

ROBERT STEELE GALLERY

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*Katherine Blackburne,
The Pool Toy, 2007.
Oil on linen, 94 x 48 in.*

The Roving Eye

Seven Australian Artists Working Beyond Australia's Borders
December 11 – January 12 2008

The **Robert Steele Gallery** at 511 West 25th Street between 10th and 11th Avenues in Chelsea is pleased to announce the opening of **The Roving Eye: Seven Australian Artists Working Beyond Australia's Borders**. A reception will be held **Thursday, December 11th from 6 to 8pm**. Gallery hours are Tuesday through Saturday from 11 to 6pm and by appointment.

With a concurrent exhibition at the **Rebecca Hossack Gallery** in London, and in association with **Advance**, a New York-based organization that serves as a touchstone for Australian professionals living and working overseas, **The Roving Eye** is the fourth annual exhibition presenting the work and experiences of Australian artists living abroad.

When Noël Coward wrote a tongue-in-cheek (or cheeky) song called *Why Do the Wrong People Travel (When the Right People Stay Back Home)?* he was of course not referring to himself, and as well in fact to other fellow travelers, such as artists.

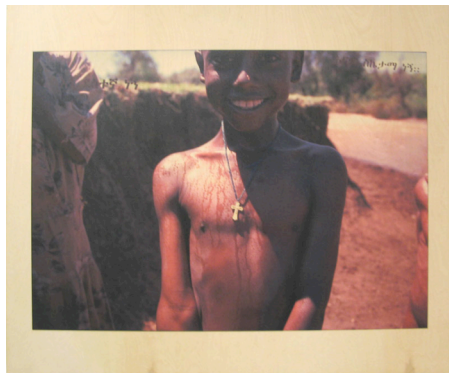
Wanderlust, restlessness, relocation, displacement, curiosity or simple necessity, all act as catalysts for travel and movement and the inevitable self-awareness that results. One of the artists in **The Roving Eye**, the remarkable Theresa Byrnes, in describing her work writes: *Painting documents becoming, distills reality and makes visible new ways of seeing*. What better definition of art, or of travel and experience?

There are seven artists in our **Roving Eye**, each very different and very fine, and all having in common relocation from their native Australia. **Katherine Blackburne** paints intimate yet slightly off-kilter, cheeky scenes based on her own discarded family photographs; **Theresa Byrnes** produces colorful ink washes on paper that ostensibly investigate abstractions in nature, but still manage a curiously political bite; **Annie Hogan's** still and almost abstracted photographs of prison interiors examine issues of constraint and, in the end both our social and personal interior prisons; **Howard Jones'** photographs, by contrast – these printed large, on birch panels – presents us with the close interior lives of Third World societies, Ethiopia in this case, and how our own Western ones pale by comparison in essential ways; **Kate Murphy's** video piece goes even further, the ever-more-pale reflection of our "Idol" cultures; **Timothy Paul Myers'** installation and recent work go further, examining the dual nature of ritual and repetition which though an integral aspect of learning for us as a species, may also lead to the darker aspects of hoarding and obsession; and **Lisa Solomon**, in her steel with soft sculptures leads us simultaneously to spirituality, interior secrets and all the magic therein.

That these seven are Australian is in the end (as it is for every individual) quite specific and also somewhat irrelevant since all art that succeeds, art that "works," transcends time and place and speaks to us all, and "home" or its sense is a personal one, one to be examined and explored no matter where one happens to be:

*Home - where you're free to unwind
Free to let go, free to be yourself
Wherever you are now you are home
As long as you're free you'll be home **

The **Robert Steele Gallery** is very pleased to present this year's (and this continent's) edition of **The Roving Eye**.



*Howard Jones
I Am So Happy; I Am a Success, 2007
C-Print on birch panel.*



*Lisa Solomon
Samsara, 2007
Steel and fabric, etc.*

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Lyric from the song Home, by Robin Robinson ©2005