



# THE ADELAIDE REVIEW

THE ADELAIDE REVIEW

ISSUE 390 AUGUST 2012

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We celebrate 15 years of South Australia's visual arts festival with a mammoth 20-page feature.

**PUNCH BROTHERS**  
Bluegrass stars talk about their busy career before headlining the Guitar Festival.

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The verdict is in on the state's best architecture, as judged by the AIA and the people.

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Rebecca Hastings  
*Offering*  
 The Hotel Metropolitan  
 Sunday, July 29 to Saturday, September 8  
[rebeccahastings.com.au](http://rebeccahastings.com.au)

# R

## REBECCA HASTINGS

It's been a successful 2012 for Adelaide Hills-based painter Rebecca Hastings. The 2011 Adelaide Central School of Art Honours graduate won Helpmann Academy's SALA Festival Award, the Plesier Perkins Acquisitive Art Prize and her exhibition at Flinders Lane Gallery in Melbourne sold out.

Hastings will show the second part of her *Offering* series, (the first series sold out in Melbourne, which featured the *Rabbit Boy* painting on the cover of this issue of *The Adelaide Review*) as part of SALA at the Hotel Metropolitan. Her SALA exhibition will continue the theme of maternal ambivalence (she has a boy aged six and a girl, three), which was showcased with the *Boy* paintings featuring her son in various animal costumes. Hastings says this theme was something she wrestled with and resisted during art school.

"I worried about making sentimental pictures of my kids and found myself overcompensating, making works that were quite harsh, focusing on all the negative things about motherhood but not the positives," Hastings explains. "Fortunately I did manage to get those works out of my system and I found myself dipping into the complex and

often contradictory experiences and emotions that come with having kids. Anger, frustration, tenderness, humour and fear; all of these things feed into the work somehow, and I enjoy the multiple layers that are possible in taking this approach. Maternal ambivalence is a weighty topic and I think it's best handled gently or subtly otherwise it can become didactic."

While *Rabbit Boy* won't show at the Hotel Metropolitan, her new work will be based on the relationship Hastings has with her three-year-old daughter.

"There are some new ideas in these works because the relationship I have with her is different to my relationship with my son. In this exhibition there are paintings of her empty clothing. These are baby's clothes that she has grown out of but which are presented as still life objects. But whilst the clothes are empty, they still speak of the presence of her body. For me, these are memento mori, reminders of her as a baby, but a baby that no longer exists. They are about this odd sense of grief or loss that I feel each time the kids grow into their next phase of development.

"In all of the *Offering* works there is an element

of the child at play; dressing up, hiding, pretending to be something else. These are all strong narrative elements. Even though these are highly realised works, as paintings they hover between reality and imagination, what we see and what we don't see – it's that little space between that I'm trying to access. The lighting and colour palette are common across all the works. Intense lighting is used to create drama and bring out meticulous detail, whilst dark shadows suggest the unknown. The works conceal and reveal at the same time."

Hastings is represented by Flinders Lane Gallery and will return to the Melbourne gallery for a solo exhibition next year and will exhibit locally at Hill Smith Gallery at the end of 2013.

"I'm about to start some new stockroom works which Flinders Lane Gallery will use to market my work leading up to the show next year. That show is an opportunity for me to develop a larger body of work in which individual paintings feed upon each other to create that overall feeling of unease that seems to come from maternal ambivalence. This show will feature both my son and daughter, drawing out some of the ideas that have come to the surface in the recent *Offering* series."



Rebecca Hastings  
*Offering # 2 (detail)*

**PAUL HOBAN**  
 TRANSFORMAL (image)  
**MARK KIMBER**  
 THE PALE MIRROR  
 25 July - 31 August

GREENAWAY ART GALLERY  
[www.greenaway.com.au](http://www.greenaway.com.au)

### National Aboriginal Cultural Institute Tandanya presents



Randall I (viii) 2010 Christina Gollan

3 AUGUST - 30 SEPTEMBER

#### FIBRE AND CLAY

Ngarrindjeri artist Christina Gollan combines a developed illustrative style to create beautiful ceramic plates and hand built vessel forms based on native plants, seeds and nuts.

The Southern Elder Weavers are craftswomen working natural fibres into a range of delightful baskets, drawing on traditional techniques creating both an aesthetic and sustainable practice.



Nana Fibre Weave Basket 2012 Joelle Evans

**Christina Gollan and  
 Wayne Meara in conversation**

1:30pm Saturday 11 August in the Kaurna Gallery.

Tandanya - National Aboriginal Cultural Institute  
 253 Grenfell St (nr East Toes) Adelaide 5000  
 (08) 8224 3234. Free entry. Open daily 10am - 5pm  
[www.tandanya.com.au](http://www.tandanya.com.au)



Margaret McEntee  
 Wentworth Park, Wentworthville by Peter McEntee

## ROYAL SOUTH AUSTRALIAN SOCIETY OF ARTS INC.

### *Into the Melting Pot* 22 July - 19 August

"*Into the Melting Pot*", 22 July - 19 August is an amazing eclectic mix of fine art and contemporary works from RSASA Members, an exhibition of paintings, photographs, textiles, sculpture, mixed media, printmaking & digital imagery.

**Artist talks:** Wed 1 Aug, 1-3pm - Margaret McEntee, Exploring Pastels; Sun 19 August 1-3pm, Lindy Downing talking about Digital Imagery processes.



**Royal South Australian Society of Arts Inc.**  
 Level 1 Institute Building, Cnr North Terrace & Rintore Ave Adelaide, Ph/Fax: 8232 0450 [www.rsasarts.com.au](http://www.rsasarts.com.au)  
[rsasarts@bigpond.net.au](http://rsasarts@bigpond.net.au) Mon-Fri 10.30-4.30pm Sat & Sun 1-4pm Pub. Hl. Closed.