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sydney

Dong Wang Fan

Chinese born painter Dong Wang Fan (b.1958) is probably the most qualified artist in the country. After studying Chinese calligraphy, drawing, sculpture and even ivory carving, at which he is something of an expert, he went on to master the arts of photography and graphic design as well as both eastern and western styles of realist oil and acrylic painting. If all this sounds confusing, even intimidating, then it is not for Fan who regularly combines more than one of these skills or techniques in his densely layered, mythological paintings of robotic objects, figures and body parts drawn from a variety of religious and cultural sources.

The subject matter is not so much the imagery itself, but the relationship between the objects and background. Fan paints the same way as he learned to carve ivory, using the brush to carve out the painting surface, as if carving an ivory relief or low relief sculpture. His aim is to bring out a sense of three-dimensional volume on the two-dimensional surface (which links him to a tradition of visual illusionism), but also to provide the viewer with as many conflicting perspectives of an object or image as possible in the one picture. It is a rigorously formal endeavour, and one that won't appeal to all tastes, but Fan's technical skills and multi-perspectivalism are unsurpassed in contemporary painting.

Having exhibited regularly in Australia and China since 1988, his works have been shown at Wollongong City Gallery, The National Gallery of Australia, the Art Gallery of New South Wales, and in the Blake Prize. His works have also been attracting a great deal of curatorial attention lately with the growing interest in Asian-Australian artists, something I suspect will only increase. But the best thing about Fan is he keeps his prices low in order to sell, with the small ones beginning at around \$1,500. Ray Hughes Gallery has just agreed to give him a show as well.

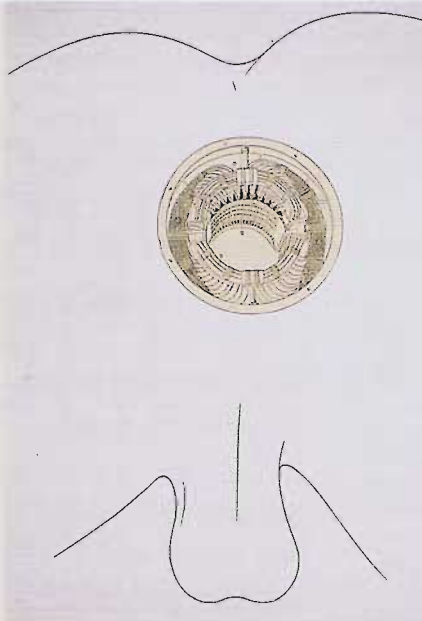
- Benjamin Genocchio



Dong Wang Fan, *Descendant Bodies #2*, 1996. Acrylic on canvas, 170x280 cm. COURTESY: THE ARTIST

Fan's technical skills and multi-perspectivalism are unsurpassed in contemporary painting.

Price range paintings
\$1,500-\$3,000
Contact the artist on
9716 8704 or through
Ray Hughes Gallery



Kurt Schranzer, *Wanton Youth*, 1998. Ink and collage on paper, 23x16.3 cm. COURTESY: THE ARTIST

Kurt Schranzer

The artworks of Kurt Schranzer (b.1965) combine line drawing with collage in a manner reminiscent of the great tradition of European graphic arts. If that doesn't sound all that exciting, particularly coming from a city like Sydney that has always been known for its flash, colourful expressionist painting, then take another look at his works because they are unlike anything you have seen before.

Schranzer's works perform a delicate balancing act. Combining severe graphic renditions of obsolescent objects and machine or electrical parts sourced from technical manuals from the early 1900s with fluent, even capricious passages of ink and pencil drawing, the artist manages to conjure up graphic representations of his silent, subliminal thoughts. Chance and the mysterious machinations of the unconscious play a big part in the final results, which are often of a sexual or highly personal nature. In a recent series of collage drawings, for instance, the combination of machine parts and minimal lines alludes to sexual acts and organs, while other works become prompts for thoughts about the isolation of living in an urban environment or the disappearance of nature.

These very tight, finished works – all of which are well designed from a compositional point of view – depict sensitive, private thoughts, moments in which the artist is speaking to himself, honestly and openly, and in that way communicating something to all of us. Schranzer's drawings and collages have been shown widely internationally, as well as at multiple venues in Sydney including Gallery 483, Room 35, Hogarth Galleries, Tin Sheds, First Draft and the S H Ervin Gallery. He has also received a number of prestigious commissions, including the design of a Frank Moorhouse book cover for publishers Angus and Robertson. With prices for works beginning at around \$400, I would have to say he is one of the best kept secrets in Australian graphic arts.

He has also received a number of prestigious commissions, including the design of a Frank Moorhouse book cover.

- Benjamin Genocchio

Price range \$500-\$1,000
Contact the artist directly on 02 9665 9099