it's a beautiful day

NEW PAINTING IN AUSTRALIA: 2
Vivienne Shark LeWitt Finished 2001 oil on linen 81 x 92 cm
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

The Ian Potter Museum of Art 6 July to 6 October 2002
Art Gallery of New South Wales 23 November 2002 to 26 January 2003
it’s a beautiful day

NEW PAINTING IN AUSTRALIA: 2

Julie Dowling
Anne Wallace
Tim McMonagle
David Jolly

Peter Booth
Vivienne Shark LeWitt
Brent Harris
Matthys Gerber
Derek O’Connor
Tim Maguire
Mutlu Çerkez
Raafat Ishak
sponsor's welcome

Brian Schwartz
Chief Executive Officer, Ernst & Young Australia

Ernst & Young is delighted to be the principal sponsor of this exhibition. In addition to the artists themselves, our congratulations go to curator Bala Starr, the Ian Potter Museum of Art and the Art Gallery of New South Wales for putting together It's a Beautiful Day. Second in a series of three, it is a compelling exhibition that showcases Australian artists and attests to the power of painting as a method of expression.

We hope you enjoy the exhibition.
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Edmund Capon
Director, Art Gallery of New South Wales

Like the art of portraiture, the art of painting has frequently, if clearly prematurely, been pronounced deceased especially by po-faced commentators on contemporary art and their belief that anything with a hint of history is now irrelevant.

However, such views overlook the indelible and compelling instinct of the human spirit to make marks as inevitable expressions and evidence of our existence and our aspirations. Those instincts, allied to the powerful opportunities for individuality and texture in the art of painting, have ensured its past just as they ensure its present and its future. This series of exhibitions, which explores the opportunities of the art of painting in the contemporary world, is a reaffirmation of those tenacious values of the art of painting and of its validity to us today as a measure and an expression of our values and our individuality.

We are grateful to Bala Starr, the curator of It's a Beautiful Day for conceiving and selecting the artists for this, the second exhibition in the series. It offers a very different view from its predecessor, Phenomena, which merely serves to underwrite the contention that the art of painting is one of endless opportunity and relevance. In this selection, twelve artists from across the country explore and delight in the art of figurative and representational painting.

We express our thanks to the Ian Potter Museum of Art at the University of Melbourne for its continuing partnership in this series of exhibitions. We also thank Ernst & Young who have continued the generous sponsorship of the programme that was initiated with the commitment of Andersen. Our thanks to all those, the artists included, who have made A Beautiful Day a real day.
Dr Chris McAuliffe
Director, the Ian Potter Museum of Art

During the development of this exhibition, its title - *It's a Beautiful Day* - repeatedly left me humming U2's millennium year hit in my head. In the song, the line 'It's a beautiful day' links with another - 'Don't let it get away' - to form an insidiously memorable chorus. Just as the pop song refers to the desire to make a beautiful moment last forever, many of the paintings in this exhibition reveal artists' efforts to hold onto a moment of thought or experience. Their aim is not to freeze these in time, but to turn ideas and experiences over and over in their minds, to thread them through their materials and their practice, and to insinuate them into the minds of viewers. However diverse their practices are, the artists all return to the perennial question: where does meaning lie in a painting? Is it in the materials: the finish of a surface, the density of a texture, the saturation of a colour? Or is meaning constructed, in coded form, through the languages of figuration and abstraction? Does it lie somewhere beyond the paintings themselves, in memories, allusions and the moods evoked in the viewer? This exhibition is an opportunity to explore both the concrete and intangible qualities of contemporary painting. Its title suggests optimism, but above all a sensual engagement with the world and the effort to communicate that experience.

As the second exhibition resulting from a partnership between the Ian Potter Museum of Art and the Art Gallery of New South Wales, *It's a Beautiful Day* demonstrates the benefits of dialogue between museums and their staff. As part of a sustained exploration of contemporary art and curatorial practice, the exhibition benefits from the significant contribution made by its sponsor, Ernst & Young.
new orbits in Australian painting
It's a Beautiful Day is a story about contemporary painting in Australia. Leading on in a new direction from the first in the New Painting series – Michael Wardell’s Phenomena exhibition of 2001 – It’s a Beautiful Day looks specifically at pictorial representations in Australian painting. In the spirit of a survey exhibition and bearing in mind the wider context of contemporary art practice, I have asked: What is compelling about painting now and what is peculiar to the actual field of painting?

These questions lead us to examine the material characteristics of painting and the active behaviours associated with its production. From this we can begin to anticipate an exchange between the confines of the painted surface and the idea that there is a philosophy of painting that extends into the world. A painting is far more than an image, and, if successfully resolved, can provide a touchstone for our individual attitudes to life.
It's a Beautiful Day draws its general and specific themes directly from the artists in the exhibition. These include: painting that manifests what is unconsciously grotesque or visionary; painting that implicates an artist's oppositional eccentricity in relation to global and political histories; and painting that involves the repetition and serenity of motifs. In addition, by bringing forward a new generation of image makers, the exhibition concerns itself with the vitality of social relations and an ever-handed representation of the world. Largely, these artists have moved on from the rhetoric of irony and banality of the 1980s and 1990s, and have gained a new traction on what may be described as the ambient condition of the imagination.

The convergence of these themes with what are otherwise singular artistic practices comes about through three commonalities in the work of this exhibition. The first anticipates that each of these artists remains explicitly concerned with a 'painterly diagram' – painterly dynamics and an internal vitality of painting. The second is the artists' use of narrative codes and representational practices. The third goes to the longevity of painting, how painters reflect back on earlier stages of their careers and their links with peers and predecessors. Painting is an adventure. Individual artists trace new orbits across our sky. The odds are difficult, and the likelihood is that many will remain unseen, but this is a beautifully clear adventure where what is remarkable can be shared.

It seems that there is always contention about how best to elucidate the necessity of contemporary painting. With hindsight, and with another so-called resurgence of painting now in play, discussions of the death of painting that held sway through the last decade have come to be viewed as rhetorical questions associated with avant-garde concepts of language. The call for the death of painting gave us critical pause rather than a final declaration that painting was dead. Peter Booth's oeuvre, after four decades at the forefront of Australian contemporary painting, could be perceived as tracking a corresponding ground in his bleak human analogies. Mutlu Çerkez's painterly practice also alludes to this discourse in its constant referrals to his artistic future.

Wider cultural attitudes, international trends and global opinion inevitably tend to run out of sync with the actual experience of painters and their work. This seems especially so from the perspective of our antipodean geography. The reported resurgence of painting is no doubt part of this game of public predictions. Regardless of this, the curatorial premise of this exhibition has been to investigate – by following one's instinct rather than current fashion – the real experience of painters and to further define what may be understood as painting's own 'time zone'.

An acquaintance remarked recently that 'It's a beautiful day' is the sort of comment you make when you don't have anything better to say. It may sound open-ended but it does give a very simple and straightforward appreciation for what goes on at the business end of painting: painting will do what it can. Rather than address painting via its relationship to wider cultural production (assessing the implications of its order within the art hierarchy for example), I was interested in researching the tangible realities of contemporary painting and the details of its earliest genesis and survival. Indeed, one of the dilemmas of contemporary painters is their unwillingness to compete with the frenzy of broadcast media. Far from being a broadly 'popular medium', contemporary painting subsists at the margins of our communities.

My earliest experience of the visual arts, involving artists' studios and artist-run spaces, has cultivated a specific curiosity about painting. Visiting the studio of a painter can be a difficult and testing experience. Painters' studios are arcane places. (Elsewhere I have described painting as an 'arcane technology' to revalue its position alongside more evidently new technologies.) Painters' studios are nests of intensive habitual practices, places where ostensibly absurd notions can be nurtured for delivery and meaning. Because their working environments are usually hermetic, painters construct ways and means of bringing the world into their studios, resolving the complexities of the evidence into flat painted surfaces.

For the artists in this exhibition, these intensive processes determine the ethical and empirical decisions in the day-to-day practice of painting. The mood and ambience of these paintings, although differing in expression, often correspond to the particular working pace of an artist in the studio as well as their conceptual and material aesthetic. Not all of these painters necessarily demand our attention, often painting small, modestly scaled canvases. The artists leave it to us as viewers to come to the work of our own accord. The detail, subtlety and beauty of each work emerges with time and careful viewing. The curatorial dynamics are in the distinctions between the individual paintings.
It's a Beautiful Day positions relative newcomers who have been painting for no more than six or seven years amongst painters of older generations who emerged as far back as the 1960s. This creates a link, for instance, for David Jolly's relatively new practice to that of Matthys Gerber, who has been painting since the early 1980s and whose work Jolly has at times emulated. The date-of-birth chronology of artists for this publication also serves to accentuate cross-generational influences and questions the differing effects of time on painterly sensibilities.

I want to begin now with some specific propositions about the painters in this exhibition and outline along the way some of the conceits of our story. The starting point of this exhibition was the thought that Peter Booth's work represents a bridge to earlier times – the pre-postmodern 1960s and 1970s when the ontology of painting was still intact. As well as being a charismatic influence on other artists over the years, Booth has moved through changing contemporary values without abandoning his established painterly methodologies. In this sense, he has survived the endgames of painting's recent history. Booth's is a unique eccentricity and his practice has always been predicated upon the ongoing possibility of visual beauty and a pleasure in viewing art.

Peter Booth shifted territory in the late 1970s, away from the abstraction and minimalism of his peers, to begin painting large expressionist figure and landscape compositions with simple narrative devices and pictorial structures. These new pictures continued to show a faith in the independence of painting and the importance of unconscious recollections. They were as close to popular 'anti-war' type cartoons and rock 'n' roll vernaculars as they were to 'history painting'. The physical ambition and sheer viscosity of Booth's pictures today remain a strong influence on younger painters.

Vivienne Shark LeWitt and Brent Harris are two painters of the generation that emerged in the 1980s, and who share Booth's cartoonesque sensibilities – albeit with very different outcomes – as well as a relatively untroubled concept of painting's past record. Each uses flat fields of colour and a linear edge to define pictorial elements. As a younger woman, to me Vivienne Shark LeWitt's paintings always offered a certain self-possession. Her work seemed to exemplify an exotically civilised feminism, one that was socially aware and sympathetic to our most human qualities. Visual narrative in Shark LeWitt's painting is implicitly allegorical and presupposes a playful openness – in part teasing and simultaneously restrained – where speaking 'out loud' about private thoughts might be to miss the point. The deft economy and pithy humour of Vivienne Shark LeWitt's painting was an early parallel to the new cool aesthetics of international design magazines like Wallpaper.*

Brent Harris also draws images from private, sometimes unconscious, feelings. His paintings in It's a Beautiful Day are entitled Grotesquerie – huge compositions that in most cases are dominated by a looming, sometimes menacing paternal figure – a grotesque reminiscence carefully recreated from childhood recollections, deeply affected by the circumstances of familial relations. Originally from New Zealand, Harris's methodology retains a resistant edge.

The representational paintings of Matthys Gerber, Tim Maguire and Mutlu Çerkez all show signs of an underlying conceptualism and a remnant sense of emptiness associated with figurative incongruities both within art making and life itself. Tim Maguire and Matthys Gerber opt to keep their work very clearly within the confines of the picture plane and the historical genres of painting. Each presents a style and mannerism that challenges the sanctity of modernism via a new heterogeneity of painting. Where 1980s critiques of the sublime challenged that there was a naiveté to the sensual and fecund pleasure of painted surfaces, Maguire and Gerber have inverted these arguments for prophetic effect.
Mutlu Çerkez is more pragmatic, and has employed a multiplicity of media over the years. In this exhibition, Çerkez's paintings are a continuation of his circular and serial engagements with notions of realism and its definition. One of the first self-portraits in this group, the painting Dead: 4 August 2027, 1997 (illus. p. 24) is a painting of himself lying down on a pillow with a listless stare directed toward the viewer. It holds an enigmatic equivalence to the half-asleep main figure in Gustave Courbet's realist painting Les demoiselles des bords de la Seine (1856–57), the study for which is held in the National Gallery of Australia Collection.

Derek O'Connor is one of eight artists in it's a Beautiful Day who were born outside Australia. O'Connor emigrated from England to the northern suburbs of Adelaide in 1969 and has since lived over the years in parts of South Australia, Tasmania, Melbourne, Canberra, Sydney, London and Germany. O'Connor's is a painterly practice that feeds at the bottom edges of contemporary art making; never painting recognisable images or making preliminary drawings, never making overt references, never citing the tastemakers. O'Connor's painting instead proceeds spontaneously, from the imagination and from memory. Using thickly trowelled paint and working with a detailed expertise of composition, gesture and complementary colour relationships, he abstractly mimics pictorial types, producing the merest suggestions of representations. The brooding internalism of O'Connor's pictures is at once detached and evenly contained.

Julie Dowling, Anne Wallace, Raafat Ishak, Tim McMonagle and David Jolly are all younger painters whose practices have formed since the mid-1990s. Each of these artists is finding their own way, but they all evince new painterly permutations and aesthetic identities that provide opportunity for speculation on symbolic and imaginative motifs, and which exemplify the integration of concept and technique.

Raafat Ishak and Julie Dowling both depict ‘emergent identities’ by articulating dissident pathways through dominant geo-political conditions. Dowling takes for her own heritage a representational idiom normally the provenance of Europeans. Ishak adopts the wall of the museum and paints directly on to it. Anne Wallace, Tim McMonagle and David Jolly display new urbane sensibilities, without heroic or ideological distortions. They make images of the world around us, searching for a childlike sense of truth and a cool hand.

So, we have come to the end of this story. All of these painters can stake a claim for the clarity, intelligence, intimacy, messiness and visceral materiality of painting. Some I have been following for a long while. Others I have seen only recently for the first time, and inevitably there are omissions. What is important now is to consider each painter discreetly, and each painting, not to drift from one to another indiscriminately or try too quickly to 'join the dots'. It's a Beautiful Day is a modest revere that encourages a detailed understanding of what it is that painters are seeking to achieve, collectively and separately. The ambition for this exhibition resides in the interaction between each viewer and each individual painting. Now I want to lean back and stretch – the way Vivienne does in our cover image Finished, 2001 (illus. p. 15).
Peter Booth
Vivienne Shark LeWitt
Brent Harris
Matthys Gerber

Derek O'Connor
Tim Maguire
Mutlu Çerkez
Raafat Ishak

Julie Dowling
Anne Wallace
Tim McMonagle
David Jolly
Peter Booth  Born Sheffield, England  1940. Lives Melbourne

Peter Booth is a visionary artist obsessed with an apocalyptic dreaming. Booth first emerged in the 1960s with monumental, forbidding abstract paintings often defined by central raw fields of tar-black paint surrounded by a thin coloured line suggesting the minimal forms of a gateway or passage. These paintings tied revelation with obliteration and contained a mysterious physicality that tempered their emotional intensity. In 1977 Booth turned this brooding quality toward nightmarish scenes and grotesque figure compositions evocative of horror, disaster, anarchy and the most alien in human behaviour. Profoundly idiosyncratic, Booth’s paintings are akin to the fierce sociology of New Zealand painter Bill Hammond’s bird colony pictures. More recently, Booth’s work could be likened to the perverse and macabre reconstructions of England’s Chapman brothers.

Peter Booth’s motifs are of a condensed and mythic form that shifts between the visual image and the echoing density of base materials – the thick, chopped-up spatterings of densely packed paint. Gates, walls, urban ruins, burning buildings, anxiety-ridden figures, crude concrete formations, empty parklands and passages of chaotic weather record human misery and social disorder, yet equally stand as symbols of transformation that offer a sense of liberation in destruction, and hope in death and rebirth. The expressive and sensual qualities of oil paint and the basic craft of drawing and composition remain integral to the structure of Booth’s painting and provide the foundation for his dynamic and visionary art. Booth’s oppositional introspection and his command of established techniques and painterly method continue to be an influence on subsequent generations.

Peter Booth has been included in significant Australian and international exhibitions including, at the National Gallery of Victoria, *The Field* (1968), *Minimal Art* (1976) and *Field to Figuration: Australian Art 1960–1986* (1987). He was included in the *Biennale of Sydney* in 1979, 1985 and 1988; *Australian Perspectives* at the Art Gallery of New South Wales in 1981; and was selected with Rosalie Gascoigne for the Australian exhibition at the 1982 *Biennale of Venice*.

2 *Painting* 1981 oil on canvas 197.5 x 304.5 cm. Art Gallery of New South Wales, Sydney. Purchased with assistance from the Visual Arts Board of the Australia Council, 1981. © Peter Booth, VISCOPY Ltd, Sydney
3 *Banished* 1966 oil on canvas 187.3 x 121.5 cm. The University of Melbourne Art Collection. Purchased 1987 © Peter Booth, VISCOPY Ltd, Sydney

> *Painting* 2001 oil on canvas 97 x 168 cm. Private collection, Sydney. © Peter Booth, VISCOPY Ltd, Sydney

Vivienne Shark LeWitt’s career is a study in the psychology of human relations and the resonance of archetypal truths and meanings. At the beginning of the 1980s, in her early twenties, she exhibited small allegorical paintings that became iconic for their time. Shark LeWitt personified a critical shift in the established art historical hierarchy. Her motifs were temporal and subconscious, involving an order and confidence within scenes of constraint and quiet seductiveness. She has avoided the literalism of conceptual teleologies and self-consciously expressive strategies. Her interest is in a less mediated form. Through the 1990s Shark LeWitt’s paintings became more economical in notation – a linear definition of thinly attenuated figures, flat near-abstractions surfaces and subtle combinations of tonal colours – sketching out the nuances of feeling and susceptibilities between human and sometimes animal subjects. These paintings were reminiscent of the most elegant of John Brack’s figurative studies in their physiognomy and articulation of character.

Each of the three paintings in *It’s a Beautiful Day* is in part self-reflexive, in the sense that it represents an empathetic moment, but it would be misleading to overemphasize the intuitive side of Vivienne Shark LeWitt’s work. There is a nonchalance here and even a type of reverse chauvinism. But these paintings have something else too; they are remarkably precise, willful, faithful, meticulous and honest. Shark LeWitt’s is a painterly aesthetic to silence the ego. Self-expression is part of this, but more to cast doubt upon what we think we know. Meaning is found in atmosphere, conversation, sympathy or antipathy, sentiment. A spectator may read into a narrative, presupposing the previous scene or the unfolding of the next scene, and in their participation see something of themself. Shark LeWitt’s figures are at ease in a plastic expression of movement, in a space evoking time outside time.

Vivienne Shark LeWitt has been represented in significant survey exhibitions of Australian art since the early 1980s, including *Australian Perspecta* at the Art Gallery of New South Wales in 1983 and 1987, and the *Biennale of Sydney* in 1986 and 1988. Most recently she was included in the *Melbourne International Biennial: Signs of Life* (1999). Shark LeWitt shows her work infrequently but regularly in solo exhibitions in Melbourne and Sydney.

1. *Shall I bark for you master? Or shall I bite? Ha ha ha* 1987 oil on linen 81 x 66 cm Museum of Contemporary Art, Sydney
2. *Temperance (now take you for instance)* (detail) 1998 oil on linen 112 x 92 cm. Courtesy the artist and Anna Schwartz Gallery, Melbourne
3. *Finished* 2001 oil on linen 81 x 92 cm. Courtesy the artist and Roslyn Oxley9 Gallery, Sydney
Brent Harris Born Palmerston North, New Zealand 1956. Lives Melbourne

Brent Harris’s paintings converge an idiosyncratic psychological deployment of figuration with a New Zealand take on American modernist abstraction. In 1989, twelve paintings depicting the Stations of the Cross foreshadowed the emotional and pictorial terms that have since defined his oeuvre. The predominant use of black and white, fluid anthropomorphic forms, visual distortions and the active looking they necessitate – of following the push and pull of ‘super-flat’ fields of colour – all give a mortal physicality to Harris’s work. In 1994-95, a new series of paintings titled Appalling moment distilled more overtly figurative motifs from a private subconscious world. These works drew unexpected comparisons with American John Wesley’s ‘soft-pop’ strategies, and introduced a more melancholic, sorrowful quality to his paintings.

The three paintings in It’s a Beautiful Day are drawn from a series of ten completed in 2002 entitled Grotesquerie. Each functions as a kind of ‘malformation’, evolved from modern theoretical diagrams of family inter-relations. The flat, dense, black spaces of these paintings are dominated by a central figure vaguely reminiscent of the Minotaur. In the foreground stands the image of a naked woman – her wig doubling as a self-consciously muto child. Each painting has permutations and varying configurations, and all stem from extensive preparatory drawings that chart the evolution and refinement of Harris’s key motifs from nascent stages through to the ‘adult’ form realised in the paintings themselves. The Grotesquerie paintings intimate emotional trauma, even horror – eclipsing the thinly absurd air of earlier series. Brent Harris’s work is distinguished by a complex pictorial intelligence. For some, its poignancy in confronting the pains of genealogy will be frightening.

As well as being a former student of Peter Booth, Brent Harris’s early influences include Colin McCahon, Barnett Newman and Ad Reinhardt. Harris came to prominence in Melbourne in the late 1980s with paintings of the same confident and meticulous finish that characterises his recent works. Harris exhibits his paintings, drawings and prints regularly in Melbourne and Sydney.

1 Station no. 5 1989 oil on linen 196 x 147.5 cm. Private collection
2 Appalling moment 1994 oil on linen 198 x 152 cm. Collection of James Mollison AO, Melbourne
3 Grotesquerie (no. 5) 2001 oil on linen 244 x 164.5 cm. Collection of Alan R Dodge, Perth
Matthys Gerber Born Delft, the Netherlands 1956. Lives Sydney

Matthys Gerber's medium to large-scale paintings are slick, powerful images that assimilate various pictorial styles in a keen investigation of painting. Gerber arrived in Australia in 1972 as a teenager and remains primarily interested in the European history of painting. In the proto-European manner of Albert Oehlen, and in the example set by American artist Paul Thek (1933–98), Gerber's painting follows a conceptual logic. During the late 1980s and early 1990s, paintings such as Let it be me (1988), Black painting (Evanther Holyfield) (1992) and the L'origine du monde series (1992), were at the periphery of Sydney's dominant conceptual and feminist movements and heralded a new self-consciousness towards contemporary identity issues and the art scene's progressive veneer.

For It's a Beautiful Day, Matthys Gerber has painted the portraits of three contemporary minimal abstract painters: leading Swiss artist, Olivier Mosset, who first gained notice in Paris in the 1960s with his radical politically motivated monochromatic paintings; Gary Wilson, from Melbourne, whose 'eye candy' paintings take the form of flat plastic one-action canvases; and senior Papunya Tula artist, George Tjungurrayi, who gained renown in the late 1990s for his bold, linear optical paintings. With each portrait, Gerber seeks to blur the distinctions between portraiture and abstraction, and to remain faithful to the ideals of abstract painting and notions of 'pure' colour. Gerber asks rhetorical questions about how it could be possible for a portrait to embody the true pathos of abstraction. By devising a canny outline? By refracting and reducing images to a nonsense of rippled colours? Through references to the drug-haze of 1960s psychedelia, where speed was everything in both production and comprehension? How else might it be possible to render both a portrait and an abstraction without imbalance and ultimate frustration?

Since 1994, Matthys Gerber has participated in significant international exhibitions in Austria, Switzerland, the Netherlands, Italy and the USA. Most recently he was selected for Spain's 2001 Bienal de Valencia: El Mundo Nuevo. In Australia his work has featured in influential exhibitions including Wit's End at the Museum of Contemporary Art in 1993 and Virtual Reality at the National Gallery of Australia in 1994. Matthys Gerber has had a guiding influence on younger painters as a lecturer at Sydney College of the Arts.

1 L'origine du monde 1992 oil on canvas 197.8 x 304.2 cm. National Gallery of Victoria, Melbourne. Purchased 1993
2 Web painting 2001 oil on polyester 171 x 231 cm. Courtesy the artist and Sarah Cottier Gallery, Sydney
3 Gary Wilson 2002 oil on polyester 180 x 135 cm. Courtesy the artist and Sarah Cottier Gallery, Sydney
Derek O’Connor  Born Warwickshire, England 1957. Lives Canberra

Since the late 1980s, Derek O’Connor has used the simple armatures of traditional landscape painting – foreground, middle ground, background – like representational notations to paint highly worked semi-abstract motifs. These are imaginary landscapes where we might see a clearing or glade, clouds in the sky, swinging trees, a crooked track or distant hills form as they would in a mirage. O’Connor provokes associations with the heritage and methodologies of England’s School of London painters but also the painterly abstraction of Germany’s Gerhard Richter. By withholding particular locational indicators and histories, O’Connor allows a feeling of emptiness to occur in his paintings. For O’Connor, contemporary painting provokes a certain tenacious intractability but also a sense of futility, where each painted surface can only snare the most residual of meanings.

Often working late into the night after a second daytime job, Derek O’Connor paints on a modest domestic scale, rarely over one metre wide. Each canvas ages noticeably, with the paintings’ surfaces curling and collapsing like drying fruit. Executed over a number of sessions, new paint is put down and loosely pushed across the surface quickly – and then as often scraped off – to eventually build like a crust or skin. This process of addition and attrition leads to an eventual conclusive state for the final painting. O’Connor describes this as the painting’s ‘fugitive state’ – only the narrowest range of information is left to illuminate a pictorial suggestion. O’Connor’s methodologies imply that painting is something less than a strategy and more like a pharmaceutical code.

Derek O’Connor first studied composition and pictorial structure in Adelaide in the early 1980s with Tamar Kempf, a Bauhaus-trained painter and printmaker, and Jos Jensen, a photographer, before studying painting with Robert Boynes at the School of Art, Australian National University, Canberra. He exhibits regularly in Sydney, and in recent years has also shown his work at artist-run spaces in Melbourne.

1  Skin 1993 oil on canvas 45.5 x 45 cm. Victorian Arts Centre Trust, Melbourne
2  Ready landscape 2002 oil on linen 81 x 100 cm. Courtesy the artist and Legge Gallery, Sydney

Tim Maguire is one of the most internationally successful Australian painters to emerge since the late 1980s. Maguire’s earliest motifs were identifiabley Australian; images of rusty corrugated iron water tanks construed as isolated monolithic structures in a desert haze. These paintings were in part reminiscent of the 1940s iconic landscapes of Russell Drysdale and earlier European romantic traditions. In the course of his career, Maguire’s motifs have become increasingly generic. The bare outback landscapes were proceeded by architectonic abstractions, then by open atmospheric abstractions that focus on the surface of the canvas. In 1993 Maguire received the Moët & Chandon Australian Art Fellowship with a painting that builds upon minute details taken from Flemish/Dutch still lives.

There is a strong conceptual undercurrent in Tim Maguire’s pictorial representations. The wild red currant paintings in this exhibition – Untitled 2001/0803 and Untitled 2001/1203 – are painted on polyester canvas in layers of thin oil paint. These layers are applied in three stages, yellow, magenta and cyan, corresponding to commercial colour production techniques. Along with the smooth effect of the polyester canvas, Maguire flicks a solvent onto the canvas to achieve a highly luminous surface that accentuates an atmospheric quality. The original source image of the wild red currants was digitally photographed by Maguire to allow for precise analysis and cinematic magnification. Through the immensely enlarged scale and the controlled release of paint marks, a clearly identifiable illusion of fruit emerges.

While not denying the poetic and sensual, Tim Maguire’s interest lies in the generic condition of motifs and image making systems. Working on several different series at any one time, he employs a range of stylistic means. But throughout his work, Maguire commonly maintains a skeptical challenge towards dominant trends in recent criticism concerning image making. Since the early 1990s, Maguire has held numerous individual exhibitions in Australia, France, the Netherlands, Switzerland, USA, England and Germany. He continues to exhibit widely.

1 Two tanks 1999 oil on canvas 210 x 195 cm. Art Gallery of South Australia, Adelaide. AM and AR Ragless Bequest Fund 1990
2 Untitled 2001/0803 2001 oil on canvas 197 x 282 cm. Private collection, Sydney

For Mutlu Çerkez, a depiction of himself does not in itself imply a desire to reveal or evoke something beyond the picture, something about himself, but remains first an illustration or 'after-image' that carries the most simple documentary function. Çerkez is careful to avoid any sort of 'leakage' that may lead to misinterpretation. The idea of incorporating identifiable elements from his daily living environment that might indicate particular times or details of his life, would be too symbolically loaded. A book's cover might reveal what he had been reading, which in turn might incorrectly allude to an attitude or to speculation on his interests. Mutlu Çerkez's methodologies always fit his ideas.

Çerkez's project is a critique and meditation on notions of realism and the nature of creativity. Increasingly, in contemporary art practice, an artwork may be preceded by over-saturated theoretical explanations or, conversely, be subsumed by the undifferentiating passivity of mass audiences. Çerkez believes that creativity is entirely self-generated and representations of reality are inherent to this concept. His art making methodologies involve a questioning, self-analytical procedure that explicitly defines the terms of his future agenda as an artist. His 'conceil' here is in proposing a singular sense of truth. So, when Mutlu Çerkez intends his pictures to be read from left to right - it's probably the best way.

Mutlu Çerkez has achieved international recognition through his inclusion in major international exhibitions such as the Istanbul Biennial, Turkey (1999); the Bienal de São Paulo, Brazil (1998) and Guarene Arte 98, Fondazione Sandretto Re Rebaudengo, Guarene d'Alba, Italy (1988). In Australia his work has featured in significant survey exhibitions including Australian Perspecta at the Art Gallery of New South Wales in 1993, and the Adelaide Biennial of Australian Art at the Art Gallery of South Australia in 1990. In 2000, Çerkez's Selected works from an unwritten opera was shown at Kiasma, Museum of Contemporary Art, Helsinki, Finland.

1 Dead: 4 August 2027 1997 oil on canvas 53 x 45 cm. Private collection
2 Untitled: 18 April 2013 (detail) 2002 oil on canvas 71 x 51 cm. Courtesy the artist and Anna Schwartz Gallery, Melbourne
Raafat Ishak

Born Cairo, Egypt 1967. Lives Melbourne

Raafat Ishak's paintings, site-specific drawings and installations follow an ascetic paradigm very like a pilgrim's meditations. In an instinctive process, Ishak charts personal 'mental maps' of his travels through the urban landscapes in which he has lived. Continually mindful of his Egyptian-Australian heritage, Ishak approaches painting as an emergent practice and an eccentric platform of global political relations and cultural formations. Ishak does not privilege the established concepts of painting but rather breaks them down, moving his focus from the painting's canvas and stretcher supports outward onto the surrounding walls and floors of the gallery. At the deepest level, Ishak's interest is in the negotiations with his own secular conscience and the fortuitous conditions of his personal history.

Raafat Ishak's paintings have a lightness of pictorial space that is flat yet ambiguously layered; juxtaposed shapes and images float and collide yet each artwork nonetheless proposes a modern sense of pictorial unity. From as early as 1992, Ishak's distinctive motifs have functioned as decorative samples of the dominant aesthetic codes that signal the political and cultural particularities of a site. The motifs draw from property advertisements, national emblems, images of institutions and government, popular sports and national icons, civic façades and architecture. Ishak lays the fluid outlines and contours of each of these abstracted motifs one over the other. Painted in a thick linear impasto paint on raw 'thirsty' materials (unvarnished chipboard, cardboard, canvas, books, timber), the material openness and frankness of the supports, their modesty and 'poverty', contrasts with the richly coloured imagery. In complex decorative designs, clearly influenced by the Arabic calligraphy of Ishak's first language, colours and images are alive in a continual variation.

Raafat Ishak's work reveals a familiarity with modernist painterly traditions established in this country by artists as early as Ralph Balson in the 1940s. Later influences include the conceptual artists of the 1970s and 1980s, artists such as Peter Tyndall and Geoff Lowe, and any number of geometric abstraction painters of the 1960s. In early 2002 Ishak exhibited River Problem at Townhouse Gallery of Contemporary Art, Cairo, his first return to Egypt since emigrating to Australia in 1982. Ishak's first major solo exhibition was held in 1995 at 200 Gertrude Street, Melbourne, titled And Government. Since 1997, Ishak has strategically conducted collaborations with a number of artist-peers in artist-run and public galleries throughout Melbourne and Sydney.

Mutiny 3 2002 synthetic polymer paint on chipboard 50 x 39 cm. Courtesy the artist

Julie Dowling paints the stories and histories of her immediate family, her ancestors and her broader connection to the Aboriginal community. Often, she foregrounds images of Indigenous women and children in domestic and country settings. Dowling affirms the presence of each character by giving them apparent eye contact with the viewer and by portraying intimate moments and circumstances that reveal their disposition and personality. Although each work is partly autobiographical, these are not Dowling's personal stories alone but are symbolic within a wider cultural frame. The differing cultural identities that she uncovers resonate with the common experiences of a transitory and emergent reality.

Julie Dowling stages her own accumulated recollections of family history as an equivalence to nineteenth-century European realism and colonial painting. In the works in this exhibition, by using the traits of mainstream representational painting – for example, a tonal realism, clear perspective and directional light sources – Dowling places herself within the provenance of western history. For instance, the strong lines of perspective and the sharp secondary light source from the window in the background of *Her father's servant* create a depth of field similar in effect to that found in Tom Roberts' *Shearing the Rams* (1888-90), held in the National Gallery of Victoria Collection. In painting a black ground on each canvas, and painting dark to light, Dowling cites many other Aboriginal artists and perhaps also a self-determining ownership of the authentic Indigenous skin colours it facilitates.

Julie Dowling's paintings are accompanied by 'text stories' that take the form of extended labels (like captions). Dowling is a graduate of Claremont School of Art, Curtin University and Perth Central TAFE. Her work has been included in significant survey and group exhibitions since the late 1990s including *Adelaide Biennial of Australian Art: Beyond the Pale*, Art Gallery of South Australia (2000); *Ceremony, Identity and Community*, South African National Gallery, Capetown, and Flinders University Art Museum, Adelaide (1998–99); and *Urban Belonging: The Raw Edge*, Art Gallery of Western Australia, Perth (1996).

*Her father's servant* 1999 synthetic polymer paint, red ochre and blood on canvas 100 x 120 cm. National Gallery of Australia, Canberra.

My great-great-grandfather's name was Edward Henry Oliver. His Wudjula (white) wife was Amy Amelia Booth. Her half-sister in the painting is Fanny, her half-brother is called John.

My great-grandmother, Mary 'Tuppance' Oliver, was separated from her mother 'Melbin' and kept on as her father's servant until she was 16 years old. She was also taken to Kalgoorlie to work in mining out-camps and bush motels. She was a cook. She cleaned and kept house for her father and his new wife Amy Amelia Booth for many years. Suddenly one day, after looking after Amy Booth's children, Mary was taken away.

There are only two photos of Mary or 'little grannie' as my mum called her. Both photos show her as an elderly woman so I painted this picture to 're-claim' this story for my family.

My great-grandmother, Mary Oliver, was not considered an Australian citizen until she married my Wudjula great-grandfather, Francis Latham. When he divorced her in 1928, she lost all rights as a citizen and she became considered a native 'under the act', which was the Native Welfare Act. That same year, her children (my grandmother Mary [Mollie] and her sister Dorothy) were taken away by their father to St Joseph's Orphanage in Perth. He insisted that he place the children there instead of the government forcibly taking them to Mogumber Mission or Sister Kate's Home for half-caste children. He said the option of staying with their Indigenous mother was the worst prospect because she would expose them to other natives. He wanted them raised as white women.

Julie Dowling, 2002
Anne Wallace Born Brisbane 1970. Lives Brisbane

From the beginning of her career in the early 1990s, Anne Wallace’s tastes have inclined towards the tradition of severe, constructed paintings that engender stories, illustrate social relations and have a semi-autobiographical air. Her work contains an unusual atmosphere – a dream-like calm with a restless eroticism and vulnerable insularity. While Wallace’s antecedents could be the glamorous scenarios and moods created by Cindy Sherman and David Lynch, her painting comes primarily from the imagination and observation. Either alone or in tableaux, her figures are often absorbed in established conventions and routines. Wallace presents an ambiguous attitude towards society’s manners and proprieties and deliberately adopts its stereotypes.

There is a contest of meaning at the heart of Anne Wallace’s representational pictures that goes beyond overt references to ‘film noir’ or ‘freeze-frame’ narratives and further than the political objective of reclaiming domesticity. Wallace’s schoolbook colour and ambitious compositions are delineated by light-handed, matter-of-fact brushwork to instill a feeling of soundless distance. The confined anxieties and aspirations of Wallace’s characters pivot around the semi-autobiographical elements in the paintings. In this sense, we might see Lotus-eaters as a contest, not only between the sexes, but between different states of femininity, one willful and promiscuous, the other passive. Wallace also implicates the conditional order and demeanor of her femininity, both adolescent and adult, within the modernist concept of ‘disinterest’. Anne Wallace’s narrative methodology harks back to the beginnings of modernism (or perhaps further back to the elegantly forlorn images of Antoine Watteau), where a painting’s durability was linked to its capacity to hold, in the end, an inconclusive meaning.

At thirty years of age, in 2000, Anne Wallace was the subject of a survey exhibition of ten years’ work presented by Brisbane City Gallery. She has been included in many significant Australian exhibitions including Fortitude: New Art from Queensland at the Queensland Art Gallery in 2000, Primavera at the Museum of Contemporary Art, Sydney in 1998 and Lovers, at the Museum of Modern Art at Heide, Melbourne in 1995. In 1993 Wallace was awarded the Anne and Gordon Samstag International Visual Arts Scholarship. She exhibits regularly in Sydney and Brisbane.

Lotus-eaters 2001 oil on canvas 164 x 197 cm. Courtesy the artist and Derren Knight Gallery, Sydney
Tim McMonagle Born Auckland, New Zealand 1971. Lives Melbourne

Tim McMonagle’s highly plastic and material paintings are concerned with the immediacy of physical reactions and felt emotions. His depictions of people, conversations, animals and domestic environments are almost rudimentary in form with a minimum of gesture and select, intensifying detail. Paint is applied in multiple layers, of different strengths and weaknesses, some areas left unpainted, thin and rubbed back, others thick with dense scedics of tonal colour. The overtly pictorial compositions of McMonagle’s paintings are rendered flat but stop short of evoking an abstract density; they remain as sensitised zones of paint application. Where previous generations might have recourse to metaphysics, the degrees of McMonagle’s personalised ambient conditions are effected as if by the settings on a dial.

The subjects of Tim McMonagle’s paintings are drawn from the inner city; the urbane ‘time zones’ of his own working pattern and living environment. There can be the dawdling quiet of the city’s early movements, or its transactions amongst strangers, the awkward meetings with bosses or the smells and noise of restaurants and the façades and rears of shops. Figures are described as psychological contours, faces are applied with rouge, proximity is masked with eroticism, bodies are hollowed out by shadows and hands and clothes are left blurred. McMonagle’s paintings express something of the fragility and hope of a youthful urban generation in a fog of sensations and relations. There is no endless horizon line providing direction, nor is it being requested.

Tim McMonagle began to exhibit regularly in Melbourne as recently as the late 1990s.

- Paragon 2002 oil on linen 167.5 x 167.5 cm. Private collection, Sydney
David Jolly  Born Melbourne 1972. Lives Melbourne

David Jolly paints with an inventive and meticulous method on the reverse side of glass sheets. His subjects of urban and semi-urban landscapes, figure compositions and earlier abstractions are derived from secondary reproduced media, mostly his own photographs. His glass surfaces have a filmic quality, replicating the screens of digital media as well as photographic ‘film’. The thick enamel and oil underpainting is hidden beneath the surface of this primitive glass lens, stretching the optical immediacy of looking and effecting a heightened resolution. Jolly has been exhibiting regularly since the late 1990s after initially finding only a small acceptance within contemporary circles to the unusual hybrid status of his work.

There is an intimacy in the apparent randomness of David Jolly’s motifs – friends in the back seat of a car, street graffiti, a jumbo jet, reflective office buildings, industrial estates, CD covers and walkman – that has to do with a free, sometimes poetic approach to his surrounding reality. At times Jolly’s images are more broadly recognisable, such as his 1997 painting taken from Sydney newspaper photographs of a police shooting on Bondi Beach, or his faithful depictions of the Mars Pathfinder eking its way across that planet. It’s a Beautiful Day includes a series of paintings based on slides Jolly has taken outside the Woomera Immigration Detention Centre, itself not easily seen, showing a roadway intersection, gates and fences against a very flat desert sky. Jolly’s recollection is of Woomera “as a township that looked like it had been ordered from a book fifty years ago … cinema, pub, pool, bowling club, empty blocks, vacant units, decommissioned testing units.” In painting pictures, Jolly instinctively seeks an intense and precise way ‘closer to home’ that offers a level of truth in beauty.

David Jolly began exhibiting in Melbourne in 1994 and was a key member of artist-run galleries Stripp and Lovers in the mid to late 1990s. His first major exhibition in a public gallery was First Press (Extra Virgin) at the Contemporary Art Centre of South Australia in 1998. Jolly was included in Primavera at the Museum of Contemporary Art in 2000, and has recently been included in exhibitions in Oslo and Wellington. He exhibits regularly in Melbourne and Sydney.

> Intersection 2002 oil on glass 48.5 x 66 cm. Courtesy the artist, Mori Gallery, Sydney and Sutton Gallery, Melbourne
artists' biographies and bibliographies

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Lindsay, R., 'Myths and memory: The recent works of Peter Booth', Peter Booth: Recent Paintings, Rex Irwin Art Dealer, Sydney, 1993.


Selected bibliography
Brent Harris was born in Palmerston North, New Zealand in 1956, and has lived in Melbourne for the past twenty years. He completed a Bachelor of Fine Art at the Victorian College of the Arts, Melbourne in 1984. Since his first solo exhibition at 13 Ventry Street, Melbourne in 1986, where he showed again in 1989, Harris has exhibited regularly in Melbourne and Sydney. His solo exhibitions at Tolarno Galleries, Melbourne include Prints 1988–2000 (2001), Swamp (1999) and The Un timely (1997). Harris held exhibitions at Kaliman Gallery, Sydney in 2000 (Swamp); Martin Browne Fine Art, Sydney in 1999 (The Un timely), 1998 (To the Forest and Drift), 1996 and 1995; and exhibitions at Karyn Lovelgrove Gallery, Melbourne in 1995, 1993 and 1992. Other notable solo exhibitions include That Uncertain Feeling at the Contemporary Art Centre of South Australia, Adelaide in 1996. Harris has participated in many group exhibitions since 1986, including Painting: An Arcane Technology, the Ian Potter Museum of Art, the University of Melbourne (2001); The Cartwell Collection: Recent Acquisitions, Auckland City Art Gallery, New Zealand (2000); Woodblock Prints from Nagasawa Aris Program, Kobe, Japan (1999); Private Parts, Monash University Gallery, Melbourne (1998); Geometric Painting in Australia 1947–1977, University Art Museum, University of Queensland, Brisbane (1997); The Black Show, Geelong Art Gallery and tour (1993); You are Here, Institute of Modern Art, Brisbane and tour (1993); Room for Abstraction, Heide Park and Art Gallery, Melbourne (1991); The Sublime Imperative, Australian Centre for Contemporary Art, Melbourne (1991); Australian Perspecta, Art Gallery of New South Wales, Sydney (1989); and Moët & Chandon Touring Exhibition national tour (1991 and 1989). Brent Harris is represented by Tolarno Galleries, Melbourne, and Kaliman Gallery, Sydney.

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Moore, R., 'When is the face the face of painting? The quintessential schizo-paranoid question', The Un timely, ex. cat., Tolarno Galleries, Melbourne, 1997.
Nicholson, T., 'Brent Harris', Art + Text, no. 68, 2000, p. 83.

Matthys Gerber was born in Delft, the Netherlands in 1956 and arrived in Australia in 1972. He currently lives in Sydney and lectures at Sydney College of the Arts. Gerber has regularly held solo exhibitions in Sydney and Melbourne since 1980. Notable exhibitions include Paintings 1982–97, at the Contemporary Art Centre of South Australia, Adelaide (1998); Sickness and Health, Karyn Lovelgrove Gallery, Melbourne (1994); L' Origine du Monde, Yull/ Crowley, Sydney (1992); and Europe, Mori Gallery, Sydney and 200 Gertrude Street, Melbourne (1990). Gerber has participated in numerous international and Australian group exhibitions including Painting: An Arcane Technology, the Ian Potter Museum of Art, the University of Melbourne (2001); Biennale de Valencia: El Mundo Nuevo, Spain (2001); Verso Sud, Palazzo Doria Pamphily, Valmontone, Italy (2000); Sebastian, Gold Coast City Art Gallery, Surfers Paradise and tour (2000); Brown, Rubybayre Gallery, Sydney (1999); Word, Museum of Contemporary Art, Sydney (1999); Eat, Museum of Contemporary Art, Sydney (1993); Photography is Dead. Long Live Photography!, Museum of Contemporary Art, Sydney (1996); Zenkrechtsstarter, Torch Gallery, Amsterdam, the Netherlands (1996); Facially, Monash University Gallery, Melbourne (1994); Korektur (Art as Photography), Galerie Fotofoh, Salzburg, Austria (1994); Landed, National Gallery of Australia, Canberra (1994); Wit's End, Museum of Contemporary Art, Sydney (1993); and Art with Text, Monash University Gallery, Melbourne (1990). Matthys Gerber is represented by Sarah Cottier Gallery, Sydney where he has exhibited regularly since 1994. His most recent solo exhibition was held in 2001.

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Ward, F., 'The dirt in the oyster: Matthys Gerber's recent landscapes and nudes', Art + Text, no. 45, 1993, pp. 54-9, 102.
Derek O'Conner was born in Warwickshire, England in 1957 and arrived in Australia in 1959. He lived in Adelaide until 1988 and currently lives and works in Canberra. O’Conner completed an Associate Diploma of Liberal Studies at Hartley College of Advanced Education, Adelaide, followed by a Bachelor of Visual Arts at the National Institute for the Arts, School of Art, Australian National University, Canberra in 1988. He has held regular solo exhibitions at Legge Gallery in Sydney since 1992 and has exhibited in Melbourne at 1st Floor Artists’ and Writers’ Space (Reciprocals Translocations, 2001), Lovers (Cabin Fever, 1998) and Stripp (Cold, 1997). O’Conner has recently participated in group exhibitions including Coincidence, Spiral Arm Gallery, Canberra (2001); On the Brink: Abstraction of the ‘90s, Museum of Modern Art at Heide, Melbourne (2000); Contemporary Australian Painting from the Allen, Allen and Hemsley Collection, UTAS Gallery, Sydney (1998); and Show, Artspace 71, Canberra (1999). Other notable group exhibitions include collaborations at Spiral Arm Gallery, Canberra (Go Home there’s Nothing to See, 1998) and Galerie Constantinople, Queanbeyan (Russ, 1996); Recent Acquisitions, National Gallery of Australia, Canberra (1997); Sanguine Valediction, Legge Gallery, Sydney (1997); Dirty Surface, Stripp, Melbourne (1996); Snow, Stripp, Melbourne (1996); Messy and Restless, Contemporary Art Centre of South Australia, Adelaide (1998); Acquisitions of Contemporary Australian Art, National Gallery of Victoria, Melbourne (1996); Abstraction Now, Geelong Art Gallery and tour (1996); The Derwent Collection: Australian Art of the 1980s and 1990s, Tasmanian Museum and Art Gallery, Hobart (1995); and Moët & Chandon Touring Exhibition national tour (1993). Derek O’Conner is represented by Legge Gallery, Sydney and Ben Grady Gallery, Canberra.

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O’Connell, S, Messy and Restless, ex. cat., Contemporary Art Centre of South Australia, Adelaide, 1996.

Tim Maguire was born in Chertsey, England in 1958. He arrived in Australia in 1959 and is currently based in Paris. After studying at East Sydney Technical College in 1982, he completed a Graduate Diploma in Painting at the City Art Institute, Sydney in 1983. In 1984 Maguire undertook postgraduate studies at Sydney College of the Arts followed by study at Kunstkademie Dusseldorf, Germany in 1985. Tim Maguire has held solo exhibitions in Australia, USA, England, France, Germany, Switzerland and the Netherlands. He has been included in numerous national and international group exhibitions including Manifesto I, The Blue Gallery, London, England (2000); Still Life, Film Stills, Le Casse D’Arte, Milan, Italy (1997); Recent Acquisitions, National Gallery of Victoria, Melbourne (1997); Angelus Novus, Galerie Sanguine, Paris, France (1997); Spirit and Place: Contemporary Australian Painting, Museum of Contemporary Art, Sydney (1996); Food, Performance Space, Sydney (1996); Flagging the Republic, Sherman Goodhope Gallery, Sydney and RMIT Gallery, Melbourne (1996); Moët & Chandon Touring Exhibition (Maguire was 1993 Moët & Chandon Fellow) national tour (1993 and 1991); The Flower Show, Flaxman Gallery, London (1991); Skies, Galleria Cristins Busi-Chiacari, Rome, Italy (1990); L’Été Australien à Montpellier, Musée Fabre and Galerie Saint-Ravy, Montpellier, France (1990); Adelaide Biennial of Australian Art, Art Gallery of South Australia (1990); and Australian Perspecta, Art Gallery of New South Wales, Sydney (1989). In Australia, Tim Maguire is represented by Mori Gallery, Sydney (where he has exhibited since 1984) and Tolarno Galleries, Melbourne (where he has shown regularly since 1993). Maguire’s most recent solo exhibition was held at Mori Gallery in 2002.

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Tolnay, A, Tim Maguire, ex. cat., Galerie der Stadt, Esslingen am Neckar, Germany, 1986.
Vogel, M, Illusion and reality, Tim Maguire, ex. cat., Galerie Binder, Munich, Germany & Galerie Meile, Luzern, Switzerland & Tolarno Galleries, Melbourne, 1996.
Mutlu Çerkez was born in London, England in 1964 and currently lives and works in Melbourne. He studied at Chisholm Institute of Technology, Melbourne in 1985, and completed a Graduate Diploma in Fine Art at the Victorian College of the Arts, Melbourne in 1987. Çerkez first exhibited his work in solo exhibitions at City Gallery (now Anna Schwartz Gallery), Melbourne, and the Australian Centre for Contemporary Photography, Sydney in 1988. He has continued to show regularly at Anna Schwartz Gallery, Melbourne, and his most recent solo exhibition was held there in 2001. In 2000, Kiasma, Museum of Contemporary Art in Helsinki, Finland, presented Çerkez’s Selected works from an unwritten opera. Çerkez has participated in a number of Australian and international group exhibitions since 1988, including Art > Music at the Museum of Contemporary Art, Sydney (2001); Longevity, the Ian Potter Museum of Art, the University of Melbourne (2000); Istanbul Biennial, Turkey (1999); Moët & Chandon Touring Exhibition national tour (1998); Bienal de São Paulo, Brazil (1998); Guerene Arte 98, Fondazione Sandretto Re Rebaudengo, Guerene d’Alba, Italy (1998); McCaughey Prize, National Gallery of Victoria, Melbourne (1997); Container Project, Copenhagen, Denmark (1996); Wall Drawings and Situations, 200 Gertrude Street, Melbourne (1995); Loop, artists’ films, Longford Cinema, Melbourne (1994); Antipodean Currents, The Guggenheim SoHo Museum, New York, and the Kennedy Centre, Washington, USA (1994–95); Australian Perspecta, Art Gallery of New South Wales, Sydney (1993); and the Adelaide Biennial of Australian Art, Art Gallery of South Australia (1990). Mutlu Çerkez is represented by Anna Schwartz Gallery, Melbourne.

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Young, J & Nixon, J (eds), Kerb Your Dog, supplement to Art + Text, no. 35, 1989.

Raafat Ishak was born in Cairo, Egypt in 1967 and has lived in Melbourne for the past twenty years. He completed a Bachelor of Fine Arts at the Victorian College of the Arts, Melbourne and is currently undertaking postgraduate studies in architectural history and conservation at the University of Melbourne. Ishak has held a number of solo exhibitions since 1995, including River Problem, Townhouse Gallery of Contemporary Art, Cairo, Egypt (2002); Good Ship, PB Gallery, Swinburne University of Technology, Melbourne (2000); Gone Good Government, 1st Floor Artists’ and Writers’ Space, Melbourne (1999); Correction, Lovers, Melbourne (1999); Brand New II, Contemporary Art Centre of South Australia, Adelaide (1997); And the Programme, 1st Floor Artists’ and Writers’ Space, Melbourne (1998); and And Government, 200 Gertrude Street, Melbourne (1995). Ishak has produced collaborative works with Damiano Bartoli, Sean Loughrey, Ole Jorgen Ness and Jonathan Nichols that have been exhibited at several artist-run spaces in Melbourne. He has also participated in a number of group exhibitions since 1995, the most recent being East of Somewhere, Casula Powerhouse, Sydney (2001); Blink, Australian Centre for Contemporary Art, Melbourne (2000); and Paintings are Ace, Linden – St Kilda Centre for Contemporary Arts, Melbourne (2000). Other group exhibitions include Artspace Perspecta Project, Artspace, Sydney (1999); No Connection, Cullity Gallery, Fine Arts and Architecture Department, University of Western Australia, Perth (1999); Feeling Machines, Stripp, Melbourne (1997); Travelogue, the Ian Potter Museum of Art, the University of Melbourne (1995); and the Monash Acquisitive Art Prize, Monash University Gallery, Melbourne in 1996.

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Tuo, A, ‘Give me a home …’, And the Programme, ex. cat., 1st Floor Artists’ and Writers’ Space, Melbourne, 1996.
Julie Dowling was born in Perth in 1969. She is of the Bedimaya/Yamatji language group and currently lives in Perth. Dowling completed a Diploma of Fine Art at Claremont School of Art in 1989 followed by a Bachelor of Fine Art from Curtin University, Perth in 1992. In 1995 she completed an Associate Diploma in Visual Arts Management at Perth Central TAFE. Dowling has participated in numerous group exhibitions, the most recent being Adelaide Biennial of Australian Art: Beyond the Pale, Art Gallery of South Australia (2000); Mum Shirt Tribute Exhibition, Boomerang Aboriginal Artists’ Cooperative, Sydney (2000); Side by Side, Art Gallery of Western Australia, Perth (2000); Across, Canberra School of Art Gallery, Australian National University and tour (2000); Aboriginal Kunst aus West Australian, Galerie Gaswerk, Schwabach, Germany (1999); People, Places, Pastimes: Challenging Perspectives of Ipswich, Global Arts Link, Ipswich (1999); Generations, the Stolen Years of Fighters and Singers, Lawrence Wilson Art Gallery, Perth (1999); and Ceremony, Identity and Community, South African National Gallery, Capetown, South Africa (1999). Other group exhibitions include The Kate Challis RAKA Award, the Ian Potter Museum of Art, the University of Melbourne (1993); Ceremony, Identity and Community, Flinders University Art Museum, Adelaide (1992); Daughters of the Dreaming, Art Gallery of Western Australia, Perth (1997); Art and Politics, University of Western Australia, Perth (1996); Out of Australia, Perth Institute of Contemporary Arts (1996); Gudhahungar, Australian National University, Canberra (1996); Urban Belonging: The Raw Edge, Art Gallery of Western Australia, Perth (1996); and bur-ran-gur-lang (court out) – Women and the Law, Lawrence Wilson Art Gallery, Perth (1995). Julie Dowling is represented by Artplace, Perth, where she held solo exhibitions in 2000, 1999 and 1998. Other notable solo exhibitions include Meldin, Span Galleries, Melbourne (2001) and Secrets about Being Strong, Fremantle Arts Centre (1995).

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James, B. ‘Unflinching portraiture’, Australian Art Collector, no. 14, 2000, p. 128.
McQueen, H. ‘Art can reveal but never resolve’, Art Monthly, April, 2000, pp. 5-7.

Anne Wallace was born in Brisbane in 1970 and currently lives in Brisbane. She completed a Bachelor of Arts (Visual Arts) at Queensland University of Technology, Brisbane, in 1990. In 1993 she was awarded an Anne and Gordon Samstag International Visual Arts Scholarship that allowed her to complete a Master of Arts at the Slade School of Fine Art, London, England in 1996. Wallace’s most recent solo exhibition, High Anxiety, was held at the Institute of Modern Art, Brisbane in 2002. Also in 2002 she exhibited The Go-Betweens Paintings at Darren Knight Gallery, Sydney, which was first presented at Pistorius Sweeney House, Brisbane in 2001. A survey of ten years’ work, Private Rooms, was exhibited at Brisbane City Gallery in 2000. Anne Wallace’s group exhibitions include the forthcoming Tales of the Unexpected: Aspects of Contemporary Australian Art, National Gallery of Australia, Canberra (2002); Painting: An Arcane Technology, the Ian Potter Museum of Art, the University of Melbourne (2001); A Studio in Paris, SH Ervin Gallery, Sydney (2001); Fortitude: New Art from Queensland, Queensland Art Gallery, Brisbane (2000); Moral Hallucination: Channelling Hitchcock, Museum of Contemporary Art, Sydney (1999-2000); Primavera Museum of Contemporary Art, Sydney (1998); Things Visible and Invisible, Metro Arts, Brisbane (1998); In Absentia, Drill Hall Gallery, Canberra (1998); Lovers, Museum of Modern Art at Heide, Melbourne (1995); Salon 3 x 6, Institute of Modern Art, Brisbane (1995); and An Exotic Otherness: Crossing Brisbane Lines, Contemporary Art Services Tasmania tour (1994). Anne Wallace is represented by Darren Knight Gallery, Sydney where she has shown her work regularly since 1993.

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Ross, T. ‘Staging the gaze in the art of Anne Wallace’, Anne Wallace: Recent Paintings, Anne Wallace, Brisbane, 1999.
Tim McMonagle was born in Auckland, New Zealand in 1971 and arrived in Australia with his family the same year. He currently lives and works in Melbourne. He completed a Bachelor of Fine Art at the Victorian College of the Arts, Melbourne in 1994. Tim McMonagle has held several solo exhibitions in Sydney and Melbourne, the most recent being New Paintings at Kaliman Gallery, Sydney (2002) and And the Horse You Rode in On, TCB Art Inc., Melbourne (1999). He has also held two-person exhibitions including With the Best Intentions in the World (with Sean McPhillips), 1st Floor Artists’ and Writers’ Space, Melbourne (2001); Seen Something More (with David Palliser), RMIT Project Space, RMIT University, Melbourne (2001); and Relief (with Jon Paton) at Stripp, Melbourne (1999). McMonagle has also participated in a number of group exhibitions including New Painting, Coffs Harbour Regional Gallery (2002); Painting Now, Kaliman Gallery, Sydney (2001); Rubik 10: Are You Experienced?, The Physics Room, Christchurch, New Zealand (2000); Garçon Garçon, RMIT Project Space, RMIT University, Melbourne (2000); Keith and Elisabeth Murdoch Travelling Fellowship Exhibition, Victorian College of the Arts Gallery, Melbourne (1999); Western Art, West Space, Melbourne (1999); Four on the Floor, Meat Workers Union Gallery, Melbourne (1994); and Distocation on a Summer Holiday, Canberra Contemporary Art Space (1993). Tim McMonagle is represented by Kaliman Gallery, Sydney.

Selected bibliography

David Jolly was born in Melbourne in 1972, and currently lives in Melbourne. He completed a Bachelor of Visual Arts at the Victorian College of the Arts, Melbourne in 1992. David Jolly has exhibited in solo exhibitions since 1994, the most recent of which was held in 2001 at Sutton Gallery, Melbourne and Mori Gallery, Sydney (Tan Lines). Other solo exhibitions include Model L-308 B11 at 200 Gertrude Street, Melbourne (2000); Richmond Abattoir 1989, 1st Floor Artists’ and Writers’ Space, Melbourne (1998); Sundowners, Stripp, Melbourne (1998); Soda, Stripp, Melbourne (1997); and 5AM, Stripp, Melbourne (1996). Jolly has participated in a number of group exhibitions since 1994, including Happiness, Adam Art Gallery, Wellington, New Zealand (2001); (painting), Monash University Gallery, Melbourne and tour (2001); Painting: An Arcane Technology, the Ian Potter Museum of Art, the University of Melbourne (2001); Primavera, Museum of Contemporary Art, Sydney (2000); Brand New Mastercopy, UKS, Oslo, Norway (2000); Soft Panic, 200 Gertrude Street, Melbourne (2000); Garçon Garçon, RMIT Project Space, RMIT University, Melbourne (2000); Exhumed II, Canberra Contemporary Art Space (1999); Walkmen, Synaesthesia Records, Melbourne (1999); Exhumed, RMIT Project Space, RMIT University, Melbourne (1998); First Press (Extra Virgin), Contemporary Art Centre of South Australia, Adelaide (1998); Feeling Machines, Stripp, Melbourne (1998); John Doe, 200 Gertrude Street, Melbourne (1994); Carros Ras, 108 Gertrude Street, Melbourne (1995); and Fascination, Studio 13, 200 Gertrude Street, Melbourne (1994). Jolly was involved with Melbourne galleries Lovers (1998–99) and Stripp (1996–98) and is represented by Sutton Gallery, Melbourne and Mori Gallery, Sydney.

Selected bibliography
Paarman, D, 'Walkmen', Freize, no. 46, 1999.
it’s a beautiful day

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<td>16. Lost 2002*: oil on canvas, 56 x 76 cm, Courtesy the artist and Legge Gallery, Sydney.</td>
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<td>17. Clean plastic park 2001*: oil on canvas, 56 x 56 cm, Courtesy the artist and Legge Gallery, Sydney.</td>
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<td>18. Clean plastic garden 4 2002*: oil on canvas, 56 x 56 cm, Courtesy the artist and Legge Gallery, Sydney.</td>
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<td>Brent Harris</td>
<td>7. Grotesque (no. 1) 2001: oil on linen, 274 x 120 cm, Courtesy the artist and Tolarno Galleries, Melbourne.</td>
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<td>8. Grotesque (no. 5) 2001*: oil on linen, 244 x 104.5 cm, Collection of Alan R Dodge, Perth.</td>
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<td>9. Grotesque (no. 8) 2001*: oil on linen, 152 x 95 cm, Collection of Sandra and Avner Goren, Melbourne.</td>
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</tbody>
</table>
Tim Maguire
19 Untitled 2001/08/03 2001
oil on canvas
197 x 282 cm
Private collection, Sydney
20 Untitled 2001/12/03 2001*
oil on canvas
182 x 222 cm
Private collection, Sydney

Julie Dowling
30 Her father's servant 1999
synthetic polymer paint, red ochre
and blood on canvas
100 x 120 cm
National Gallery of Australia, Canberra
31 The Mrs ... 2001
synthetic polymer paint, gold and
red ochre on canvas
100 x 120 cm
Private collection, Melbourne
32 Boongaree 2001*
synthetic polymer paint, red ochre
and plastic on canvas
120 x 100 cm
Collection of Brigitte Braun, Perth

Mutlu Çerkez
21 Untitled: 16 April 2013 2002
oil on canvas
71 x 51 cm
Courtesy the artist and Anna
Schwartz Gallery, Melbourne
22 Untitled: 19 April 2013 2002*
oil on canvas
66 x 51 cm
Courtesy the artist and Anna
Schwartz Gallery, Melbourne
23 Untitled: 21 April 2013 2002*
oil on canvas
66 x 51 cm
Courtesy the artist and Anna
Schwartz Gallery, Melbourne

Anne Wallace
33 Lotus-eaters 2001
oil on canvas
164 x 197 cm
Courtesy the artist and Darren
Knight Gallery, Sydney
34 The indifferent 2001*
oil on canvas
130 x 160 cm
Private collection, Brisbane
35 Entrance uncovered 2001*
oil on canvas
130 x 160 cm
Collection of Matthew and Kathryn
Pokarier, Brisbane

David Jolly
40 Intersection 2002
oil on glass
48.5 x 66 cm
Courtesy the artist, Mori Gallery,
Sydney and Sutton Gallery,
Melbourne
41 Fence line 2002
oil on glass
48.5 x 66 cm
Courtesy the artist, Mori Gallery,
Sydney and Sutton Gallery,
Melbourne
42 Gatehouse 2002
oil on glass
48.5 x 66 cm
Courtesy the artist, Mori Gallery,
Sydney and Sutton Gallery,
Melbourne
43 Sheds 2002*
oil on glass
48.5 x 66 cm
Courtesy the artist, Mori Gallery,
Sydney and Sutton Gallery,
Melbourne
44 Detention centre 2002*
oil on glass
48.5 x 66 cm
Courtesy the artist, Mori Gallery,
Sydney and Sutton Gallery,
Melbourne

Rafat Ishak
24 Mutiny 1 2002
synthetic polymer paint
on chipboard
50 x 39 cm
Courtesy the artist
25 Mutiny 2 2002
synthetic polymer paint
on chipboard
50 x 39 cm
Courtesy the artist
26 Mutiny 3 2002*
synthetic polymer paint
on chipboard
50 x 39 cm
Courtesy the artist
27 Mutiny 4 2002*
synthetic polymer paint
on chipboard
50 x 39 cm
Courtesy the artist
28 Mutiny 5 2002*
synthetic polymer paint
on chipboard
50 x 39 cm
Courtesy the artist
29 Bad love 2002
synthetic polymer paint on wall
300 x 100 cm approx.
Courtesy the artist

Tim McMonagle
36 Paragon 2002
oil on linen
167.5 x 167.5 cm
Private collection, Sydney
37 Sherman no. 2 2001
oil on canvas
101.5 x 101.5 cm
Collection of James Mollison AO,
Melbourne
38 Johnnide 2001*
oil on canvas
157.5 x 157.5 cm
Private collection, Sydney
39 Be that as it may 2000*
oil on canvas
122 x 122 cm
Private collection, Melbourne
acknowledgements
Curator's acknowledgments

Thanks are extended to all the people who assisted in the preparation and realisation of It's a Beautiful Day. Thanks firstly to the many artists, curators and gallery dealers who shared their work and ideas with me during research for this exhibition.

Sincere thanks to the twelve artists participating in It's a Beautiful Day and to their representative galleries for their involvement. We are grateful also to the private and public lenders to the exhibition.

I am particularly indebted to Joanna Bossa, Assistant Curator, and Kate Scott, Graphic Designer at the Ian Potter Museum of Art. Also at the Potter, thanks to Henry Gaughan, Dr Chris McAuliffe, Taree McKenzie, Tim McMonagle, Grace McQuitten and Caroline Nass. At the Art Gallery of New South Wales, I would especially like to thank Fiona McIntosh, Exhibitions Co-ordinator, and Dr Ljubo Marun, Head Registrar. Also at the Art Gallery of New South Wales, my thanks to Jan Batten, Edmund Capon, Cherith Devenish, Anne Flanagan, Melissa Hankinson, Wayne Tunncliffe and Michael Wardell.

I especially extend my gratitude to Vivienne Shark LeWitt for text editing. Special thanks to Jonathan Nichols for his advice and editorial assistance over the course of this exhibition.