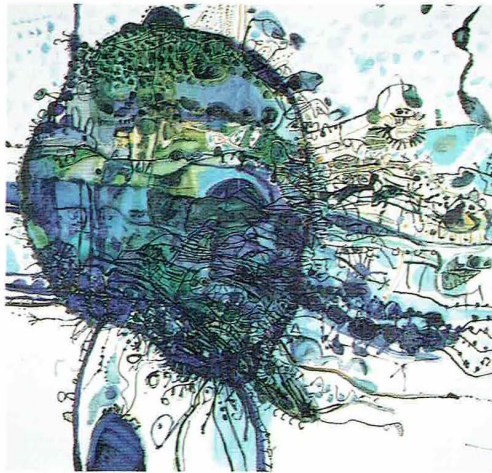


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John Olsen *Five Bells* 1963



TOP 20 ←

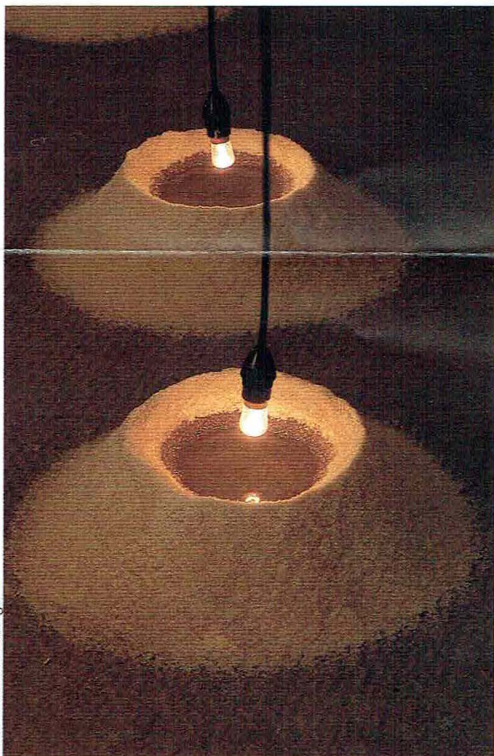
With a certain five-ring circus well and truly behind us, now's a good time to venture out and sample some of the cultural wares laid on for the tourists. *Australian Icons* could well be described as Australian art's 'greatest hits', showcasing the likes of Tom Roberts, Arthur Streeton, Grace Cossington Smith, Margaret Preston, Arthur Boyd, John Olsen and Brett Whiteley. "Rather than present an encyclopaedic exhibition, we decided to focus in-depth on 20 artists whom we regard as ambassadors," says curator Barry Pearce. Olsen's *Five Bells* (1963) is a response to Ken Slessor's monumental poem of the same name about life and death on Sydney Harbour. Influenced by Cobra artists like Dutchman Karel Appel, Olsen painted the prized puddle as a cross between a Rorschach ink blot and a primal scream. Or as Pearce puts it, "a great big jellyfish with tentacles reaching out everywhere".

Australian Icons: Twenty Artists From The Collections runs until October 29 at the Art Gallery Of New South Wales.

Elvis Richardson *Found Paint Lanes Chippendale 3:30pm* 1998



IXED M E D IA



Sebastian Di Mauro *Respirare* 1999

SWEET MEMORY ←

Brisbane's Institute Of Modern Art is celebrating its silver anniversary with *Quo Vadis* – a memory-lane exhibition of all its shows over the past quarter century. The pomo twist? No actual artworks, just photos thereof. Architectural photographer Richard Stringer began taking pictures for the IMA back in 1975, and according to curator Michael Snelling, he never stopped. "It's been a labour of love for him, the result of which is a 25-year history of contemporary art in Australia." Stringer's black-and-white archive will feature alongside a number of colour images documenting the various shows, including Sebastian Di Mauro's evocative 1999 installation *Respirare*, pictured. The photograph is a lot less mess than the real thing, which was constructed out of piles of sugar, olive oil, felt underlay and naked lightbulbs.

Quo Vadis exhibits at the Institute Of Modern Art, Brisbane, October 5-November 25.

ELVIS SIGHTINGS ↑

Reading the book *Unsolved Crimes Of Violence In Australia* at age 11, Wendy Richardson was struck by the power of missing things. "There were photos of parents appealing for information about their missing children and I thought, 'I could have been an abducted child.'" Richardson (she renamed herself Elvis at age 19) now enjoys rescuing objects such as trophies, carpets and old photographs from the scrap heap – a way of reasserting their place in the world. "This photo features an Asian woman in front of an English car in a typically Australian landscape. It's about ownership, belonging and displacement." Having studied at Sydney's College Of Fine Arts, Richardson moved to New York last month to take up a scholarship at Columbia University where she is again focusing on the horror of the displaced – this time through an analysis of murder in American culture. "I love detective work, but couldn't stand to be on the police force. This is my way of immersing myself in crime."

MIXED MEDIA