

If you were to collect . . .



Elements of abstraction

Cover image
Samuel Tupou
Polynesian Princess, 2006
silkscreen print on PVC (1/1)
120 x 120cm

Photo: Courtesy of MARS Gallery

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Exhibition Curator: Maudie Palmer

Introductory Essay: Sarah Thomas an independent curator and adviser
working in Melbourne.

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Exhibition dates: October 25, 2006 to February 16, 2007

Measurements are in centimetres, height before width
before depth except where otherwise stated.

Each work in the exhibition is numbered and this is represented
as a number in relation to the images.

All works in the exhibition are for sale, prices of works upon application
at reception.

If you were to collect . . .
Elements of abstraction

Robert Bridgewater
Sebastian Di Mauro
Fiona Foley
Mark Galea
Robert Jacks
Anne Judell

Kevin Lincoln
Song Ling
Hilarie Mais
Donna Marcus
Joanne Mott
Robert Owen

Wilma Tabacco
Samuel Tupou
Karl Wiebke

Curator: Maudie Palmer

Our second exhibition 'If you were to collect...' is an innovative and contemporary exhibition featuring paintings and sculptures from some of Australia's leading artists.

I am confident an exhibition of this calibre will provide our people, our clients and visitors with the opportunity to engage with and view a broad variety of work during the exhibition. The artists and their works should engage our people to think beyond their daily corporate environment.

Deloitte's premises and office environment at the QV centre provides an excellent space for artists to showcase their work, whilst simultaneously enthusing our people about the endless possibilities contained within contemporary art.

Deloitte is grateful to Maudie Palmer, Director at the TarraWarra Museum of Art, for curating this exhibition of contemporary art for us. We are also indebted to the artists, their dealers and the many other individuals who have made this exhibition possible.

Frank Ford
Managing Partner – Victoria

Elements of abstraction

In recent years interest in contemporary Australian art has burgeoned. New galleries and artist-run spaces have proliferated in the major cities, and many public galleries have moved into dynamic new buildings or undergone major expansion programs. Several state galleries have established collector groups dedicated specifically to funding contemporary acquisition programs, and the success of such bodies reflects the growing interest of individuals in collecting contemporary art. The biennial Melbourne Art Fair continues to expand and strengthen. Contemporary art is also gaining greater exposure with the development of new art museums that are funded philanthropically, such as the TarraWarra Museum of Art on the outskirts of Melbourne.

The buoyancy of the contemporary art market is perhaps no better illustrated than in the boardrooms of corporate Australia. The last five years have witnessed a shift away from the high-end 'blue-chip' collections of nineteenth and twentieth century art – corporations such as Foster's, Orica, Coles Myer and BHP Billiton have all recently sold their collections at auction. Other companies are maintaining their historic holdings but are working hard to develop new dynamic collections of contemporary art which are considered to better reflect their public image, as well as

complementing their new modern offices. An increasing number of organisations are committed to building collections by younger and emerging artists. This approach, if handled by those with experience and an astute eye for quality, can be highly successful, for not only are such works generally more affordable but some of these artists may well become the big names of the future.

There has also been a recent trend towards corporate philanthropy, which is broadly welcomed by public galleries but is equally beneficial to the private sector. In 2001 for example Rio Tinto donated its \$6 million Pilbara series by Fred Williams to the National Gallery of Victoria. The following year when Shell relocated it decided to donate its \$1 million contemporary Australian art collection to the same institution. Such gifts are not only financially beneficial thanks to the federal government's Cultural Gifts Program, but if negotiated wisely will result in considerable public exposure. It should also be remembered that in Europe and America some of the greatest art museums began their lives as private or corporate collections.

One of the best ways for corporations to introduce contemporary art into their working environments is to facilitate temporary exhibitions, and *'If you were to collect . . . Elements of abstraction'* is the second of these to be displayed in Deloitte's new Melbourne premises within the Queen Victoria precinct. It brings together the work of fifteen artists who range from those at the beginning of their careers, such as Samuel Tupou, Donna Marcus and Joanne Mott, to others with many years of experience like Robert Owen, Hilarie Mais and Robert Jacks.

'If you were to collect . . . Elements of abstraction' reflects the resilience in contemporary Australian art of abstraction. Even the works by Song Ling and Samuel Tupou, which have recognisable figurative elements, display an interest in pattern and in exploring the delicate boundaries between figuration and abstraction. The brooding still lives of Kevin Lincoln are also as much about paring the visible world back to its essential elements as they are representations of the real world. The exhibition also challenges the distinction between painting and sculpture, incorporating a number of painted three-dimensional works on wood and perspex. Karl Wiebke for example applies intricate bands of colour to a sequence of narrow sticks, Sebastian Di Mauro utilises

wetsuit material to evoke the spirit of the sea, and Mark Galea explores abstraction by suspending coloured perspex. Like Wilma Tabacco, Owen, Mais and Jacks, Galea also develops his painted abstractions from the basis of the grid. While Robert Bridgewater carves and colours huge tree trunks, both Anne Judell and Fiona Foley present delicate organic compositions in their works on paper. Such works mirror a tendency by contemporary artists to explore the potential of their materials in innovative ways.

This exhibition presents a diverse selection of forty-seven paintings, sculptures, drawings and prints by outstanding Australian artists, all of whom combine a strong sense of design with a desire to explore elements of abstraction. It provides a small taste of the feast that constitutes Australian art now.

Sarah Thomas
September 2006



2.
Globe 2008
fine glass, plastic mesh
47 x 133 x 76cm

© Giuseppe Penone 2008
Photo: Courtesy of the artist

Sebastian Di Mauro

Sebastian Di Mauro was born in Innisfail, Queensland in 1955. In 1987 he received his Bachelor of Arts, Queensland College of Art, a Graduate Diploma of Arts, (Visual Arts), Monash University, 1991 and Master of Arts (Visual Arts), Monash University, 1996. Di Mauro has received numerous commissions and awards including the 2001 *Woollahra Sculpture Prize, Sydney*; Finalist, *National Sculpture Prize and Exhibition*, National Gallery of Australia, Canberra; and in 2002 he was awarded an Australia Council Residency at the British School at Rome, Italy. Since his first group exhibition in 1980 Di Mauro has exhibited extensively throughout Australia and overseas in the Philippines, Noumea and Vietnam. He has held solo exhibitions in Australia since 1987, which includes in 1999 *Respirare*, Institute of Modern Art, Brisbane; in 2000 *Spill, Tuft and Lure*, Global Arts Link, Ipswich; *floccus*, Brisbane City Gallery, Queensland; in 2002 *Pivot*, White Box, Griffith University, Gold Coast; in 2003 at Dianne Tanzer Gallery, Melbourne; *Pivot*, Herring Island Environmental Sculpture Park, Melbourne, which toured to Shepparton Regional Art Gallery, Victoria and Umbrella Studio, Townsville; in 2004 *Suburban Abstractions: Lifts Project*, National Gallery of Australia, Canberra; and at Dianne Tanzer Gallery.

Di Mauro is represented in private, corporate and public collections in Australia including Art Gallery of Western Australia, Perth; Queensland Art Gallery, Brisbane; Woollahra Municipal Council, NSW; Montalto Winery, Victoria; Corrigan Collection, Sydney; James Hardy Collection, State Library of Queensland, Brisbane; Artbank, Sydney; Mackay City Library, Queensland; University Art Museum, University of Queensland, Brisbane; Museum of Brisbane, Queensland; Logan College of TAFE, Queensland; University of Southern Queensland, Toowoomba; Attorney General's Department, Queensland; Downlands College, Toowoomba; Toowoomba Regional Art Gallery, Queensland. Di Mauro is represented by Dianne Tanzer Gallery, Melbourne and lives and works in Brisbane.

List of works

Robert Bridgewater

1.
Traveller, 2002
painted wood
240 x 70 x 50cm

Courtesy of Niagara Galleries

Sebastián Di Mauro

2.
Glaucus, 2006
fibre glass, plastic mesh
47 x 135 x 76cm

Courtesy of Dorian Tanzer Gallery

Fiona Foley

3.
Samsara I, 2003
aquatint on hanemuhle paper
10/24
30 x 21.5cm

4.
Samsara III, 2003
aquatint on hanemuhle paper
10/24
30 x 21cm

5.
Samsara IV, 2003
aquatint on hanemuhle paper
10/24
30 x 21.5cm

6.
Samsara V, 2003
aquatint on hanemuhle paper
10/24
30 x 21cm

7.
Samsara VII, 2003
aquatint on hanemuhle paper
10/24
30 x 21cm

Courtesy of Niagara Galleries

Mark Galea

8.
New Speedarosa, 2006
acrylic on linen
102 x 102cm

9.
Weather Pattern, 2006
acrylic on linen
102 x 102cm

10.
From Fuji, 2006
acrylic on linen
102 x 102cm

11.
From Paradise, 2006
acrylic on linen
102 x 102cm

12.
Elusive Navigation, 2006
acrylic on acrylic sheet, stainless
steel wire
9 panels, dimensions variable

13.
Neutral Navigation, 2006
acrylic on acrylic sheet, stainless
steel wire
9 panels, dimensions variable

14.
Arterial Navigation, 2006
acrylic on acrylic sheet, stainless
steel wire
9 panels, dimensions variable

Courtesy of the artist

Robert Jacks

15.
Like Red, Red Like 1, 2004
oil and acrylic on linen
61 x 61cm

16.
Like Red, Red Like 2, 2004
oil and acrylic on linen
61 x 61cm

17.
Like Red, Red Like 3, 2004
oil and acrylic on linen
61 x 61cm

18.
Like Red, Red Like 4, 2004
oil and acrylic on linen
61 x 61cm

19.
Like Red, Red Like 5, 2004
oil and acrylic on linen
61 x 61cm

Courtesy of Anna Schwartz Gallery

Anne Judell

20.
Night Series #1, 2001
charcoal / pastel / graphite on
paper
76 x 59cm

21.
Night Series #4, 2001
charcoal / pastel / graphite on
paper
77 x 58cm

22.
Night Series #5, 2001
charcoal / pastel / graphite on
paper
67 x 55cm

Courtesy of MARS Gallery

Kevin Lincoln

23.
Untitled (brushes & flowers),
1999
oil on canvas
101.5 x 127cm

24.
Blue jar II, 2006
oil on linen on board
57.5 x 70cm

25.
Untitled (pot and bottle), 2005
oil on linen
61 x 66cm

Courtesy of Niagara Galleries

Song Ling

26.
Song bird 7, 2005
acrylic on canvas
122 x 101.5cm

27.
Song bird 22, 2006
acrylic on canvas
122 x 122cm

Courtesy of Niagara Galleries

Hilarié Mais

28.
Multiplying Many, 2004
oil paint on timber
205 x 205 x 2.5cm

29.
Night Variations #10, 2004
oil paint on timber
two units, each 27 x 27 x 9cm

Courtesy of Christine Abraham Gallery

Donna Marcus

30.
Observatory, 2006
anodized aluminium
153 x 133cm

31.
Lounge, 2006
anodized aluminium
153 x 133cm

Courtesy of Dianne Tanzer Gallery

Joanne Mott

32.
Black Wattle (from the Fire Series), 2006
router drawing on panel
100 x 100cm

33.
Manna (from the Fire Series),
2006
router drawing on panel
100 x 100cm

34.
Turpentine (from the Fire Series),
2008
router drawing on panel
100 x 100cm

35.
Bloodwood (from the Fire Series),
2006
router drawing on panel
100 x 100cm

Courtesy of Dianne Tanzer Gallery

Robert Owen

36.
Colour Notes Dichroic Light #2,
2004-2006
synthetic polymer paint on linen
122 x 122cm

37.
*Melatonin Shift #3D (the text
of light series)*, 2005
synthetic polymer paint on linen
125 x 125cm

38.
*Melatonin Shift #3B (the text
of light series)*, 2005
synthetic polymer paint on linen
125 x 125cm

Courtesy of Art One Gallery

Wilma Tabacco

39.
Bars bars bars, 2001
oil on linen
91.5 x 122cm

40.
Mini voglie, 2005
oil on linen
91.5 x 122cm

41.
Landing in Pisa, 2005-2006
oil on linen
120 x 90cm

Courtesy of Niagara Galleries

Samuel Tupou

42.
Polynesian Princess, 2006
silkscreen print on PVC (1/1)
120 x 120cm

43.
Mista Polynesia, 2006
silkscreen print on PVC (1/1)
120 x 120cm

Courtesy of MARS Gallery

Karl Wiebke

44.
Terrace building A1A, 2004-2006
acrylic on wood
34 x 28 x 3.5cm

45.
Terrace building A12, 2004-2006
acrylic on wood
34 x 28 x 3.5cm

46.
Terrace building A13, 2004-2006
acrylic on wood
34 x 28 x 3.5cm

47.
Sticks, 2006
acrylic on wood
12 x sticks;
approximate height: 230cm

Courtesy of Niagara Galleries