty with reviewing Jitish Kallat's exhibition, 'Circa', was its apparent invisibility. Or rather, the way it shifted shape within the building and in relation to its neighbouring exhibits.

'Circa' was a very subtle intervention into the museum's fabric, as it was into the normal paradigms of curating. There was bamboo scaffolding, that turned out not to be bamboo, shooting up through the building. There was a crack in a wall that on closer inspection was in fact slivers of mirror. There was a wall of charred text forming a beautiful meditation on 'fire'. Outside, a 'download' symbol familiar to all computer users rotated across the museum's exterior wall. And in different areas inside, life-sized dogs made from unfired clay sprouted tiny shoots from embedded seeds. There was also the promise of more to come, as some artworks were added during the show, and others subtracted.

Breaking more rules, the exhibition ran for six months, much longer than normal, allowing it to be 'framed' and changed by the presence of other exhibitions. Geoff Lowe's 'Based on a True Story' (2012–13) and his collaborations with A Constructed World was such a jack-in-the-box of an exuberant show that it was often hard to tell where Lowe's world ended and Kallat's began.

A more detailed examination of Kallat's project led through mental gardens of forking paths to trompe l'oeil in one direction and strategies of *détournement* in the other. When I eventually reached the Classics and Archaeology Gallery and discovered that he had drawn fine cracks on the vitrines that hold Indian carved-stone antiquities – the cracks resembling river tributaries on maps – I was beginning to see this aspect as some kind of neo-graffiti. Another détournement placed me within a soundscape as a choir of crickets sang through hidden speakers, bringing the outdoors indoor.

The bamboo scaffolding poles of *Circa*, 2011, all 120 of them, are in fact cast in coloured resin and steel. Relief images on their surface reference both the world of nature and the crowds of people found transiting through Mumbai's main transport terminal. The positioning of the scaffolding highlighted landings and stairwells throughout the museum, encouraging us to give attention to those areas we normally move through without pause. It was a sort of sculpture trail that introduced another situationist device, that of the *dérive*. We drift hither and yon as we try to work out where the art is, and what it represents. The microscopic organisms and underwater nebulae that dance across two video screens in *Forensic trail of a grand banquet*, 2009, turn out to be X-rays of 700 items of food. We discover star fields made up of samosas, kachoris and corn, in what the artist has referred to as a banquet uploaded into the cosmos. Along with reimagining perspectives, it's also about how you build relationships with other people, both aesthetic and pragmatic; how you persuade a medical facility to allow you to bring in discarded food to be X-rayed, or a team of professional curators – Andrew Jamieson, Natalie King and Bala Starr – to let you turn their museum inside out.

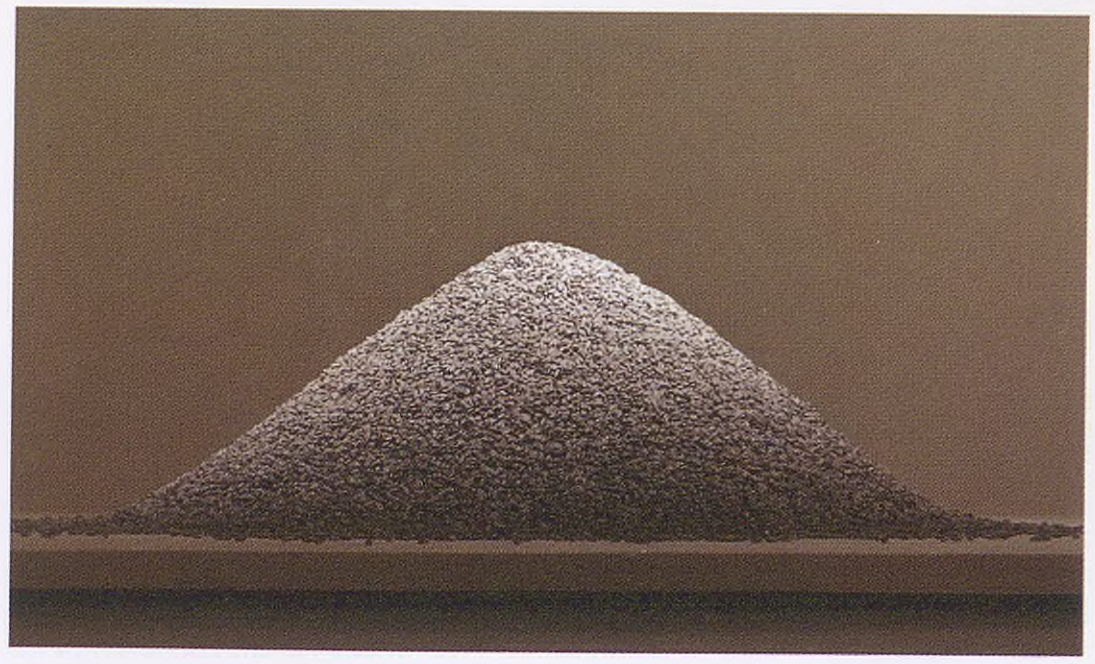
Google his name and you will see an astonishing range of ambitious works that Kallat has carried out at Saatchi and Haunch of Venison galleries in London, the Sherman Contemporary Art Foundation in Sydney, and in New York, Holland, Milan, and across India. YouTube videos of his lectures make you realise that what Kallat created in Melbourne just scratches the surface of his output, like those faux scratches on the glass vitrines upstairs.

Jitish Kallat: Circa, Ian Potter Museum of Art, University of Melbourne, 13 October 2012 – 7 April 2013.

Jitish Kallat, Found burnt text, 2012
Burnt adhesive, dimensions variable
© and courtesy Jitish Kallat Studio
Photograph Viki Petherbridge, courtesy Ian Potter Museum of Art, Melbourne

Double Take

Souchou Yao



Over three floors of the White Rabbit Gallery a fine thread was made of the diverse and elegant work of Chinese artists in 'Double Take'. From Shi Jindian's *Blue CJ750*, 2008, replicas of the iconic Chang Jiang motorbike and Beijing Jeep, to Ai Weiwei's painted ceramic *Sunflower seeds*, 2010, the work added up to a seamless panorama of the artists' mimetic efforts. Before them the viewer faced an illusion that is a pencil line away from the real. Painting is the most mimetic of all arts, but here objects – a motorcycle, trays of chocolate, a bus sign, a school desk – were lifted from their contexts and refashioned with exquisite details and craftsmanship. The likeness is fastidious, uncanny. A work like Shi Jindian's *Blue CJ750* or Gao Rong's *Station*, 2011, called up for me the hyper-real street scenes of the post-abstractionist Richard Estes. There is here a sense of the cool, uncompromising effort to reproduce and intensify the appearance of the original objects. And the whole enterprise is free of conceit: you feel that the endgame of all the discipline and craftsmanship is not to revel in the wonderment of illusion, but to affirm the power of the socially real.

Taiwan-born artist Tu Wei-Cheng spilled life onto the banal, everyday gift-giving of sweets and candies in his *Happy Valentine's Day*, 2011. A whole delicatessen was installed, complete with glass-topped counters and trays of a variety of chocolates – a paradise for sugar addicts. Laid out in tempting rows are replicas of things on the other pole of love and tenderness – miniature tanks, guns and grenades – conjuring the intimate tryst of love and violence of *le crime passionnel*, or the dialectic of peacekeeping by United Nations troops. But no sooner had you imagined the soapbox generalities, you were brought down to earth, to the sensuously real. When you breathed deeply, Tu's bold artistic engagement entered your nostrils and glided languidly over your tongue, literally.

The senses may well be the source of the unremitting realism of the work in 'Double Take'. Even with Ai Weiwei's Sunflower Seeds (the italics are redundant), the aura of their social consumption is hard to ignore. In my mind, I imagined Chinese villagers chewing and spitting out shells while exchanging news in a sunny courtyard. Or take Taiwanese artist Ah Leon's *Memories of elementary school*, 2010. The school desk and chair recast in unglazed teaware, dirt-brown and aged as petrified timber, evoked in me a visceral recollection of my two years in a rustic village school in China, a parched memory of longing.

In each of these works the execution feels like the subject, and what is (re)made its visual confirmation. This entails some interesting social facts about China, and the West. In the postmodern West, the distrust of cultural stability – and the suspicion of the 'Enlightenment fantasy' of truth, justice and progression – has all but dominated the mind-numbing talks in universities and art schools. When chaos and fragmentation is exulted above certainty, the casualty is craftsmanship and the kind of discipline of artmaking that so moved the viewers of 'Double Take'. For the Chinese artists, tradition and craftsmanship are still held in high regard; they brace up their work and fortify their expressions against the tragedies of 'making money is glorious' China. The form, as much as the meaning, is itself the art. And meaning is enlivened by this allegiance to the discipline of execution. All this found its way into 'Double Take', where the socially real, like a spirit broken free from the disquiet grave, insisted on being counted.

Double Take, White Rabbit Gallery, Sydney, 31 August 2012 – 1 February 2013.

Ai Weiwei, Sunflower seeds, 2010
Ceramic, weight 500 kg, dimensions variable
Courtesy White Rabbit Gallery, Sydney

Sixties Explosion

Peter Pinson

In his introduction to the engrossing catalogue of 'Sixties Explosion', Ian Milliss summarised the flavour of that remarkable decade. He wrote that the 1960s were 'a time of radicalism and upheaval' that really did explode: into 'colour and music and dance, but also into assassination, violent riots and burning cities'.

My recollections of the 1960s have two bookends. First, a memory of sitting in the grounds of the National Art School, Sydney, in October 1962, while Soviet ships sailed towards the United States' naval quarantine of Cuba (where nuclear missile sites were being covertly constructed by the USSR). A classmate would periodically scurry off to secure the latest edition of *The Sun* to keep up with the tense developments. Nuclear conflict had never seemed such an imminent possibility. The second was watching president Georges Pompidou's inauguration parade from the Cité Internationale des Arts in Paris in 1969. There was all the pomp that the French can do so well, but there was also a heavy and highly visible security presence, as there had been since the city's insurrection of 1968. Between these bookends, the western democracies saw a cacophony of concerns and campaigns, including civil rights, sexual liberation, apartheid, drug culture, and the Vietnam War.

The social and artistic story of the 1960s, then, is labyrinthine in subplots and contradictions. Undeterred by this complexity, Rhonda Davis, Kate Hargraves and Leonard Janiszewski curated this exhibition to portray the dynamism of visual arts and to revisit some of the major newly emerged Australian artists of the time.

The 1960s, at least in Sydney, began with the dominance of abstract expressionism. No art style would ever again claim the allegiance of Sydney's avant-garde artists so comprehensively. 'Sixties Explosion' included only one such painting, perhaps because the movement had found its momentum in the late 1950s. Appropriate recognition was paid to pop art by including artists Richard Larter, Peter Powditch, Ken Reinhard with his 1964 Sulman Prize-winning parody of art openings, *The public private preview*, and Martin Sharp's brilliant late-1960s psychedelic posters. The exhibition included a fine Colin Lanceley assemblage painted in 1969 during his London years, but it would have benefited from a work of his gritty neo-dada-cum-pop Annandale Imitation Realist (AIR) period of the early 1960s. These pop artists, together with Lanceley and his AIR compatriots, had demonstrated that Sydney abstract expressionism had run out of steam.

'Sixties Explosion' gave deservedly broad representation to the formal colour abstractionists of the mid-to-late 1960s, including Dick Watkins, Vernon Treweeke, Sydney Ball and Rollin Schlicht. This tendency was surveyed in 'The Field' (1968) at the National Gallery of Victoria's new premises on St Kilda Road. Painter Alan Oldfield quipped that the 'The Field' opened a gallery and closed a style. Witty, but not altogether true. Two of this exhibition's participants, Alun Leach-Jones and Col Jordan, have continued to work formally with colour, and the Sandra Leveson 1969–71 silk-screened paintings in 'Sixties Explosion' breathed new life into the deployment of flat, sharply edged colour.

The 1960s was the last decade when Australian art movements tended to follow one another in fairly tidy sequence, with each successive one either feeding on its predecessor or, more often, reacting against it. By the end of the decade new technologies and diverse ways of working began to overshadow painting. 'Sixties Explosion' successfully enumerated the stylistic tides and crosscurrents of this fertile decade. But, ultimately, it is a subject so grand and sweeping that it can only be comprehensively surveyed through the resources and space of a state gallery. The Macquarie University Art Gallery has thrown down the gauntlet. Good on them.

Sixties Explosion, Macquarie University Art Gallery, Sydney, 18 September – 31 October 2012.

'Sixties Explosion' (2012)
Installation view, Macquarie University Art Gallery, Sydney
Photograph Effy Alexakis, PhotoWrite

Time & Vision: New Work from Australian Artists in London

Stephanie Bailey

It can be problematic to present artists according to their nationality, but this is something 'Time & Vision', curated by Paul Bayley, overcame. Commemorating a partnership between the Australia Council for the Arts and Acme Studios that has provided Australian artists a London residency for twenty years, the exhibition united fifteen emerging-to-mid-career residency artists (including one pair) across three floors of the cavernous Bargehouse on the banks of the River Thames.

Little curatorial focus was placed on nationality, with space given to each artist's subjective experience of – and response to – time and place. It began with Kathy Temin's *My Kylie collection: Kylie arranged*, 2001, almost an alternative nativity scene complete with mirrored stars and a desert palm against a hot-pink background, presented in a room adjacent to the screening of Patrick Hartigan's eight-minute video exploring family and society in eastern Slovakia, *The people will be healed*, 2011–12. A final arrangement completed this floor: a dark room where Jaki Middleton and David Lawrey's kinetic sculpture *The sound before you make it*, 2005, projected the silhouettes of dancing figurines positioned on a spinning disc onto the walls against strobe lights and disco music.

As Katrina Schwarz, Collections Development Adviser for the British Council, noted in the catalogue: 'the significant phenomenon of the international artist residency, as a conduit for transcultural exchange, has no doubt played its part in the dissolution of national identity and the questionable category of "Australian art"'. This became clearer as the exhibition continued. On the second floor, Paul Knight's folded photographs of couples in bed was set against Sally Smart's *Performativities tree*, 2012, leading into the haunting images of Helen Pynor's 'Liquid Ground' (2011) series, in which white dresses and shirts float like jellyfish in the sea. This moment extended into a more animated space, where paintings and banners by Tom Polo were arranged seemingly haphazardly around what was in fact an installation-cum-performance space.

Nicole Ellis's slide projection of London's Canary Wharf, *Historical fluidity (Nocturnal emissions)*, 1995, on the third floor, emphasised how an artist's practice is perhaps one of the more universal of languages. Here the exhibition was at once pinned to the locality of London and expanded into the city's embedded global networks. It is a world, as Daniel Crooks suggests in *A garden of parallel paths*, 2012, a recent example of his 'Time Slice' project, in which the artist creates by splicing. The same could be said of 'Time & Vision' – connected and disjointed in multiple ways that ranged through age, approach and subject matter, and yet invested throughout with certain constants.

The third floor held also a pairing of works by Lyndall Phelps and Erica Seccombe that felt like an effective moral to an unspoken, perhaps even inexpressible, global story. In Phelps's *An economic fable*, 2012, a single diamante egg rests atop a stack of gold-painted cardboard egg-trays, while in Seccombe's *Ocularanagluphos*, 2011, a three-dimensional image of a squid on paper is accompanied by 3-D glasses with which to gaze at it. In this, the visualisation of the time we live in through these artists presents a world in which man and woman are somehow disjointed yet connected, where nations are struggling to rebuild after war, and where the environment has become the latest victim of human economic conquests. At this point, it ceased to be a show about Australian artists but one that expressed how the world is indeed a composition of pluralities. In the end, it is also a space that is singular.

Time & Vision: New Work from Australian Artists in London, Bargehouse, London, 20 October – 11 November 2012.

Lyndall Phelps, An economic fable, 2012
Cardboard egg-trays, acrylic paint, plastic egg, diamantes, dimensions variable
Photograph Peter Mennim

Shane Cotton, #!?$, 2009–12
Acrylic on linen, 265 x 265 cm
Photograph John Collie, courtesy Christchurch Art Gallery Te Puna o Waiwhetu

Shane Cotton: The Hanging Sky

Louise Martin-Chew

Organised in conjunction with Christchurch Art Gallery, 'The Hanging Sky' at Brisbane's Institute of Modern Art profiled Shane Cotton's recent work in depth for an audience who may have seen little of it to date. A key New Zealand painter, Cotton speaks to the historical colonial conflicts in his country and the clash of the Pakeha and Maori cultures through his work, creating an aesthetic and imaginary dreamscape that fuses elements from both cultures.

The stylistic shifts that have marked Cotton's work over the last five years begin with the large spooky paintings of dark skies, craggy cliff faces and portentous birds, incorporating *mokomokai* (Maori preserved heads) within their detailed imagery. The birds and other motifs – Maori masks, skulls and mokomokai – become threads in an aesthetic journey that grows increasingly levelled and abstracted.

In the works of 2010–11 the surfaces are disrupted, overwritten by graffiti that includes Christian texts with Maori translations. Earlier paintings draw in flattened but distorted imagery – skulls, birds, shards of bone – over a bare white canvas, arranged sparingly like a display from an archeological dig.

The group of circular coloured targets, flat vortices of colour overwritten with mokomokai and other visual elements, was contrasted with a series of painted baseball bats, titled *Hit marker*, *Myth smasher* and *Coloured head crusher*, all 2012 – a neat match of targets paired with instruments with which to hit them.

The paintings are seductive, but with content as slippery as the birds on their cliffs, precocious fringe dwellers like the artist, who, once pinned down aesthetically, moves on. Cotton's subject matter is superstition, historical tradition and contemporary politics, all paying homage to his artistic antecedents (Colin McCahon and Richard Killeen to name two) at home and abroad.

Shane Cotton: The Hanging Sky, Institute of Modern Art, Brisbane, 8 December 2012 – 2 March 2013.

Candice Breitz, Him, 1968–2008
Installation view, courtesy White Cube, London, Kaufmann Repetto, Milan, and Goodman Gallery, Johannesburg
Photograph Jens Ziehe

Candice Breitz: The Character

Daniel Palmer

The influence of popular culture and the confusion between authentic and fictional performances of the self are recurrent themes in Candice Breitz's video installations. In a tour de force of digital editing, *Him + Her*, 1968–2008, the South Africa-born artist isolates scenes of movie stars Jack Nicholson and Meryl Streep, edited so that uncanny loops and repetitions exaggerate various gender stereotypes (mad Jack and motherhood-challenged Meryl). In this, her debut Melbourne show, visitors familiar with Breitz's a cappella portrait of Madonna fans were also treated to the equally compelling *King (A portrait of Michael Jackson)*, 2005, featuring German fans expressing their (over) identification with the 1982 album *Thriller*.

A recent work announces a more sober tone and continues an underlying documentary impulse. *The character*, 2011, comprises a single life-sized portrait monitor and a series of Indian middle-class school students talking in detail about the lead characters of Bollywood films. Careful editing leaves the films unidentified, but the children's common reflections reveal the characters' stereotypical traits and their quasi-parental influence on audiences. This format is also used to brilliant effect in *Factum*, 2009, a series of double video-portraits of Toronto-based twins that explores individuality and mimicry.

Breitz's turn to the child as the vehicle for exploring self-formation is ramped up in an ambitious three-part commission, *The woods*, 2012, taking in a mock casting process for young Hollywood hopefuls, Bollywood child actors reciting fragments of interviews with a Bollywood star, and two diminutive Nollywood stars from Lagos famous for playing kids. Addressing the culture of aspiration and emulation, and the process of manufacturing fame, this extraordinarily elaborate work is intriguing but also feels uncharacteristically cynical for Breitz.

Candice Breitz: The Character, Australian Centre for the Moving Image, Melbourne, 6 December 2012 – 11 March 2013.

Ruark Lewis, Banalities for the barricades, 2006
Performance, 2007
Courtesy G&A Studios, Sydney
Photograph Ryan Leech

Ruark Lewis: Survey 1982–2012

Oliver Watts

In Ruark Lewis's work there is a strong sense of connecting with real concerns: site-specific politics, oral histories, archives and events such as the 2005 Cronulla Riots. Removing works from their original context, 'Ruark Lewis: Survey 1982–2012' revealed the artist's varied methodology of engagement with conceptual art and language. In its 2007 iteration at Sydney's SLOT space, *Banalities for the perfect house* questioned gentrification and urbanism, whereas at Hazelhurst, opposite the café in the garden, the same 'people's poem' seemed to critique suburbia and monoculturalism.

This exhibition showed what a rich and diverse approach Lewis has to making language speak the unspeakable, or speak in a different way. He utilises aesthetics to revitalise questions concerning ethics and politics – an aesthetics of dissent. In Lewis's work, language and meaning ranges from literary allegory to restaging through performance, from translation to strange transcriptions, often synaesthetically or across different mediums (such as typography, or music as visual representation). In all cases what Lewis is able to do is 're-brand' an object, story or literary artefact, and to re-quilt the text, unsettling any one reading.

The lack of viewer passivity was another major theme of the survey. Even in static installations, walking around and reconfiguring the text of the impressive collaboration with Jonathan Jones, *Homeland illuminations*, 2007, was an immersive task. But in other works the interactivity was clearer: from the playfulness of the recent *Star shelters*, 2012 (cubbyhouse dwellings wheeled around the beautiful gardens), to the various sound works, the viewer had to shift registers often and unexpectedly. The ubiquity of collaboration in Lewis's practice also speaks to this openness, playfulness and co-authorship. Meaning never settles, nor is Lewis ever authoritative.

Ruark Lewis: Survey 1982–2012, Hazelhurst Regional Gallery & Arts Centre, Sydney, 29 September – 11 November 2012.

Tim Silver, Untitled (Rory) #3, 2009
Pigment print on etching rag,
135.5 x 90 cm
© the artist, courtesy the artist and BREENSPACE, Sydney
Photograph Jamie North

We Used to Talk About Love

Nina Stromqvist

Like a ghost-ride through the heart, 'We Used to Talk About Love' took us on a photographic journey through love, in all its unadulterated joy and crushing horror. The exhibition of work by eleven artists explored various evocations of love, presented in a repurposed contemporary gallery space, the result of collaboration between curator Natasha Bullock and architect Jan van Schaik.

Intimate viewing points and alcoves directed the viewer through four exhibition themes: 'To Begin With the Flesh' started with Polly Borland's striking series 'Smudge' (2010), where shapes of fetish and excess protrude from cloaked figures. The intimate 'Untitled' (2010) portrait series, by Paul Knight depicts couples in embrace, before and after sex. The physical photograph is folded as Knight evokes the struggle of intimacy and distance – a paradox that is continued in Angelica Mesiti's *Rapture (silent anthem)*, 2009, which depicts teenagers caught in a mesmerised trance at a concert, their desire mute, complete and fleeting. The seduction of the flesh gave way in the second theme, 'Expressive Abstractions', as Darren Sylvester's photographs and David Rosetzky's cinematic video work addressed the place of love in contemporary and consumer culture. 'An Archive of Feeling' was a visual conversation about love and memory where artists Eliza Hutchison, David Noonan and Justene Williams attempted to reconstruct the essence of forgotten images. The fourth theme, aptly named 'Filthy, Crushing, Ending', explored love in its most vulnerable form. Tim Silver's *Untitled (Rory grown up ...)*, 2012–13, the final work, was a life-sized sculpture of the artist gently cupping his genitals, gazing upwards in silent meditation. Made of pigment, the figure caves in on itself as it erodes under dripping water – a poignant message about desire, love and the inevitability of loss.

We Used to Talk About Love, Art Gallery of New South Wales, Sydney, 31 January – 21 April 2013.

David Hockney

Gene Sherman

Two publications on David Hockney – *The Biography, 1937–1975* by Christopher Simon Sykes and Martin Gayford's *A Bigger Message* – reveal a surprising picture of an artist I thought of as popular but not deeply significant. The work itself has never impressed me, although I have only seen the much-praised Californian pool paintings and the famous double portraits in reproduction. *A bigger Grand Canyon*, 1998, acquired by the National Gallery of Australia in 1999 while I was on the Foundation Board, found me unconvinced by the arguments regarding the artist's formidable reputation.

Sykes describes Hockney's 1940s childhood in Bradford, an unprepossessing industrial town in the north of England. His father was a committed and vocal pacifist as well as a vegetarian; his mother was devoted to her brood and undemanding in the extreme, even within the context of the early fame achieved by her son. Art did not feature in their lives.

A precociously gifted and focused child, deeply interested in art and, in particular, in seeing the world via interpretive drawn lines, Hockney gained early entry to the Bradford School of Art and thereafter to the Royal College of Art, London. He found immediate favour with teachers and fellow students and gained a loyal following of collectors at an incredibly early stage in his career. He simultaneously lived a bohemian life, gathering around him a coterie of friends, fellow budding artists and hangers-on.

While London tended to weigh him down, Hockney's move to California and his longstanding friendship with famed Metropolitan Museum of Art curator, Henry Geldzahler, produced a second blossoming: his *A bigger splash*, 1967, pool painting was a sensation worldwide; the two-people portraits wowed the viewing public. A sense of freedom punctuated his West Coast days, and the work echoes this.

Hockney's sensitivity was a constant, as was his urge to explore the materiality of his craft: the play of light on glass, compositional conundrums, the potentialities of new technologies, the possibilities and problems in scaling up works to awe-inspiring heights. Finally, on his return to the English countryside, and to relative isolation, he became more deeply engaged with nature. Sykes's biography ends with his crowning alma mater Royal College of Art exhibition – and with the promise of a second volume.

Martin Gayford, author of *Man with a Blue Scarf* (2010), a sitter's account of portrait sessions with Lucian Freud, engages Hockney in a series of conversations about life, the universe, literature and art. Hockney's considered answers are invariably intelligent and surprisingly erudite. I had always considered him a craftsperson with honed technical skill, rather than a thinker, and found I was quite wrong. His deep and abiding curiosity in the world around him is evident and consistent. A childlike questioning and an adult-like searching push and pull in and across every page.

Reading the two publications together was a treat: images reproduced in both helped cement Hockney's oeuvre in my memory, while differentiated images, especially photographs and sketches from the early years, added exponentially to the overall picture.

If forced to choose one publication over the other, I would recommend the Sykes biography. His external voice, thorough research methodologies and deep respect for his subject override, in my opinion, deft and edited artist responses. Hockney's medium is the drawn line; his goals include the evocation of light and the honing of compositional structures. Although substantive and noteworthy, his views on his place in the canon don't compare with the perspective of a professional biographer. A&

Christopher Simon Sykes, David Hockney: The Biography, 1937–1975: A Rake's Progress, Random House, New York, 2011, hardcover, 363 pp., $35.

Martin Gayford, A Bigger Message: Conversations with David Hockney, Thames & Hudson, New York, 2011, hardcover, 248 pp., $37.95.

Bea Maddock: Catalogue Raisonné Volume 1, 1951–1983

Dinah Dysart

A REAL BOOK (not an electronic version of one), beautifully designed and meticulously edited, is a fitting tribute to the remarkable Bea Maddock, one of Australia's most important printmakers. *Bea Maddock: Catalogue Raisonné Volume 1, 1951–1983* could so easily have been issued just as a CD, and indeed a disc is included as an extra feature, but instead we can enjoy the tactile pleasure of a printed book, published by the Queen Victoria Museum & Art Gallery in Launceston. Given that Maddock spent time making paper and producing artist's books it is particularly appropriate that her works are catalogued in such a handsome publication.

As the publication's editor, Daniel Thomas provides reflections on Maddock's work, dating from her school days in 1951 until 1983 when the Ash Wednesday bushfires in Victoria destroyed everything in her studio, that are generally helpful and at times illuminating. As I write this I am seated opposite *No–where*, 1974, a Maddock photo-etching that I have been looking at for many years, and yet I had no idea that the words were actually a print out of a wireless message ignored by the captain of the *Titanic*. Thomas emphasises the importance of language – 'her titles are equivalent in importance to her objects' – and argues that 'not only [her] materials but also objects, forms and colours are specific to the spirit of a place'.

Therese Mulford has written a comprehensive biography of the years 1934–83, noting Maddock's experiences as a student in art classes in Hobart and in London; her various teaching posts in Hobart, Launceston, Melbourne and Bendigo; and her artist's residency at the Australian National University in Canberra and exhibitions and commissions, including the twelve large encaustic panels for the High Court of Australia, which established her reputation.

This is followed by detailed notes by five contributors, including Maddock herself, that accompany discussions of her various mediums. The development of her methods and the variations in her materials are chronologically ordered, beginning with the first examples executed when she was a student in Tasmania. It was at the Slade School of Fine Art in London that she began to experiment with different types of printmaking, and in 1970 she was teaching printmaking at the National Gallery of Victoria Art School, where her first photo screen prints on paper were made.

Also included are examples of Maddock's poetry, statements from exhibition catalogues and extracts from a public lecture entitled 'Artists and Their Work: Image as Language' (1972). From these writings, her letters and the reproductions, there emerges a portrait of an ingenious and resourceful artist who is constantly experimenting with different materials and ways of artmaking.

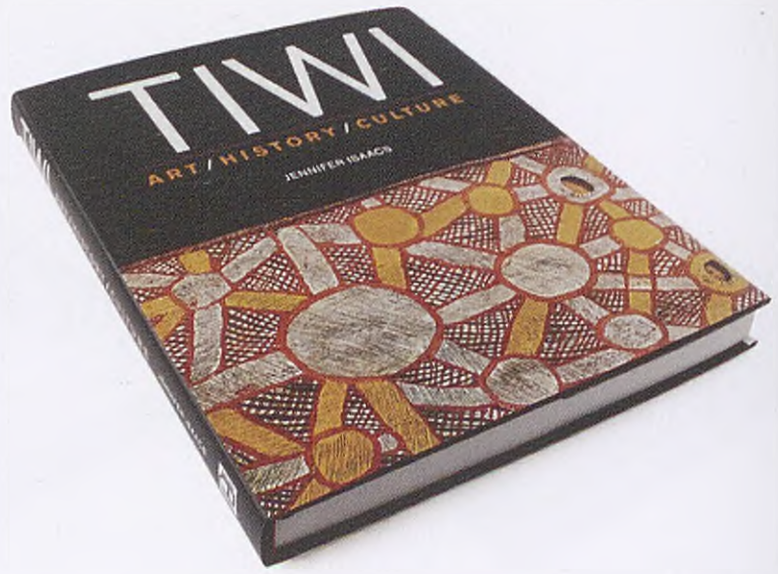
The catalogue raisonné comprises 918 entries, beginning with a sandstone sculpture made when Maddock was in her final year at Hobart State High School. Many of the catalogued items include comments made by Maddock to Thomas during the catalogue revision process. Her often lengthy explanations of why and how she used certain materials add immensely to an understanding of the work of art. There are numerous illustrations but nevertheless I wished for more (although most works are reproduced on the CD). One small criticism: it would have been useful to have a page reference for a work referred to in the text and illustrated elsewhere in the book.

Thank goodness for the Gordon Darling Foundation, which has done so much to ensure that books of this quality continue to be published. And I look forward, as all readers will, to volume two of *Bea Maddock: Catalogue Raisonné*.

A&

Daniel Thomas (ed.), Bea Maddock: Catalogue Raisonné Volume 1, 1951–1983, Queen Victoria Museum & Art Gallery, Launceston, 2011, hardcover, 302 pp., $99.

Tiwi: Art / History / Culture



Sasha Grishin

The Tiwi are quite distinct from other Indigenous peoples of Australia and have over time developed their own particular visual culture. Jennifer Isaacs, well known for her numerous books on Indigenous art, has had a continuing relationship with the Tiwi people for more than forty years.

The art of the Tiwi in public collections also did not follow the regular route of most Aboriginal art, where it was initially acquired as ethnographic artefacts by museums and then crept into public art galleries, quite often in response to its success in the commercial art sector. Tony Tuckson, the almost 'closet' action painter and deputy director of the Art Gallery of New South Wales, Sydney, visited the Tiwi in the late 1950s, the first major gallery curator to do so, and acquired a significant body of Tiwi work, primarily the carved and painted Pukumani poles. After Russell Drysdale visited Melville Island and employed Pukumani poles in his paintings, Tiwi imagery entered the general art vernacular. Tiwi art was known and discussed as art in art galleries long before the popular advent of Western Desert painting in the 1970s.

Tiwi art has never lost its identity and visual peculiarity; however, as many younger Tiwi people acclimatise to the surrounding non-Indigenous culture, traditions come under stress. By documenting, gathering and explaining these traditions, this book plays a very important role in consolidating and preserving information.

Isaacs's historical text is almost encyclopedic, but also very readable. She discusses earliest Asian and European contacts and examines the history of the Tiwi families, their cosmography and ceremonies. Frequently there is extensive use of primary sources, such as the day-by-day account of a Pukumani ceremony held in 1968, followed by a photographic record of the event. A similar one is provided for the other main ceremonies. The book's role as a custodian of cultural practices may explain some of the great detail in the descriptions of body painting, with linear demarcations and diagrams of every mark, and of the various body ornaments. Implements such as tungas (folded food containers) and ceremonial spears and clubs are also documented.

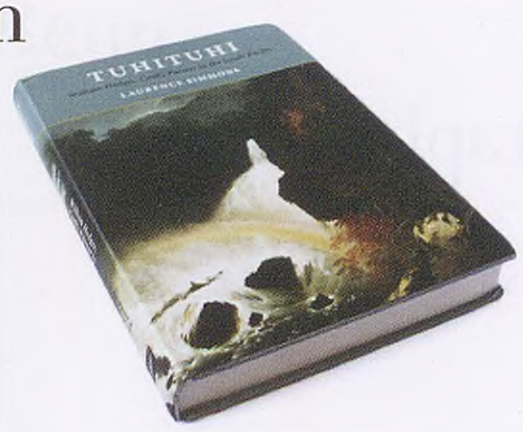
One of the most valuable aspects of this book is its interdisciplinary nature, where it incorporates a number of different methodologies – empirical anthropological documentation, a historical structure, an art-historical approach and a broad ethnographic description. The most difficult balancing act is reconciling the insider and outsider perspectives. While the broad lines of the narrative, such as its linear historic framework and record of the main collectors and collecting institutions, is conscious of the European view, as to who has done what and when, the spirit of Tiwi culture reads as emanating from within the community, from inside the culture.

Gradually we are introduced to the main Tiwi cultural figures with their photographs, biographies and examples of their art. Apart from the painters and carvers, there are also the printmakers, potters, glass artists and fabric designers. In each instance there is a desire to be comprehensive and to trace an art object from its making by the artists to its move to the art centre through which it is distributed to the market and its collectors. Possibly the single most attractive aspect of the book is the hundreds of high-quality photographs, with many historic photographs taken a century earlier and which are employed to anchor the present practice within a broader historical framework.

Jennifer Isaacs's *Tiwi: Art/History/Culture* is a landmark publication in the realm of books on Indigenous culture and sets a new benchmark of excellence for publishing in this contested area. It is one of the few books that shrugs off the shackles of anthropological empiricism and gives voice to a great living culture and to the art which it has created and continues to create. &

Jennifer Isaacs, Tiwi: Art / History / Culture, The Miegunyah Press, Melbourne, 2012, hardcover, 328 pp., $120.

Tuhituhi: William Hodges, Cook's Painter in the South Pacific



Harriet McAtee

THE COMPELLING ARTISTIC RESULTS of the eighteenth-century voyages of discovery have been interpreted and reinterpreted across the waves of postcolonialism and post-postcolonialism, by writers such as Bernard Smith and Greg Dening. In *Tuhituhi*, Laurence Simmons reincarnates Cook's second voyage through the South Pacific on the *Resolution* (1772–75). It was recorded by the journey's official artist, British landscape painter William Hodges (1744–1797), whose depictions of the shockingly new landscapes and seascapes both adopt and adapt the conventions of eighteenth-century landscape painting.

Hodges, accustomed to the aesthetic categories of the 'picturesque', the 'sublime', and the 'beautiful', when confronted with the sight of places such as the icy and barren island of South Georgia or the singular landscape of New Caledonia, was forced to drastically refashion his artistic language. Each chapter of *Tuhituhi* centres on the detailed reading of an important painting of a South Pacific location visited by Cook and Hodges. In doing so, Simmons argues for the re-evaluation of Hodges's work (which he believes has been largely misinterpreted and undervalued) within a framework of 'transcultural' implications and ethnohistoriography. Ultimately, Simmons asserts that the transcultural encounters in works such as *[Cascade Cove] Dusky Bay*, 1775, focus the dialectical impulse of Hodges's paintings into the combination of 'a critique of the scopic regime dominating eighteenth-century painting with a critique of the politics of ideology of empire'.

The last chapter of *Tuhituhi* deals with the relationship between Hodges and the twentieth-century New Zealand painter Colin McCahon – specifically McCahon's 'Waterfall' (1964) series in which he directly cites the influence of Hodges's work – forming an elegant postscript to the complex web of intercultural relationships methodically and irresistibly revealed to be at work in Hodges's paintings.

Laurence Simmons, Tuhituhi: William Hodges, Cook's Painter in the South Pacific, Otago University Press, Dunedin, 2012, hardcover, 346 pp., $60.

Burning Issues: Fire in Art and the Social Imagination

Peter Hill

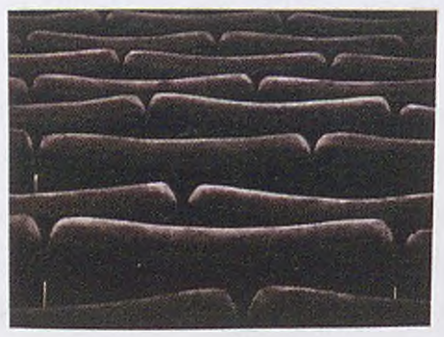
NORMAN MAILER SAID he used to put his writer's mind on notice that it had work to do in the morning. He'd wake up, and many of the previous day's problems had been solved while he slept. Over the four nights I engaged with Alan Krell's *Burning Issues* I awoke with classic songs about fire: Monday brought Leonard Cohen's 'Who by Fire'; Tuesday, the crazy Arthur Brown singing 'Fire! I'll take you to burn'; then, most annoyingly, on Wednesday Johnny Cash's 'Ring of fire'.

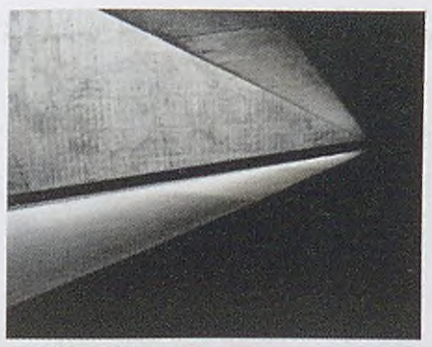
It is our very human interaction with fire – as arsonists, bomber pilots, kettle boilers, and candle lighters – that makes this such a fascinating read. Here we see Yves Klein taking a blowtorch to a series of large canvases in 1961; René Magritte's objects ablaze in *Ladder of fire*, 1934; El Greco's mystical *An allegory (Fábula)*, c. 1580–85; and Susan Hiller's video fire in *Belshazzar's feast/the writing on your wall*, 1983–84. My greatest praise for this book concerns its global research, and the synthesis of new knowledge. Fire narratives from Africa, Australia, India and South America are woven into a larger story that includes the great fires of London (1666), Edinburgh (1824) and Chicago (1871), and the Prometheus myth. One whole section places stunning Aboriginal artworks dealing with fire alongside colonial equivalents.

When I awoke from my fourth night (with Jimi Hendrix's burning guitar) I thought of Edward Ruscha's *Los Angeles County Museum on fire*, 1965–68, and the Momart warehouse fire that in 2004 destroyed works by Tracey Emin and Jake and Dinos Chapman, among others. Later that year Momart, like a phoenix rising, invited the Chapman Brothers to design their Christmas corporate gift. With the irony of Ruscha – Dinos saying, 'Our work burns, the company comes to us: there's a trajectory' – they decided to produce a spoof Momart Zippo lighter.

Alan Krell, Burning Issues: Fire in Art and the Social Imagination, Reaktion Books, London, 2011, hardcover, 224 pp., $54.95.

Kitty Chou, The Accidental Photographer: Line, Color, Perspective





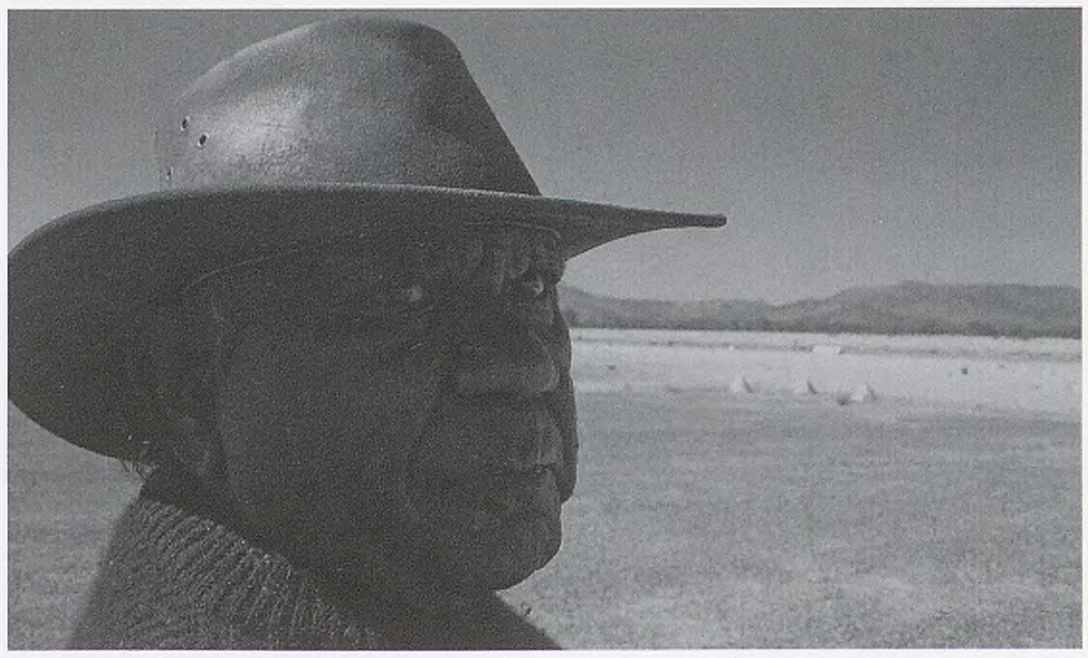
With no formal training as a photographer, Kitty Chou's passion for the medium was ignited after seeing an exhibition of Henri Cartier-Bresson's work. The title 'accidental photographer' refers to both Chou's beginnings as an artist and the way she constructs her images. Composing them through the viewfinder like Cartier-Bresson, Chou creates organic visions, the result of opportunity and chance. This catalogue comprises thirty-six colour images, and from this a selection was exhibited at the New York School of Interior Design. These images make the mundane – stacked cardboard, seeds, a bundle of wires – beautiful. A&

Kitty Chou, The Accidental Photographer: Line, Color, Perspective, self-published, New York, 2011, hardcover, unpaginated, Asia Society gift shop, $63.

Billy Benn

c. 1943–2012

Catherine Peattie



'It's MAGIC. I GOT POWER IN THESE HANDS.' In the last two weeks of his life, I learnt that Billy Benn was a Ngangkari, a traditional healer. He had power in his hands, and was able to shape the flow of energy that surrounded him. Billy Benn Perrurle was a landscape painter and mainly painted the country that was passed to him through his Alyawarr father, Jimmy Arlterepwenhe Kemarr Reiff, and his Akarre mother, Mary Ampeltyelkere Petyarr. His bush name was 'Bianna' before being changed by white people to Benn.

Benn was born in the river at Atijtere (Harts Range) in the Northern Territory sometime around 1943. He spent his formative years travelling and working in the land of his country. As a small boy he cut mica in the mines at the base of Mount Brady alongside Italian and Chinese miners. The Chinese wife of one of these miners, 'Mrs Mark Mitchell', taught Benn about watercolours and had a profound influence on his style. He was also a stockman and drover, working the stations around Atitjere, including Bushy Park and Mount Swan. Benn was a crack shot and became a tracker with the police in his early twenties.

Benn's life took a dramatic turn when, at a rodeo following an argument with his uncle over cultural matters, in anger and what is believed to have been his first mental-health episode, he shot his uncle, who later died in hospital. Benn fled with his family into the hills. This turned into a nineteen-day epic man-hunt as he was tracked by friend and fellow tracker Teddy Egan, who was able to talk Benn out of hiding.

I met Bill in 2005 when I became his arts coordinator at Mwerre Anthurre Artists, Alice Springs, which belongs to the organisation Bindi Inc. Bill was charming and just straight out good-hearted. I was surprised by this, as it was in stark contrast to the stories I had heard about his past. At the art centre, Bill painted his country, including many places he had not seen for forty years. No two paintings were alike. I was astounded by his depth and breadth of style and scales, and transfixed by the easy flow of his hand in process. As he would be telling me a story about friends or family, his hand was all the while dancing across the canvas; the movement was innate.

Bill's memory was astounding. He had held these experiences of country in his mind for all this time, not just remembering the shapes and lines but the feeling of places. He told me he was happiest when he was on our trips out bush with Ian McKinlay (his old friend). He loved these trips. I remember vividly one helicopter ride; it was after the rains in the desert, flying low through light mist, snaking up a river trying to find a hidden gorge. I recall turning around and having my feelings mirrored, us all beaming with joy. Bill's mental health had not given him an easy life; interesting, but not easy. He believed painting had been his saviour.

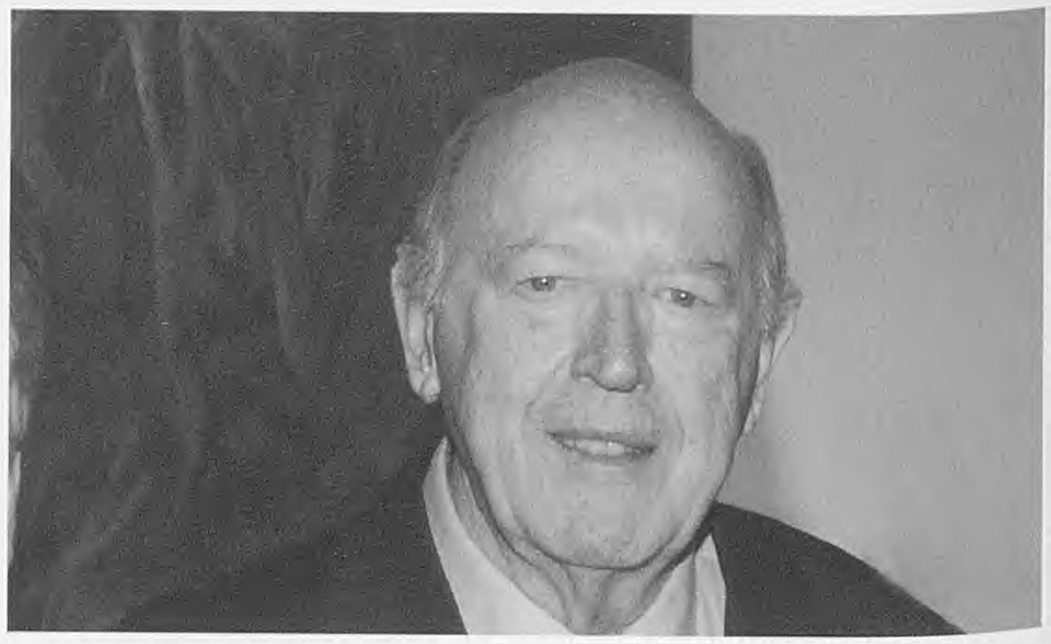
There were copies of his book, *Billy Benn* (2011), in the hospital at the end, and friends and family sat around leafing through its pages and talking with Bill about country. He was excited to see younger relatives taking an interest in his story. He had talked many times about the ancestors that walked his country, the spirits of his people buried in the land. Separated for so many years from his land, he believed that once he had painted every tree and every hill of his country he would return home. He had a big bush funeral and was buried in his country. So Bill finally went home, to where he was safe, to where he belonged.

Billy Benn, 2007
Photograph Catherine Peattie

Dr Colin Robert Andrew Laverty OAM

1937–2013

Ron Ramsey



COLIN WOULD SOMETIMES REMARK HOW LUCKY HE WAS to be immersed in a world that while it had not been his profession had always been one that he loved. His eagerness to get to art fairs, exhibitions and art communities was matched by his enthusiasm to talk with artists, gallerists and collectors about what they were up to.

It is rare to be recognised in two very different worlds but Colin's reputation as an eminent pathologist was matched by the exceptional collection he and his wife Elizabeth assembled over almost three decades. A visit to the 1988 World Expo in Brisbane and the impressive display of Western Desert painting sparked their interest in Indigenous art. The sale of Laverty Pathology in 1998 allowed the time and opportunity for Colin and Liz to travel (by all means of transport) throughout Australia to further their understanding and appreciation of Aboriginal communities and the art they produced. Colin became a great advocate for Indigenous art but would insist it be viewed in terms of contemporary Australian art and not categorised as ethnography.

Colin was invited to talk about Indigenous art and the Laverty collection on a number of occasions, both here and abroad. His preparation was intense and thorough, just as his cataloguing of the collection has a medical precision about it. He was in some ways the curator's curator. He had a meticulous records-management system – much aided by assistants Alison and lately Eleanor – was a brilliant editor, kept abreast of new works and maintained an active network.

While the Lavertys' Indigenous collection is one of the most comprehensive private collections to be found, it is also matched in size and quality by their non-Indigenous collection. Colin had started collecting while at university and was impressed by abstract painting in the 1960s. His first purchase was a painting by Newcastle-born painter William Rose. He also visited 'The Field' (1968) at Melbourne's National Gallery of Victoria, prompting him to purchase hard-edge paintings by Dick Watkins and Peter Booth. It was, however, abstract expressionism and gestural abstraction that really appealed, as he acquired works by Carl Plate, Stanislaus Rapotec, Michael Taylor and Tony Tuckson.

The Laverty collection is full of surprises. One area of specialisation is Colin's collection of nineteenth-century animal and sporting paintings. This fascinating assortment of beasts, sheep, pets and prizewinning horses developed into an exhibition shown in Sydney and several Victorian venues in the early 1980s, with an accompanying catalogue, *Australian Colonial Sporting Painters: Frederick Woodhouse and Sons* (1980).

Designed by his stepdaughter, Jane Kleimeyer, the illustrated volume about the Laverty collection, *Beyond Sacred* (2008), was one of Colin's proudest achievements. The book sold out and was republished in 2011 with additional images and text.

Always generous, the Lavertys have been regular lenders to exhibitions. Between eighty and 130 paintings per year are loaned by request and over 167 works have been loaned to overseas exhibitions in fifteen countries. The Lavertys have also donated 131 works to the Newcastle, Geelong, Benalla and Gold Coast galleries, the Museum and Art Gallery of the Northern Territory, Darwin, National Gallery of Victoria, Melbourne, and Sydney's Art Gallery of New South Wales and Museum of Contemporary Art.

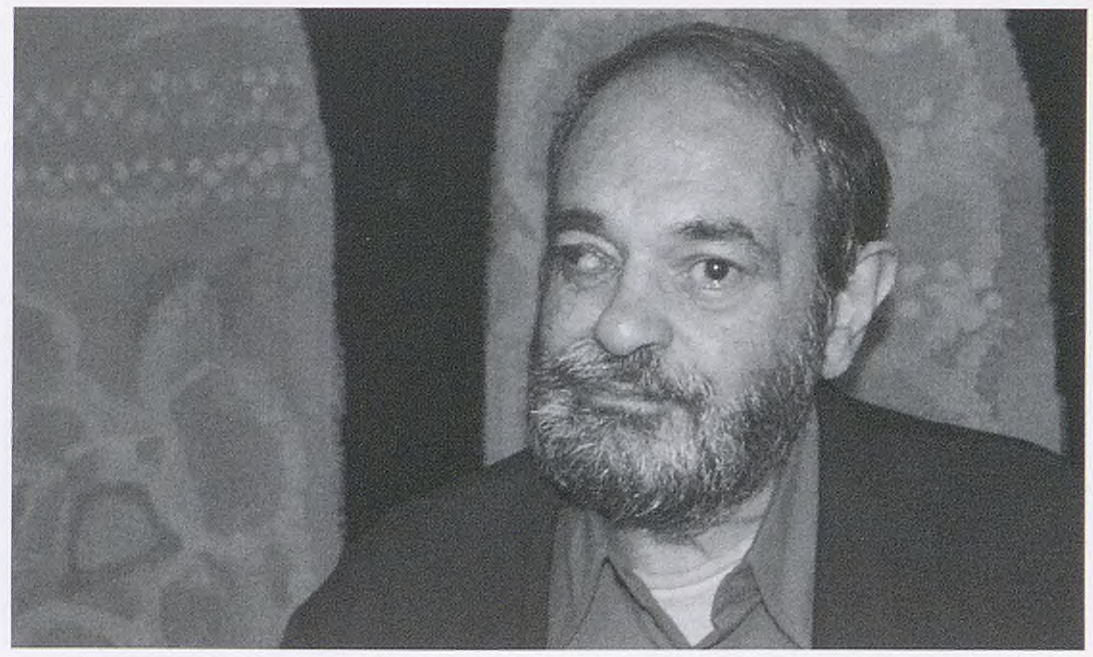
During his last months Colin was buoyed by the planned auction of some of the collection. He was keen to lessen the responsibility of storage and to see how some of his revered works would test the market. Again working with Jane on the design, the catalogue, with its impeccable notation, is a testament to Colin's flawless management and attention to detail. The richness and diversity of the works of art contained within are the result of years of quiet and careful consideration and of good-humoured discussion between Liz and Colin.

Colin Laverty at the opening of 'Laverty 2', Newcastle Art Gallery, 2011

Trevor Nickolls

1949–2012

Michael O'Ferrall with Vivien Anderson



Within the ranks of today's recognised, leading Indigenous artists, Trevor Nickolls stands as a seminal figure. A Nunga man, of Ngarrindjeri descent, born in Port Adelaide, South Australia, Nickolls developed his practice over four decades, exploring and underpinning many of the critical intellectual parameters and aesthetic positions vital to the questions of Indigenous identity. From his 1978 solo show at Canberra Theatre Centre Gallery, 'From Dreamtime to Machinetime', to his inclusion in the landmark 'Koori Art '84' at Artspace, Sydney; from the touring 'Aratjara: Art of the First Australians' (1993–94) across Europe, to his 2009 survey 'Other Side Art: Trevor Nickolls, A Survey of Paintings and Drawings 1972–2007' at the Ian Potter Museum of Art, University of Melbourne, Nickolls played a prominent role in shaping contemporary Aboriginal cultural expression.

In the 1970s Nickolls devised his 'Dreamtime–Machinetime' theme, which he would continue to interrogate throughout his practice. It encapsulates the core paradoxes of Australia's psychic and physical development and has become an enduring, iconic leitmotif for the dichotomy of European and Aboriginal sociopolitical and aesthetic histories. In Nickolls's work, powerful images explore the parameters of alienation, conflict and inner rediscovery, and raw and often fantastic juxtapositions of figurative imagery construct a visionary and insightful critique of self and history. Later compositions represent Nickolls's preoccupation with consolidating his visual vocabulary through motifs such as the sacred dilly bag, the collared dove, and even Mighty Mouse. They inhabit moral narrative compositions that plead for balance between the natural and constructed worlds.

Nickolls's life was shaped by his childhood doctor's advice to attend art classes, which he started at age eight. Later, as he worked at the local picture theatre selling popcorn and ice-creams, hanging around the cinema for hours after school, he became entranced by the galvanising effect of the big screen. This would inform his later paintings, presenting narratives on the proscenium, staged and full of irony. After leaving secondary school, Nickolls attended the South Australian School of Art at a time of major social and political shifts in Australia – the 1965 Freedom Ride through New South Wales was followed by the 1967 Referendum, and the establishment of the Tent Embassy in Canberra five years later, in 1972. Growing up in this flux contributed greatly to Nickolls's unique vision.

It was in Canberra that Nickolls frequented the Tent Embassy, and in Melbourne that he completed postgraduate studies at the Victorian College of the Arts, and shared his studio with the Roar artists and the Papunya painter Dinny Nolan. And, finally, it was Adelaide that he returned to – or, rather, as he saw it, where he was unceremoniously dumped following the Venice Biennale in 1990, at which he and the late Rover Thomas made history as the first Australian Aboriginal participants.

Describing the Venice Biennale as a 'burlesque display of art groupies', Nickolls nonetheless found genuine empathy and understanding among artists from other postcolonial countries. It was his first time in a city where the historical continuity of architecture, language and art existed with little cataclysmic interruption, a sense of white timelessness. In Venice, Nickolls had the chance to see all the artists he had admired in his youth – Picasso, van Gogh and Giotto – and his paintings made after the biennale reveal elements of their sensibility.

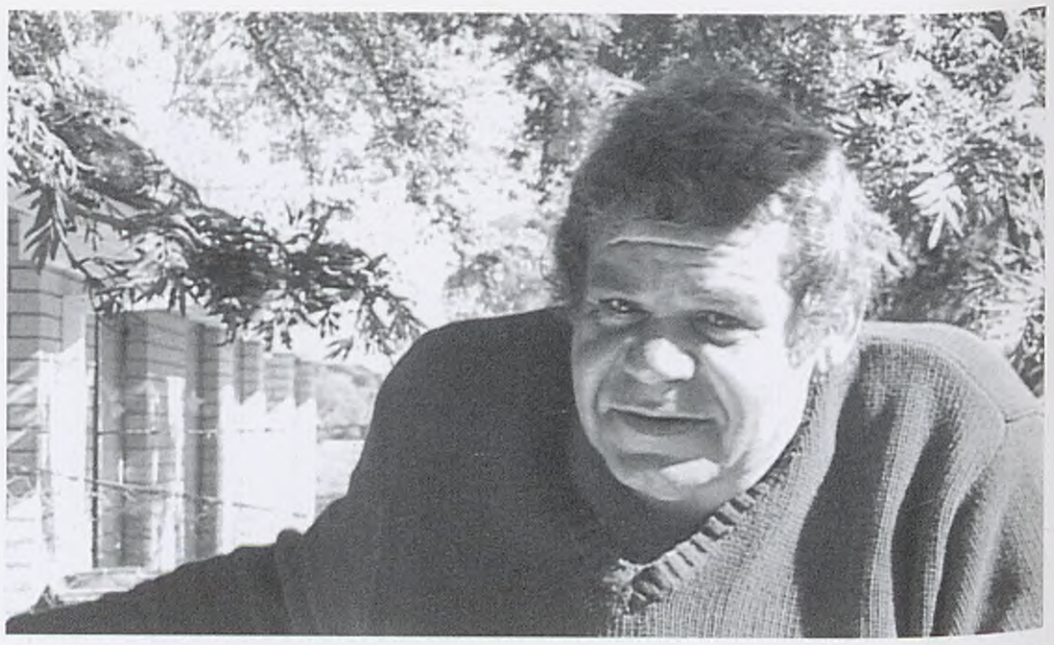
Early last year Nickolls was included in 'Deadly: In-between Heaven and Hell' at Tandanya National Aboriginal Cultural Institute, as part of the 2012 Adelaide Festival. In the suite of paintings included, of 2010–12, he remains true to his Dreamtime–Machinetime theme. Nickolls's distinctive visual language has stayed focused for some forty years, and such is the power of his imagery, that it is almost inevitable that over time we will see his rich symbolism influence the artists of the future. A&

Trevor Nickolls
Courtesy Australian Tapestry Workshop

H. J. Wedge

1957–2012

Hetti Perkins



During the 1990s Australia's deep historical scars were illustrated, exposed and picked at in the work of contemporary Aboriginal artists. It was in this context that the uncompromising and uncomfortable work of Harold James Wedge, or H. J. Wedge as he preferred to be known, came to light. The lyricism and drama of H. J.'s incisive social commentary was designed to awaken Australia's conscience. His paintings pulled no punches and took no prisoners but he didn't just sit preaching from outside the frame. Many are autobiographical; visceral depictions of the ravages of alcohol, incarceration and violence in our communities as symptoms of dispossession. But his paintings also portrayed the era of protests, rallies and marches calling for social justice, land rights and equality – siting cultural activism within the folds of political agency. These are issues that many of our people are still trying to come to terms with – the aftershocks of colonisation – brought together in Paul Keating's 1992 speech in Redfern Park:

> *We took the traditional lands and smashed the traditional way of life. We brought the disasters. The alcohol. We committed the murders. We took the children from their mothers. We practised discrimination and exclusion.*

H. J. was a thinker, a storyteller, and a believer. A product of life-long internment within government institutions, H. J. battled alcoholism. He was born and bred on Erambie Aboriginal mission, in his Wiradjuri homelands in central New South Wales. Erambie is located down the river from the township of Cowra; it was one of the first Aboriginal missions established and one of the last to be managed in the state. H. J. would recall that while conditions were tough and families were at the mercy of often-harsh managers, it was the sense of community that sustained them.

H. J.'s youth was characterised by rebellion against authority, petty crime and a disturbing accident, for which he received typically substandard medical treatment. He was left with a permanent disability and always walked with some difficulty. Later in life he enjoyed the comfort of a wheelchair, especially when visiting galleries. H. J. was illiterate and perhaps it was this that gave him such a unique perspective on life; or perhaps his innate vision was distilled in him at birth. H. J. would often recall ghost stories, which along with his dreams, television and the radio, inspired him. From this anecdotal anthology, H. J. drew a skeleton of fact, fleshing it out with his own perceptions and his own experiences. He just laid it all out without fear or favour. His critical examination of the relationship of contemporary experience to the past is as truthful as anything else.

After graduating from the Eora Centre TAFE in Sydney's Redfern in the early 1990s, H. J. started working with Boomalli Aboriginal Artists Co-operative, having his first show in conjunction with Ian W. Abdulla. In 1992 H. J. held a major solo exhibition, 'Wiradjuri Spirit Man', at Tandanya National Aboriginal Cultural Institute in Adelaide and at Boomalli in 1993. He dedicated the 1996 monograph *Wiradjuri Spirit Man*, containing a series of images accompanied by transcribed stories, along with his life's work, to his beloved son, Harry Jnr. H. J. was part of Australian Perspecta 1993 at the Art Gallery of New South Wales, where he was the artist in residence, winning hearts and the imagination of the public and cementing his position within the art world. In 2002 he featured in the Biennale of Sydney and, in 2007, 'Culture Warriors', the inaugural National Indigenous Art Triennial at the National Gallery of Australia, Canberra, which toured nationally and internationally. Today, his groundbreaking work is held in both private and public collections.

H. J. established a new agenda not only within contemporary urban Aboriginal art, but within Australia's social consciousness. His colourful and often-controversial work redefined Aboriginal art and he will always be remembered as a visionary. A&

H. J. Wedge, 2007
Film still, courtesy Jonathan Jones and James Marshall

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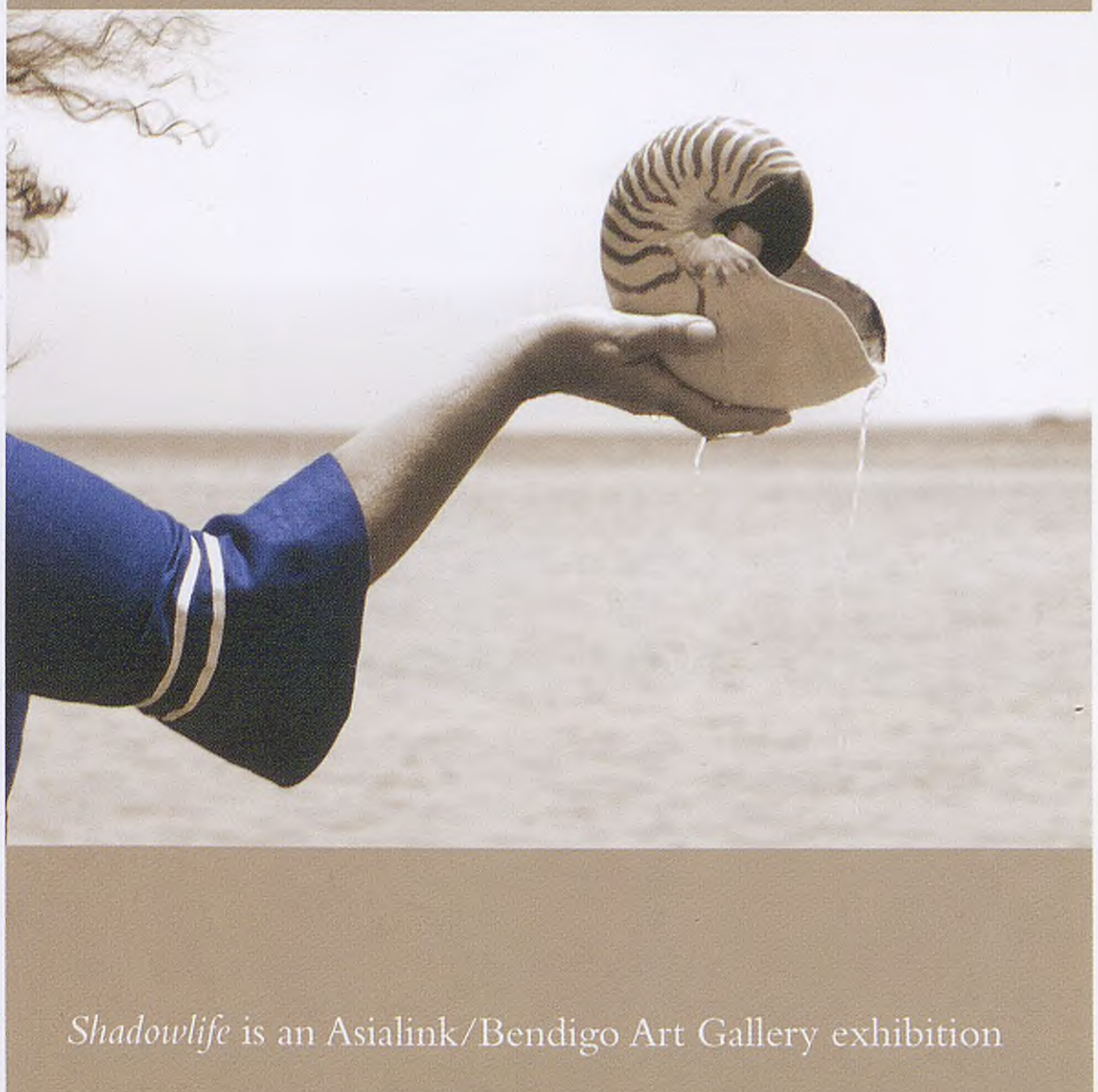

Shadowlife is an Asialink/Bendigo Art Gallery exhibition

Artists: Vernon Ah Kee, Bindi Cole, Brenda L. Croft, Destiny Deacon & Virginia Fraser, Fiona Foley, Gary Lee, Michael Riley, Ivan Sen and Christian Thompson
Curators: Djon Mundine OAM and Natalie King

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Fiona Foley, *The Oyster Fisherman I*, 2011, digital print on Hahnemühle paper. Courtesy of the artist and Andrew Baker Art Dealer, Brisbane.

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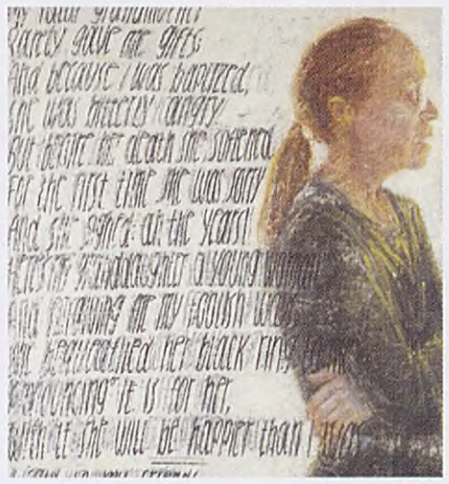

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Harry J. Wedge *The Coming of the Serpent* (detail) 2000
acrylic on watercolour paper 70 x 99 cm, collection of Carrillo and Ziyin Gantner. Photograph: Andrew Curtis © the artist

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Image caption: Jeff Mincham, *Full Moon – Dry Lake (No end in sight – ruin January 2009)* (detail) 2012, multi-fired and multi-glazed ceramic, 40 x 59 x 11cm, photography Michal Kluvanek © the artist.

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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

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

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 4 May: Simryn Gill
10 May – 8 Jun: Mitch Cairns, Tim Silver, Susan Jacobs
14 Jun – 6 Jul: John Tonkin
12 Jul – 10 Aug: Christian Capurro
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

Broken Hill Regional Art Gallery
404–408 Argent Street,
Broken Hill 2880
Tel 08 8080 3440
artgallery@brokenhill.nsw.gov.au
www.bhartgallery.com.au
Manager: Catherine Farry
18 May – 30 Jun: Artexpress; Deborah Williams – An Animal Observes; Eric McCormick – Imprints of Civilisation
6 Jul – 18 Aug: The Outback Open Art Prize
Mon–Fri 10–5, 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
Established in 1937, Toowoomba has the oldest public art gallery in regional Queensland. Housing the Lionel Lindsay Art Gallery and Library, the Fred and Lucy Gould Art 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

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

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 is mounted every four weeks from March to December. Openings on the first Tuesday of each exhibition 6–8.30pm.
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
Director: Joseph Eisenberg OAM
Until 12 May: Shay Docking; Robert Baines; Tracey Luff
Until 2 Jun: Jasper Knight
17 May – 11 Aug: Tony Ameniro; Margo Lewers
7 Jun–28 Jul: Art Express
Tues–Sun 10–5, closed Mondays and public holidays

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

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

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

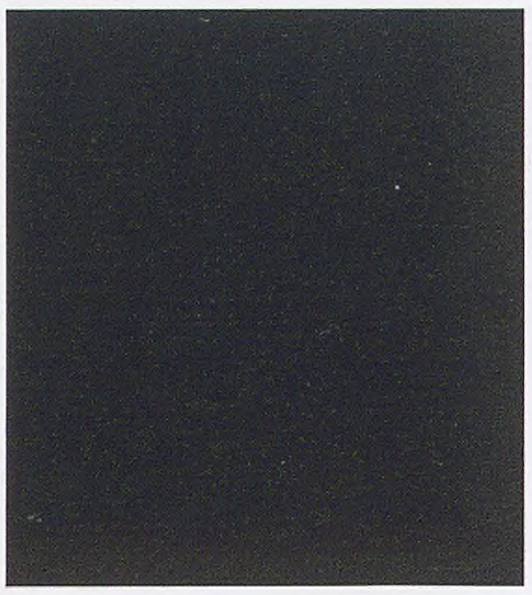
The Ken Done Gallery
1 Hickson Road, The Rocks,
Sydney 2000
Tel 02 9247 2740 Fax 02 9251 4884
gallery@done.com.au
www.kendone.com.au
A vibrant space in The Rocks precinct, with exhibitions by Australian artist Ken Done, featuring Sydney Harbour, the beach, reef and outback. Recent original works on canvas 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
6 May – 3 Jun: Transit: Karee S Dahl & Colin G Reaney, Meredith Brice & Stephen Copland
7 – 13 Jun: Paula Dawson's Holograms
19 Jun – 24 Jul: Stalled: Kyle Ford, Rocket Mattler, Tim Moore, Buna Raytheon
Mon–Fri 10–5, Free admission

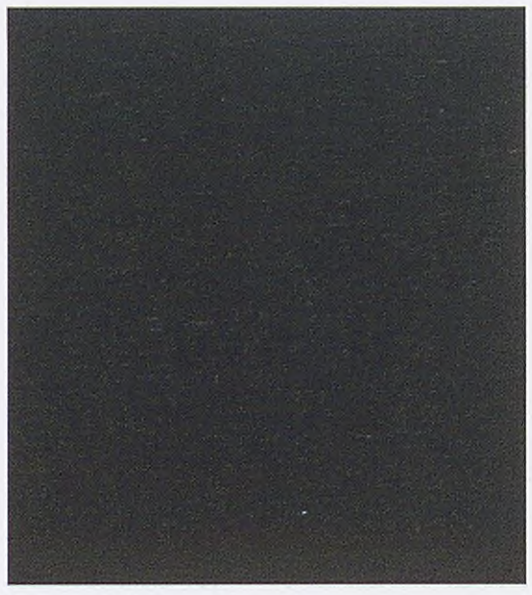
Menzies (formerly Deutscher~Menzies) & Lawson~Menzies
Menzies Art Brands Pty Ltd
12 Todman Avenue, Kensington 2033
Tel 02 8344 5404 Fax 02 8344 5410
sydney@menziesartbrands.com
www.menziesartbrands.com
Australia's Leading Fine Art Auctioneers and Valuers
Specialists: Andrew Crawford, Tracy Le Cornu and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

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

Roslyn Oxley9 Gallery
8 Soudan Lane, Paddington 2021
Tel 02 9351 1919 Fax 02 9331 5609
oxley9@roslynoxley9.com.au
www.roslynoxley9.com.au
Directors: Roslyn and Tony Oxley
Australian and international contemporary art.
Tues–Fri 10–6, Sat 11–6

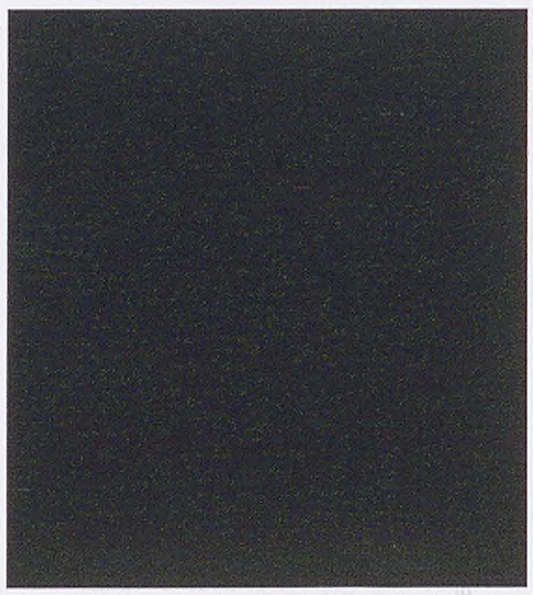


Museum of Contemporary Art Australia
140 George Street, Sydney 2155
Tel 02 9245 2400 Fax 02 9252 4361
mail@mca.com.au
www.mca.com.au
Director: Elizabeth Ann Macgregor OBE
The MCA is dedicated to exhibiting, collecting and interpreting the work of today's artists.
Until 5 May: South of no North: Laurence Aberhart, William Eggleston, Noel McKenna
Until 28 Jul: Jeff Wall Photographs
From 23 May: Wangechi Mutu
Daily 10-5, Thurs 10-9, Free Admission

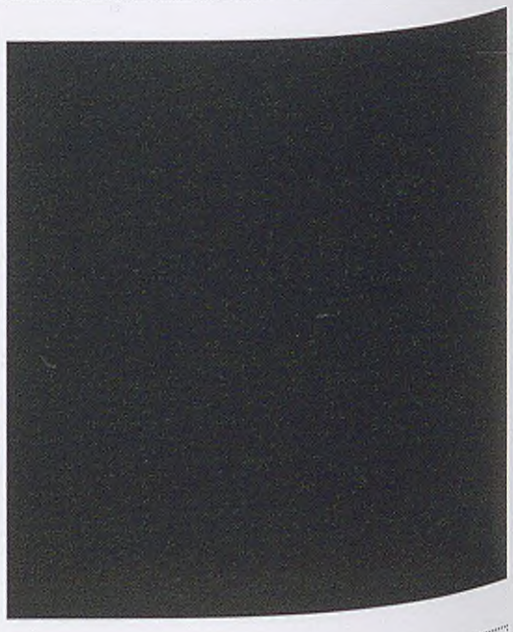


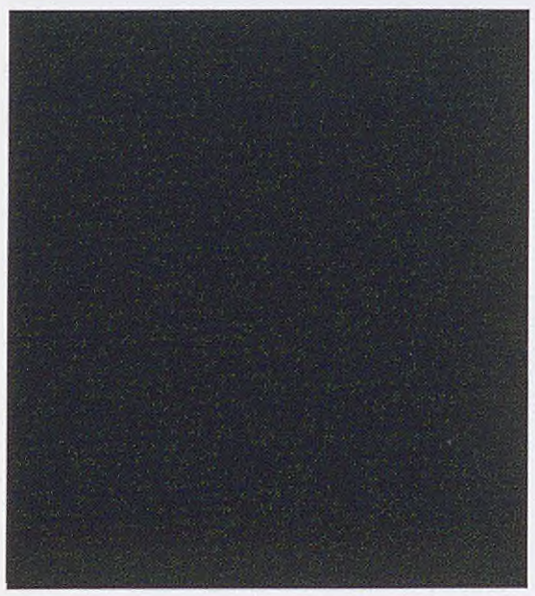
Sherman Contemporary Art Foundation
16–20 Goodhope Street, Paddington 2021
Tel 02 9331 1112
info@sherman-scaf.org.au
www.sherman-scaf.org.au
Sherman Contemporary Art Foundation is a non-for-profit exhibition and cultural space.
20 Jun – 17 Aug: Feel & Think: A new era of Tokyo fashion
Presented by Sherman Contemporary Art Foundation in partnership with National Art School Gallery. Also showing at National Art School Gallery, Forbes Street, Darlinghurst
Wed-Sat 11-5, Free admission

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



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
Stephen Bowers, Gina Bruce, Robert Clinch, Criena Court, Lawrence Daws, David Eastwood, Erwin Fabian, Simon Fieldhouse, Catherine Fox, Guy Gilmour, Steve Harris, Geoff Harvey, Oliver Hopes, Andrew Hopkins, Elwyn Lynn, Clement Meadmore, Phillip Piperides, Avital Sheffer, Terry Stringer, Mark Thompson, Bryan Westwood, Maryanne Wick.
Tues–Sat 11–6

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
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
Suite 1.01 East Exchange
318 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
From 1 Jun: Turner from the Tate: The Making of a Master – an overview of J.M.W. Turner's (1755–1851) artistic development
Until 16 Jun: Kastom: Art of Vanuatu – tribal art from Vanuatu held by the NGA
Daily 10–5

Olsen Irwin Gallery
63 Jersey Road, Woollahra 2025
Tel 02 9327 3922
info@olsenirwin.com
www.olsenirwin.com
Directors: Tim Olsen, Rex Irwin
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
8 – 25 May: David Hawkes; Glenn Murray
29 May – 15 Jun: John Smith; Leo Loomans
19 Jun – 6 Jul: Chris O'Doherty aka Reg Mombassa
10 – 27 Jul: Mostyn Bramley-Moore; James Rogers
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 Street, Acton 2601
Tel 02 6125 5832 Fax 02 6125 7219
dhg@anu.edu.au
www.anu.edu.au
Director: Terence Maloon
Until 23 Jun: Wolfgang Buttress
27 Jun – 11 Aug: eX de Medici: Cold Blooded
15 Aug – 22 Sep: Creative Power: the art of George Baldessin
Wed–Sun 12–5, Free admission

Wollongong City Gallery
cnr Kembla and Burelli Streets,
Wollongong East 2500
Tel 02 4228 7500 Fax 02 4226 5530
gallery@wollongong.nsw.gov.au
www.wollongongcitygallery.com
One of the largest regional art museums in Australia, with a major collection of contemporary Aboriginal, Asian and Illawarra colonial art.
1 Jun – 1 Sep: Me, the Road & I: Narratives of Refugee passage and Identity; 22 Jun – 1 Sep: Poncho Army: Fight or flight; John Lascelles: Roads I Have Ridden
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. Artists exhibiting this quarter include GW Bot, Robert Boynes, Hilary Crawford, Diane Fogwell, Helen Geier, Holly Grace, Jeremy Lepisto, Anita McIntyre, Sophia Szilagyi, Dean Bowen, Marc Rambeau and Nicole Ayliffe
Tues–Fri 10–5, Sat–Sun 9–5

Solander Gallery
10 Schlich Street, Yarralumla 2600
Tel 02 6285 2218 Fax 02 6282 5145
solander@netspace.net.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 local and international represented artists and interventions of curated projects.
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, entry to viewing mezzanine $5

dianne tanzer gallery & projects
108–110 Gertrude Street, Fitzroy 3065
Tel 03 9416 3956
dtanzer@ozemail.com.au
www.diannetanzergallery.net.au
Directors: Dianne Tanzer & Edwina Bolger
dianne tanzer gallery + projects was established in 1990 as an exciting new platform for Australian contemporary art. dianne tanzer gallery + projects focuses on the professional development of artists, while actively supporting the artist's exploration of the creative process.
Tues–Fri 10–5, Sat 12–5

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, 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 1880s onwards, alongside a strong collection of contemporary art.
Daily 10–5 closed Christmas Day

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.
Until 29 Aug: The Brooch Show, Toorak-South Yarra Library
9–22 Sep: Annual exhibition, Gallery 314, Richmond
Regularly changing exhibitions: Decoy Café, Melbourne.
Online: view 500+ artworks; memberships

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
FLG has been exhibiting the work of collectable and exceptional indigenous and non-indigenous Australian artist since 1989. The exhibition program incorporates both emerging and established artists' practices. Our website is extensive, user-friendly and updated daily.
Tues–Fri 11–6, Sat 11–4

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
Melbourne's premier contemporary art space, presenting a changing program of exhibitions, events and education programs. Visit the website for updates.
Tues–Fri 10–5, Sat–Sun and public holidays 11–6
Mon by appointment only
Closed Christmas Day and Good FridayFree admission

Charles Nodrum Gallery
267 Church Street, Richmond 3121
Tel 03 9427 0140
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, public and private collections.
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
Working 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 do Prado, 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. As well as showcasing exhibitions, the gallery sources artworks, including European paintings. We buy, sell and value artworks and guarantee the authenticity of 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 Yarra 3141
Tel 03 9826 0822 Fax 03 9826 1255
mail@mossgreen.com.au
www.mossgreen.com.au
Directors: Paul Sumner, 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

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
Metro Gallery is a commercial modern art gallery committed to investing in art, showing important works by prominent established and contemporary artists from Australia and around the world.
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 7 Jul: Top Arts 2013 (open daily)
Until 21 Jul: 2012 Cicely & Colin Rigg Contemporary Design Award
Until 1 Sep: Mix Tape 1980s: Appropriation, Subculture, Critical Style
15 Jun – 6 Oct: Australian Impressionists in France
Daily 10–5, closed Mondays, open Queen's birthday

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

Monash University Museum of Art | MUMA
Monash University, Caulfield Campus, 3145
Tel 03 9905 4217
muma@monash.edu
www.monash.edu.au/muma
MUMA presents innovative, experimental and research-based contemporary art and curatorial practice, with a focus on contemporary art since the 1960s and new artistic tendencies as they develop.
Until 6 Jul: Direct Democracy
18 Jul–21 Sep: Simon Starling
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 28 Jul: NGV Collection focus: Dior & Yamamoto, The New Look
3 May – 8 Sep: Céleste Boursier-Mougenot
10 May – 8 Sep: Monet's Garden: The Musée Marmottan Monet, Paris
17 May – 22 Sep: Robin Rhode
Daily 10–5, closed Tuesdays, except public holidays

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
Until 19 May: Turner from the Tate: The making of a master
Until 2 Jun: The Perfect Finish: three hundred years of lacquer art
21 Jun – 8 Sept: Heartland: Contemporary art from South Australia
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 modern and contemporary exhibitions.
Admission $5 (pensioners, students, children free)
Tues–Sun 11–5

South Australia

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 stockroom and advice on all aspects of creating a rewarding art collection. William Nuttall is an approved valuer under the Cultural Gifts Program.
May: Tony Bevan
June: Blue Chip XV: The Collectors' Exhibition
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.
4 May – 14 Jul: Not Dead Yet: Therese Ritchie and Chips Mackinolty, a retrospective exhibition
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 Exhibitions Gallery presents a relevant, diverse and changing visual arts program consisting of national, state and regional exhibitions, including local artists, urban artists and touring exhibitions.
Mon–Tues 12–5, Wed–Fri 10–5, Sat–Sun 1–4

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 May – 5 Jul:
undisclosed: 2nd National Indigenous Art Triennial;
Simon Terrill: Crowd Theory Adelaide
Tues–Fri 11–5, Sat–Sun 2–5, and by appointment, Free admission

Greenaway Art Gallery
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
Until 5 May: Sally Smart: The Pedagogical Puppet Project
15 May – 23 Jun: Santiago Sierra
3 – 28 Jul: Noel McKenna
Tues–Sun 11–6

Western Australia

Marshall Arts
1A Park Street, Hyde Park 5061
Tel (08) 8373 0769 Fax (08) 8373 0762
info@marshallart.com.au
www.marshallart.com.au
Marshall Arts represents established and emerging Indigenous fine artists from community-based art centres located around Australia. We advise private, institutional and corporate collectors and investors.
May: Kaltjiti Arts
June: Tjala Arts
July: Papunya Tjupi
Tue–Fri 10–5, Sat 12–3

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

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

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

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

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

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

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

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

Muk Muk Fine Art
14 Lindsay Ave, Alice Springs, 0871
51 Smith Street, Darwin, 0800
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.
Alice Springs: Mon–Wed 9–5, Thurs–Fri 9–7, Sat 10–2
Darwin: Mon–Fri 9–5 and by appointment

New Zealand

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

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
From early 2013 a new phase in Govett-Brewster's history begins with the construction of the Len Lye Centre which will operate as a new combined facility with Govett-Brewster. Govett-Brewster may be closed at times for construction work throughout 2013/14. Please check the website for updates before visiting.
Daily 10–5

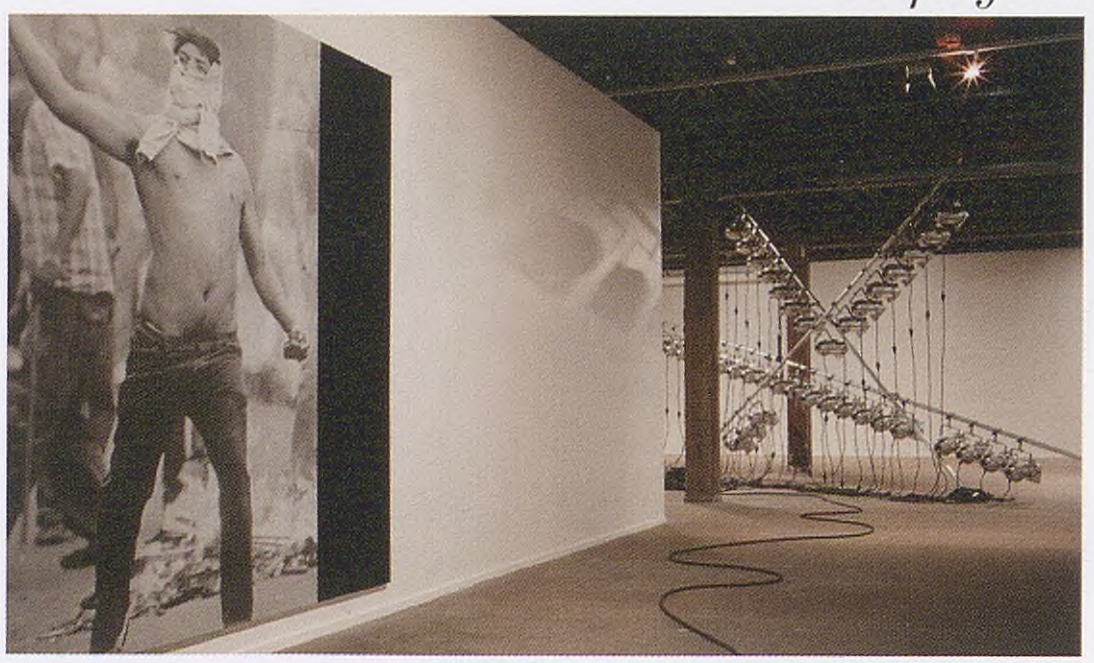
Book Shops

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

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

Tess Maunder



'The Color of the Sky Has Melted' presented work from the last six years by Melbourne-based artist Marco Fusinato. The exhibition's focus centred on his use of rhetoric, generated through unapologetic extremist themes in art, music and politics.

Fusinato privileges logic and order when making decisions in his practice. He avoids unnecessary narrative, flurry or decoration and as such his work has a cool distance, making for a conceptually dominant viewing experience. With the sculptural work *Aetheric plexus*, 2009, viewers first witnessed the industrial contraption from the rear, performing the role of the spectator – then the spectator became the spectacle. The concurrent assault of 13,000 volts of blinding white light with 105 decibels of white noise from the machine built with tools from the entertainment industry acted as counteraction to passivity, shocking the audience into a visceral awareness of their bodies. Increasingly within contemporary art, the audience has become implicated as a performer. Here, Fusinato not only uses the spectacle as a conceptual context but demonstrates the relationship between spectacle and audience, and consequential exchanges of action and reaction.

Sound is further explored in the ongoing series 'Mass Black Implosion' (2007–), where Fusinato extends ruled lines outwards from the original scores by key avant-garde composers such as John Cage and Iannis Xenakis. He proposes a new extreme composition score through the graphic explosion of vanishing points. This act of appropriation is not simply a nod to his masters, but a contemporary consideration of such modern classics. It appears again in *THIS IS NOT MY WORLD (design: Joseph Churchward)*, 2012, where Fusinato invited a designer to respond to an original banner made by a Croatian political artist group from the 1970s. *Free 1998–2004*, 2012, sees video documentation of Fusinato's impromptu performances at random music stores, where he performs the desire for the 'new' engendered in the previous work. Disturbed shop assistants often interrupt his utopian stunts, their actions keeping us in touch with the reality of failure that is often present in such gestures.

The 'Double Infinitive' (2009) series engages with the authority of history and its display through the media. Fusinato has sourced popular images of violent anti-capitalist revolution – chosen stills depict people, their arms raised in victory or poised ready to strike with weaponry – and the technique of appropriation and overlay becomes more than just a kind of revolt. He again plays with rhetoric, this time with the photographs' historical context. Aware that the visual language present within classic news imagery is familiar, he displays the historical dogma of media, reminding audiences of its prominence while questioning its authenticity. Fusinato removes these images from their context and reproduces them over and over, literally compressing the image until it concludes in a very simple reduced version. In this way he removes emotion from his editing process, and perhaps replaces this with violence.

Subtle curatorial choices such as the draping of black cord made for a welcoming aesthetic break in the space. These induced poetics drew the eye to the aesthetic relationships between the works. Commercialisation, improvisation and revolution were the show's overarching points of departure. Fusinato presents conceptual art to the mainstream through a continuing reimagination in his approach to visual art, music and politics.

Tess Maunder was mentored by Rachel Kent, Senior Curator, Museum of Contemporary Art, Sydney; **The Color of the Sky Has Melted**, Artspace Visual Arts Centre, Sydney, 1 November – 9 December 2012.

Marco Fusinato, **Double infinitive 5**, 2009, and **Aetheric plexus**, 2009
Installation view, Artspace, Sydney, 2012. Photograph Louise M. Cooper

Art & Australia / Credit Suisse Private Banking Contemporary Art Award

Tim Woodward

Wes Hill

ENGAGING WITH THE TRADITION OF THE READYMADE, the Brisbane-born, Melbourne-based artist Tim Woodward makes work by editing and arranging pre-existing elements. Like many artists, Woodward extends the legacy of Marcel Duchamp, who demonstrated how artworks could be thought of as compositions of common commodities, lacking an essential character. Woodward's employment of everyday objects, combining found materials with sound works that feature creative people explaining their craft, draws attention to the performative, speculative and mysterious nature of creative practice.

In *Master baker*, 2012, a megaphone speaker sits atop a small tripod of skewered baguettes coupled with a Gary Larson mug filled with a coffee-like substance. The voice of an anonymous American man emanates, discussing various objects that he has made and evaluating his creative process hesitatingly, from the vantage point of hindsight. Such a deadpan reflection on exegesis is similarly apparent in *The desert of mortification and reward*, 2011, a video installation devised around an interview with an actor who details his experiences working on the Channel Nine television show *Sea Patrol* (2007–11). Filmed on a makeshift set, the video cannily combines the convention of DVD commentaries with the aesthetics of community television.

Woodward wants us to think about why we do the things we do, how we can explain the things we do, and how our explanations of the things we do relate to the act of doing. His ostensibly commonplace objects portray a confounding world in which the creative process and its analysis are fundamentally irresolute. This emphasis on indeterminacy is also suggestive of peripateticism; the off-handed and performative qualities of Woodward's work foreground the artist's biographical journeying. A form of mind mapping that searches for idiosyncratic spatial and thematic relations, his work is typically presented as a response to his immediate circumstances.

The British artist Jeremy Deller's large handwritten flow chart entitled *The history of the World*, 1997–2004, is a good example of how contemporary artists reflect on cultural phenomena through free association. This particular work demonstrates how acid-house and brass-band music are linked via an array of words such as Deindustrialisation, Advanced Capitalism, Festivals, Drum 'n' Bass and Free Parties, relying simply on the rhetorical identification of relations between two otherwise distinct categories of music. Like Deller, Woodward can be situated within a mode of artmaking that was first articulated in Nicolas Bourriaud's prescient *Relational Aesthetics* (1998). However, unlike many well-known relational aesthetics artists, Woodward, especially in installations such as *Pillars of faith: Piling up dirt*, 2010, *Natural extension and tools of virtue*, 2010, and *Charlie you're a voice*, 2011, carefully balances his subject matter with formal and spatial considerations, making it difficult to extract from his work a clear sociopolitical message.

The French cultural theorist Michel de Certeau, in his 1980 essay 'Walking in the City', contrasted the vantage point of the skyscraper with the chaotic city down below. In the more tactile mode of everyday life experienced by walkers, or *Wandersmänner*, de Certeau claimed that one can find assertions of the individual's apprehension of the world according to their own terms, rather than as a component of the collective whole. Woodward similarly depicts the everyday, in its eschewal of world views, as an important alternative to far-reaching critical synopses. For Woodward, the meaningful aspects of experiencing and discussing art are to be found in fragments, which he presents by means of disembodied voices that have lost their trains of thought, and cultural objects that have lost their original functions. Framed as performative acts, his works ask to be appreciated not for what they represent but, more simply yet more mysteriously, for what they literally appear to be. A&

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James Newitt *Say it like you want it* 2012 video still. Image courtesy and © the artist

Art & Australia / Credit Suisse Private Banking
Contemporary Art Award

Tim Woodward
Master baker, 2012
Bread, adjusted aluminium, speaker horn, audio commentary, 106 x 89 x 89 cm
Installation view, the artist's studio
Courtesy the artist and Darren Knight Gallery, Sydney

Quarterly journal Winter
A$22 (incl. GST) 2013
NZ$26

ISSN 0004-301X 04
9 770004 301007