

EDITORIAL

The theme of an issue sometimes doesn't become clear until the magazine is well on the way to completion. What struck me about the people whose work is celebrated in this issue is how rarely a creative person is limited to one particular medium—a painter, a wizard with light, a potter, a writer, a poet... Not only are these artists impressive in their ability to paint or sculpt well, they also have the talent and philosophy which lifts them and their work to a different place. Ted Markstein could have been one of Australia's best known painters but he's not. He decided that he's far better at and more interested in doing other things. Mark O'Flynn's prize-winning sonnets written in response to Australian artists' paintings done at Hill End were really what made me think about this. His sonnets are so clever and colourful and funny—often more enjoyable and memorable than many of the works he's been looking at. Mark uses his talent as a poet to cause us to view art from a new perspective.

Jane Lennon is not just a sculptor in paper, she is a vegan and her life, art and philosophy are all inextricably entwined—as is Lyn Harrison's inner life, particularly her dreams, and her stories in paint. Peter Adams is not only a photographer but also a furniture maker (and much else besides), and as for Roger Foley-Fogg, where does one start...!

I enjoyed the way Hilary Peterson in her piece entitled *Nature Regarded* describes how we humans appear to have preferences for types of landscape based on our biology; how the philosophy of a living earth (Gaia) has influenced artists, and how drawing may be perceived as a primary act of creativity: like breathing, 'experience and thought is taken in or inhaled into the lungs of consciousness, and then via drawing, exhaled onto the paper'. How good it is when we feel at one with the world.

Artist and writer John Ellison is not the only person to quote Oscar Wilde in this issue—Ted Markstein also does. John Ellison believes that 'we need a new counter-tide in the affairs of men. Something like the optimism of the sixties, with less reliance on mind-enhancing stimulants and more reliance on the innate powers that the universe has uniquely bestowed on each one of us'.

These stories and others make for stimulating reading in this second issue of the new Oz Arts magazine.



Cate Dudley: *Monster Respite*, drawing 2014

Some feedback on the article 'Adam we hardly knew you' about artist Adam Cullen has come from his father Kevin Cullen who says that a biography of Adam will be published this year and he wanted to correct two misunderstandings: he is not a Vietnam vet and Adam never went to school in the Mountains.

Enjoy this issue and let us have your thoughts on any of our articles.

Carolynne Skinner
Publisher & Editor