

**Samples of
Published Work:**



Artists

SUSIE BURGE ENTERS THE WHIMSICAL WORLD OF ARTIST DEL KATHRYN BARTON AND HER VIBRANT SYDNEY HOME

PHOTOGRAPHY NICHOLAS WATT
STYLING SIBELLA COURT

THE word which first springs to mind when looking at Del Kathryn Barton's paintings is abundance. Colour is abundant, detail is abundant, symbolism is abundant, emotion is abundant. Energy radiates from her paintings and sculptures, frequently sexual, emotive, maternal. There is energy and abundance in the interconnectedness of all things, the flowering plants, in the large anime eyes, the floating figures and the multiple breasts. It's a childlike universe too, a wondrous one, filled with the magic of dreams and imaginary friends.

"I believed in unicorns at least until I was about 15," Barton says, laughing, aware of how incredible this seems. "I believed I had direct access to interplanetary beings!" The artist grew up on a farm in East Kurrajong, NSW, where her parents, both teachers, spent years pulling down an old house and building a new one, the family living in tents and makeshift dwellings in the bush. "For us kids it was absolute paradise," she says. "I had a very free childhood – our innocence was preserved for a long time."

Barton went to art school in Sydney, met banker husband Chris

Plater at a gallery opening, fell instantly in love and almost as instantly pregnant. Recent years have seen a meteoric rise in terms of her collectability and reputation. Her self-portrait with children Kell, now 7, and Arella, now 4, won last year's Archibald Prize, propelling her into mainstream consciousness. Before motherhood, Barton's work was very different. She describes it as "quite stark and monochromatic". With birth came the explosion of detail and colour. "Nothing could have prepared me for mothering," she says. "All this abundant love."

We're sitting in Barton's bedroom. I'm perched on the edge of her bed, scribbling furiously while she ☐



Artworks include Barton's portrait with Arella and a piece by Sally Gabori (centre)



GRAZIA
EXCLUSIVE

The living space has a European feel, with Danish furniture and Adam Cullen's Celtic Unicorn In Frankfurt among the pieces

The open-plan home opens out to a lawn area and pool

EXHIBITION HOME





Knight's works are recognisable for their strong lines and colours

A COLOUR-POP STUDIO, INNER-CITY APARTMENT AND INNOVATIVE GALLERY FORM THE CREATIVE CRUX OF JASPER KNIGHT'S WORLD. SUSIE BURGE VISITS

PHOTOGRAPHY CHRIS COURT STYLING SIBELLA COURT

PIERS, boats and automobiles in harmonic blues, fire engine red, acid green, the yellow of New York taxi cabs, the industrial greys of smoke or wet steel... There's nothing shy and retiring about Jasper Knight's paintings. The oil pigment gleams; it runs in drips and bold, broad strokes along the glossy surface of prepped perspex or cut-up masonite and street signs. The works zing with confidence.

Knight's studio in Sydney's Surry Hills is alive with the energy of his paintings. Finished pieces about to be shipped to an exhibition in Adelaide are hung, stacked and propped, and there are works being readied for his Sydney show from May 27 to June 5.

The space itself has its own creative energy. Knight shares the 260sqm warehouse with other visual artists and a number of writers, including his brother Dominic, novelist and satirical comedy writer (*The Chaser*). "I love working in a communal space - I like noise, people around me."

The common areas are a lot of fun: a ping-pong table, basketball hoop,

kitchenette and laid-back lounge area furnished with second-hand sofas and chairs. It's a boys' zone. "It's hard not to like this space," Knight laughs.

He considers himself a landscape painter, but he's well known for his portraits. He's been hung in the Archibald Prize five times and this year his distinctive entry of art identity Bill Wright was the hot favourite to win. He was pipped at the post, but says being in the running is invaluable: "It gets you so much exposure, so many people talking about your work."

The artist grew up in Sydney's Kirribilli, hence the love of water, boats and wharves, all recurring subjects in his paintings. "It's all about the line work too. My pictures are almost like big drawings - it's about what to erase, [what to] add with paint".

Now the recipient of numerous awards, and exhibitions in London, Berlin and Hong Kong, his paintings have found their way into public and private collections around the world. And in 2011 there's the opening of a Knight Art Series hotel in Melbourne

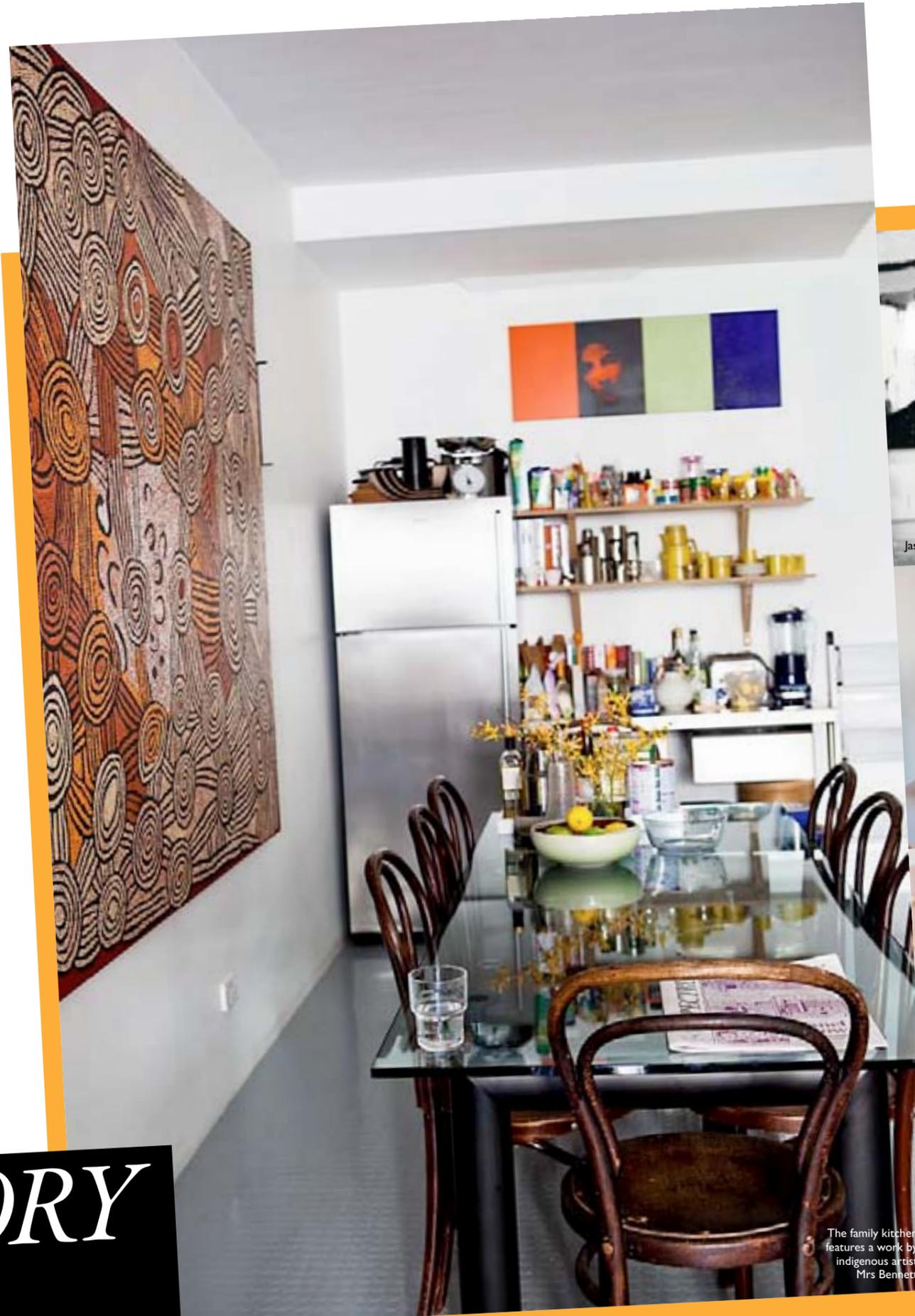
on the cards, joining The Olsen and The Cullen. Pretty impressive for a bloke who's just 32.

Now a dad to 12-week-old Ziggy, Knight and his wife Isabelle Toland (an architect with Neeson Murcutt) are working together on a number of installation projects, including a 4.5m whale on the Newcastle foreshore.

The family share a small but stylish apartment in the building next door to the studio. Their home has works by Michael Zavros, McLean Edwards and indigenous artist Mrs Bennett (Nyarapayia Nampitjinpa) on the walls, and homewares by cult Japanese brand Muji in the stainless steel kitchen.

Diagonally is Chalk Horse gallery, a self-sufficient, artist-run space owned by Knight and two partners.

Knight's shows regularly sell out. His upcoming Sydney exhibition, inspired by the 1964 NY World's Fair, celebrates optimistic styling, back-to-the-future architecture and gelato colours. A cool counterpoint to Shanghai's current World Expo. Don't miss it! www.chalkhorse.com.au



Jasper Knight



Citrus brights contrast with neutrals



The family kitchen features a work by indigenous artist Mrs Bennett

The apartment he shares with his wife and newborn doubles as a creative hub

THE ARTS FACTORY

Three artists to watch

INTRODUCING THE AUSTRALIAN ARTISTS SET TO BECOME SOME OF THE MOST COLLECTABLE OF THE DECADE. BY SUSIE BURGE

GUNYBI GANAMBARR

Last November, 36-year-old Yolngu artist Gunybi Ganambarr made history: in his first solo exhibition at Sydney's Annandale Galleries he showed bark paintings which were compelling for their intricate crosshatching and innovative incising — but also for their unexpected dimensions. Here were bark paintings that had been liberated from their traditional rectangle shape.

Gallery director Bill Gregory called the work a hybrid of painting and sculpture, and in the catalogue essay wrote, "at the risk of sounding too clichéd — a star has been born".

It was a wonderful exhibition: the flowing lines of the patterns extended to the whole of the pieces themselves, as if water had been made solid, or birds were breaking the boundaries of the bark.

The Sydney Morning Herald's art critic, John McDonald, called Ganambarr "the brightest new talent in the ranks of indigenous artists" and praised his "mind-boggling procession of new ideas".

Ganambarr was the first to do double-sided barks, the first to incise barks and poles and the first to employ a technique made possible by new framing and support methods developed

by art conservator Karen Coote to take bark paintings beyond the rectangle.

This ceremonial player of the *yidaki* (the Yolngu didgeridoo) blends tradition and experimentation to create groundbreaking sacred art, which in 2008 saw him win the prestigious Xstrata Coal Emerging Indigenous Artist Award. Ganambarr is part of a new generation of artists from Yirrkala, in northeast Arnhem Land, who are represented by the Buku-Larrnggay Mulka Art Centre, one of Australia's premier indigenous arts centres.

Will Stubbs, art co-ordinator of the centre, writes of Ganambarr: "Coming up with a new form may seem 'clever' to an outsider but it is so much more than that. I count nine important innovations that Gunybi has either devised or championed in the last five years. Any one of these would mark him as a special person with the courage to test the boundaries of communal tolerance. As it happened, Gunybi's instinct for where change could be tolerated was spot on."

Gunybi Ganambarr is represented by Annandale Galleries, New South Wales, (02) 9552 1699, and Buku-Larrnggay Mulka Art Centre, Northern Territory, (08) 8987 1701.



Motherland by Joshua Yeldham, 2008.

JOSHUA YELDHAM

Joshua Yeldham's muse is a river. His most recent, and most stunning, paintings and works on paper are inspired by, created beside, and partly made from the landscape surrounding the Hawkesbury. The connection harks back to Yeldham's childhood and time spent at a farm on a bend in the river known as Swallow Ridge Creek.

Yeldham uses a sander and solar-powered dental drill, as well as more conventional methods of painting and drawing, to carve into paper and clay to create a topographical illusion of gullies and ridges, and includes elements of the land itself. Last year, a fascinating ABC documentary showed Yeldham at work, heading off alone into the bush, pattering up deserted tributaries in a tinny, laying the foundations for pieces that he would later finish in his studio.

Yeldham's other muse is his family. When he and his wife, Jo, experienced difficulty conceiving their first child, his work changed. The ABC documentary was made when Jo was pregnant with their second child, and Yeldham's next series of works represents a gift of sorts to nature for the safe arrival of the baby. As art scholar Rosa Falvo wrote in a catalogue essay, "His sculptures and panel carvings, depicting owls, water currents, rock surfaces, oyster leases, animals and even energy lines, directly reference the landscape of the river but are drawn into the artist's rich, personal narrative."

These two aspects of the muse find fruition in Yeldham's large painting *Motherland*, hung in the prestigious 2009 Wynne Prize. In previous years, Yeldham has made forays into desert country and the far west of New South Wales. This painting seems to bring all of his influences together in a homage to nature that blends elements of calligraphy, Eastern mysticism, Aboriginal dot painting and Western traditions of Australian landscape painting, using rich, earthy, yet luminous colours.

Thirty-nine-year-old Yeldham was born in Sydney and studied at the Rhode Island School of Design in the United States. In 2009, as well as being finalist in the Wynne Prize, he was also part of the *In Paradise: Artists of the Northern Beaches* exhibition at Manly Regional Gallery. His next solo exhibition of new work is at Arthouse Gallery in Sydney in November this year.

Joshua Yeldham is represented by Arthouse Gallery, New South Wales, (02) 9332 1019.

Red Maple by Kylie Stillman, 2007.

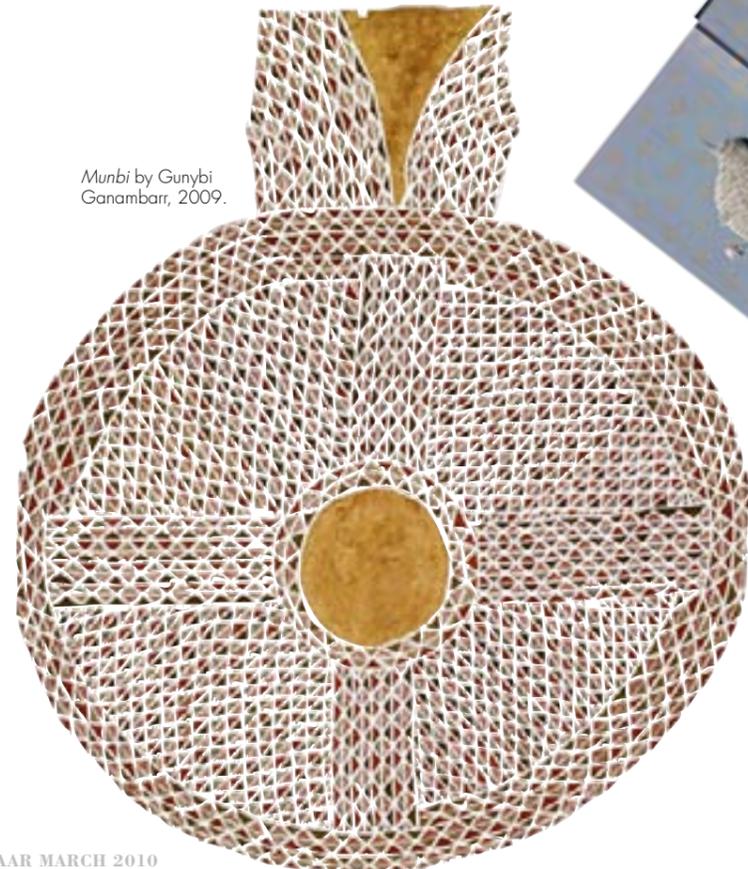


she says. "It's all about the cutting." That cutting is surgical, deliberate work, but there's a lightness too: the finished pieces are often playful, with a twist; they flirt with notions of presence and absence, and bridge the divide between paper's origin — trees (and the birds who live in them) — and its various uses.

Last year, Stillman's highly successful solo show at Utopia Art Sydney (her long-term gallery) was followed by a three-month residency at the Australia Council's New York studio, a fabulous loft in the heart of SoHo. Timing her visit during autumn ensured there was plenty of foliage to inspire; other New York inspirations were the city's architectural details, such as wonderfully detailed ironwork, the Storm King Sculpture Park and the "amazing" work of Roxy Paine, an artist who makes trees and branches out of steel.

Now that she's back home, Stillman is looking forward to this year's Melbourne Art Fair. "It often becomes a testing ground for me; you get lots of feedback, and curators get to see what you are doing."

Kylie Stillman is represented by Utopia Art Sydney, New South Wales, (02) 9699 2900.



Munbi by Gunybi Ganambarr, 2009.



Mistletoe Bird by Kylie Stillman, 2009.

KYLIE STILLMAN

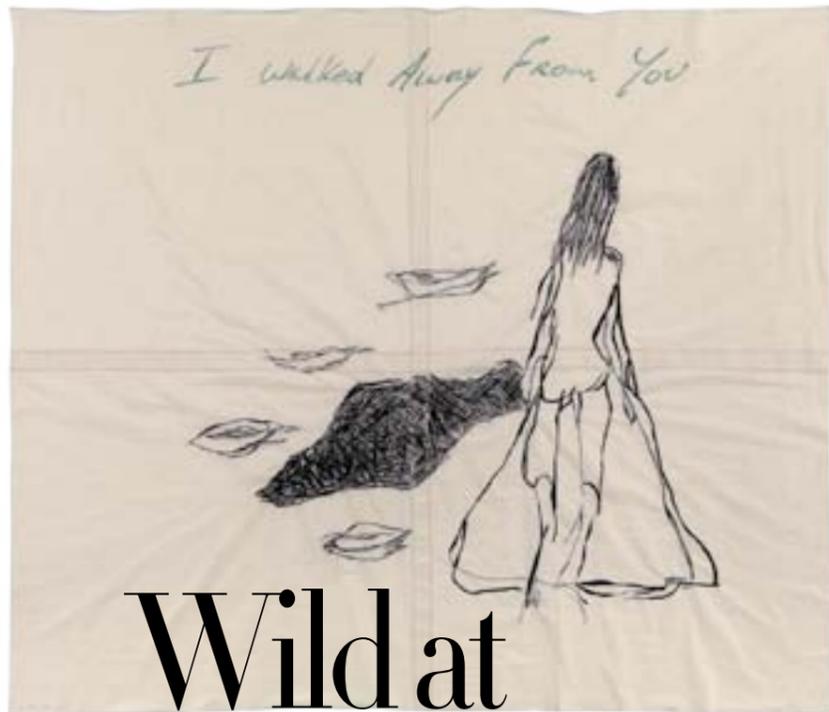
Kylie Stillman describes herself as a sculptor, though her medium is paper rather than marble. Thirty-four-year-old Stillman carves three-dimensional reliefs of birds and trees in books and slabs of paper, one sheet at a time. The trees are beautifully detailed, with every leaf in focus; birds are hyper-realistic, life-sized and to scale.

Stillman grew up in Melbourne and studied painting at RMIT. In her spare time, she scoured op-shops for secondhand books. After finding herself intrigued by the patterns of the end papers in *Reader's Digest* volumes, she began carving into them.

In 2007 she hollowed her first giant bonsai tree out of plywood. Her most recent work explodes in hot colour, using papers sourced from commercial stationery shops — copy paper, poster paper, sale notices, A4, A5, A1. "It's as if I stole a delivery truck," she says.

The colour and dimensions of Stillman's work are determined by the raw materials. "I don't like using pen marks, or even glue,"

COURTESY OF ARTISTS/UTOPIA ART SYDNEY; ARTHOUSE GALLERY, SYDNEY; BUKU-LARRNGGAY MULKA ART CENTRE, NORTHERN TERRITORY



Wild at HEART

Creative, commercial, introspective, outspoken, establishment, renegade ... will the real Tracey Emin please stand up? BY SUSIE BURGE



From top: *Walking Away*, 2010; artist Tracey Emin; *I Whisper to My Past Do I Have Another Choice*, 2010.



"The happier things are, the more creative I can be. When things are bad I grind to a halt."

These poetic, intimate pieces are a far cry from *Only God Knows I'm Good* or *Fuck Off and Die, You Slag* made in neon, but are in no way slight. In conversation with the director of the AGNSW, Edmund Capon, Emin said, "My drawings are finished works of art; they are finished within themselves."

The show came out of what 47-year-old Emin describes candidly as "emotionally quite a shocking year." Her father died, her boyfriend purportedly left her for a Russian supermodel half her age, and most recently, she fell and broke three ribs when wearing fluffy socks and carrying a tea tray upstairs at her house in London.

Emin casts a darkly funny glass over it all, but she clearly had a tough time. "When you are upset and confused, how can you make art?" she asks. "The happier things are, the more creative I can be," she confesses. "When things are bad I just grind to a halt."

At LoveArt, her sparsely hung show monopolises art advisor and friend Amanda Love's entire house (Love's own collection is currently on show at the Casula Powerhouse Art Centre, New South Wales, until February 20). The works are delicate yet strong, easily holding their own in the large white minimal spaces. Emin's use of text brings to mind the wonderful US artist Ed Ruscha (it turns out he's a friend) and the embroidery and turn of phrase carries resonances of the late great French-American artist Louise Bourgeois, with whom Emin collaborated not long before she passed away.

If 2010 was introspective for Emin, 2011 is shaping up to be a big hurrah. Following an exhibition of the Bourgeois collaboration (at London's Hauser & Wirth gallery, February 18–March 12), a survey show at the Hayward Gallery in London in May will see her firmly in the public spotlight. This is followed by a show at Brooklyn Museum in New York in 2012 and exhibitions in Miami and Margate, England, are also in the pipeline. By the time she's 50, the artist will have achieved a number of major museum shows. It's where she hoped she'd be by that age, she says. Be that as it may, one thing's for sure: the next few years are going to be very significant for Brit wild-child-grown-up Tracey Emin. ■

Tracey Emin's Praying to a Different God shows at LoveArt till March 31 2011. By appointment only. www.loveart.com.

TODD-WHITE ART PHOTOGRAPHY/COURTESY OF LOVEART/TRACEY EMIN



Ben Quilty.



The *Kylie* series, 2010 (top row), and various untitled works in progress.

Ben Quilty

Artist Ben Quilty is known for his visceral, painterly explorations of contemporary masculinity, initiation and identity, and compelling double "Rorschach" portraits.

In 2009 he was the subject of a retrospective at the University of Queensland Art Museum and also won the prestigious Doug Moran National Portrait Prize with his painting of Jimmy Barnes. He continues to go from strength to strength. Late last year, his entire show at Sydney's Grantpirrie Gallery — 16 paintings spanning self-portraits to images of Captain Cook, plus a large sculpture — was acquired by the Art Gallery of South Australia. The moment was a career high for Quilty. "Unforgettable," he says, still exhilarated by the experience. AGSA currently has it on display as an installation that asks provocative questions about colonialism and post-colonialism in a distinctly individual way.

When Quilty is not travelling for exhibitions and art fairs (he's represented at the Hong Kong International Art Fair for the third time this year) he works out of a cavernous warehouse studio in Robertson, in the New South Wales Southern Highlands, where he lives the good life (chickens, veggie patch) with wife Kylie, a screenwriter, and his young children. Lately he's been "painting from life, painting my wife — brooding, simple, thin little paintings," he says.

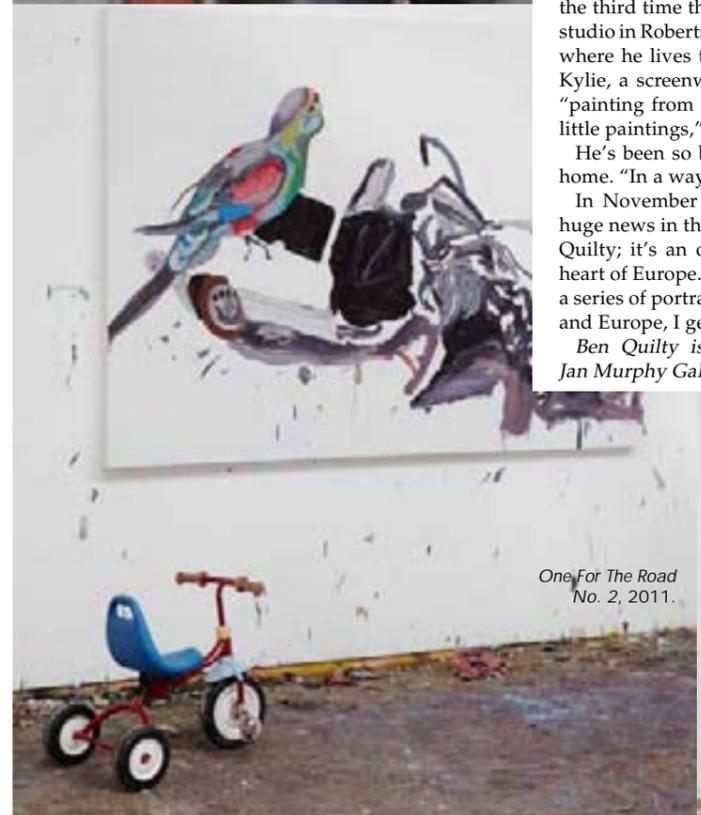
He's been so busy this past year it's been good to refocus on home. "In a way, it forces us to spend time together," he adds.

In November 2011, Grantpirrie will open a branch in Paris, huge news in the Australian art world and a prospect that thrills Quilty; it's an opportunity to have solid representation in the heart of Europe. "Here, they're just my drunk mates," he jokes of a series of portraits that he intends to exhibit. "But in Hong Kong and Europe, I get different audience responses." — Susie Burge

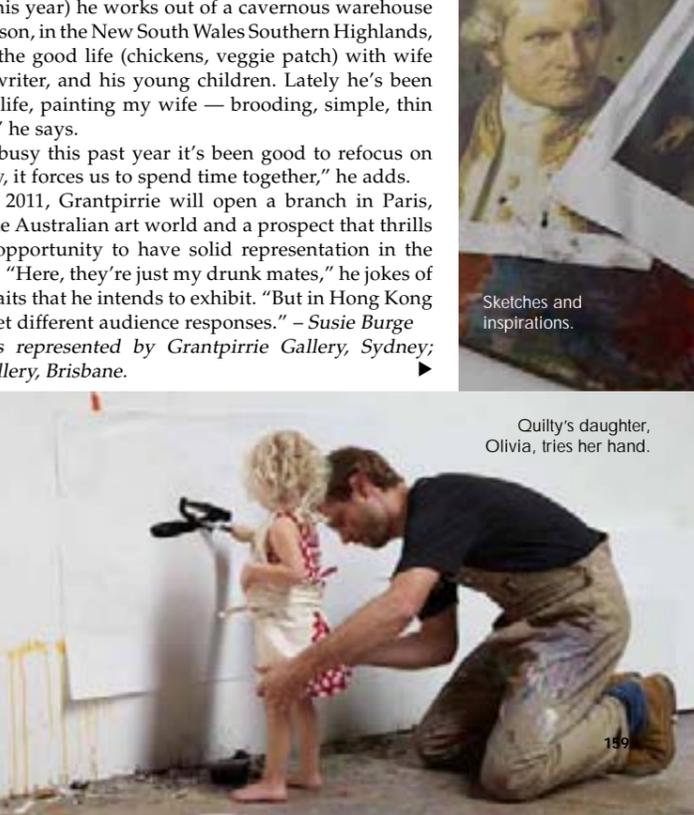
Ben Quilty is represented by Grantpirrie Gallery, Sydney; Jan Murphy Gallery, Brisbane.



Sketches and inspirations.



One For The Road No. 2, 2011.



Quilty's daughter, Olivia, tries her hand.



Artist Anthony Lister.



Anthony Lister's temporary Sydney studio; and inset: *Smells Like a Woman*, 2009.

A-listener

ANTHONY LISTER HAS RETURNED FROM NEW YORK TO A SUPERSTAR WELCOME. SUSIE BURGE MEETS AN ARTIST ON THE RISE

There's so much graffiti here my heart is flipping around in my chest. The anxiety of bad-neighbourhood vibes versus the vibrant energy of street art. I survive the foyer and the antiquated lift and emerge to catch my first glimpse of artist Anthony Lister, a slender figure seated at a piano near the open doorway of the top-floor studio, gently tinkling the keys. His face breaks into a radiant smile when he sees me. It's unexpected: the piano, the beauty of the smile, the gentleness. Lister's art is tougher than he seems. And yet, probe beneath the

surface and the work has a complexity that is multi-layered.

Anthony Lister, street artist, painter, sculptor and installation artist, was born in 1979 in Brisbane. For the past seven years he has been based in New York, but is in Sydney for a stint when I meet him. Last night an enormous billboard featuring an image of one of his paintings was erected by a collector above a shopfront on Parramatta Road, one of the city's main arteries. "I'm still blown away by it," he says.

His recent, one-night-only provocative

multimedia installation *No Win Sitch* was a success. It's testament to Lister's appeal that despite the location of the venue being kept secret until the last moment, the crowd was so big it spilled out on to the street in Kings Cross. A second secret show is planned, in a church somewhere in London.

"Moving keeps my work fresh and progressive," says Lister, who has a studio in London in addition to his main Brooklyn base, and who exhibits in Europe, the US and Australia. The canvasses on the walls around me are

SIMON LEKAS. STYLED BY MARK VASSALLO

being readied for exhibition in LA's New Image Gallery. They feature edgy comic-book characters in mirror-image diptychs. Such display of technical skill could be deemed showing off. (It's certainly impressive — the freshness and spontaneity of line and colour in both images remains undiluted.) However, the effect is more profound: his pictures have a pleasing sense of balance, a calmness sitting in tandem with the often quirky, confrontational or challenging subject matter. Lister refers to them as "butterfly pictures". The

symmetry provides "the order within the chaos," he says. However, the acid test is that each canvas must be able to stand alone. "If they can live without the partner, then they are viable."

At the heart of Lister's renegade contemporary work are timeless moral values: good versus evil; love versus hatred; kindness versus rage. "Comic books have meant more to me than religion — I see it as my mode of spirituality. It's how I communicate with others," he says. Lister describes himself as a child of the *Star Wars* generation,

and speaks of growing up on a diet of American television. "TV has replaced the fireplace — people gather around it as a family. They go to movies together on Sunday instead of church. I don't see it as a sad thing," he says. "The same feelings are there, they are just for different mediums."

www.anthonylister.com;

www.newimageartgallery.com

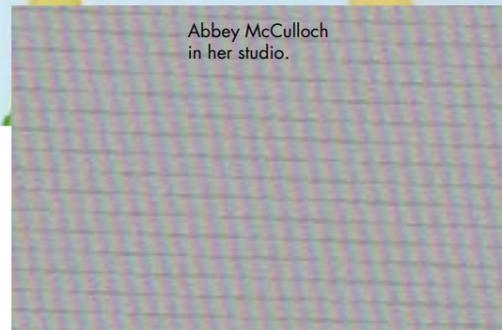
Lister's show, *And Then the Wind Changed*, opens September 12. Lister is also part of *Nimbus Vapor* at New York's *Opera Gallery* from October 1.



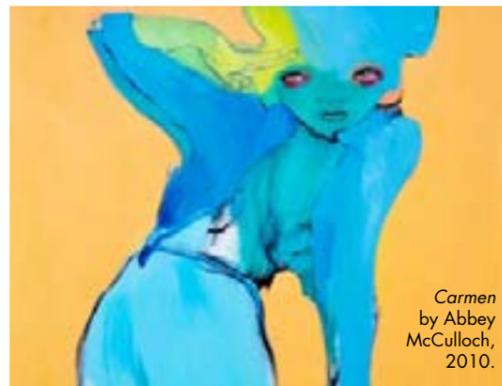
Gimlet by Abbey McCulloch, 2010.

Colourful CHARACTERS

“Women love the idea of self-revolution. They crave the new and the unexpected. I feed off it.”



Abbey McCulloch in her studio.



Carmen by Abbey McCulloch, 2010.

Artist Abbey McCulloch celebrates the glamazons of aviation's golden years in her new series, Cabin Fever. See it now, urges **SUSIE BURGE**

“I couldn't be any less fashionable, to be honest,” confesses artist Abbey McCulloch from her Gold Coast studio. “I sit here in my paint-studded Bonds singlet,” she adds with a laugh. “It’s like I’m observing someone else.”

Thirty-five-year-old McCulloch may be easygoing and unpretentious, but glamour is her inspiration. Slender, striking, wide-eyed girls stare out of her paintings, as if posing for the camera. Their beauty is arresting and exaggerated; askew. There’s a darkness behind all that luscious colour. The artist seems to be asking questions, exploring the seductive nature of beauty, glamour and the gaze. It’s no surprise glossy fashion magazines play a role in her practice.

“I thrive on them,” says McCulloch. “Women love the idea of self-revolution.

They crave the new and the unexpected. I feed off it.”

This Queensland College of Art graduate came to public attention in 2007 when her portrait of Toni Collette became a finalist in the Archibald Prize, and her star has continued to rise ever since. In 2009 and 2010 she made *Australian Art Collector’s* list of 50 most collectable artists. This month, a solo exhibition at Helen Gory Galerie is followed by representation at Melbourne Art Fair.

Her latest series of paintings is inspired by the golden age of flying and its glamorous flight attendants. “I think it started as a bit of a fashion thing,” she says, citing the fabulous uniforms from the ‘40s through to the early ‘80s — pencil skirts, pillbox hats, minidresses, fitted suits. “I was always drawn to

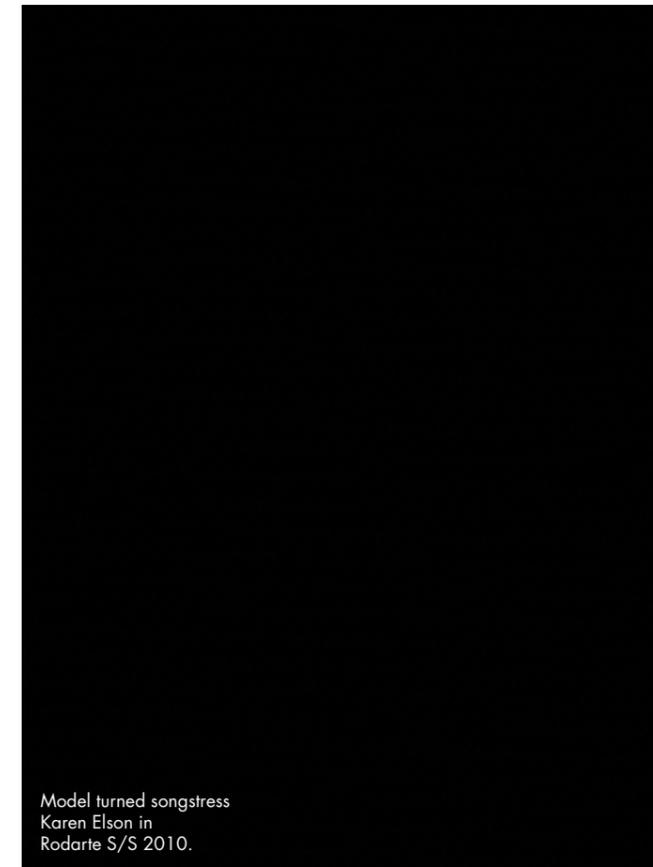
them, even as a young girl. My uncle was a serial dater of flight attendants; they were these exotic creatures.”

In these recent paintings, the addition of wax medium to oil pigment gives a matt, almost frosted finish. Parrots appear, intensifying the sense of rarefied, exotic appeal. McCulloch plays with notions of adventure and escapism, and says she admires the unflappable grace of flight attendants, their mask of impeccable poise and control, describing them as “nurturing, capable bombshells”.

The idea of glamour as a decoy from unsettling emotions is significant. “I’m a very anxious flyer,” she says. “So read into that what you will.”

Abbey McCulloch’s *Cabin Fever*, until July 17 at Helen Gory Galerie, Melbourne, www.helengory.com.

ABBIE MCCULLOCH: COURTESY OF ARTIST/HELEN GORY GALERIE, MELBOURNE. KAREN ELSON: PHOTOGRAPHED BY CHLOE ATEL, STYLED BY DIJANA BEL



Model turned songstress Karen Elson in Rodarte S/S 2010.

GIRL, INTERPRETED
Supermodel Karen Elson’s debut album shows us the person behind the pin-up, says Sophie Ward

Karen Elson, porcelain-skinned and dressed in a floor-length, peach-coloured vintage gown, stands before a tall microphone strumming a 1917 Gibson Style O guitar. We are at the bar of Le Poisson Rouge in New York, where model-turned-singer Elson is playing songs from her debut album, *The Ghost Who Walks* (out now), to wild whistles of encouragement from the likes of Agnès B. Deyn.

The apparition in the spotlight is an image of her own making: a credible artist with her own look, much like her husband, Jack White of The White Stripes, has cultivated a unique artistic image of his own.

The unconventional pair, who in 2005 wed in a canoe at the confluence of three Amazonian rivers, now share two beautiful children — Scarlett, four, and Henry, two — but refuse to share a photo opportunity. When asked, Elson gently explains that their independence as musicians is imperative. Although White produced and is releasing Karen’s album through his label, Third Man Records, Elson wrote every song — “largely in my

walk-in closet,” she says — and as such, the influence of White on Elson seems to be less an encumbrance, more a humble support.

“Jack is who Jack is, and I was very nervous to even play him my songs at first,” says Elson, 31, who is still very much in demand as a model (she is the current face of YSL’s Opium).

“I’d been writing songs for quite some time. I made a bunch of really iffy demos on my four-track, but I’d never play them for anybody because they’d laugh at me, probably.”

Inevitably, White would eavesdrop on Elson in their Tennessee home. “Eventually he said, ‘Play me the songs, we’re going into the studio tomorrow’.” He then paired Elson with muso friend Jackson Smith, son of Patti and husband of White’s partner in The White Stripes (and former wife), Meg.

Elson recorded on tape, not digitally, her Southern-belle swoon nurtured in down-to-earth style. “Jack forced me to do it, but it was the best medicine,” she says. “I only hope I can improve the idea of model-slash-anything. I only hope I can do it justice.”