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Australian Arts Review (AAR) features
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visual arts sector. Free to access and only

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featuring professional and independent artistic practice, the website provides up-to-date and relevant editorial content (including reviews and opinion pieces) to those within and outside the artistic sector in an easily read and accessible format. © 2013 - 2020 ABN: 14 580 855 683

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Australian Arts Review

Australian Art Review is an integrated quarterly magazine and website based in Sydney, featuring a mixture of exhibition reviews, artist and gallery profiles, advice for collectors and articles by art critics and scholars.

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Australian Art Review - Wikipedia
Australian Art Review November 8, 2017
· Sydney, NSW, Australia · Opening
tonight at Crawford Gallery, Sydney, Sarah
Robson's exhibition: Between Certainty
and Chance.

Australian Art Review - Home | Facebook

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Exhibition Review: Ink in the Lines, Australian War Memorial This is an incredible, intimate exhibition that is less about war and conflict, and more about empathy and the human spirit. Beautiful photographs and oral histories that surprise in their capacity to share.

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Latest Reviews from the Australian arts & Creative ...

Magazine presents contemporary art criticism aiming at broad coverage of media and topics; exhibition reviews, profiles galleries and artists; includes Indigenous ...

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Australian art review. - Version details - Trove

Art Guide Australia brings a unique insight into what is happening in contemporary art in Australia. Including current exhibitions, artists and artworks. ...
Review Craftivism. Co-curated by SAM's Anna Briers and Rebecca Coates,

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Craftivism features 18 Australian artists who share an affinity for craft-based art with political gestures.

Art Guide Australia

Read the latest Review magazine, every Saturday in The Weekend Australian
Senior Arts Writer Matthew Westwood,

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the newspaper's chief arts correspondent, was arts editor from 2008 to 2011.

Arts | The Australian

Tim Douglas is editor of Review. He was The Australian's Deputy Arts Editor from 2011 to 2013, and has worked as a reporter, features writer and editor on

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newspapers including The Scotsman, The
...

Review | The Australian

Tom Denman Reviews 16 November 2020

The 2017 Whitney Biennial controversy is
a presence felt behind the exhibition

Shadow of a Cloud Moving Slowly at

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London's Thomas Dane Gallery Running from 11 November to 13 December 2020 at Modern Art Space, its launch will coincide with Shanghai Art Week

ArtReview

Australian National Review indicates its purpose is to be a "force for good and a

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platform for much-needed change and to generate critical debate. In review, the Australian National Review promotes pseudoscience such as anti-vaccination and anti-gmo propaganda.

Australian National Review - Media Bias/Fact Check

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It almost didn't come off but the 2021 season of The National, a three-gallery exhibition of Australian contemporary art, is back with women artists and nature at its centre.

The National 2021: New Australian Art puts women at the ...

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An Australian auction record for Brett Whiteley's painting, Henri's Armchair, puts the star on top of the Christmas tree for the local art market in a year when only doom and gloom were predicted.

Why Australian art is setting so many records at auction ...

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Visited the national gallery on many occasions. The variety of art available to view is amazing. The pieces vary from month to month. External pieces include large outdoor sculptures. Almost too much to see in one visit. Often includes a specialist exhibition.

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National Gallery of Australia (Canberra) -
2020 All You ...

The National review □ contemporary art
from the uncanny to the inviting
Carriageworks, Art Gallery of NSW and
Museum of Contemporary Art, Sydney
It's a challenge to take in the work of 58
artists...

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The National review □ contemporary art from the uncanny to ...

Review: Streeton, Art Gallery of New South Wales. The Art Gallery of New South Wales has launched its summer season with a large, optimistic reconsideration of one of Australian art's

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most ...

Streeton: an optimistic celebration of the
golden boy of ...

Australian book reviews Australian books.

Infinite Splendours by Sofie Laguna

review □ a sad and sublime tale of trauma
and art. ... After his first art classes at

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school, Laurie begins to ...

Infinite Splendours by Sofie Laguna
review □ a sad and ...

Australia Art From koalas and kangaroos to emus and kookaburras, Australia's native wildlife is familiar worldwide. In contrast, Australia is home to some of the

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world's most modern cities. A favorite travel destination, tourists come to experience both rural and urban attractions.

Australia Art | Fine Art America

Your source of expert opinions, reviews, market analysis & industry updates in

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Aboriginal art. Aboriginal Art Storms Online » Jeremy Eccles | This year has been one of terrible isolation for many people – none more so than the remote First Nations communities that produce so much of Australia's greatest art at the moment. But that very enforced isolation has a) kept...

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Aboriginal Art Directory | Art Gallery &
Sales | News Reviews

Native Australian art has existed for nearly 60,000 years giving them the distinction of having the oldest continuous art tradition on the planet. Australia has more prehistoric art than any other continent

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with hundreds of thousands of locations
having the unique indigenous rock art.

Art and artists.

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This book is an investigation of the way the Aboriginal art phenomenon has been entangled with Australian society's negotiation of Indigenous people's status within the nation. Through critical reflection on Aboriginal art's idiosyncrasies as a fine arts movement, its

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vexed relationship with money, and its mediation of the politics of identity and recognition, this study illuminates the mutability of Aboriginal art's meanings in different settings. It reveals that this mutability is a consequence of the fact that a range of governmental, activist and civil society projects have appropriated the art's

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vitality and metonymic power in national public culture, and that Aboriginal art is as much a phenomenon of visual and commercial culture as it is an art movement. Throughout these examinations, Fisher traces the utopian and dystopian currents of thought that have crystallised around the Aboriginal art

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movement and which manifest the ethical conundrums that underpin the settler state condition.

Large, bold, and colorful, indigenous Australian art—sometimes known as

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Aboriginal art has made an indelible impression on the contemporary art scene. But it is controversial, dividing the artists, purveyors, and collectors from those who smell a scam. Whether the artists are victims or victors, there is no denying the impact of their work in the media, on art collectors and the art world at large, and

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on our global imagination. How did Australian art become the most successful indigenous form in the world? How did its artists escape the ethnographic and souvenir markets to become players in an art market to which they had historically been denied access? Beautifully illustrated, this full stunning account not

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only offers a comprehensive introduction to this rich artistic tradition, but also makes us question everything we have been taught about contemporary art.

A survey of Australian rock art, presenting detailed case studies revealing the significance of both recent and ancient art

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for Australia's living indigenous communities.

Cubism was a movement that changed fundamentally the course of twentieth-century art. It had far-reaching effects, both conceptual and stylistic, which are still being felt today. Described in 1912 by

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French poet and commentator Guillaume Apollinaire as 'not an art of imitation, but an art of conception', Cubism irreversibly altered art's relationship to visual reality. 'I paint things as I think them, not as I see them', Picasso said. Cubism and Australian Art examines for the first time the impact of this transformative art

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movement on the work of Australian artists, from the early 1920s to the present day. The authors argue that by its very nature, Cubism was characterised by variation and change, that the idea of a pure or original Cubism was short lived, and that its appearance in Australian art parallels its uptake and re-interpretation by

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artists internationally. In the words of French artist Andr Lhote, mentor to several Australians who studied at his Academy in Paris: 'There are a thousand definitions of Cubism, because there are a thousand painters practising it'. More than eighty international and Australian artists are showcased with over 300 works,

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featuring Sam Atyeo, Ralph Balson, Grace Crowley, Frank Hinder, Roger Kemp, Godfrey Miller, Stephen Bram and Daniel Crooks, as well as Pablo Picasso, Georges Braque and Fernand L ger.

Sasha Grishin is a leading Australian art historian, art critic and curator who has

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published some twenty books and over two thousand articles on various aspects of art. This book is his magnum opus, a comprehensive and definitive history of Australian art. *Australian Art: A History* provides an overview of the major developments in Australian art, from its origins to the present. The book

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commences with ancient Aboriginal rock art and early colonialists' interpretations of their surroundings, and moves on to discuss the formation of an Australian identity through art, the shock of early modernism and the notorious Heide circle. It finishes with the popular recognition of modern Indigenous art and contemporary

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Australian art and its place in the world.

Autotheory--the commingling of theory and philosophy with autobiography--as a mode of critical artistic practice indebted to feminist writing and activism. In the 2010s, the term "autotheory" began to trend in literary spheres, where it was used

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to describe books in which memoir and autobiography fused with theory and philosophy. In this book, Lauren Fournier extends the meaning of the term, applying it to other disciplines and practices.

Fournier provides a long-awaited account of autotheory, situating it as a mode of contemporary, post-1960s artistic practice

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that is indebted to feminist writing, art, and activism. Investigating a series of works by writers and artists including Chris Kraus and Adrian Piper, she considers the politics, aesthetics, and ethics of autotheory.

Subtle and wide-ranging in its account,

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this study explores the impact of Australian art in Britain in the two decades following the end of World War II and preceding the 'Swinging Sixties'. In a transitional period of decolonization in Britain, Australian painting was briefly seized upon as a dynamic and reinvigorating force in contemporary art,

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and a group of Australian artists settled in London where they held centre stage with group and solo exhibitions in the capital's most prestigious galleries. The book traces the key influences of Sir Kenneth Clark, Bernard Smith and Bryan Robertson in their various (and varying) roles as patrons, ideologues, and entrepreneurs for

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Australian art, as well as the self-definition and interaction of the artists themselves. Simon Pierse interweaves multiple issues of the period into a cohesive historical narrative, including the mechanics of the British art world, the limited and frustrating cultural scene of 1950s Australia, and the conservative influence

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of Australian government bodies. Publishing for the first time archival material, letters, and photographs previously unavailable to scholars either in Britain or Australia, this book demonstrates how the work of expatriate Australian artists living in London constructed a distinct vision of Australian

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identity for a foreign market.

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