

Inside July/August 2025

A detail of Yindjibarndi artist and elder Wendy Hubert's nine-metre painting *My Story* (2024) graces the cover of our July/August issue. This epic work features in *It's always been always* at Fremantle Art Centre—an exhibition which, as Rosamund Brennan writes, honours and listens to the enduring voices of Indigenous women artists.

When Professor Marcia Langton AO was invited to curate an exhibition showcasing the University of Melbourne's Indigenous collection, she found gaps. As Giselle Au-Nhien Nguyen reports, Langton and her co-curators responded by uncovering works revealing the diversity of Indigenous art, resulting in an extraordinary journey through this country's history.

Also in this issue, editor-at-large Neha Kale presents *The Long View*, a new essay series exploring relationships between art and the wider world. Inaugurating the series is a reported essay by Dee Jefferson on the implications of the cancellation of Khaled Sabsabi's Venice Biennale presentation. This and more in the July/August 2025 print edition of Art Guide Australia.

Canberra/Ngambri

Clavante in Glacivente: Highlights from Museum Berggruen / Neue Nationalgalerie
National Gallery of Australia
Until 12 September

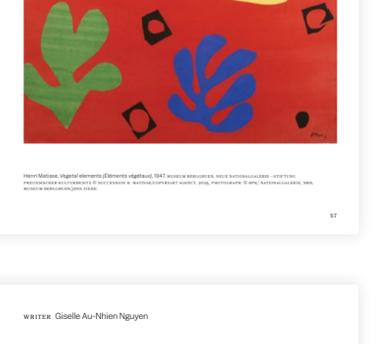
In 2023, a serendipitous visit to the National Gallery of Australia (NGA) by the son of an Australian collector sparked the idea to show an extraordinary European collection to Australian audiences.

My father's interest by not only in trophy painting but also in acquiring 'primitive works' notes Nicola Berggruen, son of Hans Berggruen, whose interest in collecting was acquired by the German state in 2000. While the Berlin facility underwent capital works, over 10 works from the Museum Berggruen collection are presented alongside 15 works from the NGA, allowing viewers to have a journey through the history of modern art, and to witness the ways art harnesses energy, creates ongoing dialogue and sparks cultural change.

Paintings and works on paper from artists who defined modernism in Europe, such as Paul Cézanne, Vincent van Gogh, and Pablo Picasso, are displayed, alongside the work of Australian modernists including the Van Der Grinten, Roland Wakelin, Cecil Skotchdopole, Ian Fairweather, and Tracey Moffatt. The exhibition also features the work of George Bell and an early Pablo Picasso, deconstructed and reassembled into a new work, *Clavante in Glacivente*, by a young artist, a member of the Berggruen family.

The artists from this important Berlin collection found inspiration in one another. You can look at the significant exhibition through the lens of a family and see how they influenced each other, how they changed the course of art history, and how they continue to influence us today.

Clavante in Glacivente: Highlights from Museum Berggruen / Neue Nationalgalerie, 15–27 September, National Gallery of Australia, Canberra. Admission free and acknowledges that art is a conversation, one that has traversed Europe and Australia throughout the 20th century. — [Cecilia Kratochvil](#)



Wendy Hubert, *My Story* (2024), acrylic, charcoal and ink on paper, 965 x 104 cm. Commissioned by Westpac, presented at the Westpac Art Collection, Fremantle, Western Australia.

Moree/Kamilaroi Country

Boundaries: Transbordered
Bank Art Museum
3 August–13 September

Boundaries: Transbordered is a profound collective statement about a universal concept of home. The large-scale installation, made up of 100 tiny houses made out of clay, is the culmination of a year-long project by Moree/Kamilaroi Country artists, who have gathered together to collaborate, via art making, the widespread re-orientation of their land and their lives.

The show, a number of artists involved has resulted in a wide range of interpretations of what home is and what it might be. Many of the participants have created works that appear to be a collection of small houses, but are in fact personal stories of home.

Moree/Kamilaroi Country, Bank Art Museum, Moree, NSW, Australia. 3 August–13 September.



Moree/Kamilaroi Country artists, *Boundaries: Transbordered*, 2024. Photo: Andrew Hurrell.

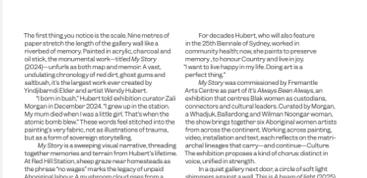
At the 20th Biennale of Sydney, worked in an exhibition that connects Black women as custodians, connectors and cultural leaders. Curated by Morgan, a Whadjuk, Ballardong and Wilmer Noongar woman, the show brings together an Aboriginal women's movement across the continent. Working across painting, video, installation and text, each reflects on the material and images that carry—and continue—Culture. The artist's journey is not about a place, but about a voice, unafraid in strength.

In the latest gallery, next door, a circle of light allows viewers to see the shadows of the past. This is a beam of light (2023) by Winifred, a young artist from Moree/Kamilaroi Country, who uses video installation to capture the shadows of the past and the shadows of the future. The sound is a lullaby of sorts, bringing baby murmurs and the voice of Morgan's partner, bringing them to sleep.

Our daughter's memory is a beam of light in Winifred's *Money says, 'It's like the way to mark this moment of transition, not just for her, but for me'.* Becoming a parent, they reflect, reshaped their outlook in unexpected ways. Always thought to be too pessimistic, but you can't bring a child into the world unless you believe you can't wait for them.

SETTING THE AGENDA

Artists communicate across space and time in the expansive inaugural exhibition at the newly-renovated Potter Museum of Art.



Naha Kale, *My Story* (2024), acrylic, charcoal and ink on paper, 965 x 104 cm. Commissioned by Westpac, presented at the Westpac Art Collection, Fremantle, Western Australia.

WRITER: Giselle Au-Nhien Nguyen

Despite the fact that it is the oldest continuing visual culture in the world, Indigenous art was not considered Australian art until 1988. So it's with long-term friends that a new exhibition, *Clavante in Glacivente: Highlights from Museum Berggruen / Neue Nationalgalerie*, is invited to the National Gallery of Australia. The exhibition, which runs from 15 September to 12 October, is a celebration of the University of Melbourne's Indigenous collection—Clavante in Glacivente. There was nothing contemporary, nothing by women, on Western Desert's paintings, featuring the work of contemporary Aboriginal Land artist, Judith Ryan AM.

To address the imbalance, Ryan and associate curator (Sharna McCorville) have curated a collection of contemporary Indigenous art over 100 years. With over 100 artists, including 17 women and 80 Aboriginal items such as letters, books, and objects, the exhibition is a celebration of the diversity of Indigenous art across space and time, including movements and collectives such as Paarlays, Tula, and the International Indigenous Art Network.

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Shadow and Light

A quiet power pulses through *It's Always Been Always* at Fremantle Art Centre, reflecting on First Nations women artists' role in kinship, Country and cultural memory.

WRITER: Rosamund Brennan



Wendy Hubert, *My Story* (2024), acrylic, charcoal and ink on paper, 965 x 104 cm. Commissioned by Westpac, presented at the Westpac Art Collection, Fremantle, Western Australia.

The first thing you notice is the scale. Nine metres of paper stretch the length of the gallery wall like a riverbed of memory. Painted in acrylic, charcoal and ink, the work is a monumental statement. *My Story* (2024) unfolds as both map and memoir—a vast, unfolding landscape of land, grief, grief, grief, and love.

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For decades Hubert will also feature in the 20th Biennale of Sydney, worked in an exhibition that connects Black women as custodians, connectors and cultural leaders. Curated by Morgan, a Whadjuk, Ballardong and Wilmer Noongar woman, the show brings together an Aboriginal women's movement across the continent. Working across painting, video, installation and text, each reflects on the material and images that carry—and continue—Culture. The artist's journey is not about a place, but about a voice, unafraid in strength.

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THE LONG VIEW

I can't think of an event in the recent history that has galvanised the country's artistic community quite like the cancellation of Khaled Sabsabi's Venice Biennale presentation. But, to me, the initial reactions— outrage, anger—explored in countless articles and social media posts haven't yet found the language to articulate the complex forces that have led to this moment. Or what it means not just for freedom of expression in this country, but for the art that audiences are exposed to, now and in the future. *Silent Spring*, a reported essay by journalist Dee Jefferson, is the first in Art Guide's new essay series *The Long View*, which charts the relationship between art and the wider world and creates space for the conversations we believe will continue to shape the culture. Jefferson's essay draws on many interviews with artists and art workers to paint a powerful picture of the event's long-term implications and what is at stake for art in Australia.

WRITER: Dee Jefferson



SILENT SPRING

Outback Regional Gallery, Wilton

[outbackregionalgallery.com.au](#)
Wilton, NSW
13–14 September
10am–5pm
Free admission

OneSpace Gallery

[onespacegallery.com.au](#)
Sydney
13–14 September
10am–5pm
Free admission

Philip Bacon Galleries

[philipbacon.com.au](#)
Sydney
13–14 September
10am–5pm
Free admission

Queensland Museum Kuripa

[queenslandmuseum.com.au](#)
Brisbane
13–14 September
10am–5pm
Free admission

Queensland Art Gallery | Gallery of Modern Art

[qag.com.au](#)
Brisbane
13–14 September
10am–5pm
Free admission

Queensland Art Gallery | Gallery of Modern Art

[qag.com.au](#)
Brisbane
13–14 September
10am–5pm
Free admission

Redcliffe Art Gallery

[redcliffeartgallery.com.au](#)
Redcliffe
13–14 September
10am–5pm
Free admission

Queensland Art Gallery | Gallery of Modern Art

[qag.com.au](#)
Brisbane
13–14 September
10am–5pm
Free admission

MOSMAN ART GALLERY presents

An exhibition celebrating the historic artists' camp at CURLEW CAMP.

The base for some significant Australian painters who helped foster a new 'Australian style'.

17 May to 17 August

Featuring paintings from the period, as well as newly commissioned artworks by:

Abdul Bertali, Khadija Ali, Jo Bertini, Sophie Cape, Piona Lowry, John Olsen, Thea Anamara, Perkins, Tom Roberts, Marikit Santiago, & Imant Stretton & Arthur Stretton.

[mosmanartgallery.com.au](#)

Fin Sharp

15–27 August

[mosmanartgallery.com.au](#)

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We acknowledge the Aboriginal and Torres Strait Islander peoples who are the Traditional Custodians of Country throughout Australia and particularly acknowledge the Benn Wurrung and Wadjarindji peoples of the Kulin Nation, upon whose land we lastly operate. We recognise the important connection of First Peoples to land, water and country, and pay respect to Elders past, present and emerging.

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Written in the Stars