I am delighted to be invited to write the foreword to *The world in painting*, an exhibition created in partnership between Asialink and Heide Museum of Modern Art.

This is the second occasion on which the Gordon Darling Foundation has assisted Asialink in its remarkably successful series of touring exhibitions to Asian countries.

Each Asialink exhibition strengthens the cultural links between Australia and Asia. Featuring works by contemporary Australian artists, *The world in painting* will tour through Asia before returning to Australia for a national tour supported by NETS Victoria. To further an Asian-Australian dialogue, at Heide additional works by artists from the tour cities in Asia will be incorporated. The Gordon Darling Foundation is pleased to provide the principal sponsorship for this publication, which presents the artists’ works and their ideas.

It has been a steadfast objective of the Gordon Darling Foundation to assist cultural activities between Australia and Asia. The Foundation has adopted a two-faceted approach with the intention of supporting projects that promote Australian audiences’ appreciation of Asian art and also projects which develop Asian audiences for Australian art. It is encouraging to see the increasing frequency, and indeed success, of such undertakings.

The Gordon Darling Foundation believes that *The world in painting* will add to this growing record of achievement and extends every good wish to the artists, Asialink and Heide Museum of Modern Art for a most successful exhibition.

L Gordon Darling

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The painter’s vision is not a view upon the outside, a merely physical-optical relation with the world. The world no longer stands before him through representation; rather it is the painter to whom the things of the world give birth by a sort of concentration or coming-to-itself of the visible… It is a spectacle of something only by being a spectacle of nothing, by breaking the skin of things to show how things become things, how the world becomes a world.


In the west as in the east, painting like sculpture, is a tradition reaching back over a thousand years, a device employed by religious, state and private patrons, and hence often perceived as a most conventional art form. Having been an essential component of pre-modern and modern culture, how then does painting manage to retain its contemporary relevance and freshness?

Conditions have helped painting survive the threat posed by photography and the demise that art critics diagnosed in the late 1980s. Painting has become less elite and a more familiar art form in general, it continues to be taught in schools and studios, is ever attractive to collectors, and is consistently present in museums and galleries that have been purpose-built for its optimal display. Boosted by conditions that assist its commercial sustainability, painting has also been invigorated by participating in the cultural cross-fertilisation that has occurred around the globe during the nineteenth and twentieth centuries. A feature of modernism has been its differently paced and nuanced development across nations and cultures. Shifts in cultural thinking and forms have both local and international significance, as is evident for instance in the appearance of western, metropolitan art in remote Australian Aboriginal communities, beginning with the paintings of Albert Namatjira from the mid-1930s, and subsequently in the images produced by Indigenous men in Papunya, Northern Territory, Australia, in 1972. In Australia, the encouragement to work with new materials offered a voice and purpose to Indigenous artists. Elsewhere cultural change occurred differently, instigated by shifts in wealth, loosening of government restrictions, opening borders, travel and through other conduits that brought new ideas in contact with the domestic culture.

Today, painting can mean something very different to paint and pigment on canvas; definitions are multifold and increasingly plural. *The world of painting* embraces both the painter’s vision and the forms in which these ideas are manifest, as well as the resulting experience for the viewer. As Marcel
Duchamp acknowledged in the 1950s:

*All in all, the creative act is not performed by the artist alone: the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act.*

Whatever is bought forth for the viewer reflects the artist’s unique project, whether that may comprise a perspective from the interior realm of the imagination or reflections on the surrounding environment in the widest sense, from positions of social, spiritual, intellectual or emotional relationships. Recognising this diversity *The world in painting* celebrates the freshness artists bring to a now venerable medium. In Australia, contemporary art can be said to emanate from two distinctive ways of being in the world: very broadly a city-based, western existence that includes artists trained at art school, and Australian Indigenous artists living in desert or non-urban communities and who have generally received no formal art training. While these precepts inform artmaking, the art of all eight Australian artists included in this exhibition emanates from the rich diversity of life in a postcolonial situation, a paradigm which is equal in importance to specific geographical, cultural or personal contexts.

Boxer Milner Tjampitjin and Nancy Naninurra Napanangka, Indigenous artists and senior members of the remote Balgo community in Western Australia, think of their abstract paintings as narratives conveying a reality that is based in spiritual or mythological stories. They paint their country, which comprises not only the physical land connected to their ancestors and the stories of those lives but also the laws and knowledge associated with each place, and for which Boxer Milner and Nancy Naninurra have been made specific custodians. Each painting offers only a small perspective on an epic understanding of the detailed history and significance of an ever-mobile landscape.

Boxer Milner consistently uses a stylised key pattern to convey pictorially and symbolically the physical and mythological character of areas of Sturt Creek (or Purkiti, the title of many works). Each painting suggests a different aspect of this river course over the seasons, and it is apparent from Milner’s use of a range of intense colours and varied compositions that his paintings are personally inflected; they are in no way documentary.

In contrast to Milner’s joyous sensations of colour, a minimal expressionism defines the work of Nancy Naninurra, in which fields of white paint float over coloured backgrounds. The region south of Balgo in the Great Sandy Desert is important women’s country and the women of the Napanangka skin group share its custodianship. A prized feature of this area are the soakwaters, Minna Minna, which also give the area its name and appear as coloured areas in Naninurra’s paintings. Both Naninurra and Milner have led innovations toward more abstract styles of painting in their community, contributing to the development of a visual language that supports the transfer of knowledge.

James Morrison’s paintings, such as *Sunday, Monday, Tuesday, Wednesday, Thursday, Friday* (2002), offer a window onto a different world, one that can only be imagined. In these impossible realms, seasons and times of day coexist and creatures, plants and geographies from different continents, climate zones and latitudes thrive in harmony. Each panel offers a unique chapter in a pictorial narrative. When they appear, humans also have the hallmarks of different historical periods and cultures and appear to yet have an impact on Morrison’s biologically diverse utopia. Whether enjoyed for their lush beauty, or considered as a message of loss or a representation of a realm of uncanny otherness, Morrison’s panoramas invite audiences to envisage an alternative way of being on or thinking about the earth.

Painting under a pseudonym that stands for ‘everyman’, John Citizen’s simplistic and colourful graphic aesthetic offers a catalogue of variations on the western world’s heartland or dark ‘interior’ — the living room. An ironic comment on the impact of ‘lifestyle’ homeware fashions and retailing power, in *Interior (Grey Couch)* and *Interior (Orange Chair)* (2007) the soothing aesthetics of the designer showroom is surprisingly absent, replaced with settings in discordant palettes incorporating paintings by Gordon Bennett, and devoid of the messiness and homeliness of habitation. It is only the look that matters. Surface appearance is prioritised, an emphasis which incorporates a continual process of cultural appropriation and ensures distraction from the distasteful aspects of contemporary social, cultural and political realities. Citizen’s works resonate with a commitment to the practical and philosophical intricacies of art making as both a position and as a comment on the commodification and dismantling of cultural and psychological landscapes.

*Responses to an immigration request from one hundred and ninety-four governments* (2006–7) is for Raafat Ishak one part of a larger speculation on the nature of government, states, institutions and concepts such as home and citizen. Taking a number of forms, these projects arise from Ishak’s empathy for subjects and the experiences that are defined by a person’s status when placed in categories such as Indigenous, settler, immigrant or refugee. As an immigrant to a settler nation in a continent where the Indigenous people have lost much of their land and culture, with a large immigrant population and annual intake
of refugees, Ishak ironically asks to be accepted as a stranger elsewhere, in order to find people with whom he can share a common ground and an ‘understanding of why we are here and what we are doing.’

The panels represent the replies and non-responses to Ishak’s letter requesting permanent immigration sent to 194 countries. Each country is identified through an existing form of abstraction — the national flag — a form that can only fail to symbolise complex histories and social and cultural psyches, even before the colours are drained by Ishak. An excerpt from the reply sent by the embassy or consulate is written over the respective country’s flag in a stylised Arabic script. In an intricate speculation on displacement, and one in which Ishak states his intention is to ‘envisage a world where the inherent meanings of communication are based on equal forms of exchange.’

Attitudes toward difference and the community of citizenship remain open to interpretation.

Sourcing her subject matter from a deeply personal world, Amanda Davies renews the tradition in painting of elevating the everyday to content for art. Her paintings far extend this legacy, however, in exploring the operation of painting and its relationship to other forms of image making today. Davies’ work focuses on the personal and contains elements of self-portraiture, while being experiments with the possibilities of painting in reverse on plastic, and speculations on the nature and affect of images as synthetic surfaces. Painting for Davies is the bridge between external reality and the inner world, a means to consider ‘what sustains us’. The sitter often appears as central but at times she is absent, replaced by her surroundings. Details are set in abstract fields of colour, an oceanic flux, with fore and background comprised of concrete material that also offers a subjective language of memory, emotion and expression.

All Day I’ve built a lifetime (2006) and This painting is a home and I’ve got nowhere else to go (2006) — the titles of Diena Georgetti’s paintings evoke the unique relationship she develops with each work. Although their scale and compositions may be reminiscent of certain aspects of modernist art, the inspiration for Georgetti’s painting is much broader. Her innovative forms reflect conversations with art history, modernist architecture, interior décor and design and many other interests that intersect with daily life. Beyond formal pleasure, Georgetti’s paintings are still profound things left to unearth.’ After all, painting was never about merely mirroring reality.

Zara Stanhope

2. This critical perspective has been well documented. See for example Yves-Alain Bois. Painting: The Task of Meaning, in Endgame: Reference and Simulation in Recent Painting and Sculpture. MIT and The Institute of Contemporary Art, Boston, 1986, pp. 29–50.
3. In 1971–72 school teacher Geoffrey Bartson worked to achieve a professional painting enterprise with senior men of the numerous Western Desert groups living at the remote government settlement of Papunya. After inventing a secular painting language based on ceremonial sand and body painting, many of the founding artists subsequently became well-known names in Indigenous art from desert areas, and their creator forms have become a widespread visual language. Art making and painting in particular, has become a means of retaining a living culture, which was submerged in colonisation, for Australian Indigenous people, who represent less than 2% of Australia’s total population but include as many artists as in the remainder of the population. See Susan McCulloch, Contemporary Aboriginal Art: Alien and Unwin, Sydney, 1999, pp.15–47.
John Citizen

Interior (Grey Couch)
8 Jan 2007

synthetic polymer paint on canvas
137.0 x 137.0 cm

Courtesy of the artist and Sutton Gallery, Melbourne

Interior (Orange Chair)
8 Jan 2007

synthetic polymer paint on canvas
137.0 x 137.0 cm

Courtesy of the artist and Sutton Gallery, Melbourne

Amanda Davies

Invisible. 2006
enamel on plastic on canvas
120.0 x 120.0 cm

Courtesy of the artist and Bett Gallery, Hobart

extreme physical conditions are present here 2007
enamel on plastic on canvas
113.0 x 113.0 cm

Courtesy of the artist and Hobart. Bett Gallery

Diana Georgiell

All day I've built a lifetime. 2006
synthetic polymer paint on composition board
165.0 x 94.5 cm

Heide Museum of Modern Art, Melbourne

Purchased through the Heide Foundation with the assistance of Sophia Pavloudi-Ross and Philip Ross 2007

This painting is a home, and if I've got nowhere else to go. 2006
synthetic polymer paint on composition board
193.5 x 54.5 cm

Kleinmeier/Arthur Collection, Melbourne

Courtesy of the artist and Darren Knight Gallery, Sydney

Raafat Ishak

Response to an immigration request from one hundred and ninety four governments (detail Thailand, Philippines, Vietnam and surrounding countries). 2005–7
oil and gesso on composition board
8 panels, from a series of 34 panels
30.0 x 21.0 cm each

Courtesy of the artist and Sutton Gallery, Melbourne

Boxer Miiler Tjamipilin

Rainstorms and rainbow at Olgos. Shurt Creek. 2000
synthetic polymer paint on linen
160.0 x 120.0 cm

Courtesy of the artist and The Gabrielle Pizzi Collection, Melbourne

Purkitji. 2005
synthetic polymer paint on Belgian linen
150.0 x 75.0 cm

Private Collection, Sydney

Courtesy of the artist and Gallery Gabrielle Pizzi, Melbourne

James Morrison

Elizabeth. 2004
oil on canvas, 3 panels
100.0 x 300.0 cm (overall)

Private collection.

Collection, Melbourne

Courtesy of the artist and Darren Knight Gallery, Sydney

Sunday, Monday, Tuesday, Wednesday, Thursday, Friday. 2002
oil on canvas, 6 panels
3.0 x 216.0 cm (overall)

Private Collection, Sydney

Courtesy of the artist and Darren Knight Gallery, Sydney

Nancy Naninurra Napanangka

Minino Maxin. 2004
synthetic polymer paint on Belgian linen
150.0 x 90.0 cm

Private Collection, Melbourne

Courtesy of the artist and Gallery Gabrielle Pizzi, Melbourne

Untitled 2004
synthetic polymer paint on linen
153.0 x 75.0 cm

Courtesy of the artist and Sutton Gallery, Melbourne

Elizabeth Newman

Untitled 2002
wood, blanket, cotton
160.0 x 110.0 cm

Courtesy of the artist and Neon Parc, Melbourne

Untitled 2004
incised fabric
220.0 x 162.0 cm

Courtesy of the artist and Neon Parc, Melbourne

Untitled 2004
incised fabric
210.0 x 157.0 cm

Courtesy of the artist and Neon Parc, Melbourne

Untitled (freedom) 2004
water-based paint on ceramic jug
30.0 x 13.0 (65 cm.)

Courtesy of the artist and Neon Parc, Melbourne

Napanangka Minanoja

Minino Maxin. 2004
synthetic polymer paint on Belgian linen
150.0 x 90.0 cm

Private Collection, Melbourne

Courtesy of the artist and Gallery Gabrielle Pizzi, Melbourne

Born Monto, Queensland 1955, Ives and works in Brisbane. Australia
1988 Bachelor of Arts (Fine Arts), Queensland College of Art, Brisbane

I use personal experiences as a starting point and, through the process of painting, hope that I can be led to something that is unfamiliar and distant with no fixed meanings. I paint to find out what I don’t know.

I’m aware of painting’s ability to present the viewer with both an actual experience and a fictive experience—a semblance. I have consciously sought high contrast, saturated colours in certain paintings to attract the attention of the viewer to painting and to assist in depicting a sense of other.

Born Western Australia, Ives Hobart, Tasmania, Australia
2003 Bachelor of Fine Arts (Honours), University of Tasmania, Hobart
2002 Bachelor of Fine Art, University of Tasmania, Hobart

While Amanda Davies has a figurative practice, the compositions of her paintings are often pared back to include only the essential motifs necessary to establish the affect she requires. The medium of paint and its material qualities are equally as important as the pictorial contents of Davies’ painting; her sensibility is conveyed through colour and qualities such as density and viscosity. Images and materials are carefully united in an emphasis on the synthetic nature of Davies’ painting, her sensibility is conveyed through colour and qualities such as density and viscosity. Images and materials are carefully united in an emphasis on the synthetic nature of those materials, and forms that document strangely fluid and intangible experiences, sights and feelings.


what I don’t paint is more important than what I do. In this way, I refuse my limited gesture in preference for one separate to me.

For me to work as a deceased architect of the 1940s, is somehow truer than any current nature.

To call upon that ghostly representative in the assistance of making a painting is an indulgence that shames me.

It is this bold manner that will make a painting unknown to me, a revelation instead of an illustrated full stop.

Sometimes though, no matter how harshly I block the elemental, I give over to it because not to do so would make me a liar.

The demand I make in the construction of a painting is that I be startled, uncertain and even anxious.
Dear Sir/Madam

I am an Australian citizen who wishes to migrate to … and settle there permanently.

I was born in Cairo, Egypt in 1967 and migrated to Australia in 1982. I obtained my Australian citizenship in 1985. I have an undergraduate degree in fine arts and a post-graduate degree in architecture history and conservation practice. I have 10 years employment experience in the art conservation field and have been practicing as a visual artist for 15 years.

I have sufficient finances to settle in a new country and start a small business. I have no criminal or prison records. I speak fluent English, Arabic and French.

I plan to immigrate alone and have no known relatives or friends in … I am able to wind up my financial and personal affairs in Australia as soon as I have been granted an immigration permit.

I hope you look favourably at this initial inquiry/request for immigration and let me know at your earliest convenience as to what steps I should be taking next.

Yours sincerely
Raafat Ishak

Born Cairo 1967; arrived Melbourne 1982, lives Melbourne, Australia

Raafat Ishak has consistently employed an unpretentious attitude to scale and materials, and a limited palette in his work. Paintings often make use of unprimed canvas or board for their support. Ishak's subject matter derives from a variety of interests, spanning a questioning of art's ability to register contemporary concerns to speculations based in investigating the relevance of certain legacies of modernism. Of particular concern are the meanings activated by our urban environment—specifically architecture, town planning, transport, politics and sport—in daily life. Images and projects offer ways to reflect on and question different aspects of the world, such as how experience is lived through institutions, languages and symbolism, the impact of systems of governance and conditions generated by built structures to name a few. Raafat Ishak is a founding member of Ocular Lab Inc. in Melbourne.

Raafat Ishak’s most recent solo exhibitions include Sutton Gallery, Melbourne (2007 and 2006); and Home Ground, Ocular Lab, Melbourne and Kalamian Gallery, Sydney (2005). Previous selected solo exhibitions were Organisation for Future Good Steps at Conical Gallery, Melbourne (2003); Townhouse Gallery, Cairo, Egypt (2002); First Floor and Lover’s Gallery, Melbourne (1999). Contemporary Art Centre of South Australia, Adelaide (1997) and 200 Gertrude Street, Melbourne (1994). Recent group exhibitions include Trinity Nine, Trinity College, University of Melbourne, 2004; and Pitch Your Own Tent: Art Projects, Store 5, First Floor, Monash University Museum of Art, Melbourne (2003); and Australian Art Now; National Gallery of Victoria, Melbourne (with Tom Nicholson) and Octopus 5 at Gertrude Contemporary Art Spaces, Melbourne (2003); Fieldwork National Gallery of Victoria, Melbourne and Organisations: Parastyle, Hong Kong and West Space, Melbourne (2002).

Boxer paints aspects of his country, found along the middle stretches of Purkitjji (Sturt Creek), north of Balgo. Purkitjji and its many inter-connecting, smaller tributaries are depicted, as well as the surrounding country.

Born Matwanangu, near Sturt Creek 1954, lives Milnga-Milgna, Western Australia

Language: Walmajarri

The paintings by Aboriginal artist Boxer Milner are characterised by high colour geometric compositions that are rich in familial and personal connection to land and place. Milner is a community elder living in Kununurra Community, also known as Billiluna, south of Halls Creek, Western Australia. Milner and his two brothers are custodians for this country and the mythological stories of the Sturt Creek area, and care for the country by maintaining its tribal laws. Milner’s paintings depict physical and mythological aspects of the middle and upper stretches of the natural water course of Sturt Creek, such as its flooding and the consequent changes to the country both during floods and after the water recedes. A recognisable feature in his paintings is the white water, a depiction of the ‘milk water’ that runs after rain has fallen on the clay soils upstream of Billiluna.

Boxer Milner has exhibited since 1990. Solo exhibitions have included Coo-ee Aboriginal Art, Sydney (2003) and Galerie Gabrielle Pizzi, Melbourne (2000).

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Elizabeth

Elizabeth was the name of my great grandmother, whose portrait hung at my mother’s family home in Tasmania. Elizabeth was also the name I gave to a favorite fairy in a suite of drawings that was once above a fireplace in what had been the nursery. The drawings were by Ida Outhwaite, and every time I stayed I used to spend a lot of time looking at them and imagining their world. On the mantelpiece below the drawings was a stuffed sugar-glider mounted on a branch, its legs outstretched as if it was just about to take off. This glider had been a household pet in my mother’s youth. Also on the mantle was a collection of family photos, a set of Aboriginal grinding stones and rocks full of fossils, all found on the property. My grandfather, a beloved and magical man, kept a large menagerie around the garden, nearly all in white; white peacocks, white turkeys and guinea fowls, ducks and geese, and white cats. The dogs, being kelpie working dogs, avoided the white rule. White wallabies also featured. Whenever a relative or neighbour found an albino joey in the pouch of a wallaby shot by hunters, it was given to my grandfather. In my mind, the fairy world in the drawings extended out into the garden.

Nancy Naninurra has painted some country known as Minna Minna, named for the tjurrnu (soakwaters) that feature in her paintings. This country is important women’s country, and women of the Nungurrayi and Napanangka skin groups dance for this country.
Recently I have been working on a project that is to be a recreation of a performance work from the past. My impulse in wanting to recreate this past event sprang from a strong desire to see something that was no longer possible to see. I really just wanted to see this particular work that was now long gone. It then occurred to me that probably most artistic creation was motivated by this longing to see, hear, or touch something that was well and truly missing. In this instance the work I want to recreate comes from the period of my early childhood, the 1960s. This way the making of art becomes a solution to an impossible situation.

Prominent in these works is the presence of a cut: a literal cutting out in the surface of the material. This cut, or void is also present in the vase work, the re-painted jug. It’s only by virtue of the cutting, of the articulation of a circumference, that the hole or void comes into being. Heidegger wrote about this coming into being of absence in relation to the vase, and Lacan comments upon it in his description of the prehistoric vase as the first work of art, a signifier of lack. The work of art is a way of signifying absence or lack: the necessary task of human beings.

Born Melbourne 1962, lives Melbourne, Australia

Elizabeth Newman employs a range of media to explore painting and the affects of art making. Her practice is based in a philosophy that values art as a means to create space for contemplation—for time and silence—in opposition to the frenetic networks of the daily media and its advertising content. In this process she privileges found and domestic objects and materials over studio product and often includes other artists’ or non-artists’ works in her projects. Her objects, including fabric paintings, ceramics and clothes, are altered by Newman to introduce certain bodily scales and evoke an enquiring sensibility, as well as to introduce a sense of comfort and familiarity to institutional spaces.