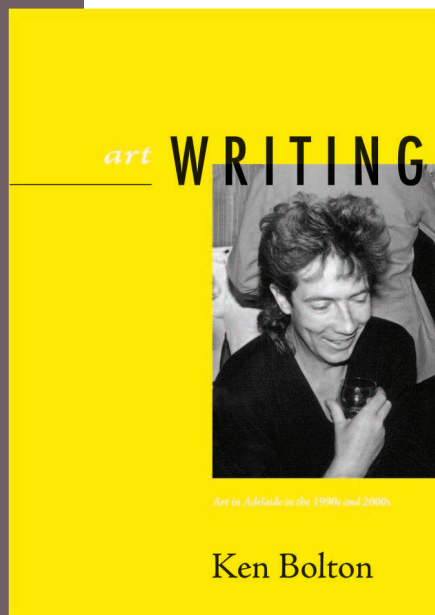


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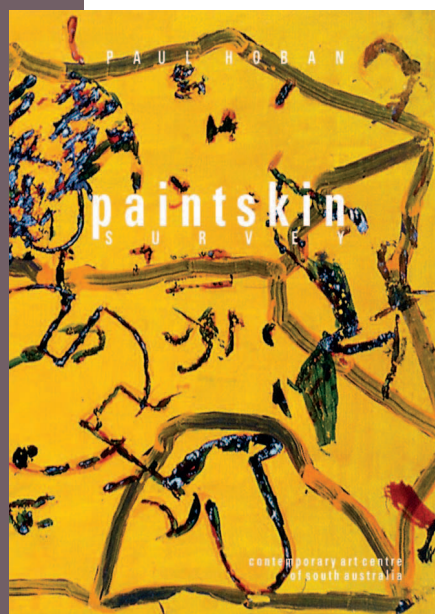


Art Writing: Art in Adelaide in the 1990s and 2000s

The anthology *Art Writing: Art in Adelaide in the 1990s and 2000s*, is of twenty-five years of writing by art critic (and well-known poet) Ken Bolton (who according to the Australian Literature Resources website is “a lyrical figure limned against the harsh outlines, the stark colours, of the art world in Adelaide... [who] writes to keep himself awake, and amused”). Ken Bolton has resided in Adelaide for more than twenty-five years, observing and writing about art, witness to successive generations of South Australian artists and their career paths. He is one of the very few long-term, one-city domiciled art critics in Australia, his analytical evaluations being more than a valuable resource in a national landscape that has seen art’s epicentre of activity and importance determined and historicised elsewhere.

All of it I have written because I like thinking about art, or because I sometimes find it impossible not to. Trying to get it right, to formulate one’s thinking precisely... I have always been interested in pinning down the aesthetic issue... It is a habit of thought and appreciation that seems to me philosophical (in that it seeks to generalise and abstract aesthetic rules, goals, categories, moves) but also idealistic (in that it is continuous with one’s earliest discussions of, say, pop music—then, later, of novels, poems, art and philosophy and criticism...

ISBN 978-1-875751-34-1
 RRP: \$12.50
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 PUBLISHED JULY 2009



Painstkin Survey: Paul Hoban

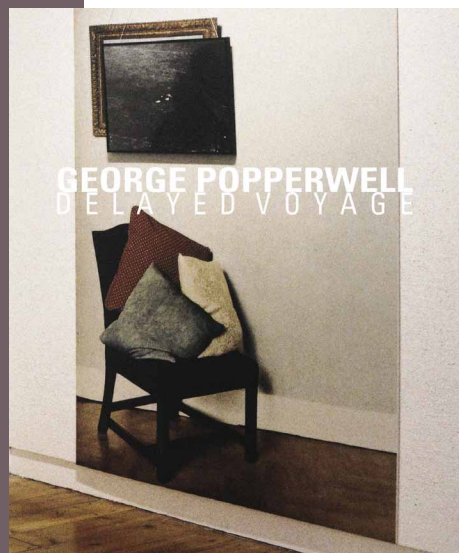
This artist catalogue *Paintskin Survey*, published for the artist’s first survey exhibition for the 2009 SALA Festival, is the first comprehensive overview of Paul Hoban’s art practice, exploring in particular the development of his unique paintskin method from 1992 to 2007. *Paintskin Survey*, starting with early experiments and continuing through to his most confident recent works, aims to demonstrate the sheer scale, inventiveness and the bristling intelligence of Hoban’s achievements. Considerably more than just a competent painter, Hoban’s body of work is significantly distinct from that of every other artist currently working in Australia.

Hoban’s sentiment toward his paintings is revealing, describing the creative process as a mutual undertaking with the work itself.

The paintings seem to make themselves. There is no totally anticipated result. They do what they like... They tell me what to do, where to look and how to proceed. It’s a symbiotic relationship—the work needs to be fed and I need to be surprised.

The catalogue presents an introduction by Peter McKay, and an ‘in conversation’ text between writer and art critic Wendy Walker and Paul Hoban.

ISBN 978-1-875751-35-8
 RRP: \$10
 SOFT COVER, 48 PAGES WITH COLOUR ILLUSTRATIONS
 PUBLISHED JULY 2009



George Popperwell: Delayed Voyage

The artist monograph *George Popperwell: Delayed Voyage* presents a succinct overview of his art practice since the early 1990s, including his ‘Holocaust’ series of exhibitions (since 1992) and other gallery and public artworks.

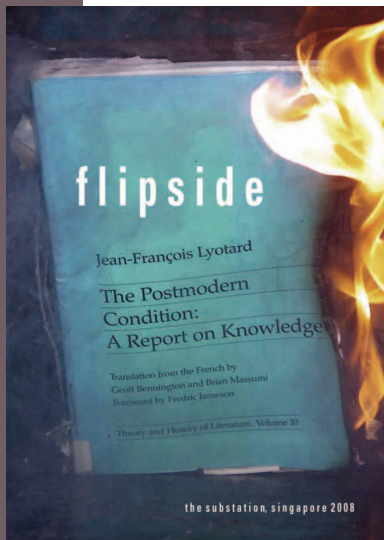
In-depth texts by Ian North, Jim Moss, Richard Grayson and Russell Storer.

George Popperwell’s work is subtle and poetic. It is concerned with the most humanist values—the importance of physical and psychological experience, the quietude of loss, the necessity of a full and sensitive engagement with the world.

Chris Chapman, *Meridian: Focus on Contemporary Australian Art* (catalogue), Museum of Contemporary Art, Sydney, 2002

His influence on a certain kind of conceptual work has been significant... Popperwell’s work is generally thought to be enigmatic... But the high level of consideration and resolution he brings to his work is held in high esteem. He’s rightly seen as a mentor to several generations of artists.
 Chris Chapman, *Broadsheet* Vol 29 No 4, 2000

ISBN 978-1-875751-33-4
 RRP: \$15
 SOFT COVER, 76 PAGES WITH COLOUR ILLUSTRATIONS
 PUBLISHED FEBRUARY 2009



Flipside

The CACSA's first international exhibition *Flipside* was a strategic export project presented at The Substation, Singapore to coincide with the 2008 *Singapore Biennale* and *ARTSingapore* (Art Fair). This catalogue presents texts and images on the participating artists—Roy Anada, Bianca Barling, Matt Bradley, Louise Haselton, Sean Ruiz and Mark Siebert; text by curator Peter McKay.

Other than being the b-side of a vinyl record, the term 'flipside' indicates a contrasting point of view that describes a completely opposite imaginary world. As an artistic device, such a vantage-point enables an artist to expand their audiences' capacity to perceive and comprehend their world by distinguishing it against what it is not. These Australian artists of growing reputation incorporate such acute stances in their work, in many varied ways and for different purposes. In many respects these artists can be seen to question the nature of reality such that they emerge somewhere out the 'other side'—and then return to us with their discoveries of what might be possible for our world.
 Essayist Peter McKay

ISBN 978-I-875751-32-7

RRP: \$10

SOFT COVER, 48 PAGES WITH COLOUR ILLUSTRATIONS

PUBLISHED OCTOBER 2008



Visual Animals: Crossovers, Evolution and New Aesthetics

The anthology *Visual Animals: Crossovers, Evolution and New Aesthetics*, compiled from the 2007 *Visual Animals* Symposium, brings together an innovative nexus of key scholars from Australia, New Zealand and the United States of America working in diverse disciplines including art history and theory, comparative literature, cultural history and theory, philosophy, bio-aesthetics, cognitive science and neurophysiology, presenting an innovative, challenging and timely debate about the biological and social bases of art.

Positioned to reinforce a general post-postmodernist reaction from overly culture-centred approaches to art, this book is a well-timed and significant contribution to the developing field of global art history.
 Daniel Thomas AM, Emeritus Director Art Gallery of South Australia

Edited by Ian North, Adjunct Professor of Visual Arts at both the University of Adelaide and the University of South Australia, and former curator at the National Gallery of Australia and the Art Gallery of South Australia.

WINNER 2008 ART ASSOCIATION AUSTRALIA NEW ZEALAND (AAANZ) AWARD:
 EDITING, IAN NORTH

ISBN 978-I-875751-31-0

RRP: \$15

SOFT COVER, 190 PAGES WITH ILLUSTRATIONS

PUBLISHED DECEMBER 2007



Cultural Faultlines

The anthology *Cultural Faultlines: 2005 CACSA Lecture Series* presents five major papers by Indonesian journalist, poet and cultural commentator Goenawan Mohamad; University of Sydney lecturer in Anthropology Dr. Yao Souchou; Malaysian academic Sumit S. Mandal; University of Queensland lecturer and art critic Rex Butler; and University of New South Wales lecturer in contemporary and postcolonial art David McNeill.

Given historical and contemporary regional cultural, religious and political differences, the effects of globalism, man-made and natural disasters, the driving force behind the lecture series and anthology was (keynote speaker) Goenawan Mohamad's succinct introduction to his 2002 anthology (of *Tempo* magazine essays) '*Conversations with Difference*', "the world is a conversation between differing fellow beings."

Edited by Alan Cruickshank, CACSA Director and Lee Weng Choy, Artistic Co-director, The Substation, Singapore.

ISBN 978-I-875751-30-3

RRP: \$15

SOFT COVER, 104 PAGES WITH ILLUSTRATIONS

PUBLISHED APRIL 2007



Out of Time: Essays Between Photography and Art

The anthology *Out of Time: Essays Between Photography and Art* presents fifteen essays by Australian arts critic and writer Blair French, articulating and teasing out broader tendencies, issues and concerns relating to the recent history of contemporary photographic practice within Australian art, as well as broader contexts of cultural representation both regionally and globally.

Written between 1998 and 2005, these essays locate the overwhelming presence of photography across all spheres of life and cultural activity, responding to and questioning the ultimate success of photography as the dominant structure within mass visual culture.

Artists discussed include Vanilla Netto, Alex Kershaw, Deborah Paauwe, Selina Ou, Darren Sylvester, Trent Parke, Anne Zahalka, Gavin Hipkins, Derek Kreckler, Geoff Kleem, Fiona Clark, Silvia Vélez, Tim Silver, Lyndell Brown & Charles Green, and more...

ISBN 0-9750239-4-2

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PUBLISHED DECEMBER 2006



Jacky Redgate 1980–2003

The first published monograph on Sydney based artist Jacky Redgate:

Given the relationship she has brokered between photography and sculpture, Redgate occupies a unique position in Australian art. Her work critiques the genres within photography and deconstructs the conceptual systems that support it... With a mixture of innate sensuality and stylistic intelligence, Redgate guides the eye to the perceptual fissure separating mind and matter, object and subject.

Monograph essayist Michael Desmond

Jacky Redgate's elegant and considered works demonstrate a sustained analysis of form and structure within the disciplines of photography and sculpture... [and] has developed a singular practice that poses fundamental questions about art and life, and the systems that underpin them.

Elizabeth Ann Macgregor, Director Museum of Contemporary Art, Sydney

Essay by Michael Desmond, Manager Collection Development and Research, Powerhouse Museum, Sydney.

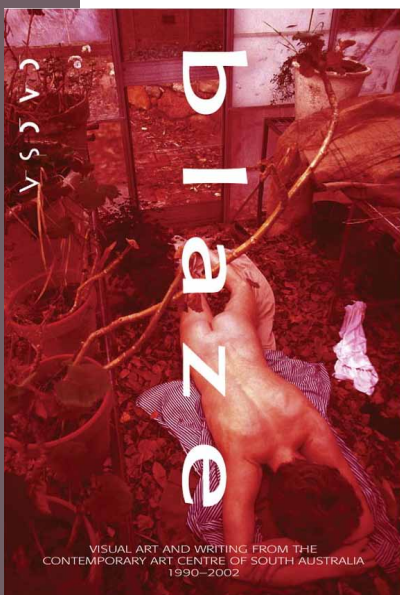
WINNER BRONZE AWARD NATIONAL PRINT AWARDS 2006

ISBN 0-9750239-2-6

RRP: \$20

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PUBLISHED NOVEMBER 2005



Blaze: Visual Art and Writing from the Contemporary Art Centre of South Australia 1990–2002

Blaze: Visual Art and Writing from the Contemporary Art Centre of South Australia 1990–2002 is an anthology drawn from the Contemporary Art Centre of SA's exhibition and publishing programs, including *Broadsheet* magazine, illustrating the quality and breath of contemporary art practice presented at the CACSA during these years and serving as a partial record of South Australia's developing visual art culture.

Some of the 67 artists represented are John Nixon, Aleks Danko, Fiona Hall, Hossein Valamanesh, Simryn Gill, Matthew Ngui, Brooke Andrew, Kate Beynon, Jenny Watson, Sally Smart, Patricia Piccinini, John Barbour, Patricia Piccinini, Gordon Bennett, Scott Redford and Ronnie van Hout; while some of the 44 writers are Richard Grayson, Christopher Chapman, Angus Trumble, Ian North, Adam Geczy, Yao Souchou, Blair French, Ken Bolton, Lee Weng Choy, Michael Newall, Ted Colless, Noel Sheridan and Nikos Papastergiadis.

Edited by Alan Cruickshank, Michael Newall and Ian North

WINNER MUSEUMS AUSTRALIA PUBLICATION DESIGN AWARD 2004

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