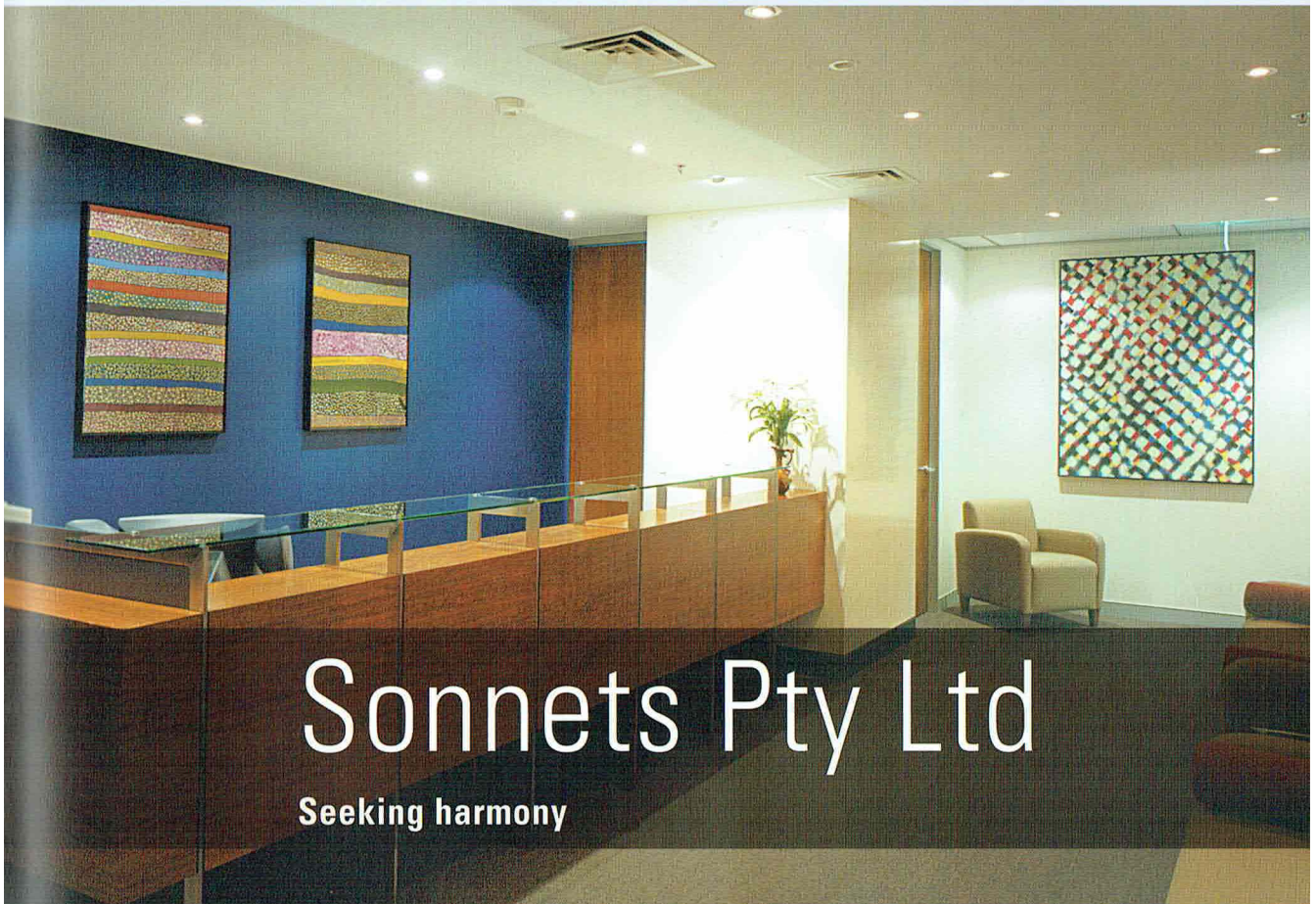


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Sonnets Pty Ltd

Seeking harmony

Following the refurbishment of their 1970s building, Brisbane mediation specialists Sonnets Pty Ltd decided their newly renovated chambers needed a final stylish touch. On the recommendation of a colleague, Barrister Ross Stenson and wife Lee called in Artbank and chose a combination of bright abstract paintings and contemporary landscapes to give the offices and boardroom just the right feel for staff and clients.

'For the new Mediation Centre we wanted art that was muted and calming, and for the common areas something more lively and challenging,' Ross said.

'My wife and I recently visited Uluru, and were so impressed with the Aboriginal art we saw in the galleries, that we wanted to include a couple of works by Indigenous artists in the selection.'

The selection, while diverse, is loosely linked by a strong theme – the relationships between people and the spaces in which they live. Ross says this has caused much comment from staff and clients alike. Melbourne painter Louise Forthun sees the city as 'a visual language, a tool to explore abstract painting'. For her, urban spaces become 'metaphors for being lost or finding one's way through the maze of contemporary society'.

In apparent contrast, Utopia artist Angelina Pwerle's paintings are of *aweyle* or women's business, involving body painting, dancing and the search for bush

tucker. Local Queensland artist Sebastian Di Mauro combines personal history with the metaphysical to connect with ecological issues. The impulse for the Di Mauro series chosen by Sonnets stems from observations of human involvement with the urban landscape.

Together with works by Noel McKenna and Eveline Kotai, this selection brings warmth and interest to the office interiors, and at the same time reflects the differences and complexities of a single issue, which Sonnets would probably agree is not too different from the law.

Above: Two 1995 *Aweyle* paintings by Angelina Pwerle create an interesting visual dynamic together with Louise Forthun's *Blue is Hard to Use*, 1992.

Right: Sebastian Di Mauro's *Between Space 1, 2 and 3*, 2000, thermal heat transfer prints and acrylic paint on Belgian linen, in a meeting room at Sonnets.

