

OF

OUT

DISTANCIATION.

ek1
Hayley Megan French
Emma Hicks
Richard Kean
Carl a Liesch
Katie Williams
Emma Wise

Whether or not Australians care that British press aren't taking kindly to the exhibition was questioned by the BBC's former Australian correspondent Nick Bryant, who tweeted on Monday: "Interesting cultural moment for Australia: will UK trashing of art exhibition be met by spasms of cringe or collective shrug of shoulders?"

Australian art show in London – the reviews are in
Helen Davidson, The Guardian, 22 September 2013

I am not interested in what might constitute some sort of Australian artistic identity, because I doubt there is one. The fertility of Australian art is a product of successive, unending waves of human migration, as well as part of a global dialogue.

Whatever artists have to say about these issues is reduced to a few one-off gestures. I want to see something tougher and more prickly, art with more bite.
Australia at the Royal Academy: Ned Kelly to the rescue
Adrian Searle, The Guardian, 17 September 2013

If the show ends on an incomplete note, it is because its art, like the country at large, seems still uncertain of where it is going.
Australia's day in the sun, at the Royal Academy of Arts
Adrian Hamilton, The Independent, 22 September 2013

EMMA WISE



CARLA LIESCH



RICHARD KEAN

We are continually reminded that Australia at the Royal Academy of Arts is a show about the landscape. In reality it is a kind of visual buffet of Australian art history in which important landscape artists are poorly represented, and others misrepresented by a now-you-see-it, now-you-don't theme.

By the end of the show the tendency to include one work per artist has become an embarrassment.

but they have no context. Being Australian is not enough. What use is this to anyone?

SITE



The guy on the motorbike cruises down the blacktop into the red landscape, his arms outstretched. The camera follows the rider, artist Shaun Gladwell, as he passes through what a sign on the gallery wall calls a "sacred Aboriginal landscape" north-east of Adelaide, all the while maintaining his Christ-like, perilous pose. Isn't all of Australia a sacred Aboriginal landscape?

Australia at the Royal Academy: Ned Kelly to the rescue
Adrian Searle, The Guardian, 17 September 2013

No, it all seems to be there. The horses. The cattle. The dust. The rugged Aussie loner. The Aborigine standing on one leg in a loincloth. The beer. The roos. About the only thing missing is a bloke named Bruce.
Jim Schembri, The Age, 2 December 2008

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HAYLEY MEGAN FRENCH

some vital connection between these terms.
Party time in London, John McDonald,
Sydney Morning Herald, 19 September 2013

Rooms are given titles such as "Series and Politics", as if there was

OUT

11th October
27th October

OF SITE

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show the tendency
to include one work
per artist has become
an embarrassment.
When I attended an
early preview one
of the London critics
asked: "Surely you've
got better artists back
in Australia?"
Party time in London, John McDonald,
Sydney Morning Herald, 19 September 2013

KARLA LIESCH

HICKS

RICHARD KEAN

EMMA WISE

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