

territory winners announced late last year: Chris Carmody (ACT), Jess Olivieri and Hayley Forward (NSW), Min Wong (NT), Daniel McKewen (QLD), Heidi Kenyon (SA), Henri Pippin – Mish Meijers and Tricky Walsh (TAS), Susan Jacobs (VIC), and Andrew Varano (WA). Each winner is selected on the strength of a body of work, and receives \$10 worth of travel, \$4k for a community project, and \$4k to spend as they wish.

Sound signal

Frequency Oz continues to broadcast (on-air and online) radio art created by 8 Australian artists at the invitation of Austria's Kunstradio. All responding to the same visual image, through sound alone, this selection of work, called *The Transmuted Signal* and curated by Colin Black, features Philip Samartzis, Cat Hope, Colin Black, Nigel Helyer, Lizzie Pogson, Melanie Herbert and Entoptic; produced by Yanna Black. The final March broadcast dates are 3 and 10 March: frequencyoz.com; kunstradio.at

Fair ground

It's been a busy past few months for Adelaide gallerist Paul Greenaway, who left for New Delhi's India Art Fair soon after participating at Art Stage Singapore. In Singapore, late January, he showed in association with GAGPROJECTS (Greenaway's offshoot Berlin-based and roving project space in operation since 2008), video works by emerging Adelaide-based artist Nasim Nasr. At the 5th India Art Fair, early February, Greenaway was one of three Australian gallerists (with Kate Barber and Vikki McInnes from Gallery Sarah Scout), and showed work by Ariel Hassan, Santiago Sierra and Hossein Valamanesh, all three also still showing at the Kochi Muziris Biennale in South India (until 12 March). This month the affordable art fair phenomenon reaches Hong Kong, the term 'affordable' obviously wide-ranging with works at Hong Kong from 80 local and international galleries priced from \$1k to \$100k (fortunately, only 25% are over \$75k!). 15 to 17 March at the Hong Kong Convention and Exhibition Centre: affordableartfair.com/hongkong



Nasim Nasr, *Beshkan (Breakdown)*, 2012, single channel video projection, 1.20min loop; image courtesy the artist and Greenaway Art Gallery, Adelaide; recently shown at Art Stage Singapore

High Noon

Launching at this month's L'Oréal Melbourne Fashion Festival is the publication *Darkness of Noon* which brings together photography by Derek Henderson and illustrations by Kelly Thompson which focus on Henderson's muse, fashion model Zippora Seven. Henderson first photographed Zippora in 2006 for Sydney-based fashion magazine *Russh*, and the pair have since developed a strong creative relationship. Enter Thompson, whose illustrations for *Darkness of Noon* reinterpret Henderson's black-and-white photographs through pared-back graphite drawings. The publication is a limited-edition release (1000 copies) printed by Pearce Press. www.darknessofnoon.com The L'Oréal Melbourne Fashion Festival runs 18 to 24 March: www.lmff.com.au

Photographer Martyn Thompson, whose monograph *Interiors* was the subject of Jan Jones's article in AMA's 'Art Meets Fashion' issue (No. 242, August 2011), held an intriguing exhibition at Sydney's Dinosaur Designs Studio last month, a series of ultra-painterly colour photographs titled *Falling in Love at the Institute*, with reference to Thompson's newfound enamour of the still life, particularly Paul Cezanne's *Vase with Tulips* on display at the Institute of Art, Chicago.

Art-writing-music

The Australian Sydney/London-based experimental rock band PVT, formerly known as Pivot, display their fauvist tendencies with the cover art for their latest release, *Homosapien*, through Create/Control record label, launched in Sydney last month. This cover image is based on a painting by young Brooklyn-based artist Winston Chmielinski, a philosophy and creative writing graduate of New York University who shows with New York's Robert Fontaine Gallery. PVT's Laurence Pike explains: 'We'd been collating images for a few weeks for references for the artwork: classical Greek sculpture, Brutalist architecture, Aztec burial masks; when we came across Winston Chmielinski's paintings quite by chance. I was immediately drawn to the cover image. It seemed to encapsulate all of the things we were looking for to visually represent the music on this album: colour, primitivism, raw emotion, and the human form.'



Derek Henderson, photograph of Zippora Seven, reproduced in the publication *Darkness of Noon* (see p. 7)



Kelly Thompson, illustration based on Derek Henderson's photography, appearing in *Darkness of Noon* (see p. 7)

David Coe (1954 – 2013)

The artworld also mourns the recent death of entrepreneur extraordinaire David Coe, best known as the founder of investment firm Allco. An arts/law graduate from Sydney University, Coe headed to Europe to research a Masters on poet Paul Celan before returning home to pursue a successful career in law and business. On the back of this success, Coe was a significant philanthropist who generously supported a range of charities and causes. He served as chairman of the Museum of Contemporary Art (Australia), Sydney from 2001-08, and on the board of the National Gallery of Australia Foundation. He was also a discerning collector of leading modernist/contemporary artists from Australia and abroad.



Martyn Thompson, photograph image from *Falling in Love* at the Institute, shown at Dinosaur Designs Studio, Sydney (see p. 7)

Errata:

Apologies to Heather Kepski, wrongly identified as Heather Lepitski in an endnote for Adam Geczy's review of Sydney's 2012 Armory show, *Excavation* ('Digging Deep', AMA No. 254, October, pp. 30-32). Apologies also for some factual errors in our 'Gondwana' issue (No. 256): the caption on p. 8 for the article 'Roving Nikhil Chopra' should have indicated Chopra's performance took place in Bay 19 of Carriageworks' Public Space (not its Performance Space); and Chopra's recollection of the numbers attending Erth's concurrent performance (Dinosaur Petting Zoo) was a little out, with an actual audience figure given by Carriageworks of 5,500 instead of the 300-500 as indicated in caption 2., p. 9. Finally, to my own article 'A talent for irritation, the 'soft' subversions of Birendra Pani' (pp. 60-63). Although Pani studied in Bhubaneswar, Odisha (north-eastern India), he is not in fact from Bhubaneswar, but from Bhadrak, also in Odisha. Also, one of his *Soft Subversions* installations comprises printed velvet fabric, not 'cheap "tribal"-printed fabrics' as my article indicated. Apologies all round!

	<p>for bookings and information: www.collectivevision.com.au</p>	<p>Hosted by Wagga Wagga Art Gallery</p> <p>Home of the National Art Glass Collection</p>
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