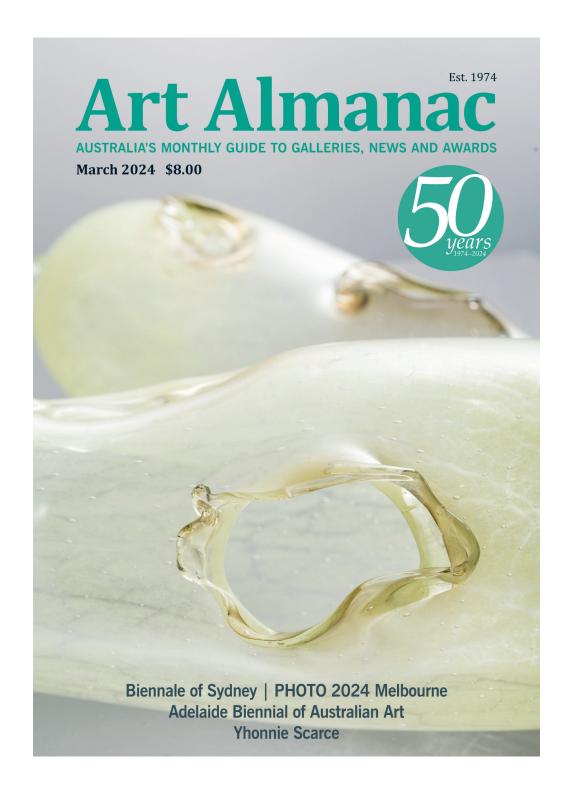
Art Almanac Media Kit 2024

For all your advertising enquiries contact

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About

Each month, Art Almanac offers an insight into the world of Australian art through a dynamic blend of informative and up to date content: rich, fresh commentary, including in-depth previews, exhibition highlights, studio spotlights, behind the scenes, as well as an extensive directory of art services, opportunities and what's on across the country.

Art Almanac's longstanding commitment to the Australian arts community has garnered a dedicated and engaged readership of artists, enthusiasts, collectors, and gallerists of all ages nationwide and, in turn, formed the perfect platform, print and digital, to inform, promote and support your practice or service.



FEATURED EXHIBITIONS

Aida Tomescu Unfolding Presence

By Victoria Hynes

The title of Aida Tomescu's latest exhibition - 'Unfolding Presence' - showing at Orange Regional Gallery captures the essence of the painter's artistic practice. Since the 1980s, Tomescu has become known for her commanding abstract works. Despite the potency and range of her gesture, the paintings are always about uncovering and building form. This process is patient and considered, driven by a necessity to give each work a specific identity. In this sense, painting is evolutionary - form and structure, architecture and identity emerge as the content, subject and material entwine.

For the artist, there is no closure to the life of a painting: 'A painting reaches its natural state, and yet this state has no fixed end. By ending a painting, we mean the point at which there is a clear resolve and the unity of the work is visible. The relationships developed between all the elements in the painting are ongoing, the structure is live, yet there is resolution.'

Born in Romania, Tomescu trained in classical painting in her native city of Bucharest before arriving in Australia. At the age of 23, the painter made the decision to leave her birth country, and, in May 1980, arrived on the vast new continent with a new culture and, indeed, a new political system. Such shifts encouraged deep changes and reinvention as an artist.

Living in a new country – its space and light, its extreme distances, invited a new visual vocabulary and perhaps not surprisingly much larger canvases.

After an austere upbringing in a socialist Eastern Bloc nation, the artist's work and creativity began to evolve in this new place. She undertook postgraduate studies at the City Art Institute in Sydney, where she found support and understanding. Tomescut's transition from fligaration to abstraction came gradually over a four-year period, with collage playing a critical role both conceptually and aesthetically in how she would begin to view painting as construction, with a necessity to establish form.

Nevertheless, her artworks have their roots in her academic education in Europe where she absorbed the literary works of Kafka and Dostoyevsky, and the abstract paintings of Kandinsky and Malevich. Equally Tomescur terturns regularly to look at the work of Italian painters such as Piero Della Francesca, Cimabue and Giotto. She is attracted by their purity; the integrity of their

The current presentation has at its centre a body of diptychs and triptychs completed in 2021 and exhibited at Fox present, Sydney. In 'A Long Line of Sand' series, Tomescu has combined stained areas with expanses of raw line alongside energetic, structured areas of pigment. The abundance of rich cadmium pigments against the fields of fluid white paint establishes complete areas of transition where paint and gesture cohere in a structure that is both alive and ultimately resolved. The works command the viewer's attention with their intensity and vitality, yet at the same time, they have a poetic quality and architecture that imply latter-day altarptices.



Larxspur, 2011, oil on linen, 183 × 153cm

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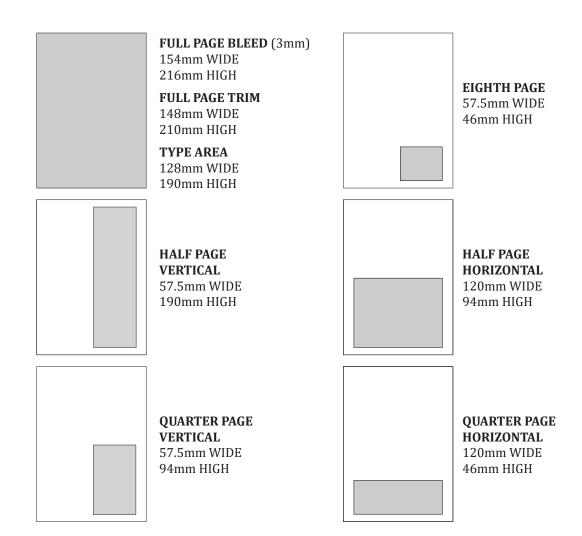
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Print Deadlines 2024/2025

^{*} Dates subject to change

Issue	Deadline	On Sale	
May issue	2 April	29 April	
June issue	1 May	28 May	
July issue	2 June	1 July	
August issue	2 July	30 July	
September issue	2 August	29 August	
October issue	2 September	30 September	
November issue	2 October	30 October	
Dec / Jan issue	1 November	28 November	
February issue	2 January	30 January	
March issue	29 January	27 February	
April issue	3 March	31 March	



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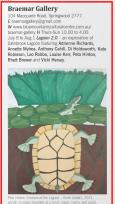
Illustrated Listings including images in print and online

Available in two sizes - Half Column and Full Column.

Full Column

NSW Wollongong Art Gallery Blue Wollongong Art Gallery Cnr Kemba and Bruits streets, Wollongong 2520. T (02) 4227-8500. E gallery Sewolshogong, raw gov.av. W www. wollongong staglery.com H Tuse-Fri 10.00 to 5.00, Sel5 un 12.00 to 4.50 Liby 11 Saon Reynolds: Wonderkammer – on exhibition which embraces the traditional Victimal Death of discussion objects for the traditional Victimal Death of the traditional Victimal Death of the Victimal Victimal Dea **Mountains** Blue Mountains City Art Gallery disparate components to create contemporary relic To Aug 15 Alchemical Worlds: Agnieszka Golda, W www.bluemountainsculturalcentre.com.au H Mon-Fri 10.00 to 5.00, Sat-Sun 10.00 to 4.00. Public hols 10.00 to 2.00. Closed Christmas Day and Good Friday. June 26 to Aug 15 Tracy Ponich: Business Not Usual. In 2020, the community of the Martin Johnson and Jo Lew - Golds, Johnson and Law bring us in clear private Johnson and Law bring us in clear private Johnson and Law bring us in clear private Johnson and calculated a climate changes corals and tesses through philosophies of alchemy and materials brandformation. The works in this exhibition entangle testile at with climate controllages, and conferences with climate and ecological awareness. To Seat 5 Lone IAWA—Alamanh Driese, Angella Forness, Deborah Redwood, Jennifer Jackson, Karen Hook, Kate Stehr, Penny Hulbert, Peter Hentits, See Smallowskia and Virginia Settle. Affects from the littleware Association for the exploring proceeding, memory, knowledge and the lux of place see as page 99. July 24 to Cut 1 Pene WAG Contemporary Watercolour Prize a \$20,000 bennul accusitive competition control and strike from another Alastalia. Martin Johnson and Jo Law - Golda, Johnson and Blue Mountains was slugged with one catastrophe after another: devastating bushfires, floods, and ther the pandemic. Business Not Usual is a photographi artworks are significant, striking and bold in their inventive use of materials. In Cahoots is a Fremantle works on paper in watercolour acrylic, gouache, p and ink, and watercolour mixed media.

Half Column



Norman Lindsay Gallery & Museum

W www.nationaltrust.org.au/places/norman-lindsay-gallery/ Entry fees apply. H Thurs-Sun 10.00 to 4.00

home of The Magic Pudding and displays the work of artist and writer Norman Lindsay (1879-1969).

Central

Western **Districts**

Tablelands

Greater NSW

Bathurst Regional Art Gallery

Broken Hill Regional Art Gallery 404-408 Argent Street, Broken Hill 2880. T (08) 8080-3444. E artgallery@brokenhill.nsw.gov.a W www.bhartgallery.com.au Entry by donation. H Tues-Sun 10.00 to 4.00. July 9 to Aug 22 Karin Donaldson: GROUNDED, My Wilcannia Life.

Ceramic Break Sculpture Park

Ceramic Break Scuipture Park
Sondt, Wariada 2402. T. (20) 6729-4147.
E kernýšíchreaksculpturepark.com.au H
Thurs-Sun
10:00 to 5:00, and to the son to 10:00 to 5:00, and to 10:00 to 5:00, and through July featuring various artists from Tawnworth and Spreak ByFrom July 31 a solo exhibition by Raffaella Proofil.

Cowra Regional Art Gallery

77 Darling Street, Cowra 2794. T (02) 6340-2190 E cowraartgallery@cowra.nsw.gov.au W www.coverastgallery.com.au. Admission free. It flues Set 10.00 o 400, Sim. 20.00 to 40

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Published weekly on Wednesday

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Issue	Deadline	Release Date
520	March 13	March 20
521	March 20	March 27
522	March 27	April 3
523	April 3	April 10
524	April 10	April 17
525	April 17	April 24
526	April 24	May 1
527	May 1	May 8
528	May 8	May 15
529	May 15	May 22
530	May 22	May 29
531	May 29	June 5
532	June 5	June 12
533	June 12	June 19
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Art Almanac

WHAT'S ON NEAR ME

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Found and Gathered Rosalie Gascoigne | Lorraine Connelly-Northey

Coarse, prickly; 'Any edge in those bags will bite,' explains Lorraine Connelly-Northey about her wire narrbongs (string bags); 'it's the roughness, the unevenness, that bites you. And by doing so, it reminds you that we Aborigines have been hurt and hurt, over and over, and you will too; this bite will piss you off. I designed the bags to keep biting because things haven't been sorted in Australia.'

The Ian Potter Centre: NGV Australia From 3 November 2021 Melbourne



SSE daniel weber

AN EXHIBITION OF ABSTRACT DECONSTRUCTIVISM

NOVEMBER 18TH - DECEMBER 2ND The Wellington Gallery, Waterloo, Sydney panaxeapaintings.com



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Koori Mail Indigenous Art Award 2021 finalists



2021 Bowness Photography Prize winner announced