

Warhol, an enigma on both sides of a lens

Elizabeth Flux

Arts editor

There is a man standing in front of four colourful portraits of himself as we all rush to get a picture. This is Henry Gillespie, one of only two Australians ever to feature in a portrait by the artist Andy Warhol.

The four images are normally kept separately. One, which originally served as payment for his work on Warhol's *Interview* magazine, hung in Gillespie's home for years and is now owned by the Art Gallery of South Australia. The other three are part of the National Gallery of Australia collection.

"They don't come out very often," he tells me. "It's lovely to see them because they belong together – and they've been hung correctly," he adds with a small smile.

Gillespie's portraits form part of the premiere exhibition *Andy Warhol and Photography: A Social Media* at the Art Gallery of South Australia, which takes the unusual approach of focusing on Warhol – better known for his paintings and films – via his still photography.

The gallery has built the exhibition from the ground up, starting with its core collection of 45 photographs and expanding from there.

Julie Robinson, senior curator of prints, drawings and photographs, has spent 10 years carefully researching and gathering the pieces to tell this story, both of how Warhol



Henry Gillespie with a portrait of him by Andy Warhol and a photograph of the artist; and (right) Warhol and Gillespie. Main photo: Saul Steed



"He made people look glamorous," says Gillespie. In between the portraits are moments of life simply being lived. He seems both paparazzo and trusted friend, catching those around him off guard.

It's strange though, after walking through room after room of pictures of and by Warhol, the man himself seems more mysterious than ever. Sometimes he looks relaxed, others he looks strained. He poses, and it's hard to know what the truth is underneath the facade.

"I often point out to people, look at Warhol's hands," says Makos. "He was very awkward – he didn't know what to do with his hands."

After hearing this, I see it everywhere. Hands clenched together, hands resting on props, hands held at uncomfortable angles. There are only a few moments where his hands look completely at ease: when he's holding a camera.

Andy Warhol and Photography: A Social Media is on at the Art Gallery of South Australia until May 14.

saw and was perceived in the world. "Everybody knew that he carried a camera in his social circle, but not many people had seen his photographs," says Robinson. "He was taking a couple of rolls of film a day." From there, he would work with photographer, friend and collaborator Christopher Makos to decide which ones to print.

Directly opposite is a wall filled with Makos' own photographs of

Warhol: Warhol rowing a boat; Warhol painting the American flag; Warhol having an elaborate crown placed on his head. "Because Andy loved posing and being in front of the camera, it always ended up being a portrait," Makos says. "He was very self-aware in a way that all of these Instagrammers are self-aware."

Warhol's famous Marilyn Monroe series takes pride of place on one wall. Directly in front is a horizontal

glass cabinet featuring the original image that inspired it. In almost every room, your eye will be drawn to a final image, then just to one side, you'll see the smaller photograph that it's built from. When you leave, you're encouraged to pose on a red couch beneath a picture of Warhol doing the same.

The story of relationships, of who held fascination for Warhol plays out across the walls in every room.

LIGHTS, CAMERA, WARHOL: ICON'S POP ART SNAPS

PATRICK MCDONALD

TWO former associates of Andy Warhol have met for the first time at the Art Gallery of SA's major exhibition of the late US pop art icon's photographs.

Penny Arcade, who first performed at the Adelaide Festival in 1994 and this year returned at the Pyramid in Victoria Square, was introduced to Christopher Makos, who also collaborated with Warhol in New York and took 25 of the photos in the show.

"Andy loved photography," said Arcade, 72, who was born Susana Ventura and met Warhol in the 1960s.

"This is the great synchronicity of events - apparently the curator had been trying to get in touch with me for six months," Arcade said.

"So it was a complete shock to me that this show was happening."

Despite their shared history with Warhol, Arcade and Makos had never crossed paths before.

Makos's photographs include one of Warhol in a woman's wig and makeup, and others of him kissing celebrities John Lennon and Liza Minnelli.

"I used to have a two-page column in Interview magazine ... when Valentine's Day was coming about, I said to Andy, 'Let's get you kissing people,'" he said.

"Everybody is very lucky in Adelaide to have some of these moments of New York history."

Andy Warhol and Photography: A Social Media runs until May 14.



Friends of Andy Warhol, Penny Arcade and Christopher Makos at the Art Gallery of SA. Picture: Matt Loxton

Andy Warhol exhibition at the Art Gallery of South Australia uses photographs to show the artist through a new lens

ABC Arts / By arts editor Dee Jefferson

Posted Sat 4 Mar 2023 at 5:56am, updated Sat 4 Mar 2023 at 10:59am



Last year, a painting of Marilyn Monroe by Warhol sold for \$US195 million (\$290 million), becoming the most expensive 20th century artwork ever sold. (Supplied: AGSA/Saul Steed)

Few artists have cemented themselves in the pop culture canon to the extent that Andy Warhol managed to — appropriately, given his obsession with fame and mass media, and the role he played in redefining art as an everyday commodity.

For all that fame, however, few would think of Warhol as a photographer — despite the fact that almost his entire output related in one way or another to that medium.

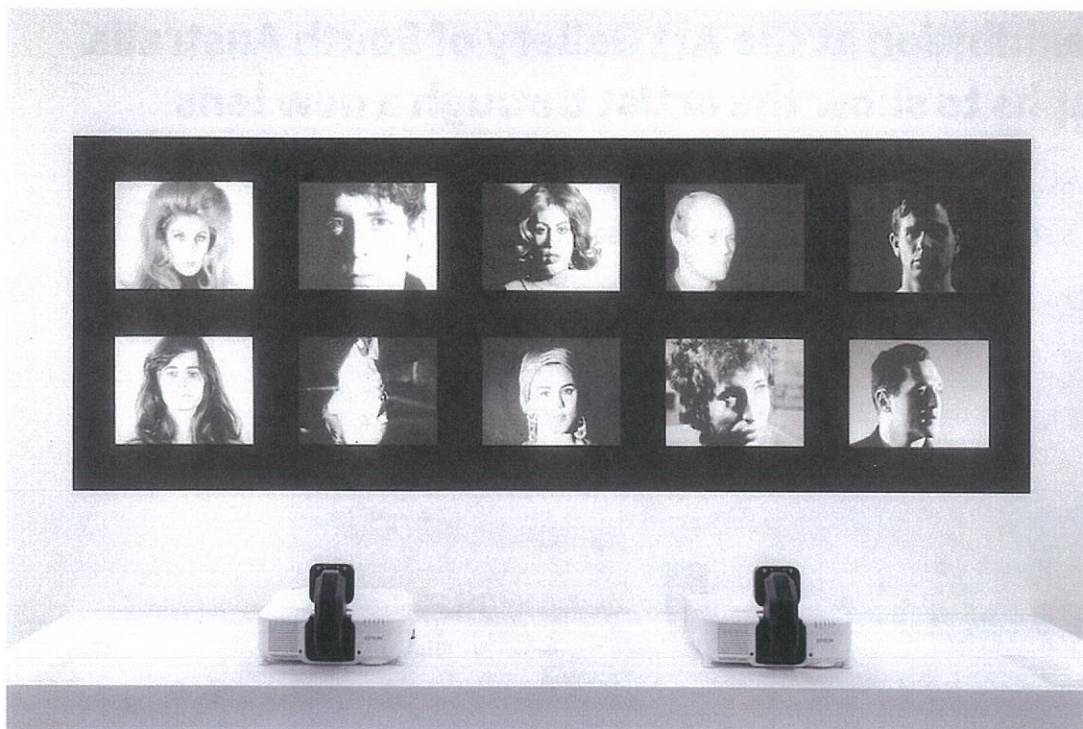
A new exhibition opening in Adelaide this weekend shows the iconic artist through a different lens.

Andy Warhol and Photography: A Social Media, exclusive to the Art Gallery of South Australia, positions him as a photomedia pioneer, obsessive documenter of his day-to-day life, and consummate cultivator of his own 'brand' who influenced the social media culture of today.

It also reveals a rawer, less polished side of the notoriously inscrutable artist.

Featuring more than 250 works drawn from almost 30 different lenders, the exhibition ranges from the bright silk-screen serial portraits for which Warhol is best known (including a set of 10 Marilyn Monroes) to his famous 'screen tests' (featuring Lou Reed and Salvador Dali, among others), one-off polaroids and

photo booth portraits, and lush gelatin silver photographs he took of friends, collaborators and the New York scene.



The subjects of Warhol's screen tests also included Bob Dylan and Edie Sedgwick.
(Supplied: AGSA/Saul Steed)

All up, it presents "a whole new self-portrait of Andy", says curator Julie Robinson.

Robinson, AGSA's senior curator of prints, drawings and photographs, has been working towards the exhibition since 2015, when she fielded the idea with the Andy Warhol Museum in Pittsburgh after seeing the National Gallery of Victoria's Warhol/Ai Weiwei exhibition, which contained a tranche of his polaroids.

But the very first seed of the idea was sown in 2012, when AGSA bought three polaroids by Warhol, including a portrait of Liza Minnelli.

"I started thinking about, 'Where does his photography fit into the history of photography?'" Robinson says.

In the following years, she led AGSA's acquisition of a further 42 photographic works by Warhol.



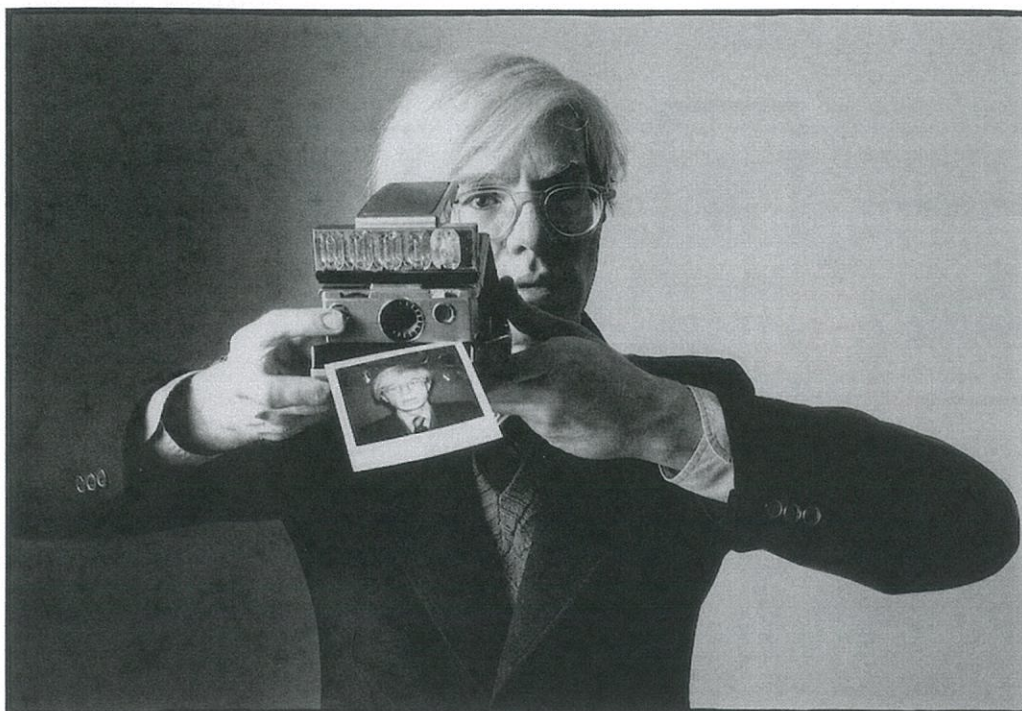
Robinson spent four weeks at the Andy Warhol Museum in 2017 studying their collection of photographs. (Supplied: AGSA/Saul Steed)

Factory photographers

Crucially, the exhibition puts Warhol's work in the context of a thriving scene of photographers he counted as influences and collaborators, particularly during the heyday of the Silver Factory (as his studio from 1964-68 was called).

Forget the solitary 'hero artist': Warhol's work is here juxtaposed with that of lesser-known artists, photojournalists and "Factory photographers" (as Robinson nicknames his loose crew of studio associates) in a way that reveals the cross-pollination of ideas and styles.

Highlights include beautiful black-and-white documentary photography by Duane Michals, British fashion photographer David McCabe (who Warhol hired to document him for a year), Steve Schapiro, Nat Finkelstein and Gerard Malanga (Warhol's studio assistant), and portraits by his friend and collaborator Christopher Makos.



In his 2020 biography of Warhol, Blake Gopnik described him as a "closeted photographer". (Supplied: AGSA © Oliviero Toscani)

Brigid Berlin, to whom Warhol's polaroid oeuvre owes a creative debt, gets her due: a display of her own photographs.

Summarising the scene, Silver Factory resident photographer Billy Name wrote in 1997: "Cameras were as natural to us as mirrors ... It was almost as if the Factory became a big box camera — you'd walk into it, expose yourself and develop yourself."

Not art, but 'snapshot'

In terms of photographic talent, Warhol's circle rather outstripped him.

While he was both enthusiastic and prolific (around 60,000 photographs were discovered after his death), Warhol was uninterested in the technical side of photography.

He bought a 35mm SLR camera in 1964, but quickly judged it to be too complicated for him, and bestowed it on Name (whose beautiful photographs are seen in the exhibition).

Most of Warhol's photographs were taken with various polaroid and inexpensive point-and-shoot cameras.

Catherine Zuromskis, associate professor of photography and art history at Rochester Institute of Technology, makes a blunt assessment in an essay commissioned by AGSA for the show:

"[Warhol's] photographs are consistently bad – for want of a better word. They are blurry, erratically lit, chaotically composed, and poorly timed. Warhol favoured an approach – one hesitates to call it an aesthetic – that seems utterly artless, banal, even boring."

Far from dismissing Warhol's photography, Zuromskis reframes it as not art, but "snapshot": Warhol is "less concerned with the aesthetic or formal innovation and more with capturing a moment or an individual on film".

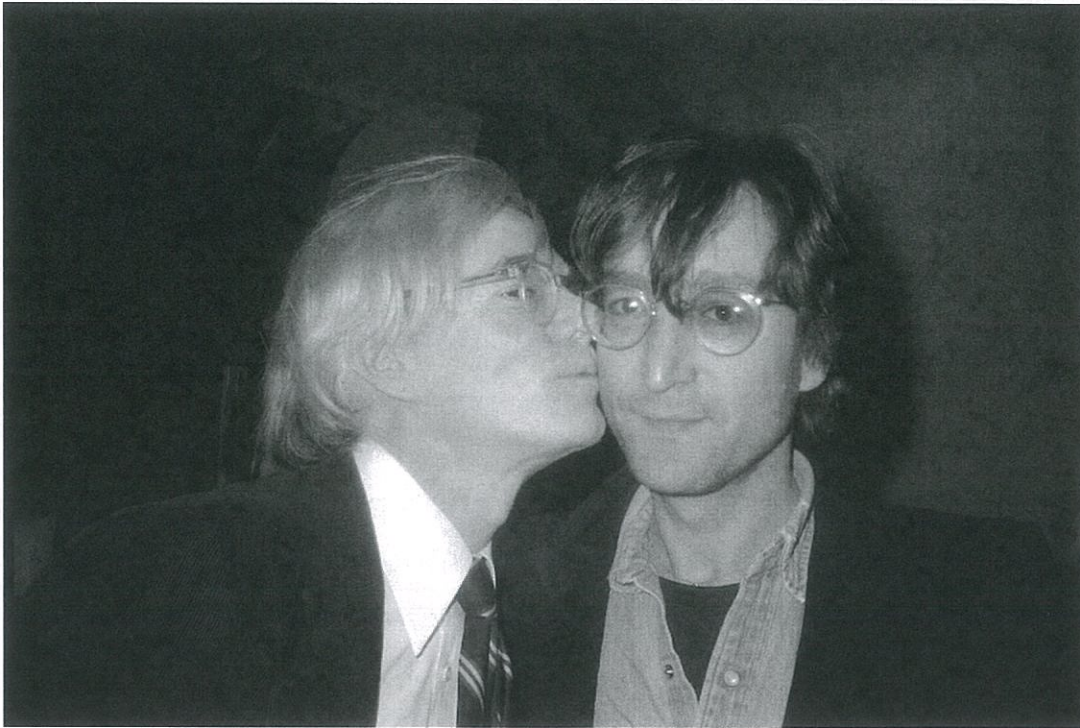
Warhol himself said: "I think anybody can take a good picture. My idea of a good picture is one that's in focus and of a famous person doing something unfamous."

There are plenty of those to be found in the AGSA exhibition: a buff, shirtless young Arnold Schwarzenegger taking a personal call; Liza Minnelli goofing on a bed at [Halston's house](#); Lou Reed eating lunch.

There are also plenty of Warhol doing "unfamous" things — and it's with those images, where he's less Warhol and more Andy, that the exhibition pinions the viewer: Rather than the silver-wigged svengali 'avatar' of pop culture, we get a glimpse of the human.

Warhol was famously inscrutable; His gnomic pronouncements and deflective responses to media questions, his Sphinx-like expression, were all part of a calculated strategy to reveal very little of himself.

In the AGSA exhibition, we see him smiling, goofing, candid: as a shy-looking teen, photographed by his brother John; with his mother at the hairdresser; cuddling his dachshund Archie; sharing intimate, playful moments with various boyfriends; fanboying in polaroid selfies with Alfred Hitchcock, John Lennon and Yoko Ono, and Stevie Wonder.



Warhol created the cover for Lennon's posthumous album *Menlove Ave.* (Supplied: AGSA)

Social media as personal diary

As much as Warhol's photography was deployed to cultivate his image and the mythology of the Factory scene, it was also a form of diary (a dynamic familiar to anyone with an Instagram or TikTok account).

As he said: "A picture means I know where I was every minute. That's why I take pictures. It's a visual diary."

Walking through the AGSA exhibition, viewers may find themselves wondering about Andrew Warhola, the boy who grew up painfully self-conscious in a conservative, working-class suburb of Pittsburgh during the Depression, the son of Czech immigrants who were strictly Catholic; and the starry-eyed 20-year-old graduate of Carnegie Tech who landed in New York in 1949 on the cusp of its Mad Men-era boom, and found his metier in commercial illustration.

Over the next decade, Warhol would drop the 'a' at the end of his surname, and assiduously apply himself to penetrating the art establishment.

Looking at photographs taken by Warhol and others, of himself, and his surroundings, you might wonder what it is about a person's experience that drives them to document their life almost moment by moment, as he went on to do via film, photography, daily diaries and audio recordings.

The resonance with social media and influencer culture is clear — but even by today's standards, Warhol's solipsism feels extreme.

Queer New York

For those less interested in Warhol's personal mythology, there is another — less touted — line of interest in the show: its portrait of the queer demimonde of New York (a theme explored in depth by the 2022 Netflix docuseries *The Andy Warhol Diaries*, executive produced by screen titan Ryan Murphy).

There's the queer intimacy in countless candid photos, the queer desire in polaroids of an underdressed Mick Jagger and anonymous bare buttocks taken by Warhol; there are portraits of transgender actors Candy Darling and Holly Woodlawn (the latter of which inspired Lou Reed hit *Walk on the Wild Side*), self-portraits by Robert Mapplethorpe, and a polaroid of a cheeky-looking John Waters with Divine.

In a surprisingly tender moment, in the show's final stretch, Christopher Makos's 1981 portrait series *Altered Image: Five Photographs of Andy Warhol* shows the artist role-playing an idealised self, with perfect make-up and a platinum-blond wig.



Altered Image was inspired by Man Ray's 1921 photograph of Marcel Duchamp as his alter-ego Rrose Sélavy. (Supplied: NGA)

Makos, who contributed his own materials and insights to the exhibition and travelled to Adelaide for the opening, recalls: "Andy said, 'I want to be pretty, just like everybody else.'"

One of the show's major revelations is the display of works from Warhol's 1975 screen-print series *Ladies and Gentlemen*: 10 portraits of previously unidentified models who Warhol's associates reportedly

recruited from The Gilded Grape, a hangout for Black and Latinx trans women and drag queens.



The Warhol Foundation was able to identify 13 of the 14 sitters for Ladies and Gentlemen.
(Supplied: AGSA/Saul Steed)

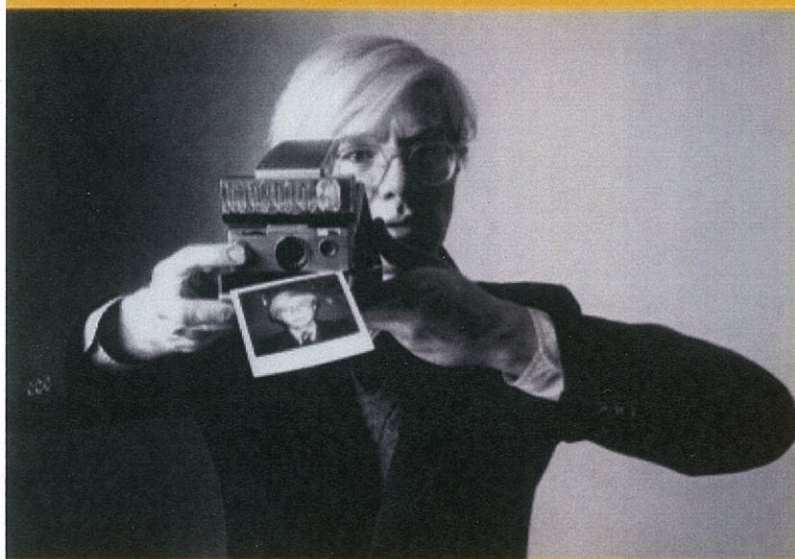
In 2014, the Andy Warhol Foundation conducted intensive research to identify the sitters, who included gay liberation activist Marsha P. Johnson — a key figure in the Stonewall uprising of 1969.

On display, the screen prints are joyous and cheeky — and the sitters are named. As the exhibition opens, on the closing weekend of WorldPride, this moment of recognition and reclamation has added resonance.

[Andy Warhol and Photography: A Social Media](#) runs March 3-May 14 at the Art Gallery of South Australia.

THE ORIGINAL INFLUENCER

Visuals and Photography: Sam Kelly



"My idea of a good picture is one that's in focus and of a famous person doing something unfamous. It's being in the right place at the wrong time"

Andy Warhol

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With the Art Gallery of South Australia launching a new exhibition exploring Andy Warhol's fascinating and largely unseen photographic work, *SALIFE* takes inspiration from the artist's penchant for photographing "famous people doing unfamous things", and turns the lens on some of SA's most recognisable faces doing what they do, when no one else is watching.

Even if you know little about the life of iconic 20th century artist Andy Warhol, you would recognise his work. From the famous Campbell's Soup Cans to his portrait series of *Continental* leader Mao Zedong, Warhol's career redefined the art world and, even decades after his death in 1987, his work continues to be shown in exhibitions across the globe.

And yet, while much has been written and studied about the enigmatic pop artist who rose from blue-collar Pittsburgh to break into celebrity circles of New York City in the 1960s and '70s, less considered is Warhol's career-long obsession with photography. This month, the Art Gallery of South Australia, in conjunction with the Adelaide Festival, launches *Andy Warhol & Photography: A Social Media* – an exclusive exhibition that draws on the gallery's own collection of Warhol photographs alongside pieces sourced from collections around the world.

The first exhibition of its kind in Australia, *A Social Media* showcases more than 250 works, spanning photography, films and paintings, going behind-the-scenes glimpse into the prolific artist's own life and the lives of his famous friends including Muhammad Ali, Liz Minnelli, Mick Jagger, Bob Dylan and Elizabeth Taylor.

A Social Media curator Julie Robinson says the exhibition has been several years in the making, with the title reflecting Warhol's collaborative artistic practice, but also the way his photography carries a resonance to today's social media culture.

"Andy always carried a camera and would whip it out on occasion to record something or someone; he took some 60,000 photographs in his lifetime," says Julie.

Warhol was fascinated with celebrity from a young age and eventually became a celebrity himself, famously partying every night at disco nightclub Studio 54 and mixing with the upper echelon of New York's social circles. The artist took his Polaroid camera everywhere with him, snapping celebrities at their most candid.

"For Warhol, it wasn't about the perfect photo, the perfect exposure, the perfect technical photograph – it was about what he captured in that moment," says Julie. "He loved the fact that his

photos weren't perfect. He enjoyed the mistakes, the accidents and the randomness of how things would turn out. With black and white film photography, you'd have to wait until the film was developed before you knew what you had, so it was a surprise.

"When you look at his photos, they look like social media today. He was ahead of his time in that sense."

It wasn't until he published his 1970 book *Andy Warhol's Exposed* that the public came to see his photography for the first time. The book featured black-and-white photographs of celebrities caught off-guard in vulnerable, candid moments. In the introduction to that book, Warhol writes: "I think anybody can take a good picture. My idea of a good picture is one that's in focus and of a famous person doing something unfamous. It's being in the right place at the wrong time."

In 1969 – a year after recovering from an assassination attempt by Valerie Solanas who shot him at his famed studio, the Factory – Warhol founded his pen magazine *Interview*, which published raw, often verbatim interviews with celebrities who Warhol would sometimes record and photograph himself. This resulted in many candid portraits of celebrities, such as Steven Spielberg sitting on his hotel bed.

Julie explains: "We know that when he did a photo session, say photographing Liz Minnelli or Debbie Harry, he'd take 60 photographs on his Polaroid and then spread them all out on the table. They would stand there and choose which work would be the one to turn into the screen print or painting."

"It was a different time with a different method of image making. In the '70s, you'd get a roll of film, and you'd space out your photos. But Warhol used to take two rolls of film a day. He was an obsessive-compulsive photographer, capturing everything he saw."

Showing as part of the 2023 Adelaide Festival, *Andy Warhol & Photography: A Social Media* opens at AGSA on March 3 and runs until May 14.

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A thrilling fresh perspective on the life and art of Andy Warhol

The Art Gallery of SA's headline exhibition for the Adelaide Festival's visual arts program provides a thrilling new perspective on the American pop artist superstar whose cultural omnipresence has inspired countless exhibitions, documentaries, and even a cartoon cameo in *The Simpsons*.

Written by Katherine Tamiko Arguile





An installation view of 'Andy Warhol and Photography: A Social Media' at the Art Gallery of South Australia. Photo: Saul Steed



Katherine Tamiko Arguile



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Andy Warhol and Photography: A Social Media
Art Gallery of South Australia

You know this exhibition is a true one-off when photographer Christopher Makos, fresh off the plane from New York, pronounces it unlike any other he's seen – and as one of Warhol's inner circle from the Silver Factory days, Makos has seen a fair few.

Ten years in the making and curated by Julie Robinson, AGSA's senior curator of prints, drawings and photographs, *Andy Warhol and Photography: A Social Media* differs from other Warhol retrospectives in that it focuses primarily on Warhol, his entourage and his New York world through the lens of photography.

Comprising more than 250 photographs, experimental films, screen prints and paintings, the prodigious Adelaide-exclusive display is arranged chronologically to reflect each one of Warhol's successive Factory eras. It includes 45 photographs from AGSA's permanent collection, as well as many works that are on loan from private collections and have never previously been seen before in Adelaide – including his 1960s pop-art portraits of Marilyn Monroe and Elvis Presley.

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How Warhol – the sickly son of an impoverished Carpatho-Rusyn immigrant family, born in 1928 and raised in a two-bedroom apartment in a working-class Pittsburgh ghetto – came to have far more than his 15 minutes of fame, inspiring endless commentaries, exhibitions, books and cultural references, is a testament to his success at personal brand-building.



Installation view: *Andy Warhol and Photography: A Social Media*, featuring Andy Warhol's *Self-portraits*, AGSA. Photo: Saul Steed

Warhol was a genius at marketing himself and his art at a time when the idea of social media influencing was beyond anyone's wildest imagination. He was so successful at creating an iconic self that in 1999, the late artist came to Homer in a dream during an episode of *The Simpsons* entitled "Mom and Pop Art". "Soup's on, fat boy!" drawled cartoon Andy, as he took aim at Homer's head with cans of Campbell's Tomato Soup, a consumer product made equally iconic by Warhol's 1972 series of paintings featuring 32 different flavours of Campbell soup.

While these are some of his best-known works, photography was Warhol's predominant obsession – alongside, perhaps, beauty and fame – and formed the foundation for his paintings and

screen prints. Warhol's art extended into his social life: in his book *Expositions*, a photograph sits alongside the introduction, entitled "Social disease", in which he describes his compulsion to go out every night. "I will go to the opening of anything," he quips, "including a toilet seat."



Installation view: *Andy Warhol and Photography: A Social Media*, featuring Warhol's *Ladies and gentlemen*; AGSA. Photo: Saul Steed

The prodigious photographs on display in this exhibition feature a jaw-dropping number of celebrities in candid mode: Liza Minnelli awkwardly posed on a bed, Bianca Jagger shaving her armpits, Mel Gibson caught off guard with a suspicious expression, and more. The celebrity roll call is endless: David Bowie, John Travolta, Truman Capote, John Waters, Dolly Parton and Keith Haring posing together in an unlikely combination. There are also numerous images revealing different sides of Warhol himself, as captured by Makos and other photographers.

For all the talk of Warhol's loneliness, his antipathy towards his own appearance, the strategically expressionless mask he liked to present while uttering edgy, witty quips, the main impression from looking at the array of images in *A Social Media* is that Warhol sure knew how to

have fun. He weaved his charismatic magic over the great and the good of New York, and was a pioneer of an exciting, ground-breaking and hedonistic era that produced the likes of Studio 54.



Installation view: *Andy Warhol and Photography: A Social Media*, AGSA.
Photo: Saul Steed

Warhol is thought to have taken more than 60,000 photographs in his time and shot endless reels of film. He had a particular love of polaroid photography, the somewhat bleached results achieving his wish to make his subjects as beautiful as possible – that wish sometimes extending to superimposing better-looking lips onto subjects with less-than-ideal ones.

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As Adelaide Festival artistic director Ruth Mackenzie noted at

the exhibition preview, Warhol's photography "speaks to everybody". While photos from the past can evoke a sense of nostalgia for some, what is striking about this exceptional, thoroughly researched display is that the images presented remain as fresh and as topical as they were 50 years ago, precursors for the images presented by Gen Xers and social media influencers today.

It is a fabulous exhibition and an absolute must-see.

Andy Warhol and Photography: A Social Media, part of the 2023 Adelaide Festival's visual arts program, is at the Art Gallery of South Australia until May 14. The gallery is presenting daily guided tours of the exhibition, as well as a range of associated talks and events ([details here](#)).

Read more Adelaide Festival coverage [here](#) on InReview.

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Exhibition Review: *Andy Warhol And Photography: A Social Media*



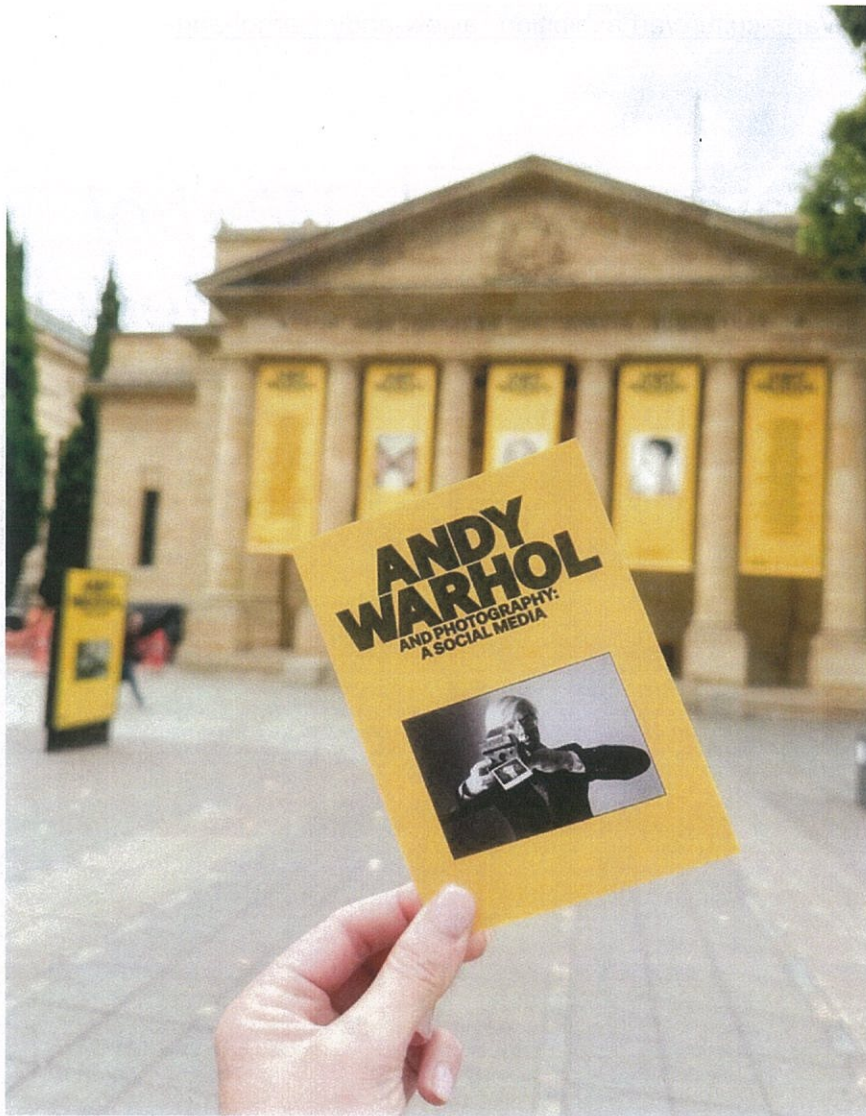
Image credit: The Art Gallery of South Australia

Art

FIFTY+SA Film and Book Reviewer, Dave Bradley, shares his thoughts on Adelaide Festival's Andy Warhol And Photography: A Social Media - the newest exhibition at The Art Gallery of South Australia.

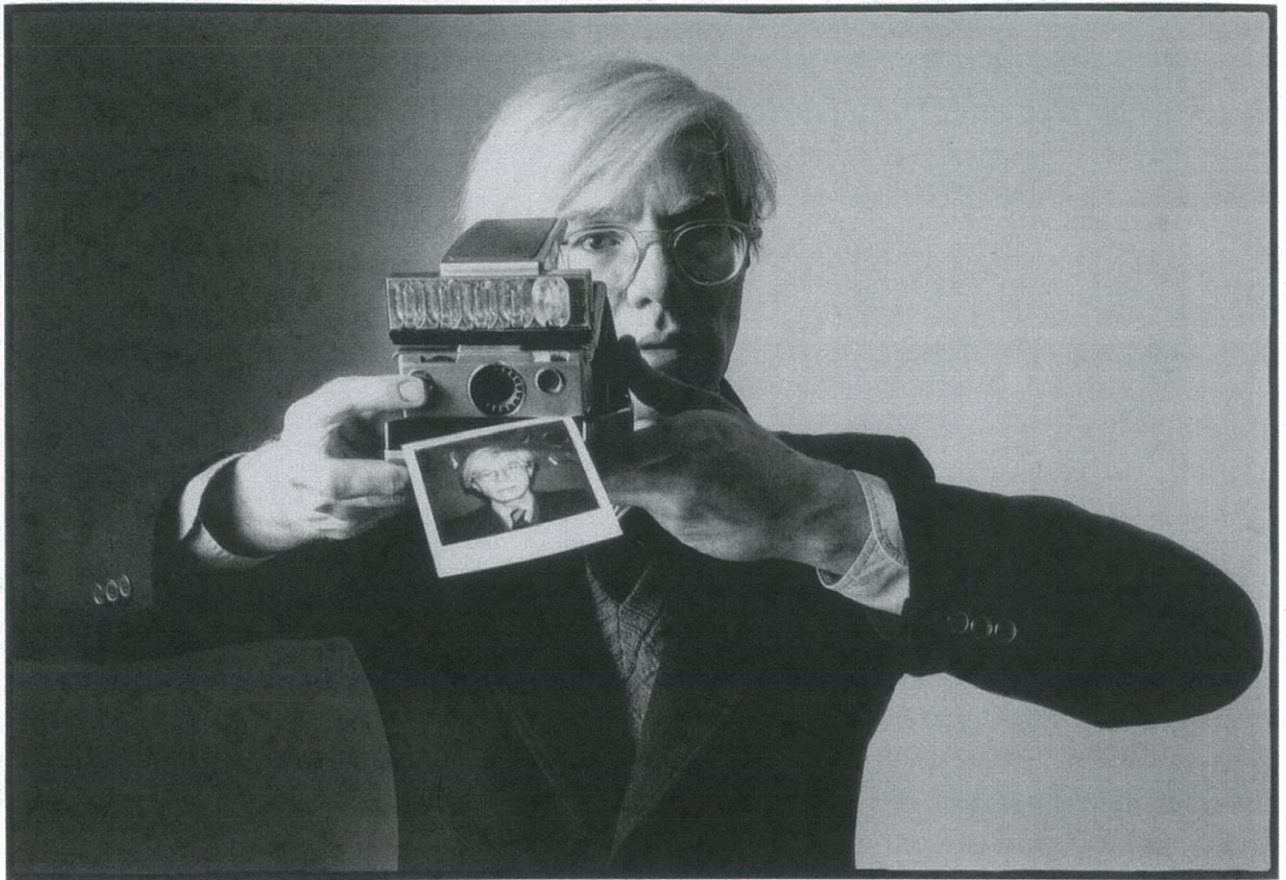
March 3, 2023

by Staff Writer



One of the true jewels in the crown of this year's Festival, this pretty damn astonishing exhibition of many unseen works from the late lamented Andy Warhol (1928 – 1987) showcases work from a variety of sources, many of which are on display here for the first time ever in Australia.

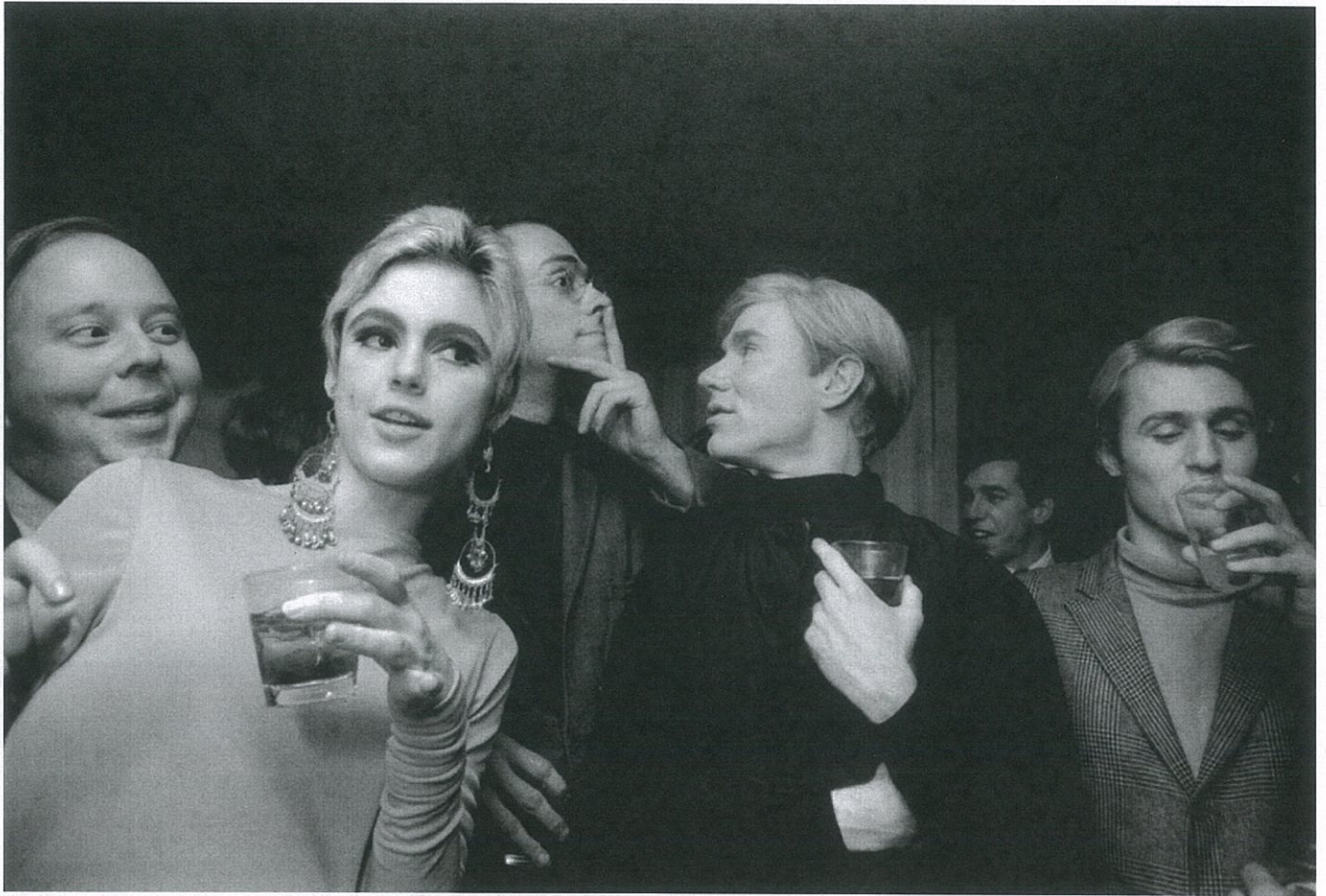
Suggesting that Warhol was an 'influencer' before influencers began influencing (and well before that term became seriously negative) isn't too much of a stretch, and curator Julie Robinson supplies plenty of evidence that Warhol was a proto-influencer in New York (and beyond) before the internet was even thought of.



Oliviero Toscani, Andy Warhol, 1975

The first Gallery space was covered in silver paper, just like the original Warhol 'Factory', and this was full of legendary images, including the giant shot of Elvis that apparently baffled The King (depending upon who you ask). There are also photos, portraits, and images of many of the celebrities (and wannabes) who sat, however uncomfortably, for Warhol's camera, including Lou Reed, who looks as pissed-off as ever.

Those Marilyn Monroe and Campbell's Soup Can images are still amazing to behold, and there's so much more as you continue onward: a series of Mick Jagger portraits (and pics of him with Andy), as well as the Love You Live Rolling Stones album cover Warhol designed; the poster Andy created to advertise German filmmaker Rainer Werner Fassbinder's raunchy *Querelle*; original Interview magazines; and enough snapshots to keep you fascinated for hours.



Andy loved stars, and they loved him (and being seen with him), and there are memorable pics of big names still with us (Bob Dylan, Debbie Harry and Liza Minnelli, for example) and so many dear departed, including David Bowie, Muhammad Ali, Elizabeth Taylor, Salvador Dalí, Christopher Reeve, Alfred Hitchcock, and the recently-late (and hugely smiling) Raquel Welch.



There are also shots of Warhol himself, especially in the final space which shows images of Andy into the mid-1980s, and many taken by his close friend and collaborator Christopher Makos, for whom Andy was very much his muse. Makos himself offered many enlightening observations at the media event, and he will be in Adelaide during the exhibition's opening weekend for conversations and more, so please, do not miss out!

One of the first things you see at the beginning of the exhibition is that well-worn Warhol quote: the snarky-sounding, yet most prescient, "In the future everyone will be world-famous for fifteen minutes." And yet Andy's fifteen minutes go on, and on, and on, and on...



Andy Warhol And Photography: A Social Media

until 14 May 2023

The Art Gallery of South Australia, North Terrace

agsa.sa.gov.au

Warhol, an enigma on both sides of a lens

By Elizabeth Flux

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Warhol, an enigma on both sides of a lens

Elizabeth Flux

Arts editor

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Directly opposite is a wall filled with Makos' own photographs of Warhol: Warhol rowing a boat; Warhol painting the American flag; Warhol having an elaborate crown placed on his head. "Because Andy loved posing and being in front of the camera, it always ended up being a portrait," Makos says. "He was very self-aware in a way that all of these Instagrammers are self-aware."

Warhol's famous Marilyn Monroe series takes pride of place on one wall. Directly in front is a horizontal glass cabinet featuring the original image that inspired it. In almost every room, your eye will be drawn to a final image, then just to one side, you'll see the smaller photograph that it's built from. When you leave,

you're encouraged to pose on a red couch beneath a picture of Warhol doing the same.

The story of relationships, of who held fascination for Warhol plays out across the walls in every room.

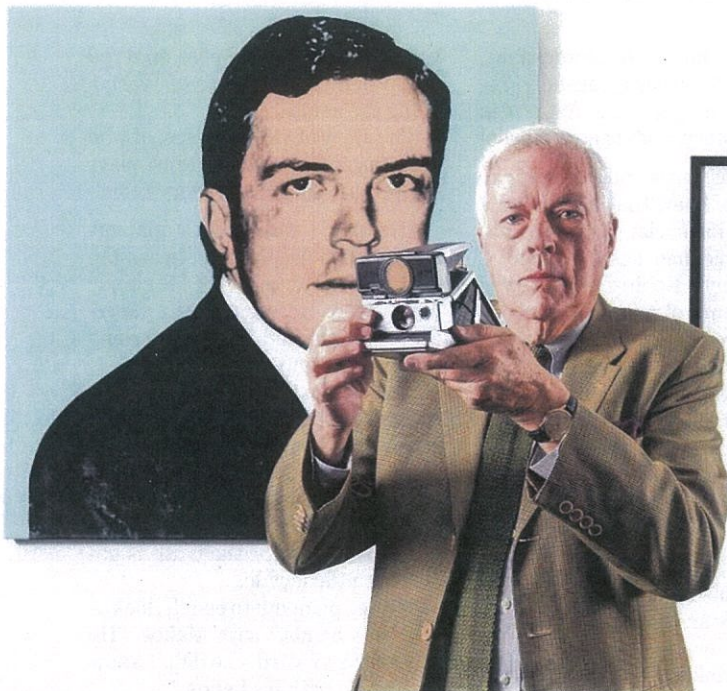
"He made people look glamorous," says Gillespie. In between the portraits are moments of life simply being lived. He seems both paparazzo and trusted friend, catching those around him off guard.

It's strange though, after walking through room after room of pictures of and by Warhol, the man himself seems more mysterious than ever. Sometimes he looks relaxed, others he looks strained. He poses, and it's hard to know what the truth is underneath the facade.

"I often point out to people, look at Warhol's hands," says Makos. "He was very awkward – he didn't know what to do with his hands."

After hearing this, I see it everywhere. Hands clenched together, hands resting on props, hands held at uncomfortable angles. There are only a few moments where his hands look completely at ease: when he's holding a camera.

Andy Warhol and Photography: A Social Media is on at the Art Gallery of South Australia until May 14.



Henry Gillespie with a portrait of him by Andy Warhol and a photograph of the artist; and (right) Warhol and Gillespie.
Main photo: Saul Steed



Warhol photographs pinned

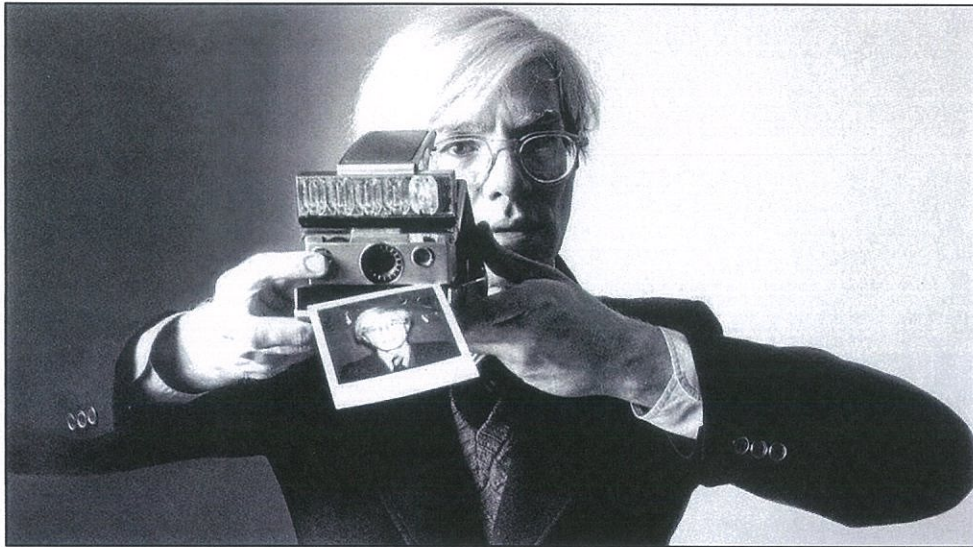
The Senior

Wednesday 1st March 2023

239 words

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234cm on the page



An exhibition of Andy Warhol's work will be displayed at the Art Gallery of South Australia during Adelaide Festival 2023. Picture supplied

Warhol photographs pinned

THE first exhibition in Australia to explore Andy Warhol's career-long obsession with photography will open as part of the 2023 Adelaide Festival.

Andy Warhol & Photography: A Social Media will reveal an unseen side of the celebrated pop artist through more than 250 works, spanning photographs, experimental films, screen prints and paintings.

Decades before social media, Warhol's photography was candid, collaborative and social, attuned to the power of the image to shape

his public persona and self-identity.

The exhibition offers a fresh perspective on the artist, as well as behind-the-scenes glimpses into his life and the lives of friends and celebrities, including Muhammad Ali, Bob Dylan, Debbie Harry, Mick Jagger, John Lennon, Liza Minnelli, Lou Reed and Elizabeth Taylor.

It will also feature works by his photographic collaborators and creative contemporaries such as Brigid Berlin, Nat Finkelstein, Christopher Makos, Gerard Malanga,

Robert Mapplethorpe, Duane Michals and Billy Name.

A Social Media will include iconic Warhol paintings never before seen in Adelaide, including his famed Pop Art portraits of Marilyn Monroe and Elvis Presley from the 1960s, demonstrating how Warhol translated many of his photographs into paintings and screen prints.

The exhibition opens at Art Gallery of South Australia, North Terrace, on March 3 and runs until May 14.

Gallery hours are 10am-5pm daily.

■ 8207-7000, agsa.sa.gov.au

Warhol photos

By JENNY ESOTS, Willunga

The Advertiser

Tuesday 28th February 2023

97 words

Page 17 | Section: LETTERS

108cm on the page



Warhol photos

JENNY ESOTS, Willunga

ARTIST Andy Warhol foresaw that one day everyone would have their 15 minutes of fame.

He discerned the rise of easy-to-use cameras to track every move we make.

He was a master at self promotion and I can't wait to see his photographs in front of

and behind the camera at the forthcoming Art Gallery of South Australia exhibition.

I feel fortunate I don't have to travel far to see this first exhibition of Warhol's obsession with photography.

His life may have been far from Adelaide, but his influence lives on.

Andy Warhol & Photography: A Social Media



The first exhibition in Australia to explore Andy Warhol's career-long obsession with photography will open at the Art Gallery of South Australia this March, as part of the 2023 Adelaide Festival.

Exclusive to Adelaide, *Andy Warhol & Photography: A Social Media* will reveal an unseen side of the celebrated Pop artist through more than 250 works, spanning photographs, experimental films, screenprints and paintings.

Decades before social media, Warhol's photography was candid, collaborative and social, attuned to the power of the image to shape his public persona and self-identity.

A Social Media offers a fresh perspective on the influential artist, as well as behind-the-scenes glimpses into his own life and the lives of friends and celebrities, including Muhammad Ali, Bob Dylan, Debbie Harry, Mick Jagger, John Lennon, Liza Minnelli, Lou Reed and Elizabeth Taylor.

Headlining the 2023 Adelaide Festival's visual arts program, *A Social Media* brings together works from national and international collections, as well as AGSA's own extensive collection of 45 Warhol photographs which will be shown together for the first time.

"Some 35 years after his death, this exhibition attests to Andy Warhol's enduring relevance as an artist and cultural figure in an era defined by social media," said AGSA Director, Rhana Devenport ONZM.

"With cross-generational appeal, this is an exhibition of our times which begs the question, was Warhol the original influencer?"

Revealing Warhol from both in front of and behind the camera, the exhibition will also feature works by his photographic collaborators and creative contemporaries such as Brigid Berlin, Nat Finkelstein, Christopher Makos, Gerard Malanga, Robert Mapplethorpe, Duane Michals and Billy Name.

A Social Media will also include iconic Warhol paintings never-before-seen in Adelaide, including his famed Pop Art portraits of Marilyn Monroe and Elvis Presley from the 1960s, demonstrating how Warhol translated many of his photographs into paintings and screenprints.

“Photography underpinned Warhol’s whole artistic practice – both as an essential part of his working method and as an end in its own right,” said Julie Robinson, AGSA’s Senior Curator of Prints, Drawings & Photographs, and curator of *A Social Media*.

“He took some 60,000 photographs in his lifetime. His candid images, which capture his own life as well as the lives of his celebrity friends, offer audiences a revealing insight into Warhol the person, taking viewers beneath the veneer of his Pop paintings and persona.”

Andy Warhol’s close friend and collaborator, Christopher Makos, will travel from New York City to join *Andy Warhol and Photography: A Social Media* curator Julie Robinson in conversation as part of the exhibition’s opening weekend program.

Speaking about his decade-long friendship with Warhol and his own career as a photographer, Makos will reminisce about his time as part of Warhol’s inner circle, socialising with celebrities at Studio 54 and Warhol’s studio, always with a camera by his side.

Other public program highlights include an ever-changing program of live music, talks and tours as part of the Gallery’s First Fridays program.

On the first Friday of every month during the exhibition, visitors will enjoy a themed program inspired by Warhol’s life and art, including artist led workshops and demonstrations in screen-printing and analogue photography, and a wide range of performances celebrating contemporary independent music, theatre and fashion.

“It is thrilling to be working with AGSA to explore Andy Warhol’s ground-breaking work which speaks so immediately to everybody,” said Adelaide Festival Artistic Director, Ruth Mackenzie CBE.

“Today more than ever, with the popularity of social media, Warhol’s idea of 15 minutes of fame is incredibly relatable and this exhibition will be a must-see during the festival season next year.”

“My idea of a good picture is one of ... a famous person doing something unfamous. It’s about being in the right place at the wrong time.” – Andy Warhol

Andy Warhol & Photography: A Social Media

Art Gallery of South Australia, North Terrace, Adelaide

Exhibition: 3 March – 14 May 2023

Entry fees apply

For more information, visit: www.agsa.sa.gov.au for details.

Image: Bob Adelman, born Brooklyn, New York, United States, 1930, died Miami Beach, Florida, United States 2016, *Andy Warhol on the red couch at the Factory*, 1964, New York, pigment print; Courtesy of Bob Adelman Estate

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Anyone can pop like Warhol at new show, his friend says

By [Liz Hobday](#)

Updated March 2 2023 - 3:13am, first published 3:02am



Photographer Christopher Makos describes pop artist Andy Warhol as the 'original influencer'. (SUPPLIED)

Andy Warhol pioneered behind-the-scenes celebrity photos, but what was it like to take a portrait of him?

Photographer Christopher Makos knows better than anyone: the Pop Art trailblazer was his muse and close friend, and called him

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"We had so much fun taking pictures of each other... I had a good time, having him as my muse," Makos told AAP.

They both had sexually repressed Catholic upbringings, and a similar outlook on life: Makos arrived in New York in the late 1970s, a time of incredible creativity in the city.

Warhol was already world famous by then and would dress up as almost any character for Makos' lens, with many of the classic images of Warhol taken by him.

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Now in his 70s, the photographer is in Australia for the launch of a new show at the Art Gallery of South Australia that looks at Warhol's enduring relevance in the age of social media.

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invented.

"Warhol was the original Kim Kardashian, he always had a camera, he always had a recording device," Makos said.

The exhibition is the first in Australia to look specifically at Warhol's obsession with photography. Taking pictures was at the core of his practice and he took some 60,000 photographs in his lifetime.

So what has Adelaide made of Warhol? Makos enthuses that it's a five-star show that could easily be in Paris, Milan or indeed, New York.

With more than 250 works spanning photographs, experimental films, screen prints and paintings, the gallery's own holdings of 45 Warhol photos will also be displayed together for the first time.

The pictures offer glimpses of a spectacular list of celebrities, including Muhammad Ali, Bob Dylan, Debbie Harry, Mick Jagger, John Lennon, Liza Minnelli, Lou Reed and Elizabeth Taylor.

Warhol was completely attuned to the power of images and celebrity to shape his identity and reputation.

X

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exhibition will be seen worldwide.

Makos believes viewer participation is the show's ultimate message.

"Everybody can be Warhol - take those pictures and start posting them everywhere, and that will make you so Warholian," he said.

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celebrities surrounding his friend, Warhol also benefited greatly from their relationship.

For example, Makos often stitched his photos together on a sewing machine into grids of four.

At Warhol's final show in New York in 1987, he did the same, and the critics loved it.

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The artist often credited with coining the phrase '15 minutes of fame' is in the spotlight in Australia, with a Pop Art show featuring dozens of his works opening on the Gold Coast in February.

His legacy of art still seems fresh and radical even though some of his iconic paintings are more than 60 years old.

That's because his subject is the United States of America, Makos declares: Warhol is still relevant because he never looked to Europe for his ideas.

"His inspiration was the American car crash, the electric chair, Marilyn Monroe, Elvis Presley," Makos said.

"When you have America as your brand, you're going to be around for a long time."

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...Haring and Jean-Michel Basquiat, and reminisces about socialising
at the Factory and Studio 54.

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"Keith Haring was painting, Basquiat was hanging around, Debbie Harry and The Talking Heads were playing music at CBGBs," Makos said.

But he takes issue with contemporary accounts of the artists' relationships that focus on conflict, and declines to consume the films and media about their lives.

"Because I'm still alive, I know the real stories. Every relationship has rocky times but it all comes out the other side," he said.

Andy Warhol and Photography: A Social Media opens at the Art Gallery of South Australia on March 3 as part of the 2023 Adelaide Festival and runs until May 14.

Australian Associated Press

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Entertainment

Anyone can pop like Warhol at new show, his friend says

Liz Hobday AAP

Thu, 2 March 2023 3:18AM



Photographer Christopher Makos describes pop artist Andy Warhol as the 'original influencer'. (SUPPLIED)
Credit: AAP



Andy Warhol pioneered behind-the-scenes celebrity photos, but what was it like to take a portrait of him?

Photographer Christopher Makos knows better than anyone: the Pop Art trailblazer was his muse and close friend, and called him "the most modern photographer in America."

"We had so much fun taking pictures of each other... I had a good time, having him as my

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They both had sexually repressed Catholic upbringings, and a similar outlook on life: Makos arrived in New York in the late 1970s, a time of incredible creativity in the city.

Warhol was already world famous by then and would dress up as almost any character for Makos' lens, with many of the classic images of Warhol taken by him.

Now in his 70s, the photographer is in Australia for the launch of a new show at the Art Gallery of South Australia that looks at Warhol's enduring relevance in the age of social media.

The Pop Art icon was an influencer before the internet was even invented.

"Warhol was the original Kim Kardashian, he always had a camera, he always had a recording device," Makos said.

The exhibition is the first in Australia to look specifically at Warhol's obsession with photography. Taking pictures was at the core of his practice and he took some 60,000 photographs in his lifetime.

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The pictures offer glimpses of a spectacular list of celebrities, including Muhammad Ali, Bob Dylan, Debbie Harry, Mick Jagger, John Lennon, Liza Minnelli, Lou Reed and Elizabeth Taylor.

Warhol was completely attuned to the power of images and celebrity to shape his identity and reputation.

So the gallery is encouraging people to bring their phones and cameras to the show and post images online, ensuring the Adelaide exhibition will be seen worldwide.

Makos believes viewer participation is the show's ultimate message.

"Everybody can be Warhol - take those pictures and start posting them everywhere, and that will make you so Warholian," he said.

While Makos' career bloomed with access to the talent and celebrities surrounding his friend, Warhol also benefited greatly from their relationship.

For example, Makos often stitched his photos together on a sewing machine into grids of four.

At Warhol's final show in New York in 1987, he did the same, and the critics loved it.

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The artist often credited with coining the phrase '15 minutes of fame' is in the spotlight in Australia, with a Pop Art show featuring dozens of his works opening on the Gold Coast in February.

His legacy of art still seems fresh and radical even though some of his iconic paintings are more than 60 years old.

That's because his subject is the United States of America, Makos declares: Warhol is still relevant because he never looked to Europe for his ideas.

"His inspiration was the American car crash, the electric chair, Marilyn Monroe, Elvis Presley," Makos said.

"When you have America as your brand, you're going to be around for a long time."

Makos introduced Warhol to the work of Pop Art proponents Keith Haring and Jean-Michel Basquiat, and reminisces about socialising at the Factory and Studio 54.

"Keith Haring was painting, Basquiat was hanging around, Debbie Harry and The Talking Heads were playing music at CBGBs," Makos said.

But he takes issue with contemporary accounts of the artists' relationships that focus on conflict, and declines to consume the films and media about their lives.

"Because I'm still alive, I know the real stories. Every relationship has rocky times but it all comes out the other side," he said.

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Art

JOHN MCDONALD

The stuff of nightmares

Peter Booth explores themes from the supernatural to the disturbed.

There can be few exhibitions in Australia that have shocked viewers as thoroughly as Peter Booth's show at Melbourne's Pinacotheca Gallery in late 1977. The most telling comparison might be with American painter Philip Guston, whose 1970 show at Marlborough Galleries, New York, was greeted with scorn by leading critics including Robert Hughes. In both instances, an artist who had made his reputation as an abstract painter turned suddenly and dramatically to figuration.

Guston's new works were cartoonish social satires, filled with images of oafish Ku Klux Klansmen. These works are now viewed as landmarks in modern art's reacceptance of figuration after so many years of believing abstract painting was inherently "progressive". The provocative nature of Guston's Klansmen was proven for a second time recently when four major American museums decided to postpone a 2020 retrospective because they felt this imagery might be misinterpreted as an affront to "racial justice".

In the United States, it seems paternalism and paranoia have reached the point where museums can't take the chance that critiques of injustice might be seen as celebrations. It's like worrying that Goya's *The Third of May 1808* might be interpreted as an incitement to violence against Latinos.

Booth's turn to figuration took a different path. Although the artist admits to being perpetually disturbed by "the times we're living in", his paintings have never been overtly political. He is neither a social commentator, a cynic nor a satirist. The realm Booth's work explores is that of dreams – or, given the nature of his imagery – nightmares.

A survey at the TarraWarra Museum of Art in the Yarra Valley, curated by Anthony Fitzpatrick, takes us from one of Booth's obdurate early abstracts of 1974 – flat vertical slabs of black paint known as doorways – through to more expressive works, on to the nightmare paintings, and then a powerful mixture of landscapes, figure studies and crowd scenes. What's ultimately so impressive is Booth's ability to imbue his smallest drawings or most lyrical landscapes with a sense of mystery, and often dread. Looking at a wintry landscape devoid of people, we feel they are lurking somewhere out of frame. A tropical jungle such as *Painting 2022*, which might have won the admiration of the Douanier Rousseau, is inhabited by a single insect that would give anyone a nasty sting. Placed in the foreground, it appears as gigantic as those bugs that roamed the Earth during the Carboniferous era, a mere 300 million years ago.

This veering back and forth in time and place, catching snippets of half-remembered, half-imagined scenarios, echoes the world of dreams. Yet there is always enough reality – what Freud called the manifest content – to give weight and substance to Booth's more bizarre and enigmatic images – the latent content. We feel these paintings and drawings are meaningful in the deepest sense, in a way the artist himself can't explain. One suspects he would prefer not to attempt any explanations, which might undermine the weird power of these pictures or unearth buried traumas.

Psychoanalysis is known as "the talking cure", but the greatest art exhausts and defeats the possibilities of spoken language. An image may address us on a deeper level than anything we can verbalise, touching on primal feelings that lie buried beneath the reach of consciousness.



Peter Booth's *Painting 1982*, main, and *Mount Donna Buang*, above; the artist, right. PHOTO: ROSS A. WATERMAN

There is a long history of such art, but not in Australia, where the bright light of day seems to dissipate those elements we call "visionary" or "gothic". It's seen as significant that Booth hails from Sheffield, an industrial town in the north of England bombed by the Germans in World War II. Born in 1940, Booth was too young to remember the bombings, but he grew up in a community that could never forget. He came to Australia in his late teens, a time of life when one's personality is already inscribed on the psyche.

It may be impossible for the artist to escape his origins but equally impossible for us to gauge the degree to which his later career was affected. What's certain is that Booth stands at the end of a long line of artists who have explored themes such as the supernatural, the fantastic, the paranormal, and disturbed states of mind. One thinks of Hieronymus Bosch and Pieter Bruegel, of William Blake and Francisco Goya, Henry Fuseli, Edvard Munch, James Ensor and Alfred Kubin. His landscapes are often compared with those of Samuel Palmer.

The TarraWarra show includes a carefully chosen group of prints by Blake, Goya, Ensor and Palmer that reveal the family resemblances between their imagery and the later artist's dark imaginings.

If there is one image of the past that leaps to mind when I think of Booth, it's Henry Fuseli's *The Nightmare* (1781), a work that exists in multiple versions. Fuseli's depiction of a demon – an incubus – perched on a sleeping woman's torso, while a ghostly horse's head looms in the darkness, was a sensation when it first appeared. An icon of the early Romantic period, it has been copied and parodied up to the present day.

The unique aspect of this picture was that it was entirely an invention of the artist's imagination, with no reference to history, the classics or the Bible. As such, it issued an implicit challenge to the pre-eminence of History Painting, which Sir Joshua Reynolds had declared the highest form of art.

The Nightmare was an eruption from the subconscious that Fuseli was said to have accessed by eating raw pork before he went to bed. The painting would exert an influence on Mary Shelley when she sat down to write *Frankenstein* (1818) and have a similar impact on Edgar Allan Poe. In art, it opened the floodgates to a tidal wave of nightmare images that no longer required a sanction from the Academy or the classics. The British historian of popular culture Christopher Frayling allots the work a key role in the vogue for horror that would find expression in the "Gothic" novels of Ann Radcliffe, and continues to attract audiences to the cinemas today.

The eccentric Fuseli, who was Swiss by birth but spent much of his career in London, wrote: "One of the most unexplored regions of art are (sic) dreams". In the 20th century the Surrealists would make dreams their special study, but there's a world of difference between the quirky puzzle paintings produced by artists such as Rene Magritte and Max Ernst, and the anxiety and terror one associates with the nightmare.

In writing of nightmares in 1931, Freud's disciple Ernest Jones observed how "no malady that causes mortal distress to the sufferer" was viewed with such indifference by medical science. This may still hold true because nightmares remain a mystery to psychoanalysts and scientists.

We read about them eagerly in horror stories but have no desire to experience them ourselves. Indeed, our curiosity may be defeated by those shadowy corners of our minds the nightmare reveals.

Most popular "horror" images are little more than self-conscious clichés, drawing on a conventional iconography of ghouls, ghosts, devils and demons. What makes Booth's nightmare paintings so powerful is that he barely seems to be in control of the subjects that appear in his paintings and drawings. A truly horrifying work such as *Painting 1982* (1982), with its vision of hideous, grey-skinned men feasting on human flesh, watched over by a many-armed insect man, goes beyond every zombie image dreamed up by popular culture. It's a picture without explanation or context, dredged from the recesses of the artist's mind and dumped on canvas.

There are details, even in this work, that set Booth apart: the carnivorous bird, the snake with a human face, and the little humanoid fairies that flutter around the top of the picture. Such things are not to be found in the zombie films that have become a familiar part of our popular culture – a phenomenon in itself that requires a lengthy discussion.

The sense of menace is less overt but just as keen in a work such as *Painting 1998* (1998), which features a group of thuggish men led by a bald character with red eyes, who points to his right. He is clearly issuing a command, and we are expected to obey. If not, this leader has the muscle to enforce his orders. This image translates into a sense that we are being forced to do something against our inclinations, with a threat of consequences. It's a common enough experience in dreams, in which all our daily anxieties take on a theatrical dimension.

Other works are pure emotional upheavals – flames, volcanoes, waterfalls, desolate landscapes that appear to have been blasted by war or natural disaster. These are all motifs with symbolic resonance, but their latent content is different for every dreamer. Booth's volcano may have a different origin and meaning to any volcano we see in our own nightmares, but his image strikes a chord of recognition. More often than not, we feel an attraction to such images. There is something hypnotically beautiful in *Volcano 1* (1993), with its yellow-and-red flames and lava, laid on in thick swathes with a palette knife.

The same applies to wintry landscapes such as *Mount Donna Buang* (1991), where the very absence of human beings induces a kind of frisson. *Where have they gone?* Or those tropical paintings in which nature is lush and overwhelming. There's a beauty in these paintings, but also the feeling that the natural world has dispensed with our unwelcome services. Each forest or wasteland contains an existential threat, the unsettling feeling of being alone in a hostile environment.

Amid all the breathtaking images assembled at TarraWarra, there's one that niggles, by virtue of its relative calmness as much as anything else. *Painting 1989* (1989) depicts a bald-headed man in an overcoat and a red muffler, standing in the snow. The longer I looked at this unassuming figure, the more closely it resembled Vladimir Putin, who has done more than anyone on the planet over the past year to dissolve the line between nightmares and reality.

Peter Booth is at the TarraWarra Museum of Art, Healesville, until March 13.



Horror in the woods

Filmmaker Richard Mosse captures the devastation of the destruction of the Amazonian rainforest, one of the world's most vital ecosystems

Richard Mosse's film work *The Enclave*, shown at the National Gallery of Victoria seven years ago (and reviewed here on December 19, 2015), evoked the murderous insanity of the Congo, a vertiginous hell-hole in which crime, political corruption, ethnic hatred and religious fanaticism had combined to produce a continuous state of savage internecine warfare; 300,000 or so people were dying every year, the population was living in a numbed and brutalised state of dissociation and children played next to cadavers in the street.

In *Broken Spectre*, he visits another frontier world of violence and inhumanity: the Amazon. Here the death-toll is much lower, but the stakes for the whole world are a lot higher. Sadly, it seems to make little difference to anyone outside the Congo if the tribes and gangs there continue to slaughter each other, but the destruction of the Amazonian rainforest is causing serious and possibly irreversible harm to the ecological balance of our whole planet.

Whether fortuitously or by design, Mosse's film opened in Melbourne the day before the Brazilian general elections, crucial to the future of the Amazon. The first round failed to produce a clear winner, so a runoff vote was scheduled for October 30; I saw the work a week earlier, and the uncertainty of what was to come – before the confirmation of Lula da Silva's victory – added to the poignancy of watching this evocation of the Amazonian tragedy.

The violence, the corruption and the crime in these tropical nations is of course inseparable from poverty and desperation.

In such an environment, economic mismanagement, political incompetence and the breakdown of the institutions of civil society exacerbate each other in a vicious cycle; and anyone who tries to stand for justice or reform is likely to be murdered by those who cannot see beyond their immediate self-interest.

But while we deplore corruption and oppression in principle, we are too often willing to tolerate it in other countries when it suits our own self-interest; and this is not only true of the third world, but of China, Saudi Arabia and the Gulf states among others – countries where it can be dangerous to protest or even to demonstrate.

In our world, we not only take these rights for granted, but trivialise them. The MCA recently advertised an evening with the incongruous title "Pleasure and protest", described as "an evening celebrating intersectional feminist perspectives, ecosexuality and the body". One can't parody this kind of thing: "expect empowering performances... insightful community talks... End your night with a cocktail overlooking the harbour".

Could anything reek more of smug privilege and self-indulgence? As though the museum were a kind of day spa with discreet erotic services included, one of those places that invites rich women to "pamper themselves". It is a measure of how disconnected the lifestyle art-world is from reality that it can abuse the word "protest" in this way while women and even schoolgirls are dying in Iran in real protests against real injustice.

CHRISTOPHER ALLEN



Richard Mosse: *Broken Spectre*
National Gallery of Victoria, until April 23

Mosse's film is 75 minutes long, shown on a loop so that the visitor may come in at any point in its unfolding. It is worth watching the whole thing, even though it is a grinding and even draining experience, partly because of the often oppressive soundtrack but mostly because of the dispiriting reality whose various dimensions are gradually revealed.

As with all film works on loops, viewers walk in and out, and few remain for the whole cycle, so that they are left with a general impression rather than a comprehensive understanding of the whole. People seemed nonetheless to be staying for much longer than they usually do, probably because this was a single exhibition rather than one item in the overloaded smorgasboard of a biennale.

I happened to come in at what turned out to be a propitious moment, the closest thing to a beginning or ending in the loop: an Amazonian indigenous woman, standing in front of a group of other tribal members, all in traditional costume, speaks to the camera, addressing then president Jair Bolsonaro and berating him for despoiling the environment and particularly for allowing miners – whom she refers to as his children – to encroach on their traditional lands.

She speaks in short bursts of a few sentences at a time, punctuated with a gesture of asseveration that extends from the arm into the bending forward of the whole body – surely a traditional pattern that may be thousands of years old, for the movements of the body can be almost more durable than language.

She adds, in an aside to the film crew, that she hopes they are not filming her people for nothing. Finally she comes to an end, the tribe applauds, and she stands silent, looking exhausted.

The rest of the film is made up of episodes, mostly in black and white, that document various aspects of the destruction of the environment, interwoven with scenes that appear at first sight more abstract, largely in colour, but which make use of infra-red photography – as in *The Enclave* – and other techniques, as well as a combination of long shots and close-ups, to convey the degraded state of the environment and the sense of morbid decay in waterways and living ecosystems.

The soundscape alternates between the natural sounds of the forest and oppressive electronic humming,



buzzing and thumping effects that evoke the stress suffered by the natural environment.

The first episode after the woman's speech – the only talking part of the film – shows a demonstration in Brasília, setting native headdresses and costumes against the modernist forms of the artificial capital, including glimpses of some of Oscar Niemeyer's famous buildings.

Then suddenly we are watching three men riding on horses through the thick jungle; all seems benign enough until they emerge from the jungle into an area that has been cleared and is now a scene of devastation, a barren wasteland.

For one of the mysteries of the Amazon is that the land is not as fertile as it may seem. The jungle is a lush

and stable ecosystem, but unlike the oak forests of Europe, it has not enriched the soil beneath it; once stripped away, the tree cover leaves behind poor and thin soil vulnerable to erosion.

The film cuts to another view of the jungle, seen from the river. Again this seems like pristine jungle, and we even glimpse the silhouette of a jaguar gliding between the trees. Then the view opens out to reveal a tourist's camera, then another; we are in a small fleet of motorboats taking foreigners on a tour of the Amazonian wilderness.

A following episode begins with shots of what seem like a peasant family, with its children, living in the jungle. But then we realise that the father is crushing ore in

a huge mortar and the wife is washing it for gold; these are petty gold-miners, but part of a new gold-rush that is adding to the pressures on the region, and particularly on the lives of the indigenous peoples. Then we see the peasants burning land to clear it, too thoughtless and unconscious of the damage they are doing.

Soon after another episode reveals the horror of the abattoirs that feed modern Brazil. Cattle are herded along a ramp to be slaughtered; the killing is omitted, and we pass at once to the carcasses hanging upside down on hooks, being flayed and cut down by workers hardened to feel nothing while carrying out these bloody tasks. Again we are confronted by the obtuseness that is in part a survival adaptation in a world of oppressive poverty.

As though going backwards in the process, we now encounter vast feed-lots, with innumerable cattle feeding from troughs along the edge of the road. There is an interlude to contemplate the festering decay of the river's life systems, and then we watch workers cutting timber to make fence posts, building fences and stringing wire between them: fields for more cattle in what used to be forest.

A hose spews out water under pressure; we sense this must be gold-mining again, and as the episode unfolds, we discover a blighted landscape of eroded hillsides and sterile mud with no living thing in sight – in fact what much of the Australian goldfields looked like during the gold rush in the 1850s.

All around are pools of stagnant, polluted water, poisoned with the mercury used in gold extraction and which, entering the river system, poisons both wildlife and the local people.

Can this get any worse? But then, after another interlude evoking the desolation and toxicity of the environment, we see a man walking through the forest carrying a chainsaw. Soon he is cutting down one of the big trees that is literally like a pillar of the forest, forming an important part of the canopy above and creating the protected climate below in which other smaller plants can flourish, and the next generation of trees can begin to grow.

The soundtrack here is of course the angry buzzing of the chainsaw as it cuts through the timber, and then the crashing of the falling tree, tearing down smaller ones as it falls, and striking the forest floor with a dull thud.

Once again we are confronted with the complexity of the problem: there are big interests at work in some areas, big money and corrupt politicians who profit from it, but there is also an army of poor and greedy little people who will cut trees and even murder activists for money.

More of these men are seen in the following episode lighting fires with torches. They know what they are doing is illegal; they are masked, furtive, scrambling like rats from one bank of bush to another, with their getaway car in the background.

We are left with views of blazing landscapes, massive areas of forest cleared and burning, while the soundtrack is an overwhelming combination of crackling fire with synthetic humming and thumping.

In the remaining scenes, there is more footage of cattle yards, in which we see again a device Mosse uses throughout, a kind of fade transition like a slow form of jump cut, which suggests that we are watching a dream or hallucination. In another scene, a small ball of gold dust and presumably mud is smelted and ends up as a thin sheet of gold, the lamentable price for all this devastation.

And finally, there are scenes of absolutely barren and dead plains, and then open-cut mines, a rare recollection of the larger scale of operations in a film that has concentrated mostly on the micro-level and the actions and experiences of individuals in this environment; and rightly so, because none of this destruction would be possible without stupidity, squalid self-interest and the social conditions that foster such moral and spiritual dereliction.

Scenes from artist Richard Mosse's *Broken Spectre*



12 Visual arts

PUBLIC WORKS

Rosemary Laing, *The Paper*, Tuesday, 2013. Bundanon Collection, Illaroo, NSW. Commissioned by Bundanon Art Museum, 2013.

BRONWYN WATSON

Ever since Rosemary Laing was a child growing up in Queensland, she has had an enduring fascination with extreme weather from her experiences of floods and cyclones. She has also had a long-standing interest in creating photographic projects which reflect on the media and how people are affected by extreme weather. In her 1998 series *Natural Disasters*, for instance, she sliced together imagery from the media's coverage of the Ash Wednesday fires. In her 2006 series, *Weather*, inspired by storms on the south coast of NSW, she depicted a woman caught in a maelstrom of shredded newspapers.

Another of Laing's series of large-scale photographs, *The Paper*, from 2013, also reflects on the media and extreme weather and is in the collection of the Bundanon Art Museum, located among 1000ha of bush on the south coast of NSW. *The Paper*, commissioned by the museum, was made onsite at Bundanon between May and July in 2013 when Laing was an artist in residence.

In *The Paper*, Laing firstly placed reams of newspaper pages across Bundanon's forest floor. However, soon after she had laid the newspapers, Bundanon experienced its worst flooding in decades. Access to the area was cut and by the time Laing managed to get back to the site, the newspapers were drenched and had seeped into the earth. In taking her photographs, Laing never digitally manipulates her images. Instead, in producing this work she used labour-intensive analogue photography. Talking about this series in an artist's talk, she said she is considering issues of information overload.

"There is this consistent battle with all these voices discussing and having an opinion, which you can't always rely upon," Laing says. "I've got a number of friends who are losing jobs because they're journalists, and we are being told that we will no longer have our daily newspaper. I'm thinking what it will be like to not have a newspaper because digital information changes how you dip and read. Instead of a story being reported in depth suddenly everything is a Twitter line. So, I was interested in working with the loss of the newspaper."

At the Bundanon Art Museum, chief executive Rachel Kent says *The Paper* reflects on the environment, change, and unnatural disturbances in the Australian landscape. "The works present a landscape in which decomposing newspapers carpet the forest floor, and the works offer an entry into Laing's world, which combines landscape, history, and culture," Kent says. "This body of work, viewed in 2023, is a timely reminder of the impacts of extreme weather and the climate crisis we face in the present. With three major flooding events onsite at Bundanon in 2022, Laing's work is both timely and compelling in its combination of the human and natural world at a crossroads."

Materials: C Type photograph
Dimensions: 90 x 177.5cm



Saleroom

Australian engineer John Monash (1865-1931) was considered one of World War I's outstanding military commanders. From 1911 to 1926 Monash wrote 11 letters to an "old flame" Ada Benjamin (1864-1937) and this previously unknown correspondence was kept for all these years by Benjamin's children. Among the 11 letters was one written by Monash while he was stationed at Gallipoli. In that handwritten letter he writes: "If I get out of this awful place alive & well I shall make every effort to see you." The letters, several in their original envelopes were auctioned for the first time and were the top sale at an Australian and Historical auction held by Leski Auctions in Melbourne. The letters attracted 17 bids and fetched \$31,070 (including buyers' premium) from a pre-sale estimate of \$10,000 to \$15,000. The second top sale was a photograph taken by official expedition photographer Frank Hurley (1885-1962) of Ernest Shackleton's ship *The Endurance* trapped in ice in the Weddell Sea, Antarctica, in 1915. The photograph, which came from the estate of Archdeacon John Bidwell, attracted 10 bids and sold for \$26,290 from a pre-sale estimate of \$2000 to \$3000.

Bronwyn Watson

Can Gabori's contemporary giant set a record?

Indigenous art Six
Gabori canvases will be auctioned this month.

Elizabeth Fortescue

Is a large and luscious canvas about to set a new auction record for the acclaimed Mirdidingkingathi Juwarnda Sally Gabori? Crispin Gutteridge, head of Aboriginal art at auctioneers Deutscher and Hackett, thinks so.

The fame of the late Sally Gabori reached its apogee last year with a grandly mounted solo exhibition of her work at the Jean Nouvel-designed Fondation Cartier pour l'art contemporain in Paris.

The show, *Sally Gabori, Mirdidingkingathi Juwarnda*, was opened by Prime Minister Anthony Albanese. Gabori's splashes of colour went not only to Paris but also to fashionable Milan, where the exhibition remains on view at the Triennale di Milano museum until May 14.

Mr Gutteridge believes the Fondation Cartier's glamorous backing will carry through to Gabori's 198cm by 302cm *Ninjilki*, 2008.

"It's an extraordinary work. I think it will get a record," he told Saleroom.

Ninjilki has the highest estimate (\$60,000 to \$80,000) of six canvases by Gabori to be offered in Deutscher and Hackett's Important Australian Indigenous Art auction. The sale will be held, live, in Melbourne on March 22.

The auction record for a Gabori stands at \$79,773, including buyer's premium, achieved in November 2021 by Deutscher and Hackett. *Dibirdibi Country*, 2011, commemorates Béntinck Island in the Gulf of Carpentaria where Gabori was born around 1924, not long after a 1918 massacre on the island in which many Indigenous people died.

In *Ninjilki*, Gabori again recalls her life at a specific location on Béntinck Island before 1948, when residents were forced by a series of natural disasters to move to Mornington Island.

"Distinguished by a permanent freshwater lagoon, it is a place where she remembered catching barramundi, or scooping up fresh water in baler and trumpet shells," Mr Gutteridge writes in the sale catalogue.

"Gabori's strong gestural mark-making is an expression of her love for the landscape of her country but also belongs squarely in the realm of contemporary painting."

Gabori began painting at the age of 81 and died 10 years later, in 2015. She suffered financial abuse at the hands of



someone who was supposed to be protecting her interests.

Brett Evans, the former chief executive of the Mirdigan Gununa Aboriginal Corporation on Mornington Island, was jailed in February 2022 after pleading guilty to 35 charges of using his position dishonestly to gain advantage – in essence, selling Gabori works and pocketing the money himself. He was sentenced to four years and six months in jail and ordered to pay reparations of \$421,378.20 to the corporation, the estate of Sally Gabori and other artists.

Mr Gutteridge said none of the Sally Gabori works in the forthcoming Deutscher and Hackett sale are "connected with that episode". All the works have copyright from the estate, and all were purchased prior to Evans taking over as CEO of the Aboriginal corporation in 2011, Mr Gutteridge said.

Other notable women artists in the auction include Nonggirnga Marawili, whose bark *Baratjara* was painted in earth pigments and printer ink and is estimated at \$30,000 to \$40,000.

Works by Emily Kame Kngwarreye

and Wynne Prize finalist Nyapanyapa Yunupingu are featured. There are several beautiful objects by contemporary artist Lorraine Connelly-Northey including *Woven Mat*, 2007, made from rusted galvanised iron and fencing wire, and estimated at \$6000 to \$9000. Connelly-Northey was commissioned to make a large installation for the stunning Yiribana gallery in the Art Gallery of NSW's new Sydney Modern building.

"Her profile is definitely stronger," Mr Gutteridge said.

The sale includes three works by the great rarrk (cross-hatch) painter from Maningrida, John Mawurndjul. His powerful *Ngalyod, Rainbow Serpent*, 1999, the cover lot, is painted in natural earth pigments on eucalyptus bark. It was exhibited in a Mawurndjul solo show that travelled to Basel and Hanover in 2005 and 2006. *Ngalyod, Rainbow Serpent* has an estimate of \$80,000 to \$120,000.

A picture by Lin Onus, *Deep Water (Matong)*, which in 2017 fetched \$146,400 (including buyer's premium) is now estimated at \$180,000 to \$250,000. Onus' highest auction price

was at Sotheby's in 2018 with \$793,000 including premium.

A work by Charlie Wartuma (Tarawa) Tjungurrayi brings us to the question of why last year's 50th anniversary of the founding of Papunya Tula was so badly neglected by public galleries and museums around Australia.

Papunya Tula was founded in 1972

by a group of men including Tjungurrayi, after they started painting on the local school wall in the Northern Territory settlement of Papunya the year before.

Papunya Tula, the artist-run enterprise, has earned international fame.

Mr Gutteridge is not alone in being dumbfounded that such a key moment in Australian art was ignored by Australia's major public museums.

There was more recognition overseas. The respected Kluge-Ruhe Abori-

ginal Art Collection at the University of Virginia, US, mounted a large exhibition titled *Irrititja Kuwarri Tjangu/Past and Present Together: Fifty Years of Papunya Tula Artists*. The show finished on Sunday, February 26. "It's absolutely bizarre," Mr Gutteridge said.

"You would have thought that one of the institutions would have been really excited. Maybe Sydney with the opening of the new gallery [Sydney Modern] would have been ideal."

Salty tale

Bonhams March 10 auction of prints and multiples includes a bowl of fruit, some bread and two candlesticks made from Murray River salt.

The sculptures are from the 2011 series *Still Life: The Food Bowl* by contemporary Australian artists Ken and Julia Yonetani with a combined estimated value of \$1200, Bonhams Australia director Merryn Schriever said.

The Yonetanis have previously made art from unexpected media such as uranium glass, and the salt they used here is a reference to the alarming salinity of the Murray-Darling basin, known as Australia's food bowl.

Julia Yonetani told Saleroom the salt sculptures are hard and durable and will "last forever" under humidity conditions below 85 per cent. Putting the objects in a glass or resin case would be ideal, she said.

The salt objects are from the Gene and Brian Sherman Collection.

"Art that speaks to me needs to combine heightened visual impact with serious conceptual underpinning and, in addition, to hit home at an emotional level," Dr Sherman told Saleroom.

"The Yonetanis manage to cover all three bases in these still life-inflected, highly original salt sculptures."



A sculpture by Ken and Julia Yonetani.

Sally Gabori's *Ninjilki*, far left, and John Mawurndjul's *Ngalyod, Rainbow Serpent*. Below left, Lorraine Connelly-Northey's *Woven Mat*, and *Deep Water (Matong)* by Lin Onus.



Acclaimed artist Ann Thomson, who turns 90 this October, has three exhibitions this year

JANE DEMPSTER

Flowing in the currents of life and art

EXCLUSIVE

MATTHEW WESTWOOD
ARTS CORRESPONDENT

When artist Ann Thomson goes for her swim each morning, she takes the first bus that arrives for either Clovelly or Bronte beach in Sydney's eastern suburbs.

Thomson, 89, takes a similar approach with her painting. With age has come the wisdom not to chase after an image or a subject, but to be open to images that suggest themselves to her – like allowing the bus route to determine which beach for her swim.

"Swimming has been part of

my life, and now it seems to come into my paintings," she said. "I see things underwater, and I can use them, change them. I love Clovelly because you can see all the plants and creatures and fish. I've been there and seen four gropers in one morning."

As she approaches her 90th birthday in October, Thomson has three exhibitions on the go, including a show of paintings and sculpture at Mitchell Fine Art in Brisbane. Chris Sabines, director of Queensland Art Gallery, will open the exhibition on Friday.

In October, a major survey show curated by Terence Maloon will open at Sydney's SH Ervin Gallery, and Thomson will also

show at her Sydney commercial gallery, Defiance Gallery.

Thomson works in a studio whose sunny yellow doors are a reminder of the building's origins as a lemon butter factory. Inside are tables and easels with paintings at various stages, and brushes standing in old yoghurt tubs, jars and buckets.

These days she paints with acrylics rather than oils, and is producing mainly smaller-scale paintings on paper, rather than the large canvases she made in the past.

While she was inspired by the abstract expressionists, she said her work was neither abstract nor figurative, but combined ele-

ments of both. "I've never been an abstract painter, and I've never been a figurative painter," she said. "I hope I don't fit in."

She discovered her love of painting when she was at school in Brisbane during World War II. A teacher made a still-life arrangement that included a pineapple and, painting it, Thomson was forever captivated by making images.

She continues to paint every day, after her morning swim and coffee.

"There are pluses and minuses in being older, because you know more, and you begin to understand what life is about," she said. "I think being a creative artist helps with that."

Fresh plans for Heyesen gallery

EVANGELINE POLYMENEAS

THE Adelaide Hills is set to welcome a new multimillion-dollar cultural precinct to celebrate one of the state's most renowned artists.

The operators of Hans Heyesen's Cedars property at Hahndorf have submitted plans to Planning SA to open a \$9m art gallery to showcase the Heyesen family's collection of art and cultural artefacts.

There were two previous attempts to launch the project in 2018 and 2021.

CEO of The Cedars, Hans Heyesen Foundation Tori Dixon-Whittle hopes to open the two-storey gallery to the public within 18 months.

"It will be a remarkable cul-



Design image of the proposed Hans Heyesen gallery.

tural precinct that will draw like-minded people together, but also educate the broader public about the value of arts and culture," Ms Dixon-Whittle said.

The upgrade to the property

would be funded entirely by the state government's \$649m Adelaide City Deal.

Hans Heyesen, who died in 1968, was a German immigrant who moved to South Australia as a six-year-old.

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Border Chronicle

Gallery honours diversity

By [Neave Moore](#)

February 28 2023 - 5:56pm



Picture supplied

Bordertown's Walkway Gallery is to receive Naomi Hobson's "evocative" photographic series, Adolescent Wonderland from Friday March 3.

Ms Hobson's multidisciplinary artistic projects feature a variety of mediums of paintings, ceramics and photography, commenting on her family's political and social engagements.

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"I think young people are getting crazy adventurous with all the apps and photo settings in their mobile phones," she said.

"They're just really connecting with how they want to share their story... Young people are so advanced in using technology and they also love getting their photos taken, but let them show you their story, their way; that's what *Adolescent Wonderland* is all about."

Naomi Hobson is a Southern Kaantju/Umpila woman, who lives in far north Queensland, in a town called Coen.

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With the endorsement of the Art Gallery of South Australia (AGSA) and Country Arts SA with the support from the South Australian Government, the exhibition is part of a state-wide regional tour, depicting young Aboriginal people from Ms Hobson's community.

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and her ancestors ties and relationships with tradition land.

In a statement, it was reported that the Adolescent Wonderland series works to empower young people, encourage individuality and celebrate difference.

Inspired by Lewis Carroll's Alice's Adventures In Wonderland, the themes of youth, playfulness and childhood are evident in the exhibition.

AGSA Director, Rhana Devenport ONZM said, "With a voracious practice that spans painting, ceramics and photography, Naomi Hobson's *Adolescent Wonderland* will transport regional you to witness daily life in Coen through her deeply expressive and provocative works."

Country Arts SA Chief Executive Anthony Peluso said that Ms Hobson's work captured "those electrifying coming of age moments".

"These works shine a light on the resilience, vulnerability, humour and playfulness of First Nations young people in regional communities."

Visitors can participate in photography competition, Where's Your Wonderland, where participants capture their own every day worlds for a chance to win, with the photos also displayed digitally.

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Gallery honours diversity

By BY NEAVE MOORE

Border Chronicles

Wednesday 1st March 2023

336 words

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270cm on the page



Gallery honours diversity

BY NEAVE MOORE

BORDERTOWN'S Walkway Gallery is to receive Naomi Hobson's "evocative" photographic series, *Adolescent Wonderland* from Friday March 3.

Ms Hobson's multidisciplinary artistic projects feature a variety of mediums of paintings, ceramics and photography, commenting on her family's political and social engagements.

"I think young people are getting crazy adventurous

with all the apps and photo settings in their mobile phones," she said.

"They're just really connecting with how they want to share their story... Young people are so advanced in using technology and they also love getting their photos taken, but let them show you their story, their way; that's what *Adolescent Wonderland* is all about."

Naomi Hobson is a Southern Kaantju/Umpila woman, who lives in far north Queensland, in a town



Picture supplied

called Coen.

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try Arts SA with the support from the South Australian Government, the exhibition is part of a state-wide regional tour, depicting young Aboriginal people from Ms Hobson's community.

Ms Hobson's work also reflects her ongoing connection to Country and her ancestors ties and relationships with tradition land.

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Loving memorial for Forest of Dreams creator

NEWS

Flowers, leaves and gum nuts drape The Forest of Dreams artwork in Hurtle Square/Tangkairra, honouring its artistic creator Anton Hart who died earlier this month.



Blooms drape Anton Hart's Forest of Dreams work in Hurtle Square. Photo: Tony Lewis/InDaily

Hart's public artwork was created in 2003 to explore how the power of language can describe place. Now, family and friends are helping turn the word *Dream* into a living memorial for the respected artist and teacher.

His partner Paloma Concierta invited the community to "bring a flower from your garden for a final collaboration with the man we all treasured" – asking for an organic tribute rather than a plastic or florist-made offering until March 19.

The winding of string around his word 'DREAM' happened on Monday, February 20, just before sunset, "13 days after we learned of his passing into star dust from pancreatitis".

Paloma has written her own words describing Hart on his social media Art page.

"He was not a religious guy.

He believed in all of us;

Me and the kids;

and all kids actually,

including every single human he ever taught;

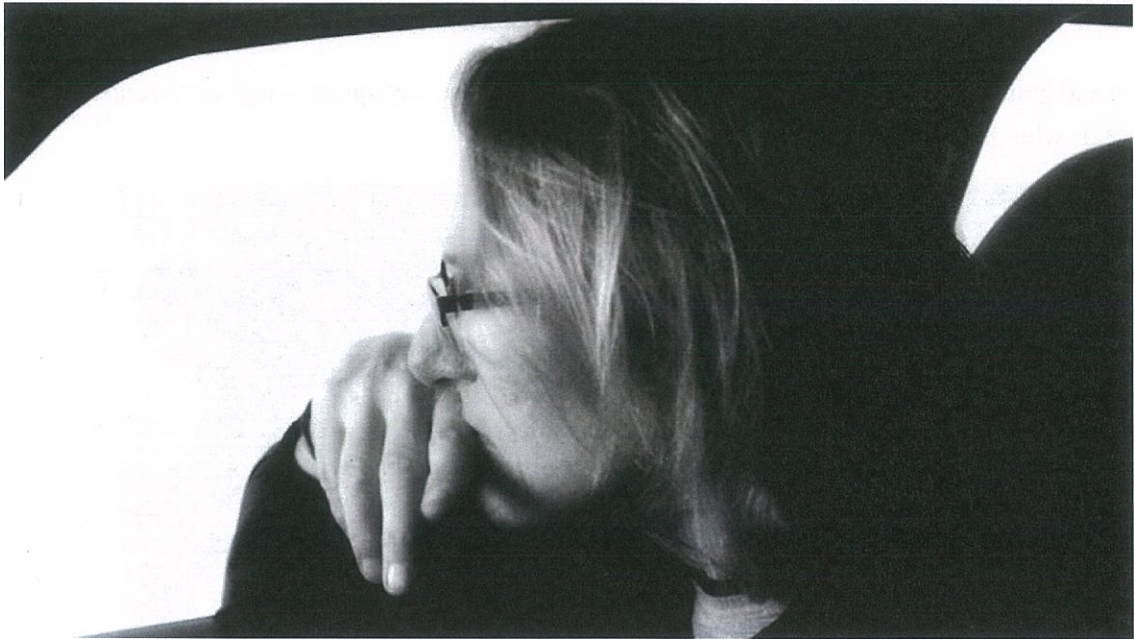
in love;

in the power of beauty, design and nature;

in friendship; and in telling people when they were wonderful.”

The City of Adelaide acknowledged the passing of the artist and educator, saying his iconic work “explores the power of language to describe place and is a legacy that has changed the contemporary landscape of our city.”

His acclaimed artworks are held in collections across Australia, including the Art Gallery of South Australia and have been exhibited internationally.



Anton Hart. Photo: Paloma Concierta

Bowden Brompton Community School also reflected on a community sadness in farewelling the art teacher who worked at the school from 1993 until 1998, who then returned to the school in 2018.

“Anton was a valued teacher and a genuine soul that radiated happiness to everyone around him. He will be sadly missed by staff and students,” a message to parents and students said.

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Paloma invites others to collaborate with Hart one last time in a mindful community art project.

“Please bring a flower from your own garden and put it under the string. Then wind a bit more thread if you feel the need to secure your wishes better,” she says.

“Just wind thread around the letters DRE M- leaving the A for Anton.”

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A dense account of gallery's past

By Sasha Grishin

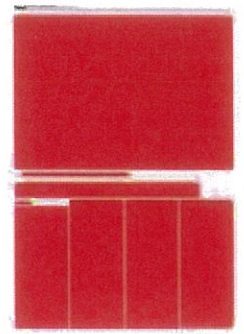
The Canberra Times

Saturday 4th March 2023

1001 words

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988cm on the page



A dense account of gallery's past

Sasha Grishin

The exhibitionists: A history of Sydney's Art Gallery of New South Wales, by Steven Miller. Art Gallery of New South Wales, \$65

The struggle for adequate space has plagued the Art Gallery of New South Wales for its entire history. The opening of the Sydney Modern project, the so-called "luminous birdcage with hanging gardens and a crypt", under the present director Michael Brand, should see the gallery with adequate floor space, at least for the next few decades. But it has always struggled with identity, and although it has the most spectacular location of all the Australian state galleries, in the words of Arthur Streeton, "one of the finest natural positions in the world ... [the] gallery resembles a kind of golden temple surrounded by grassy lawns and Moreton Bay trees"; the building itself was a disappointment.

After Streeton's initial glowing assessment in 1920, two decades later he concluded that "the place looked hopelessly dull". It took the art gallery more than 60 years to install electricity in the Vernon building in the Domain (built from 1896 to 1909) to properly illuminate the art work and to be able to open after dark.

In 2021 the Art Gallery of New South Wales in Sydney turned 150, and it was deemed timely for the first time to write its history of the institution on its sesquicentenary. The task was entrusted to Steven Miller, the Art Gallery of New South Wales' long-term archivist who produced a handsome, single-author, densely documented account.

It is an interesting but sobering read and certainly contains much material that is not commonly known. In its 150 years, the gallery had only nine directors and leaving aside its founding director, Eliezer Levi Montefiore, who was at the helm for a solitary two years, most were there for the long haul. Hal Missingham was there for 26 years and Edmund Capon for 33 years.

Trustees were also generally in the job for a long period, initially for life, and subsequently usually for lengthy stretches.

Although the trustees and the director were often at loggerheads, especially in the pre-Capon era, the gallery administration was characterised through stability and continuity in its leadership.

Of all the major Australian public art galleries, it has consistently made poor choices when purchasing art. While it lacked major private bequests such as those of Alfred Felton at the National Gallery of Victoria and Sir Thomas Elder at the Art Gallery of South Australia, at times it possessed a reasonable budget that it generally spent on mediocre work, much of which was later deaccessioned. In the late 19th century, it bought poorly, preferring overpriced academic hacks to under-priced paintings by the French Impressionists, Vincent van Gogh, and what have now become the treasures of world art.

When in 1911 the gallery commissioned a report from Dugald MacColl, a curator from the Tate, he pointed out that "the gallery had had the misfortune of buying work during 'the hey-day of the Academy and the Salon' when the mediocrities ... sold their pictures at absurdly inflated prices. The Whistlers and Manets were treated as charlatans and could not get £100 for pictures that would fetch £10,000 in the market now." He concluded, "The unfortunate result is that the Gallery seems to possess not a single picture of the first rank."

It is interesting that this history is titled *The exhibitionists*; in contrast, the National Gallery of Australia's history is titled *Building a Collection*. In fact, even by Australian terms, the NSW gallery has a rather modest art collection - the fourth in size in the country - 166,000 artworks at the National Gallery in Canberra, about 70,000 at the National Gallery of Victoria in Melbourne, 45,000 in Adelaide and only 35,661 in NSW. Steven Miller points out several times that the Metropolitan Museum of Art was established only one year before the gallery, and now has an art collection in excess of two million objects. One hopes that Sydney will have enough high quality art to fill its shiny new buildings.

Miller's history corrects some of the myths connected with the early administration of the gallery and presents a number of vivid portraits of the individuals who made the gallery. During Hal Missingham's reign, 1945-71, when he began, the gallery was run by a team of 15 full-time day staff and three nightwatchmen, but by the time he left in 1971, there were 50 full-time staff, including a deputy director, three curators, registrars, an education officer, a librarian and a small team of conservators.

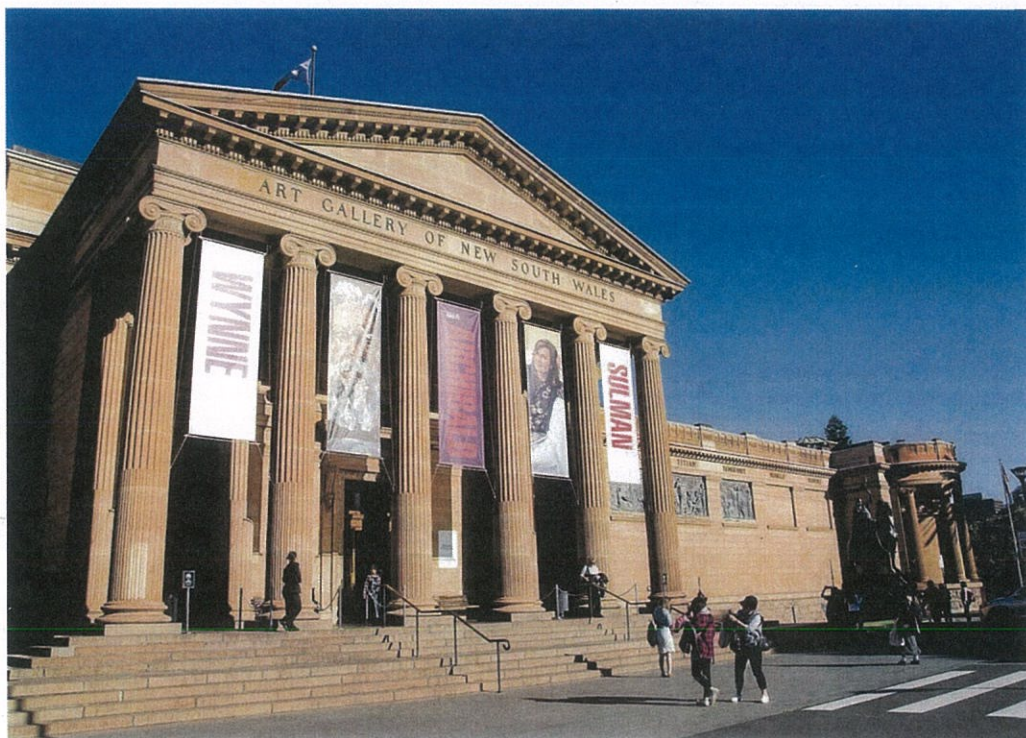
During the Peter Laverty years, 1971-78, the art purchasing budget increased from \$70,000 to \$250,000 and a host of significant curatorial appointments was made, including Frances McCarthy (Lindsay), Nicholas Draffin, Jackie Menzies, Gil Docking, Robert Lindsay, Bernice Murphy and Gael Newton. There was also a series of major exhibitions held of the work of Australian artists including Grace Cossington Smith, Grace Crowley, Duan Marek, Napier Waller, Hilda

Rix Nicholas, Peter Booth, Paul Partos and Harold Cazneaux.

The mercurial Edmund Capon was appointed in 1978 and, according to Miller, "did more than any other figure in the Gallery's history to extend the ways in which it could be a place of refreshment and recreation for all people." Under Capon, attendances rose from just over 300,000 when he arrived in 1978, to more than 1.3 million by 2009. Throughout the 1970s and 1980s the gallery averaged 25 exhibitions a year, and this increased to 40 a year in the 1990s and 2000s.

Michael Brand, who was appointed director in 2012, is possibly the best-credentialed director in the gallery's history, with a PhD from Harvard, extensive curatorial experience, including the directorship of the J Paul Getty Museum in Los Angeles, and a great eye for quality in art.

The book concludes on an optimistic note of AGNSW about to embrace a brilliant future.



A new book describes the Art Gallery of New South Wales' turbulent history. Picture Shutterstock

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Summer Like It's Hot at Ngununggula. Photo: Supplied.

VISUAL ARTS

Teen takeovers in regional Australia: what's happening outside the major cities?

It's not just the capital cities that are opening up their gallery spaces to teenagers.

3 Mar 2023

Jo Pickup

When major galleries like **NGV and MCA cast the net out to their young audiences** in Melbourne and Sydney, it's not hard for word of their teen events to spread and for registrations for their events to build (though both galleries have seen noticeable dips in interest since they had to shelve their teen parties during COVID, 2020/2021).

But what's happening outside of the major cities? What about the nation's much smaller regional towns, where numbers of young people are reduced and resources for these kinds of initiatives are fewer?

One recently opened gallery in the Southern Highlands of NSW has been working hard over the past 18 months to build connections with its young audiences, and has offered no less than three teen art-party events over that time.

Read: Australia's newest regional gallery open

Ngununggula/Retford Park Southern Highlands Regional Gallery Assistant Director Milena Stojanovska says the Gallery initially invited young people into the space for an informal gathering to gauge their interest in the idea of teen-only arts events.

'That was a kind of trial run, but that was important because we used that feedback to plan our next event, which we made a Halloween teen art party [in October 2022] called *The Haunting*,' she says.

The most striking observation the Gallery made after its first official teen art party was the number of attendees who opted to join the guided tour of the exhibition they offered on the night.

At the time, the Gallery was presenting the Art Gallery of South Australia (AGSA) touring exhibition ***Kungka Kunpu***, a survey show of contemporary works by women artists from the Anangu Pitjantjatjara Yankunytjatjara Lands. Stojanovska explains the exhibition tour attracted 30 of the 100 at the party, and lasted 45 minutes – well exceeding their expectations.

No doubt a huge drawcard to the tour was Ngununggula founder and local artist resident Ben Quilty who was there as a tour guide to share his insights of working with APY Lands artists with the group.

'Ben has travelled to [the APY Lands] many times and spent a lot of time with the artists – many of them are his close friends,' Stojanovska says. 'So, he was able to give a lot of beautiful anecdotes about the artists, and young people were asking him questions about that. So, it was a discussion, really.'

Stojanovska says the Gallery is now working on ways to bring those young people back into the Gallery to develop their skills as tour guides, and to allow them to drive their own exhibition tours.

'We are still planning how our teen tour guide groups may work,' Stojanovska says. 'But essentially we want to hand them the reins, to enable *them* to be guides and run the tours themselves.'

And in evidence just to hand, Ngununggula's latest teen art party – presented as a summer pool party – was held recently (Friday 17 February), and Stojanovska regards it as the Gallery's most successful teen art event to date.

'Something new happened at that [latest] event,' Stojanovska tells *ArtsHub*. 'We saw a lot more cross-age group interactions happen and people ventured out of their usual social cliques a lot more.'

'As soon as we gave them window markers to start drawing on the Gallery windows and decorating T-shirts, they just went nuts,' she says. 'They wanted to decorate each other's shirts and add to each other's drawings. I think that was a large part of the difference. This time they had more space to create something together, as well as being part of what the Gallery is offering.'

NGV, Senior Project Coordinator, Community and Access Programs, Stephanie Pohlman says that Ngununggula's teen events sound like the kind of arts experience she wishes had had as a young person growing up in regional Australia herself.

‘I am so happy to hear about what Ngununggula is doing,’ Pohlman says. ‘I could never find arts events like that in my town when I was that age, and so all I wanted to do was leave for the city as soon as I turned 18.’

‘It’s part of the reason I feel so passionately about doing this work with NGV now,’ she continues.

‘There is so much that young people – whether they are in the city and the country – bring to the arts and, in parallel, there is so much the arts can offer them in terms of their well-being and social connection.’

What’s happening in this space in Australia’s capital cities?



Jo Pickup

ArtsHub's Arts Feature Writer Jo Pickup is based in Perth. An arts writer and manager, she has worked as a journalist and broadcaster for media such as the ABC, RTRFM and The West Australian newspaper, contributing media content and commentary on art, culture and design. She has also worked for arts organisations such as Fremantle Arts Centre, STRUT dance, and the Aboriginal Arts Centre Hub of WA, as well as being a sessional arts lecturer at The Western Australian Academy of Performing Arts (WAAPA).

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2023 Easter Art Exhibition 'Precious Moments' tickets out

The Islander**The Islander**Thursday 2nd March 2023 at 12:00am | 173 words, 135cm²**Download PDF**

ART lovers are being encouraged to secure their tickets to the Kangaroo Island Easter Art Exhibition Opening Night, which will be held 6.30pm on Good Friday, April 7 at the Penneshaw Town Hall.

The biennial event is hugely popular on the Island's calendar of cultural events and promises to delight community members of all ages.

Exhibition coordinator Michele Lane said with music, drinks - including wine, and finger food, the opening night will not only be a relaxed event, but also an evening to remember.

"The opening night is a unique opportunity to meet the artists, as well as the judges - distinguished Art Gallery of South Australia curator and artist Nici Cumpston and co judge Olga Sankey," Ms Lane said. "There will also be raffles, prizes and other opening night delights."

While there will be some tickets at the door, it is advised to book through Eventbrite right now.

There will also be a "Meet the Judges" session at 10.30am on Saturday, April 8. And the exhibition closes Saturday, April 22.

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