



Andrew Taylor
andrew.taylor@sunherald.com.au

We hear ...

Stuart Purves of Australian Galleries was so freaked by Christian protesters against explicit imagery in Rodney Pople's show that he sought out PR gun for hire Sue Cato, whose clients include photographer Bill Henson and former DJs boss Mark McInnes. She declined to help.

Love that art: it's so hot, it's just smokin'

AMANDA LOVE'S spacious home in Ocean Street, Woollahra, is one of the best hung in Sydney. Her walls and floors have been crowded, at various times, with works by Rosalie Gascoigne, Hany Armanious, Tracey Moffatt, Bronwyn Oliver and Tim Maguire.

Love, a former lawyer, is one of Sydney's top professional art buyers and collectors. Her clients have included legal firm Minter Ellison, financial corporation State Street Bank and German car maker Audi.

She also puts up British artist Tracey Emin when she is in town and will host an event with Emin on November 10.

Recently Love (pictured, left, with Lucy Turnbull) threw open her doors to bigwigs from National Australia Bank, who were midway through their hors d'oeuvres when they spotted smoke billowing from the kitchen.

Apparently they assumed it was one of their host's artworks and continued devouring their canapes.

It wasn't until the fires turned up with their helmets and hoses and ushered everyone outside that they realised it was more than smoke and mirrors. Turns out that Love's electricals weren't up to scratch and the kitchen cupboards had to be pulled out to douse the fire at its source.

Body is beautiful

HELEN PYNOR cannot be accused of being squeamish. She has used the blood and intestines of animals as well as human hair to create surprisingly beautiful works of art.

"I've been doing a lot of work with the innards of pigs," she said. "I love them. I think they're really beautiful

things. They feel like velvet when they're under water."

Pynor's *Liquid Ground* features six glass-mounted photos of garments floating in the sea and trailing organs, which she obtained from an abattoir in Wilberforce.

Pynor created the images by dunking items of clothing into a large aquarium and photographing their floating shapes. She did likewise with the organs, which proved to be unruly. "I could never orchestrate them to do the same thing at the same time."

Pynor said the images, which convey the illusion of a body drifting in water, were inspired by a rather maudlin fascination with the thousands of people who have drowned in the River Thames, which Pynor has lived beside for the past year.

"There's a sort of mythology around the river," she said. "A number of bodies end up in the water and then there are all the suicides. And it's famous as a place for murdered bodies to be dumped."

Pynor's show, which opens on Thursday at Dominik Mersch Gallery in Waterloo, also features ordnance survey maps of the Thames with sections cut out to suggest the river as a winding intestinal tract and the roads as a network of veins and arteries.

Pynor originally trained as a biologist and has long been fascinated by how differently the body is conceived by biologists and social scientists. She has just completed a PhD on the topic.

Pynor's *Untitled (arm, leg)*, a sculpture knitted from human hair, will be exhibited in the Powerhouse Museum's International Lace Award next July.

She said the work was paradoxical.



\$900,000-
\$1,200,000

asking price for *Gethsemane* by Ian Fairweather (1958). The Art Gallery of NSW is selling two Fairweathers to buy his *Last Supper* for \$2m.

Floating life ...
Helen Pynor with
one of her works.
Photo: James Brickwood



"Hair is visceral and repulsive but I've rendered it in a delicate, attractive way."

Familiar ring

AT LAST week's launch of the Museum of Contemporary Art's Young Ambassador program, the gallery's director, Elizabeth Ann Macgregor, told the gathering of bright young things how she had left for work that morning in tartan Converse shoes. This prompted her partner to ask if she was dressing youthfully to impress them.

Sadly not. Macgregor wore tartan heels to the cocktail party, which aims to lighten the wallets of the young, rich and successful in the name of philanthropy.

She said the celebrity snapper Annie Leibovitz, whose exhibition opens at the MCA next month, would not be visiting Sydney then

Namatjira's legacy

THE art and life of indigenous artist Albert Namatjira have been playing the main stage of Belvoir St Theatre in Surry Hills for the past month but last week returned to a gallery.

An exhibition of watercolour landscapes by Namatjira's granddaughter Lenie, Gloria Pannka and other artists from the Ngurratjuta Iltja Ntjarra Many Hands Art Centre in Alice Springs opened at Damien Minton Gallery in Redfern.

Lenie Namatjira opened the show with a speech composed on a napkin, telling guests, including the cast and crew of *Namatjira*, how proud she was to be Albert's granddaughter.

"I learnt to paint because I wanted to," she said.

Before the show, Namatjira and Pannka watched *Sons of Namatjira* in the home of Curtis Levy, who made the doco in the mid-1970s. They will conduct a watercolour workshop at the gallery today and next Sunday.

"but watch this space". Nick Tobias (pictured, centre, with Camilla Freeman-Topper and Damon Downey) told guests - who included his brother Julian (he appears to have recovered after reportedly being assaulted by a member of the Rebels motorcycle gang at his nightclub in January), Damon Downey and the artists Nell and Del Kathryn Barton - the program would be "a new way of partying, an intellectual way of partying".

Actually, no. The MCA launched a young patrons program, START, in 1992 to help acquire art.