

The Shilo Project is..

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The Shilo project

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The Shilo project is touring nationally from mid-2010 to mid-2011 to public galleries in regional Victoria and Sydney. The exhibition tour is managed by NETS Victoria.

A comprehensive online resource featuring background information, education resources, interviews and tour updates can be viewed from mid-2010 at www.netsvictoria.org.

Shilo album cover courtesy of Sony Music Entertainment Images © 2009, the artists.

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THE VISUAL ARTS AND CRAFT STRATEGY



In 1970, when Neil Diamond's album *Shilo* was released, the University of Melbourne did not have an art museum. Only in 1973 was an art gallery with a regular program of exhibitions inaugurated, in what was effectively a large corridor bridging the two towers of the John Medley Building. Since then, the Ian Potter Museum of Art, now housed in an iconic building, has grown to become a university art museum of international standing and a national leader in its field.

Touring *The Shilo project* through regional art galleries is an exciting prospect for the Potter. At each venue, the exhibition will take on a new life, with alternate arrangements of the artworks and new responses from different audiences. Supported by the expertise of NETS (Victoria) and the staff of host art galleries, this tour allows the Potter to encourage a broad engagement with the art of today.

While the Potter manages a large art collection, traversing a 5,000-year period from pre-classical antiquity to the present, and contributes to cultural life on campus, its role is also to contribute to the cultural experiences of the wider community. *The Shilo project* has attracted wide interest and response from artists and our director, Dr Chris McAuliffe, has curated an exhibition permeated with a spirit of fun, but also reflecting qualities characteristic of the University community: curiosity, invention, reflectiveness, even eccentricity.

Julie Ann Cox

Chairman, the Ian Potter Museum of Art Board

Welcome

Neil Diamond has a special place in my heart. When I was very young, *Hot August night* was one of the only albums my mum had in her record collection. I'm pretty sure the sounds of Neil combined with a few cheeky wines helped her with the housework. I used to pore over that cover image of Neil. I wasn't sure what all the fuss was about but I liked it. The suggestive unbuttoned shirt, the tight jeans, the sound of the crowd screaming, the songs ...

My love of records pretty much began with a Neil Diamond album. There was nothing like pulling a piece of vinyl out of the cardboard sleeve, gently peeling back the plastic cover, putting a record on to the turntable, pressing a button and waiting for the needle to connect. Then the gentle crackle would start. It was so exciting. Scratches and imperfections were all part of a record's charm. And my older brothers taught me from an early age how to treat the object with respect. If I didn't, I'd never be allowed in their rooms to play their records again!

At home in the '70s, album covers were the closest things I had to art. You could hold them in your hands. Examine them for hours. To me, they were beautiful objects. Although looking back now it's easy to see that maybe they weren't as magical as my young mind thought. Consider how little thought some artists put into their releases. For some, any dodgy old PR shot would do. And this is why I love records. Compared to the artwork on albums today, old album covers seem so innocent and sometimes plain hilarious.

Now, as an adult I scour through op shops for gems that I don't already have in my collection. It's an exercise in nostalgia, and a little bit about addiction. There is nothing like the thrill of the chase. Every time I walk into an op shop that feeling of anticipation builds—this time will I find something amazing?

The Shilo project captures all of these elements; the lure of vinyl, the allure of Neil, the joy of op shops and so much more. The results are fascinating. I can't wait to see them all.

Myf Warhurst

Patron, *The Shilo project*

Neil Diamond's Greatest Hits

*Cherry, Cherry
Girl, You'll Be A Woman Soon
Solitary Man
You Got To Me
Thank The Lord For The Night Time
Oh No No
Kentucky Woman
And Other Great Hits*



The Shilo Project

'It's funny, but people have come up to me and said, "Neil Diamond, he's kind of square". Well anybody who wrote for The Monkees could never be square.' – Chris Isaak¹

The *Shilo* project began in the Rotary Club Opportunity Shop at Rosebud, on Victoria's Mornington Peninsula, in January 2007. For me, summer holidays are more about garage sales, church fêtes and op shops than the beach. On this particular expedition, I found two copies of Neil Diamond's 1970 LP *Shilo*. It was the sleeve, not the tunes on the album, that caught my attention. The cover is remarkably minimalist, with none of the bold graphics and blaring colour typical of pop records. On plain white card, rounded black type offers the title and the name of the artist. Most of the sleeve is given over to a connect-the-dots puzzle: when joined, the 200 numbered dots produce a simple portrait of Neil Diamond clutching the neck of an acoustic guitar.

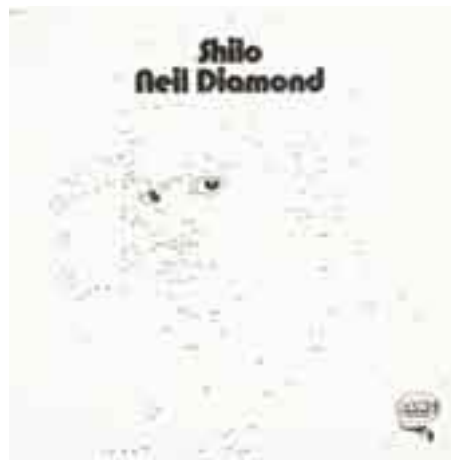
One of the two copies of *Shilo* was clean. On the other, the puzzle had been completed and filled in with felt-tip markers. At one dollar each, I picked them up as a novel before-and-after pair; a sight gag to file between The Detroit Cobras and Dim Stars. Driving home, the idea of an exhibition came to me out of the blue. Why not collect a large number of clean *Shilo* sleeves and invite artists to finish the puzzle? The blank sleeve seemed to demand completion and it would be fun to see serious artists taking over from anonymous Neil Diamond fans.

Almost three years later, that incidental holiday moment has become an exhibition. Along the way, the ideas underpinning the project multiplied and complicated. Simple fate might have delivered the two albums to me but there was something in the *Shilo* sleeve that kept throwing up new angles. (After all, I'd picked up a copy of Roxy Music's second album at the same op shop and I didn't make an exhibition out of that.)

The most obvious complicating element is the blankness of the sleeve. An empty field is both an invitation and a challenge to an artist: here's a void, now fill it, make it yours. The open-ended quality of the invitation is also a challenge to the curator. Rather than being a tightly orchestrated selection of existing works, the exhibition would be structured speculatively around as-yet unimagined art. The selection of artists in *The Shilo project* is not random; all were invited because they had a demonstrated interest in portraits, music, records, geometry, process or puzzles. But there were no negotiations around what each artist did. The only declared limits were that the *Shilo* cover had to remain flat (it had to remain a record sleeve, above all else) and that no one was to diss the Diamond (and who would want to anyway?). Because the roots of the exhibition were fatalistic and personal, the curatorial principles had an emotional slant: trust the artists' intelligence and skill, enjoy the mixture of playfulness and possibility.

The blankness of the *Shilo* sleeve doesn't mean it's empty. As the old poststructuralist adage goes, an absence is a presence. What isn't there could become part of the artists' reflections, and not just because they were being asked to fill in the gaps. And what was missing, of course, were some of the standard elements of album cover design.

Record covers are a marketing tool and they often set about the task without much subtlety. Typically, the name of the artist and title of the album was placed prominently at the top of the sleeve, so that it was easily spotted in the bins and racks of a record shop. A large photograph of the artist was



virtually obligatory; this could suggest something about the style of music on offer or connect the album with print advertising and television appearances. Colour added additional punch, as did graphic additions such as overprinted messages ('featuring the hit single').

Shilo followed only the first of these rules. The sleeve is a bare bones affair, an exercise in minimalism that does very little to sell Neil Diamond. Would artists seek to remedy this by adding the missing elements; the colour, the glamour and glitz of a pop album? The blank sleeve invited artists to do what fans do; concoct a fantasy image of their idol, give voice to their feel for Neil. Some have responded with outright celebrations of pop music, fandom and nostalgia. *Shilo* prompts them to reflect on TV *Week* posters pinned to bedroom walls, Sunday evenings glued to *Countdown*, and afternoons spent hanging around in record stores. Still others hint that there are dangers in idolatry. Aren't some of the sleeves just a little too obsessive?

But would theirs be the real Neil? *Shilo* dates from an early stage of Diamond's career while many artists' visions of him are shaped by his later appearance in the mid-1970s when *Hot August night* rode the Australian charts for 239 weeks and an estimated one in eight households owned a copy.² Three of the songs on *Shilo* reappear on *Hot August night* but their sparse original arrangements had by then been elaborated into the 'big band' orchestrations that defined Diamond as a showman rather than a troubadour.

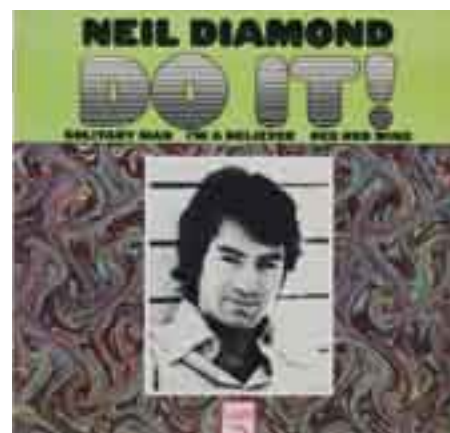
Or would artists reflect on the missing design elements, the conventions of pop star portraiture? After all, it's the portrait of the artist that is the most glaring omission. Almost every Neil Diamond album has featured his face prominently. Let's not beat around the bush; he's a good-looking guy. From his 1966 debut album onwards, a succession of record labels exploited Diamond's strong profile, even features, and full head of hair (not to mention the sideburns and chest rug). In addition, the portrait photographs identified his position in the crowded field of popular music. While success on the Pop and Easy Listening charts suggested that Diamond was a mainstream artist, photographs on albums and in print advertisements pitched him as isolated and moody. Diamond was no happy-go-lucky *Bandstand* star; slightly withdrawn and thoughtful, he was more akin to the outsider, the singer-songwriter. The hair, jeans and boots might have been Everly Brothers but the acoustic guitar and furrowed brow were Dylan.

For those not immediately seduced by the image of the star (or at least the promise of his image), the *Shilo* sleeve is an occasion for critical reflection on portraiture. The prevalence of mass media portraiture triggers sceptical responses. In reducing Neil Diamond to a simple diagram, the puzzle reveals the functional and formulaic procedures of the music industry. And it's not a big leap to say that these qualities have infected contemporary portraiture too; the rise of the publicity portrait coincides with the decline of the fine art portrait.

Diamond himself seems to have had his doubts about promotional photography. Looking back, he recalls not a golden age of pop music but a confusing and controlling environment. 'I didn't know you were allowed to smile in those pictures. There was no instruction manual', he remarked twenty-five years later. 'I see a scared person behind those pictures. A person trying to be what people wanted him to be.'³



If nothing else, the sleeves of Diamond's early albums reveal a very pragmatic, even lazy, sequence of portraits. Diamond's record label, Bang, was not embarrassed to cut corners, especially after he walked away from them at the end of 1967. (See 'The Shilo saga', following.) A limited set of photographs was shamelessly recycled. A press advertisement promoting his first album used a reversed version of the sleeve portrait.⁴ A photograph from the session that provided the cover for Diamond's second album, *Just for you* (August 1967), turned up on the back of the *Shilo* sleeve three years later. The portrait on the front of *Do it!* (January 1971) was merely an enlarged detail of the photograph on the rear of the sleeve. The *Shilo* puzzle itself is a reworking of existing models. It is strikingly similar to the portrait on the sleeve of Diamond's *Greatest hits*, released two years earlier in 1968. A 1966 print advertisement in *Billboard* magazine, for the Verve/Folkways artist Bob Lind, featured a connect-the-dots portrait



that is unmistakably the inspiration for the *Shilo* sleeve.⁵

No designer is acknowledged on the *Shilo* sleeve, or any other Neil Diamond albums from the period. This reinforces the sense that sleeves were seen as a relatively minor component of the overall package.

The dots themselves have attracted some of the artists in *The Shilo project*. But that does not mean that they direct the artist's hand. The dots are accepted as a starting point and then embellished to the point where their connection is lost. Or they are obscured completely, as if their demands must be denied.



Of course there's always the nagging suspicion that a connect-the-dots puzzle is drawing's equivalent of paint-by-numbers: it's a mechanical process that produces a dehumanised image. Sceptics wearied by years of dreary Archibald Prize entries could see in the *Shilo* sleeve an analogy for the decline of imaginative portraiture in Australia. Here the humble record sleeve issues perhaps its greatest challenge. Can portraiture be saved from its decline? Can artists re-imagine not only Neil Diamond but also the very idea of a creative combination of likeness, representation and subjectivity?

The sleeve begins as an uncompleted portrait, a teasing challenge to even the cynical viewer; 'You know you want it'. But when completed, it's a portrait of the crudest kind, a hollow outline, traced from a publicity photo, distilled into a childish game. A portrait of Neil Diamond is achieved if you do what the numbers tell you to do, hardly a formula for creative satisfaction. So not surprisingly, many artists have resisted the demands of the

dots. Ignoring them or obliterating them, they have declared their own freedom to occupy the sleeve however they wish.

For some, that declaration involves setting aside the idea of the portrait altogether. The image of the performer generally dominates an LP sleeve but it is not its sole characteristic. There are words, logos, serial numbers, trade-marks and, on the rear, liner notes, track listing and credits. These hints at the more technical elements of pop music (something that is manufactured, owned, distributed and sold) prompt some artists to reflect on the commodification of entertainment.

And then there is the music. The potential equivalence of visual art and music is one of the foundations of modern art, pursued by Symbolists, Futurists, Dadaists and abstract artists of all persuasions. Drawing on the languages of non-objective art, several artists add patterns of intense colour to the pure white sleeve in order to return our attention to the primary experience on offer. For them, the sleeve and the disc itself are only a means to an end. Ultimately, the pleasure of listening to music is the goal.

The sleeve itself has a physical and functional character. It is, in essence, a decorative container for a 30 cm LP. There is a hierarchy within its limited planar structure. The front is its primary face, with rich visuals implying that, contrary to the old adage, you can read a book by its cover. The rear is a subsidiary field offering data equivalent to a half-title and contents page of a book. The spine is of interest primarily to neat freaks and alphabetisers. (The fact that I've even noticed the spine puts me in that category.) And there's a hidden interior, a narrow and functional space that is nevertheless somewhat theatrical for it allows the moments of 'unveiling' as the disc is taken out and 'closure' when it is returned.



REAR OF CAT. NO. 94, PETER TYNDALL

Engaging with the structural and theatrical character of the record sleeve, some participants in *The Shilo project* emphasise front and back, exterior and interior. In some cases, this simply involves working on the rear of the sleeve as well as the front. In others, a combination of perforations and coloured card inserts reveals rich colouring inside the sleeve, reminding us that the greatest pleasures are embedded in the disc itself. These are the artists who still prefer records to CDs and downloads. Handling records on a daily basis, they are more attuned to the physical, functional and ritual qualities of an LP.

Other artists have connected with what are thought to be incidental aspects of the record sleeve. Company logos and technical data (such as the 'stereo' insignia) are highlighted and enlarged, and sleeve notes are embellished.

Another group of artists joins *The Shilo project* uninvited. These are the anonymous amateurs who completed the *Shilo* sleeve, presumably in the 1970s, perhaps while listening to the album, hunched in a bean bag on a shag pile carpet in a suburban lounge room. In one respect, theirs are the most daring responses to the puzzle. While artists are expected to breach protocols,



Shilo Neil Diamond

STEREO 585L 970P
SERIES 219

Neil Diamond is a fact of life. An important, intense and ever-present fact of life that lives on your record table. It is hard to remember a time that Neil Diamond was not right-minded in the mainstream of contemporary music with an important hit record. Perhaps the main reason is that Neil Diamond writes and performs music with a deep insight and clear vision of fundamental human truths and emotions. His voice is filled with love, beauty and the type of human pain that everyone can identify with.

That is not to say that Neil Diamond is a heavy artist. He is not. His appeal is based in human value rather than human rebels. He reaches and penetrates through the heavy facade of today's frantic life both soothing and refreshing the listener. His appeal is not limited to listeners of "heavy" music, nor is it limited to the teenage bubble gum chaser next

door. The purity of his voice and the beauty of his pen are uniquely capable of bridging a nearly unbridgeable gap.

A member of a generation that has little communication and patience with its peers, he is one of the very, very few young artists who can boast of a very nearly universal appeal.

Most of today's writers write for today, today's performers perform for today. Neil Diamond writes and performs for future posterity. Consider "Shilo" a recent list of timeless imperatives that was written and performed several years ago as an impressive example of his tenacity.

Neil Diamond is an entertainer of rare and exciting ability and enthusiasm for life. Show it.

Samuel Beckett
Second World

Side One

1. SHILO	3:23
2. KENTUCKY WOMAN	2:34
3. GIRL YOU'LL BE A WOMAN SOON	2:48
4. YOU GOT TO ME	2:45
5. MONDAY, MONDAY	3:03
6. CHERRY, CHERRY	2:42

Side Two

1. SOLITARY MAN	2:43
2. I'M A BELIEVER	2:43
3. RED RED WINE	2:42
4. THANK THE LORD FOR THE NIGHTTIME	2:55
5. I'LL COME RUNNING	2:50
6. OH, NO, NO	2:50

PRODUCED BY: Jeff Barry & Edie Lehmann

E.M.I. (Australia) Limited



To play this STEREO record you must have a stereo receiver. The stereo effect is best enjoyed when listening to a stereo system. This record is not suitable for use in a car. The stereo effect is best enjoyed when listening to a stereo system. This record is not suitable for use in a car. The stereo effect is best enjoyed when listening to a stereo system. This record is not suitable for use in a car.

33 1/3 R.P.M. Made and Printed in Australia

MANUFACTURERS OF WORLD-FAMOUS "HIS MASTER'S VOICE" RECORD PLAYERS, RADIO & TELEVISION RECEIVERS

the rest of us tend to respect convention. Writing one's name discretely on the back cover of an LP was acceptable but to complete the puzzle was to desecrate the sleeve. How many amateur efforts earned the would-be artist a spanking?

With the burden of convention (or the threat of punishment) weighing upon them, many amateur *Shilo* artists had an each-way bet, connecting the dots lightly with a pencil. Bolder amateurs used a non-reversible medium; the ubiquitous ballpoint pen of the 1970s. Blue was the dominant colour, followed by black. Rare versions in green have been found but none in red, perhaps because of its association with correction marks made in the margins of school assignments. Even amateurs make aesthetic decisions; after medium and colour, the most obvious choice is whether to tackle the puzzle freehand or to use a ruler. That decision divides the pool into casual and formal respondents, the latter also seeking an each-way bet, as if saying, 'If I must desecrate the sleeve, let it at least be done neatly'.

Many ignore the subsidiary puzzle (the four lines marking out the record company logo on the lower right), insisting that the point of the exercise is Neil himself. Only a few colour in the fields marked out by the puzzle lines (the hair, eyebrows, lips, clothing and guitar), perhaps suggesting that the minimalism of the design had a broad appeal.

The nineteenth-century academic master, Ingres, declared drawing 'the probity of art' and, implicitly, our amateur artists affirm his rule. Realising that the puzzle is not entirely their space, having been predetermined by an anonymous designer, they keep their hand in check. Or, less politely, they do what they are told. Either way, there appears little room for flights of fancy and folk art embellishments.

The true fan desires Neil Diamond's presence sufficiently to bend the rules a little by drawing on an album cover. But then another rule intrudes; there can be no Diamond but the true Diamond, as delivered by the record label.

An exceptional category, those who have a bone to pick with Neil Diamond, breaches this rule. With malicious glee, they add Dracula fangs, love bites, cigarettes, acne, buzzing flies, even dangling feather earrings. These are the amateurs who accept no excuses and take no prisoners. For them, Neil Diamond is a square and, as if to prove that the pen really is mightier than the sword, he is condemned to death by parody.

Exhibitions linking art and popular music have become commonplace over the last decade. But *The Shilo project* is not intended as an essay on the legacy of Pop art. Nor does it chart the nightclub bohemianism of a downtown art scene. *The Shilo project* begins with the idea of the record as an artefact, quite literally a found object. It gains momentum from reflection on the ways in which artists can address art issues within the context of mass culture. These concerns include portraiture, seriality, abstraction and the materiality of the ground upon which the artwork will be made. *The Shilo project* reaches fruition in a display that melds the spaces of the gallery, the record shop and the lounge room. It allows artists to articulate what it might mean to operate in a space between free and predetermined expression. And it allows both artist and audience to consider how their desire for something more than a blank page drives them to connect the dots, whether those dots are the numbered sequence of the puzzle itself or the complex conventions that make a humble square of cardboard into a work of art.

The Shilo project also has a prehistory, the story of the album prior to its incorporation

into an art project. This story is not entirely pleasant; some of the darker corners of the golden age of pop music must be visited in 'The Shilo saga'.

Chris McAuliffe

Endnotes

- 1 Peter Cronin, 'They're playing my song: Chris Isaak', *Billboard*, 12 June 1993, p. 17.
- 2 Christie Eliezer, 'Diamond Down Under', *Billboard*, 9 December 2006, p. 76.
- 3 Ann Kolson, "'I sing, I don't talk' says Neil Diamond", *The Toronto Star*, 30 August 1992, People, p. D4.
- 4 *Billboard*, 15 October 1966, p. 1.
- 5 *Billboard*, 28 May 1966, p. 19. The advertisement appeared in the same month as Diamond's debut on the *Billboard* Hot 100 chart. Headed, 'The elusive Bob Lind', it refers to the performer's hit, 'Elusive butterfly'. It's tempting to suggest that the reprise of the puzzle on *Shilo* alludes to the elusive Neil Diamond, by that stage recording for another label and engaged in legal action with Bang.

The Shilo Saga



Shilo evokes the golden age of 1960s pop music. With six songs per side, each clocking in at around three minutes, it condenses AM radio, juke-boxes and the thrill of the Top 40 into 30 cm of vinyl. Overflowing with catchy melodies, bold acoustic guitar chords and chiming 'girl group' backing vocals, the album is a testament to Neil Diamond's mastery of the pop song. Seven of the tracks rank among his most played songs; 'Cherry Cherry', 'Kentucky woman' and 'Solitary man' were radio staples then and karaoke bar favourites today.¹ 'I'm a believer' is the knock-out punch; Diamond penned the million-selling single for The Monkees in 1966 and, ever since, it's been impossible to use those three words without the tune springing to mind.

But there's another side to *Shilo*, a story of conflicts between a musician and his recording label, of pop dreams eclipsed by the rise of rock music, and of the single-minded commercial exploitation of an artist's back catalogue.

Released in September 1970, *Shilo* was a compilation of tracks recorded years earlier for the Bang label.² Diamond had fallen out bitterly with Bang in December 1967 and left to build his chart success on a new label. In the early 1970s, Diamond was on the path to superstardom, with hits in both the singles and albums charts. All the while, Bang continued to capitalise on the two dozen recordings, made in 1966 and 1967, which they still owned. As Diamond rose in the charts, Bang cruised in his slipstream, reissuing the hits, B-sides and album fillers of the previous decade in new packages.

Diamond had no say in the release of *Shilo*, which featured modified versions of some of his original recordings and distracted audiences from his newer albums. For all their accomplishment, the tracks on *Shilo* became a millstone for Diamond, the subject of a rolling legal dispute that was not resolved until a decade after the songs were recorded.



To understand how Diamond's pop triumphs were soured, we need to explore some of the murkier aspects of the music industry in the 1960s. This in turn will reveal exactly what kind of album *Shilo* was.³

Neil Diamond was born in Brooklyn, New York, on 24 January 1941. His interest in composing and performing music developed in his teenage years. His earliest successes as a songwriter were modest: he was the co-composer of a minor Pat Boone recording, 'Ten lonely guys', in 1962, and another of his songs, 'Just another guy', was released as a Cliff Richard B-side in 1965.

There was no overnight success and little show biz romance. While Diamond's record label later spun a fanciful biography, claiming that he had run away from home and formed a band in Kansas City at age thirteen, Diamond gave a more down-to-earth account.⁴

It wasn't fun ... We were trying to make enough money to eat. There wasn't a lot of laughing ... The fact is, I didn't have anywhere else to go. There was nothing else that I really wanted to do, or cared about. So I kept on doing this and hoped that something would work out.⁵

A significant professional breakthrough occurred in February 1965 when Diamond met Jeff Barry and Ellie Greenwich. Then a husband and wife team, Barry and Greenwich were songwriters and producers, as well as recording artists in their own right. Their reputation rested primarily on their compositions, classic hits such as 'Da doo ron ron', 'Then he kissed me', and 'Baby I love you' for legendary producer Phil Spector's 'girl groups'. Barry and Greenwich were heavy hitters in the pop industry, recognised for their artistry and their commercial success. No less than Brian Wilson listed Greenwich's 'I can hear music' as his all-time favourite song, describing her recently as 'the greatest melody writer of all time'.⁶ Barry would go on to write and produce The Archies' hit, 'Sugar sugar', which sold over 12 million copies worldwide.⁷

Barry and Greenwich saw potential in the newcomer: 'I loved his writing and Jeff loved his voice, so we both knew there was something there', Greenwich recalled.⁸ It says a lot for the talent of the young Neil Diamond that Barry and Greenwich joined forces with him to establish a publishing and recording company, Tallyrand Music, in June 1965. Diamond had a 50% stake in the company, making him the majority shareholder in a three-way partnership.

In January 1966, Tallyrand signed a deal with WEB IV, the controlling partnership for Bang Records, a subsidiary label of Atlantic Records. Bang was managed by Bert Berns, composer of rock 'n' roll standards such as 'Twist and shout' and more recent hits like 'I want candy' (The Strangeloves) and 'Hang on Sloop' (The McCoys). Bang was an acronym based on the first initials of the key partners in the label: Bert Berns, Ahmet and Neshni Ertegun (founders of Atlantic), and Gerry Wexler (house producer at Atlantic). All were powerful figures in the rock and soul scene.⁹ Diamond was required to deliver four singles

in twelve months with four subsequent one-year options.

So, in spite of his bleak view of the trials of song-writing, Neil Diamond emerged in 1966 as a remarkably well-connected debutante, partnered with some of pop's biggest names.

Diamond made his first recordings for Bang on 14 February 1966. As was typical at the time, tracks were recorded quickly. Greenwich remembers a casual arrangement: 'Bert gave us, like, \$5000 and said "Go in the studio and cut a couple of things". The two things we cut were "Cherry Cherry" and "Solitary man"'.¹⁰



These signature recordings set the template for the early tracks later gathered on *Shilo*. Diamond's acoustic guitar established a folk feel; mournful on 'Solitary man', exuberant on 'Cherry Cherry'. Rich upright bass, brisk handclaps and energetic harmonies from Greenwich evoke Spector-esque pop, while arranger Artie Butler added snappy keyboard and horn punctuations. For all that, simplicity was the order of the day. Barry and Greenwich produced the sessions, Barry describing them as 'a good example of not over-producing, letting the song come through'.¹¹ For Diamond, still uncertain of his abilities as a performer, their contribution was crucial: 'They made songs I had written come alive in the studio'.¹²

Diamond's first release for Bang was the single 'Solitary man', which peaked at #55 in the *Billboard* Hot 100 chart in July 1966. While hardly a hit, it gave Diamond enormous confidence: "'Solitary Man" was the one that made the difference. It took me from being a kid on the street, to being somebody on the charts, who you had to deal with seriously'.¹³ As a result, it remains Diamond's favourite composition.¹⁴ Further singles were released in rapid succession. With 'Solitary man' still in the charts, Diamond's 'Cherry Cherry' was issued. This was a Top 10 hit, peaking at #6 in October, the same month in which Bang released a third single, 'I got the feeling (Oh no no no)'. *Billboard* described it as 'an equally powerful

... rhythm ballad that builds into a wild production' and predicted that Diamond's debut album, *The feel of Neil*, would soon be 'spiralling up the chart'.¹⁵

However, this first album was not a hit, reaching only #130 on the charts. In 1966, the 45 rpm single was still pop music's primary currency. Albums were often put together hurriedly and *The feel of Neil* was no exception. While it featured strong Diamond compositions, there were also cover versions of recent chart hits (The Mamas and the Papas' 'Monday, Monday', The Cyrkle's 'Red rubber ball', The Shondells' 'Hanky panky'), suggesting an effort at success by association.

Diamond's biggest win came when The Monkees recorded his song, 'I'm a believer'; it charted at #1 for seven weeks, with pre-orders topping 1 million, and became the biggest single of 1966. While Diamond later claimed that he was overjoyed at their success it must have irked him that another record label could ship vast numbers of singles to the stores while Bang distribution seemed far less efficient.¹⁶ More significant was a remark Diamond made in early 1967, suggesting that he wanted to write material more 'lasting' than The Monkees' hit.¹⁷ This was the first sign that Diamond's artistic aspirations were outgrowing the 'hit factory' mentality of Berns' Bang label.

In 1967, the fast-paced production methods of the pop industry continued. As band member Brooks Arthur recalled, 'We'd cut three or four tracks in an afternoon'.¹⁸ As each new single fell from the charts, another was issued. 'You got to me' peaked at #18 in March 1967, 'Girl, you'll be a woman soon' was a Top 10 hit in May, 'Thank the Lord for the night time' rose to #13 in August, and 'Kentucky woman' peaked at #22 in November. Along the way, Diamond's compositions were carried into the charts across the world by Cliff Richard, Lulu and The Monkees. (In March, The Monkees made 'A little bit me, a little bit you' into Diamond's second million-selling composition.¹⁹)

This was Diamond's breakthrough year, at least as far as singles went. At the end of his debut year, 1966, *Billboard's* 'Who's who' had listed him as the #68 singles artist of the year. At the end of 1967, Diamond tied with Frank Sinatra as *Billboard's* male vocalist of the year.²⁰

Albums were a different matter. Diamond's second, *Just for you*, released in August 1967, reached only #80 on the charts. Bang's penchant for recycling was already beginning to show; of eleven tracks, two ('Cherry Cherry', 'Solitary man') had already appeared on his debut LP one year earlier.

In the late 1960s, critical success was becoming as important as chart position and financial rewards. With the release of landmark LPs such as The Beatles' *Sergeant Pepper's Lonely Hearts Club Band* (1967) and the Beach Boys' *Pet sounds* (1966), albums were the new benchmark by which a musician's artistic status was measured. By the end of

the decade, even *Billboard*, a trade journal focussed as much on slot machines and juke-boxes as it was on music, declared that rock, with its more ambitious aesthetic goals, was the new direction in popular entertainment.

Increasingly, Diamond was preoccupied with artistic credibility. Convention and cliché are the essence of pop music but these ingredients had to be managed carefully if repetition was to transform alchemically into difference. In 1967, Diamond appeared conscious of the artistic consequences of complacency; 'I think being stale is the worst thing an artist can do today ... an artist has to shift gears to make it'.²¹ Shifting gears meant moving on from simple pop. 'When I first started', Diamond remarked in May that year, 'I composed "Cherry Cherry" aimed at teenage buyers ... I am getting away from this and into more serious material like my current single ["Girl, you'll be a woman soon"]'.²²

As performers like The Beatles and Bob Dylan steered pop and folk music down increasingly challenging paths, Diamond declared new goals: 'If a writer takes himself seriously ... he will constantly experiment with not necessarily avant-garde material but with relatively untried musical and lyrical material.' To achieve this, Diamond proposed what was an increasingly common move, shifting his interests from the pop single to rock's more artistically legitimate album. 'Diamond's next album', *Billboard* reported, 'is written specifically as a unified package, with the possibility of any single emerging being remote'. Diamond asserted that his next single 'Shilo' would be 'far out'.²³

The problem was that 'Shilo' was not Diamond's next single. Bang refused to release what they regarded as an introspective and downbeat song, instead issuing 'New Orleans', already released eighteen months earlier on Diamond's first album. The writing was on the wall.

Diamond described his compositions as "Me Music"—music of a personal theme.²⁴ 'Shilo', a plaintive reminiscence of an imaginary childhood friend, epitomised this direction: 'It was me, it was the story of my life as a child'.²⁵ Bang, on the other hand, preferred known quantities; up-beat pop and recordings already in the can. In rejecting 'Shilo', Bang drew a confronting distinction between Diamond's desire for innovation and what Jeff Barry later termed 'the straightforward pop song ... nice, good, clean, non-offensive product'.²⁶

Unlike many other musicians, Diamond was able to find a way out of his contract. As 50% owner of Tallyrand, he had some say in the annual renewal of his deal with Bang. More importantly, the Bang contract lacked the standard clause giving the record label the exclusive right to manufacture and release his records.²⁷ This oversight was to Diamond's advantage; he decided he could leave his existing recordings with Bang while recording and releasing new material with another label.

This wasn't a plan that appealed to Bert Berns. 'Bert started threatening me', Diamond recalled. His drummer Tom Cerrone painted a more sinister picture, suggesting that Berns had told Diamond to think carefully about the Bang Records logo, a smoking gun!²⁸ Diamond stood his ground, refusing to accept royalty cheques and declaring his relationship with Bang and Tallyrand over. The deadlock was tragically broken when Berns died suddenly of a heart attack on 30 December 1967. WEB IV filed a suit seeking to assert their exclusive right to release Diamond's recordings. This was rejected in March 1968, leaving Diamond free to sign a new deal with Uni Records for \$250,000.

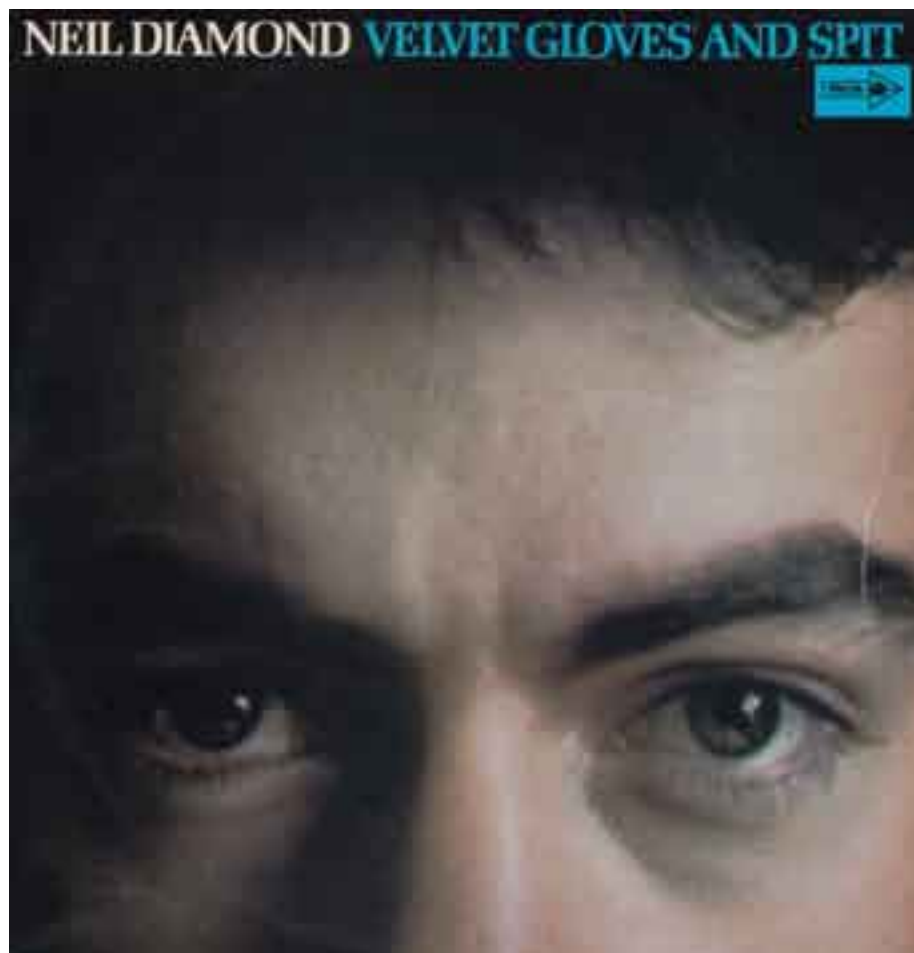
By the time Diamond broke with Bang, he had released eight singles and two albums in just under two years. Between April 1966 and September 1967, he had sold 1,160,575 discs. Tallyrand had received \$120,583.21, half of which was Diamond's share.²⁹ Obviously his new deal meant more money as well as greater artistic freedom.

With Diamond's departure, Bang began recycling recordings in earnest. 'Red, red

wine' was released as a single in March 1968. Other tracks ('Cherry Cherry', 'You got to me', 'Solitary man') were licensed to Philco Records for their Hip Pocket range of budget singles, retailing at 69 cents each. A *Greatest hits* album was released mid-1968. As Diamond pursued his muse at Uni, releasing the autobiographical 'Brooklyn roads' as his first single, the breathlessly hip liner notes for the Bang album described the disc as 'a joy-ride through the Tunnel of Top Tunes'. Finally, in what must have seemed a calculated slight, Bang released 'Shilo' as a single in September 1968.

While Bert Berns had stated that he wished to expand Bang's repertoire, after his death repackaging and reissuing became the label's standard operational procedure.³⁰ Eddie Biscoe, who became general manager of Bang in 1970 (and eventually married Berns' widow Ilene), discovered that 'there was simply more potential in the existing product, with repackaging. This procedure outsold anything the firm had done before. After all, the product was unusually strong and the repackaging did the trick'.³¹

This, then, was the culture that produced *Shilo*, released in 1970. As Diamond's star rose on Uni, driven by a strategic blend of smash singles like 'Sweet Caroline' and conceptually integrated albums such as *Tap*



root manuscript, Bang rehashed the early hits. Once again 'Shilo', the non-release of which prompted Diamond's break with the label, was issued as a single by Bang (in January 1970). The twelve songs on the *Shilo* album represented one-third of *The feel of Neil*, and three-quarters of *Just for you and Greatest hits*. Put simply, if you already owned a Neil Diamond album, *Shilo* would not add much new to your collection.

Buying *Shilo* didn't mean that you would hear the songs Neil Diamond had originally recorded and released. Some of the early tracks had been recorded in mono. With stereo becoming the standard format, Bang updated the earlier single-channel releases. This could be a brutal process. On *Just for you*, a 'stereo' effect shifting lyrical couplets sharply from right to left speaker was achieved in 'Solitary man' simply by alternately muting the left and right channels (so that 'holding Jim, lovin' him' became 'holding Jim', right speaker, 'lovin' him', left speaker). The version on *Shilo* is true stereo, albeit with Artie Butler's keyboard accents more muted than the original version. 'Kentucky woman' and 'I'll come running' are both electronically reprocessed for stereo; a high-tone term for a simple stretching

of the limited mono 'sound stage' across two speakers (via frequency filtering or a minute delay between channels). Vocally, 'Shilo' differs significantly from the earlier version, eliminating the highly theatrical fade out in which Diamond calls Shilo's name as a longing child might. Most disturbing was the claim that Ilene Berns trailed Diamond to American Studios in Memphis, Tennessee, where she hired studio musicians who had just worked with Diamond on a new Uni album to record a new backing track for 'Shilo'.³²

This is the bitter twist at the heart of the *Shilo* album. In 1970, a music critic could observe that 'Neil Diamond has everything going for him—good looks, a hard-as-granite voice, an incredible stable of hits, and a likeable stage warmth'.³³ But although Diamond had left Bang and established his new direction, he could not stop their reissues colouring fans' perceptions of his work. And Bang didn't hold back. *Shilo* was licensed for international release, for eight-track cartridges and also appeared as a cassette. In Australia, the EMI subsidiary Stateside, which specialised in licensing American recordings into Commonwealth markets, picked up the Bang product. The Stateside logo, which substituted a dollar sign for the capital S, said it all. New singles

(*Velvet gloves and spit* in 1968, *Gold* in 1970 and *Hot August night* in 1972). Only in 1977 was the issue resolved when Diamond purchased the Bang master tapes, just over eleven years after signing with the label.

In the interim, the damage had been done. With a confusing array of old and new Neils on offer, the sniping started. In 1972, *Life* magazine reported that 'Only the Beatles can match his record of eleven best-selling albums' but an anonymous disc-jockey derided Diamond's efforts, suggesting that he 'cut one three-hour record years ago and just keeps periodically releasing little bits from it'.³⁴ Sadly, Bang's efforts gave the claim a ring of truth.

Chris McAuliffe

Endnotes

- Billboard* magazine lists these *Shilo* tracks among Neil Diamond's top 20 most played songs: 'Cherry Cherry' #2; 'Solitary man' #4; 'Thank the Lord for the night time' #7; 'Kentucky woman' #11; 'You got to me' #12; 'Girl, you'll be a woman soon' #16; 'Shilo' #18. 'Neil Diamond 40th anniversary supplement', *Billboard*, 9 December 2006, n.p.
- Shilo* is listed in the new albums directory in *Billboard*, 3 October 1970, p. 53. It entered the charts 5 September 1970. An inscription on the run-out groove of the LP indicates a mastering date of 19 May 1970.
- My account of Neil Diamond's early career is indebted to Rich Wiseman, *Neil Diamond: solitary star*, Sidgwick and Jackson, London, 1988. Issue dates for records are based on news reports, advertisements and charts in *Billboard Magazine*.
- 'Hot 100 artist profile', *Billboard*, 27 August 1966, p. 24.
- Ann Kolson, "'I sing, I don't talk'" says Neil Diamond', *The Toronto Star*, 30 August 1992, People, p. D4.
- 'The voice of teenage romance stilled', *The Age*, 28 August 2009, p. 9.
- Ian Dove, 'Pop steady as she goes: Barry', *Billboard*, 31 January 1970.
- 'Neil Diamond 40th anniversary supplement', *Billboard*, 9 December 2006, n.p.
- To reinforce the message, WEB IV also incorporates the second initial of the four partners, Wexler, Ertegun and Berns.
- 'Neil Diamond 40th anniversary supplement', *Billboard*, 9 December 2006, n.p.
- Wiseman, *Neil Diamond: solitary star*, p. 41.
- Eliot Teagel, "Neil Diamond's emergence on all fronts will make him recognizable once and for all", *Billboard*, 19 February 1977, p. 33.
- Neil Diamond interviewed on *Larry King Live*, CNN, broadcast 23 February 1996.
- Neil Diamond interviewed on *Today*, NBC, broadcast 27 July 2001.
- 'Spotlight singles', *Billboard*, 22 October 1966, p. 17. The album review appeared on the back page of the same issue among the regular thumbnail previews of new releases.
- Neil Diamond interviewed on *Today*, NBC, broadcast 24 July 2001. Wiseman, *Neil Diamond: solitary star*, p. 60, suggests that Bang distributed far too many discount copies of their singles as well as having inexperienced distribution managers. A *Billboard* survey of radio stations assessing quality of service from record labels ranked Bang at #29; *Billboard*, 23 December 1967, p. 19.
- Wiseman, *Neil Diamond: solitary star*, p. 52, cites an undated interview with Diamond published in the *World Tribune Journal*. Diamond's comment may have been coloured by The Monkees' reputation as a manufactured group, a process he had literally participated in as he, Barry and Greenwich had recorded the musical backing of 'I'm a believer', with The Monkees simply overdubbing their vocals.
- Wiseman, *Neil Diamond: solitary star*, p. 45.
- Billboard*, 18 March 1967, p. 7.
- Wiseman, *Neil Diamond: solitary star*, p. 65.
- 'Diamond chipping away at success with double life', *Billboard*, 27 May 1967, p. 22.
- ibid.*
- Hank Fox, 'Diamond going after new vistas', *Billboard*, 2 December 1967, p. 29.
- 'Diamond chipping away at success with double life', *Billboard*, 27 May 1967, p. 22.
- Wiseman, *Neil Diamond: solitary star*, p. 60.
- Ian Dove, 'Pop steady as she goes: Barry', *Billboard*, 31 January 1970, n.p.
- Wiseman, *Neil Diamond: solitary star*, p. 62.
- ibid.*, p. 64.
- ibid.*, p. 60.
- 'Berns solos Bang: Map new horizons', *Billboard*, 23 July 1966.
- Billboard*, 'Georgia supplement', 25 May 1974, n.p.
- Wiseman, *Neil Diamond: solitary star*, p. 95.
- Wayne Harada, 'Neil Diamond at the Waikiki Shell', *Billboard*, 11 July 1970, p. 24.
- Judy Fayard, 'Diamond in the smooth', *Life*, 20 October 1972, p. 86, p. 88.

Acknowledgements

We at the Potter extend our thanks to those who have contributed to the planning and presentation of *The Shilo project*.

To Neil Diamond, for his endorsement of the project and approval of the re-use of his image and album. The participating artists, staff of the Potter, exhibition and catalogue designers, and the Shilo Scouts particularly want to thank Neil Diamond for the inspiration and pleasure that his music has brought them over the course of the project.

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To the participating artists, for entering into the spirit of the project and ensuring that it came to fruition. Often what seems like a good idea to a curator is an imposition for an artist. However simple, a curator's parameters can be onerous. But each artwork arrived at the Potter like a little gift. Each sleeve that emerged from its bubble wrap offered a new surprise and promised an exhibition that would be smart, playful, rigorous and emotional all at the same time.

To the anonymous designer of the original *Shilo* sleeve; the simple power of your design is registered in the remarkable responses that it has elicited from the participating artists. While every effort has been made to identify you, you remain unknown to us. We'd love to hear from you so that we can honour you in all future published material associated with this project.

To the National Exhibitions Touring Support (NETS) Victoria, under the leadership of Georgia Cribb, for supporting exhibition development and for planning and managing the exhibition tour.

To Erik North of Lev Studio/Workshop for his imaginative design of exhibition furniture; Bill Nicholson of Streamer for his attention to detail in reproducing the *Shilo* sleeve; and Warren Taylor for catalogue design.

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To the Shilo Scouts who scoured opportunity shops, garage sales, antique fairs, junk shops, record shops, dusty cupboards and the deep recesses of memory to bring us *Shilo* sleeves and *Shilo* stories: Joanna Bosse, Christian Burgin, Michael Buschel, Kim Butterworth, Lydia Holt, Stephanie Holt, Kate Young, Ted Lethborg, Howard Croft (High on Music), John Tait (Essendon 2nd Hand CDs Records and Books), Warren Taylor.

An extra special thank you to Myf Warhurst, whose love of pop and vinyl made her an ideal patron for *The Shilo project*.



STEREO

Shilo Neil Diamond



1 ANONYMOUS



2 ANONYMOUS



3 ANONYMOUS



4 ANONYMOUS



5 ANONYMOUS



6 ANONYMOUS



7 ANONYMOUS



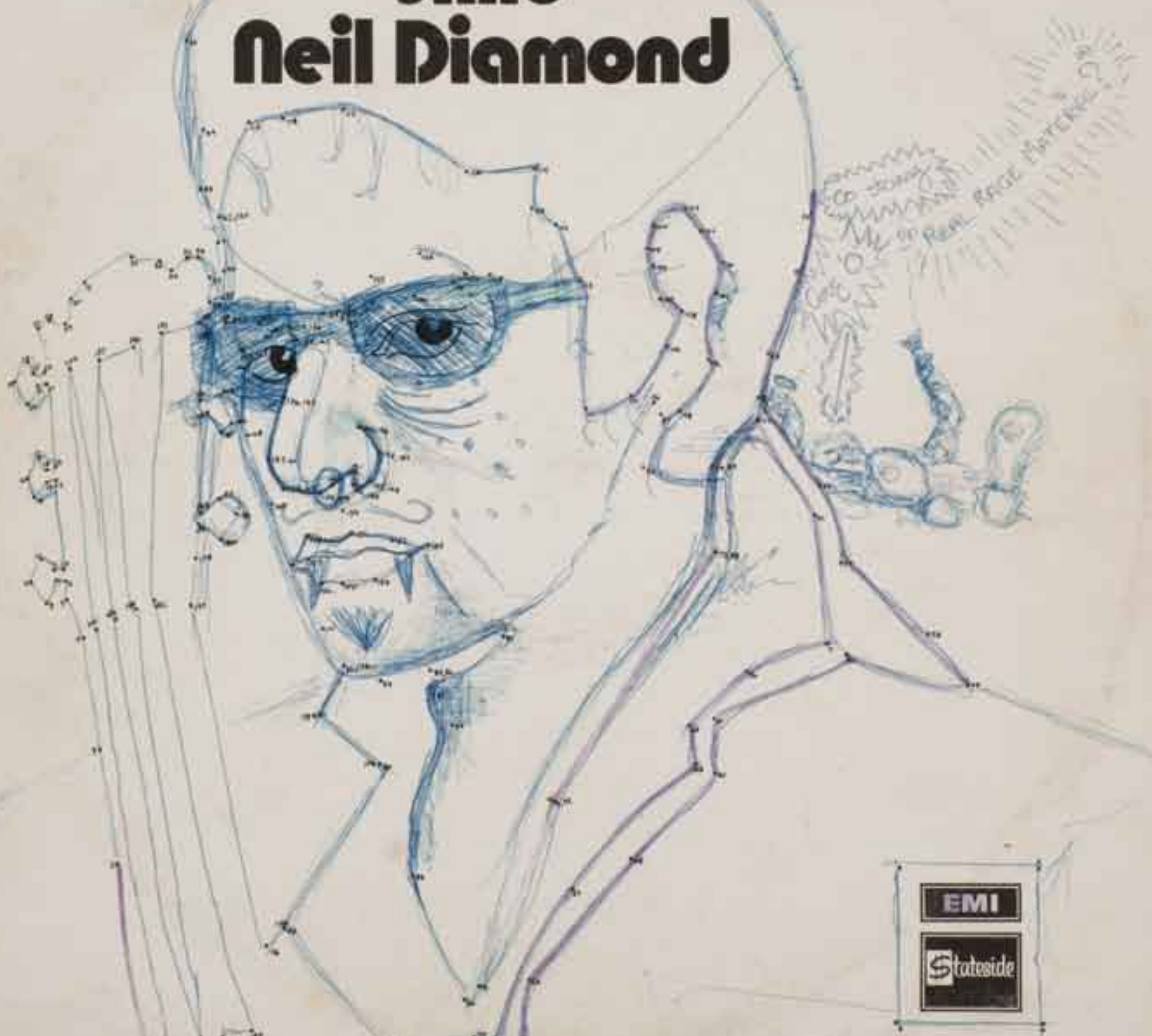
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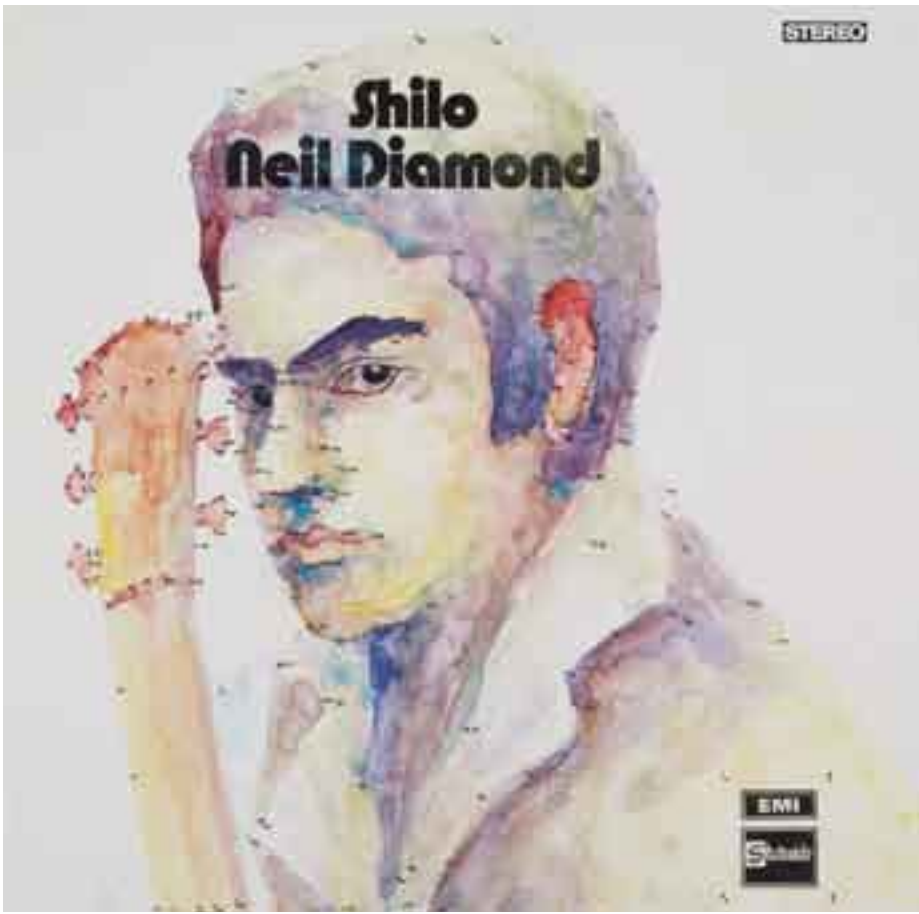
10 ANONYMOUS

STEREO

Shilo Neil Diamond



8 ANONYMOUS



11 GREG ADES



12 COLLEEN AHERN



13 JOHN ASLANIDIS



15 DEL KATHRYN BARTON



14 PETER ATKINS



16 LOUISE BLYTON



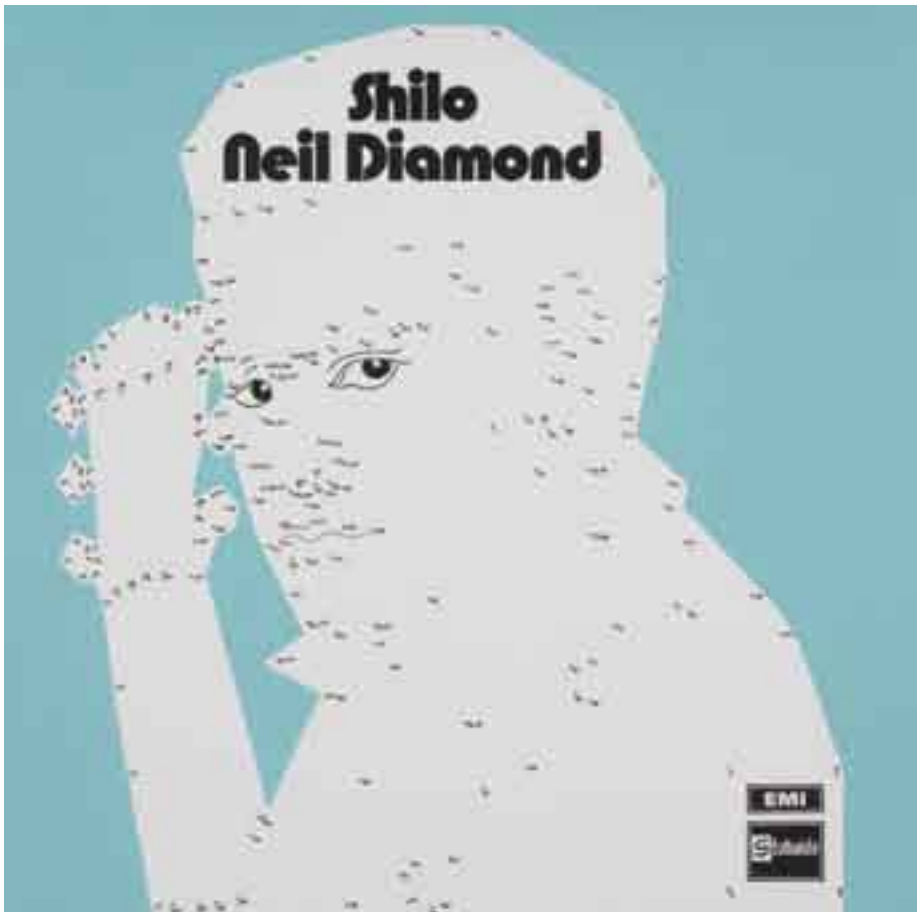
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19 FIONA CABASSI



20 MITCH CAIRNS



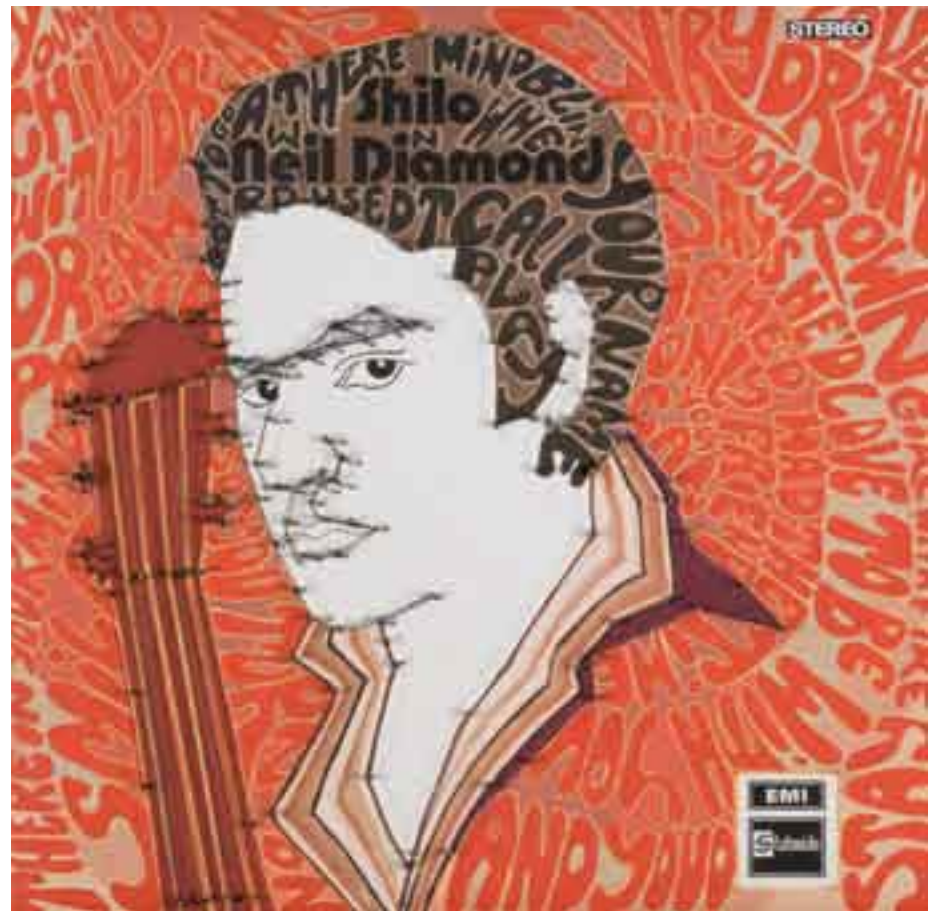
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24 JULIA CICCARONE



25 BRETT COLQUHOUN



26 ALAN CONSTABLE



27 GREG CREEK



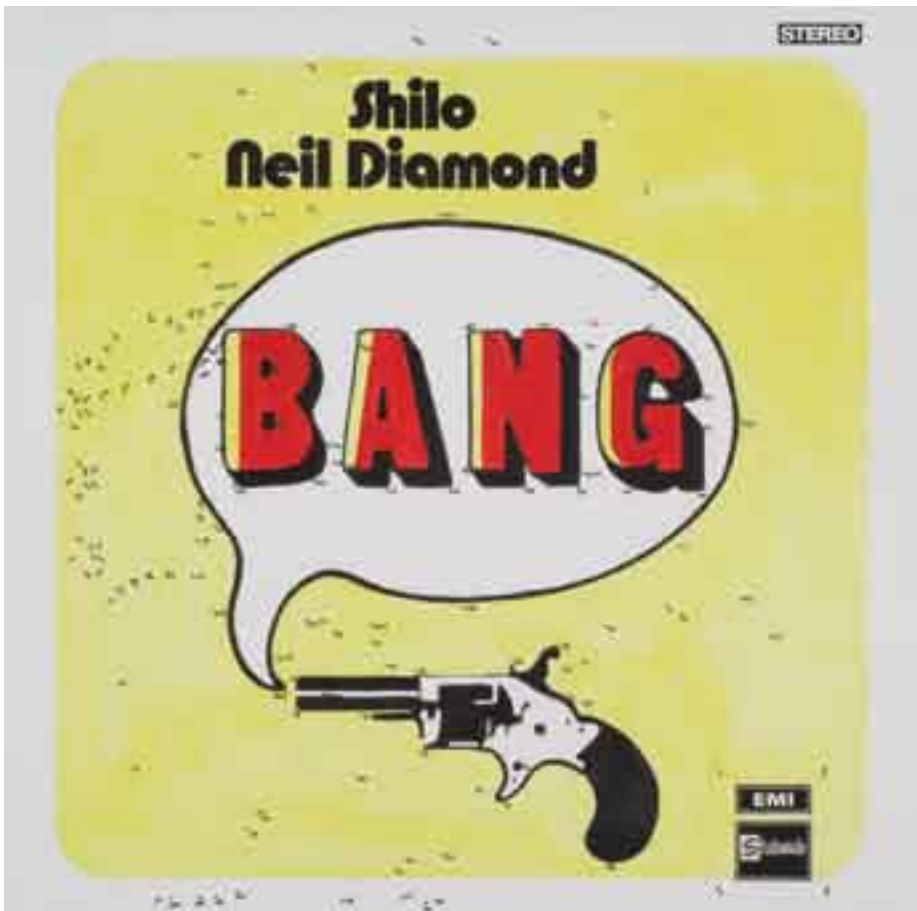
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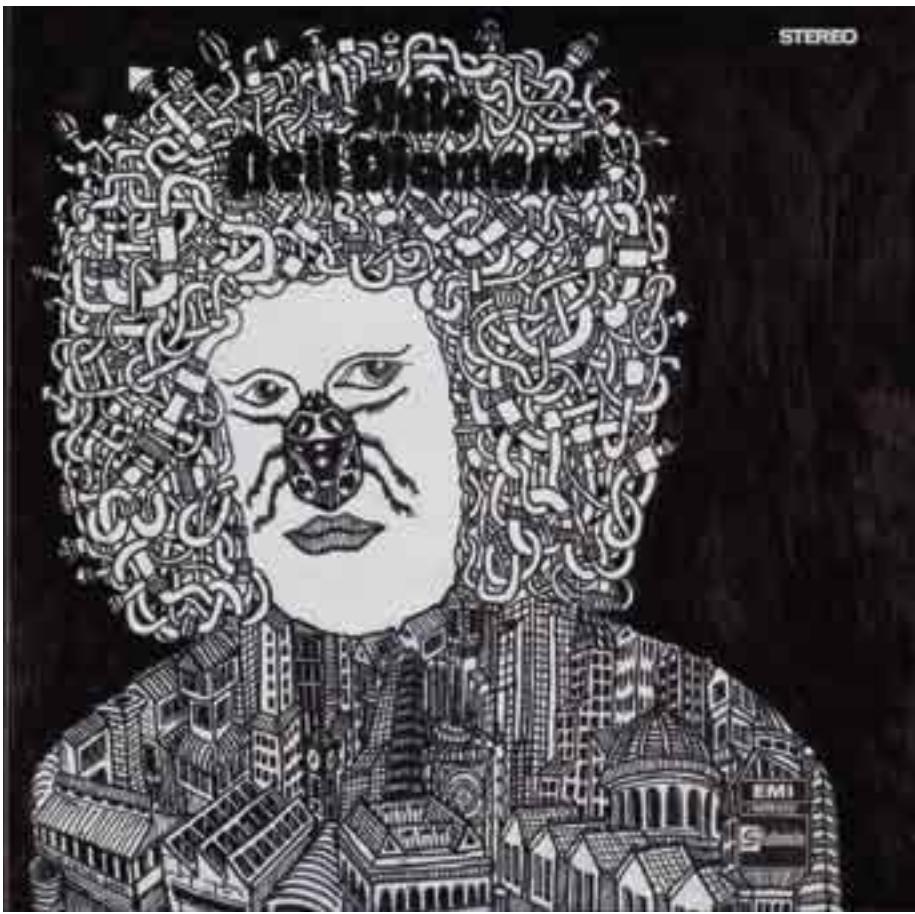
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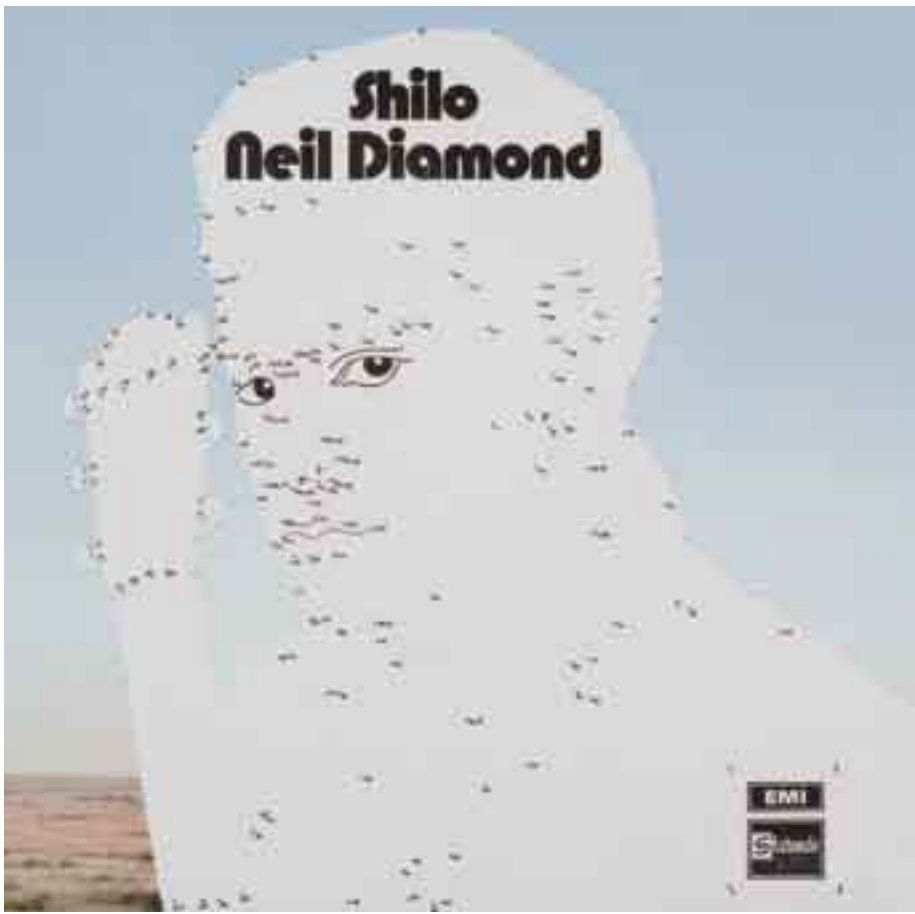
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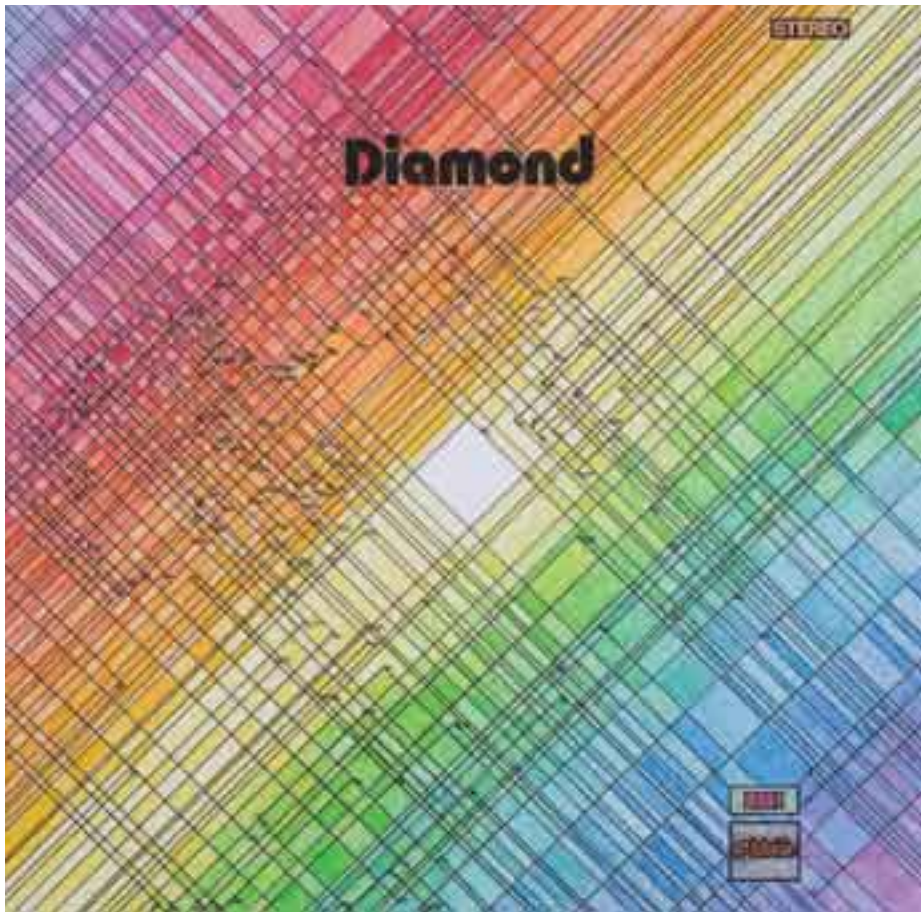
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38 MATHYS GERBER



37 LOUISE FORTHUN



39 ELIZABETH GOWER



40 NEIL HADDON



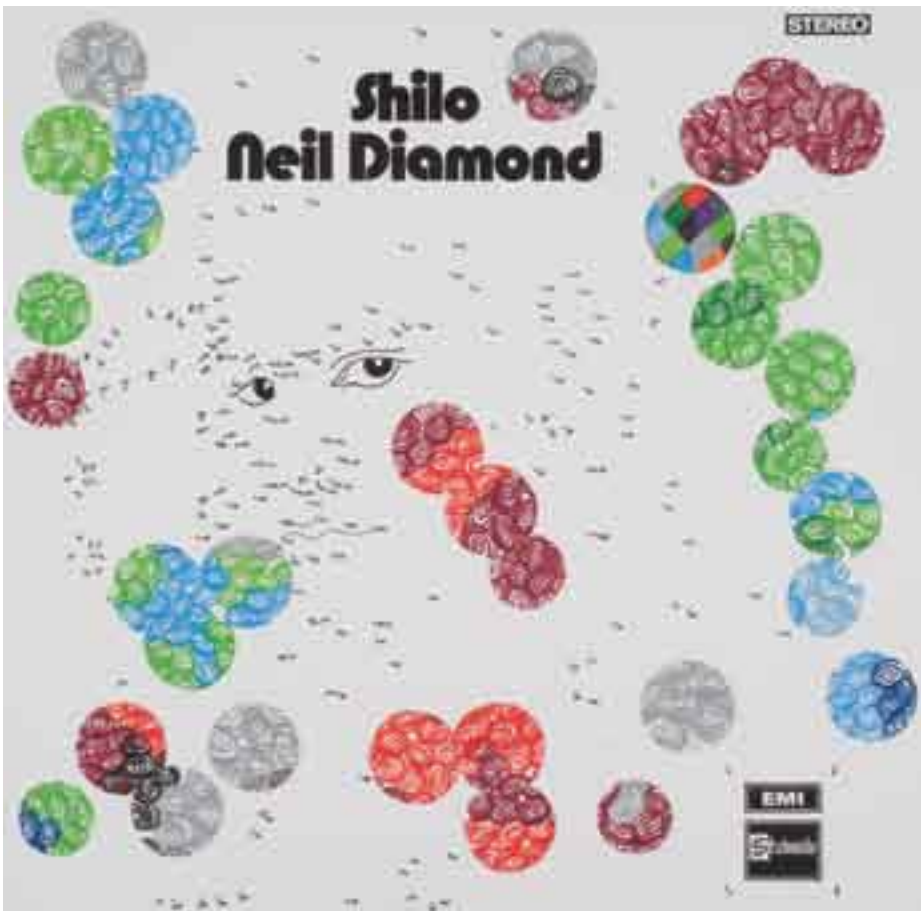
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42 IAN HAIG



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44 MELINDA HARPER



45 RY HASKINGS

Chico Neil Diamond



46 KATHERINE HATTAM



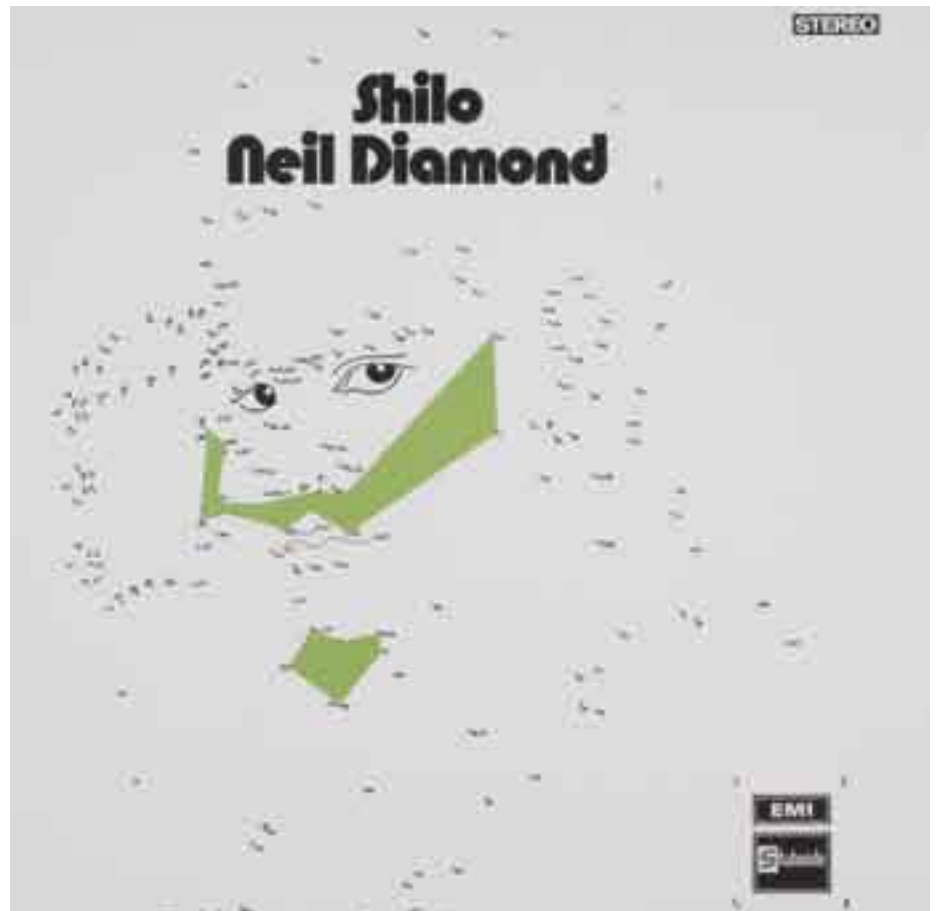
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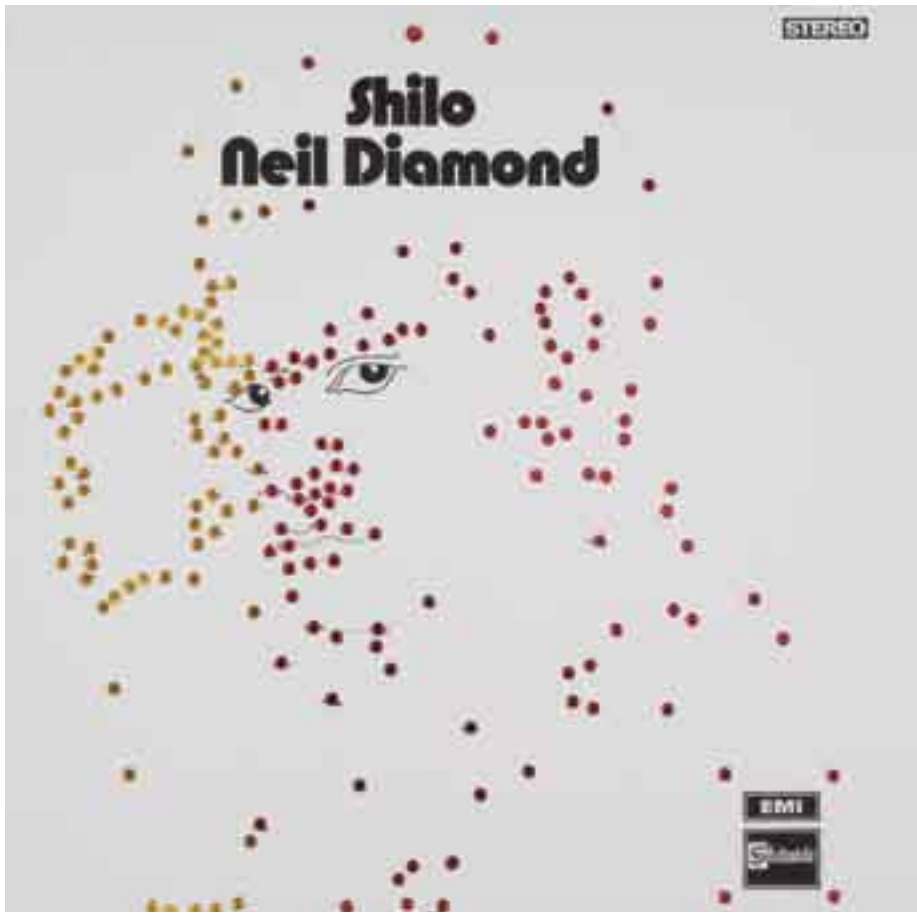
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52 GARY JAMES A.K.A. SPOOK



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55 CAROLINE KENNEDY



53 JESS JOHNSON



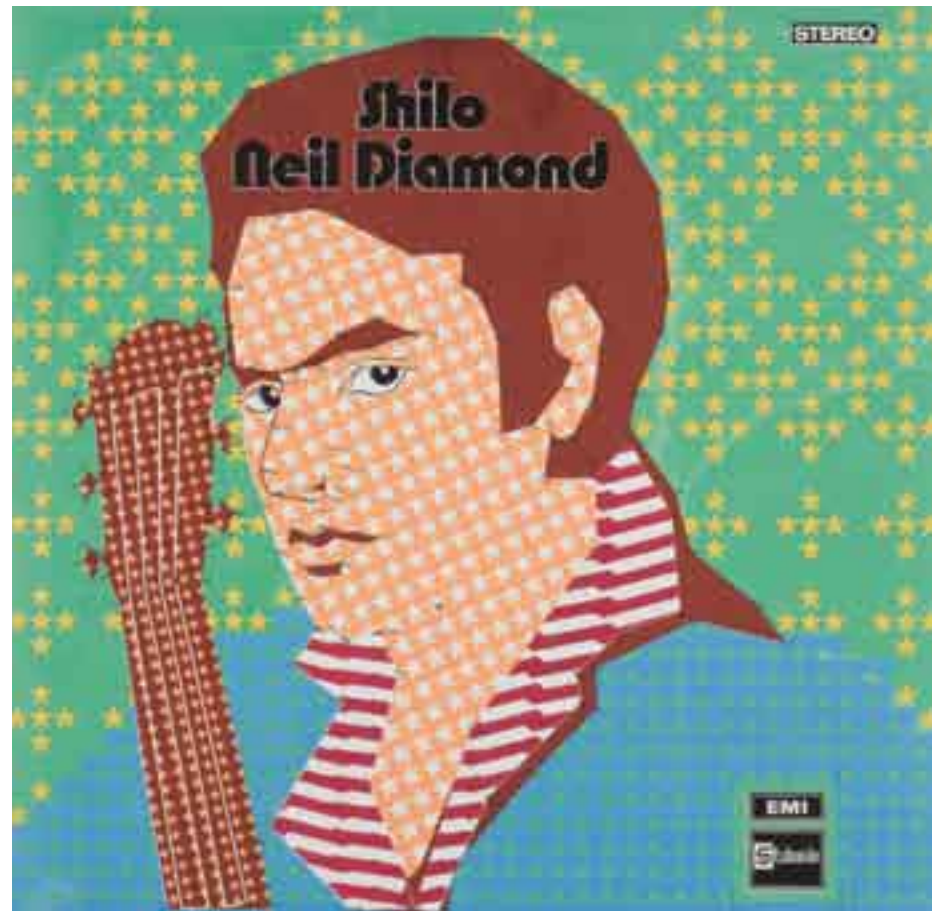
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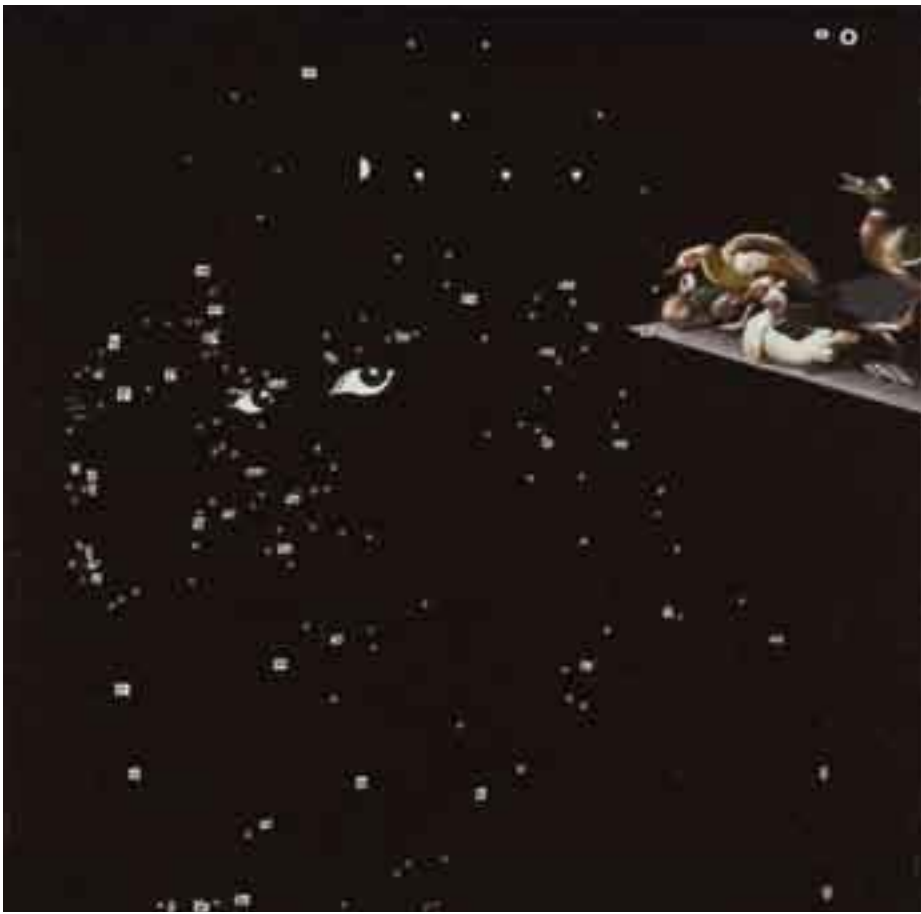
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58 JOSIE KUNOTH PETYARRE



59 JOANNA LAMB



60 SAM LEACH



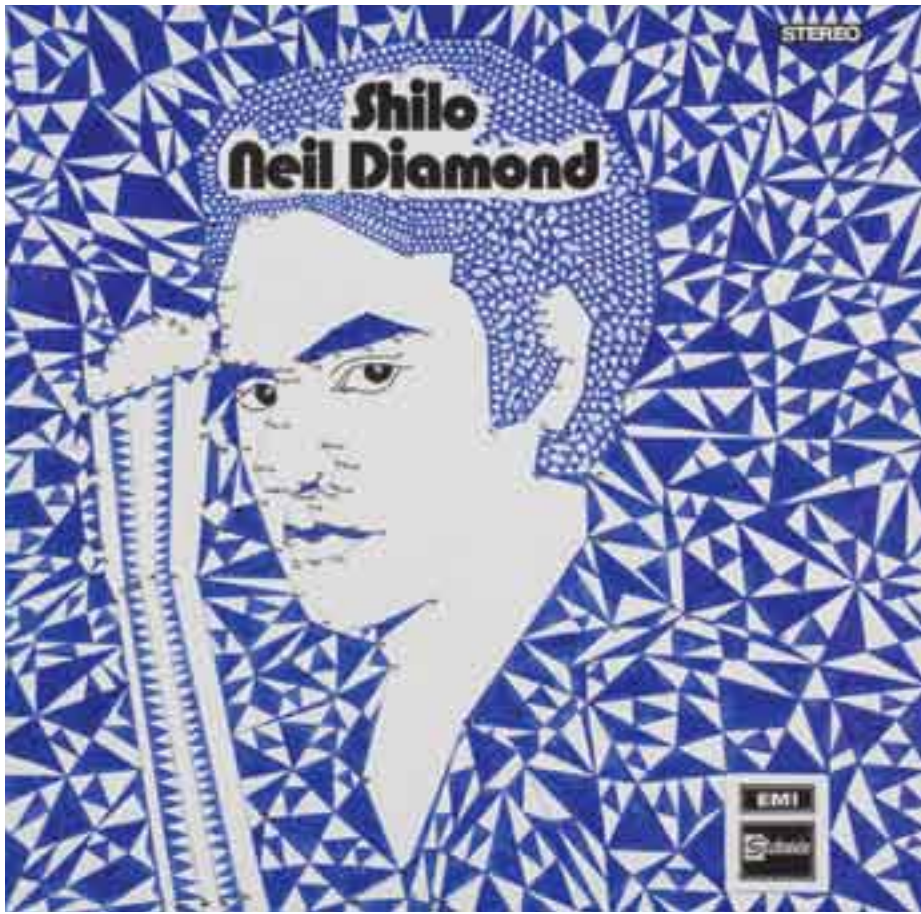
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62 STEWART MACFARLANE



63 KAT MACLEOD



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69 VIV MILLER



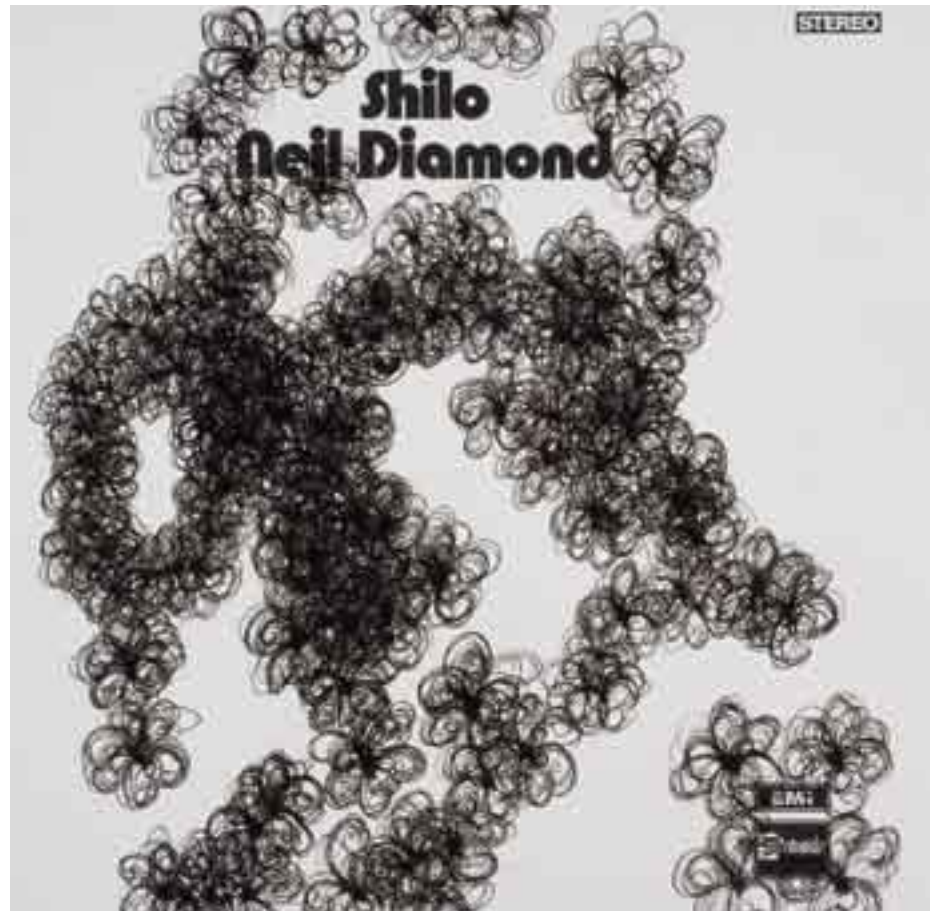
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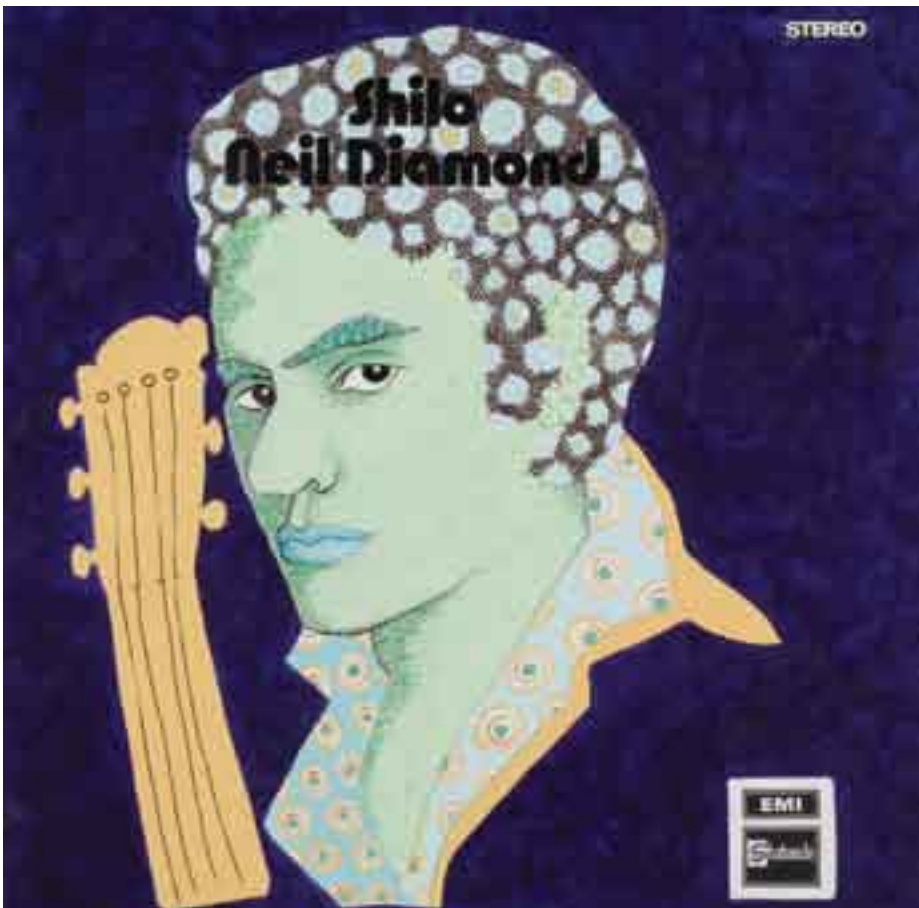
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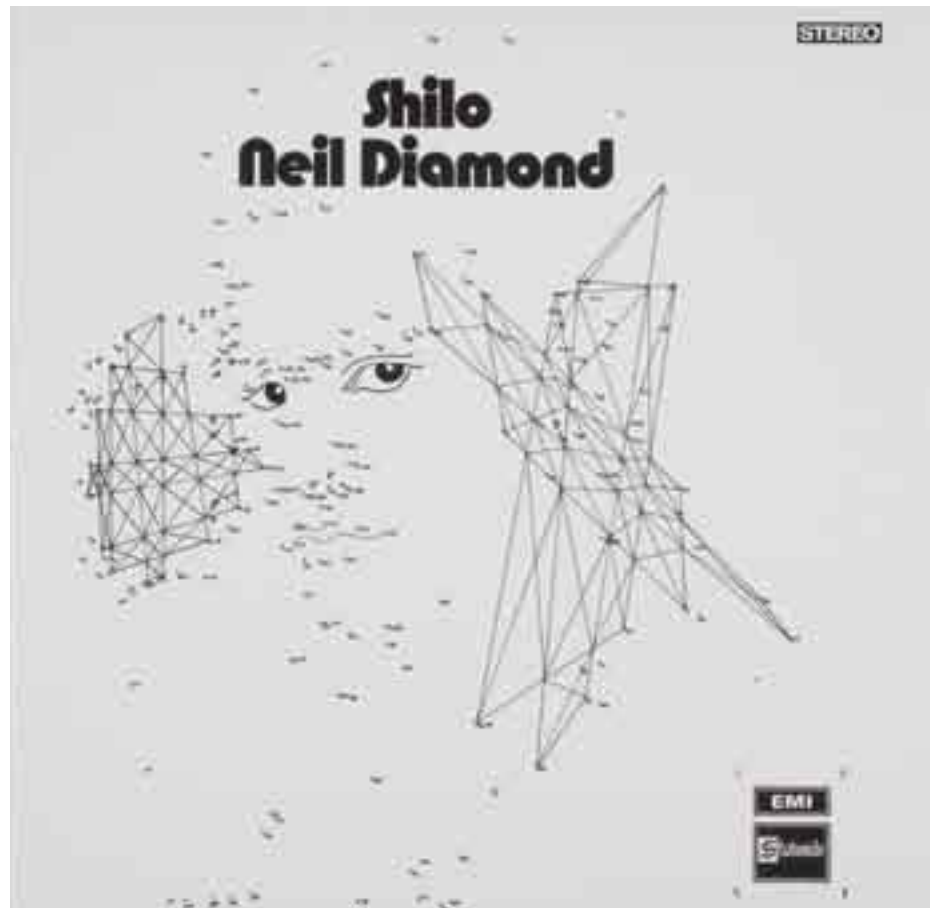
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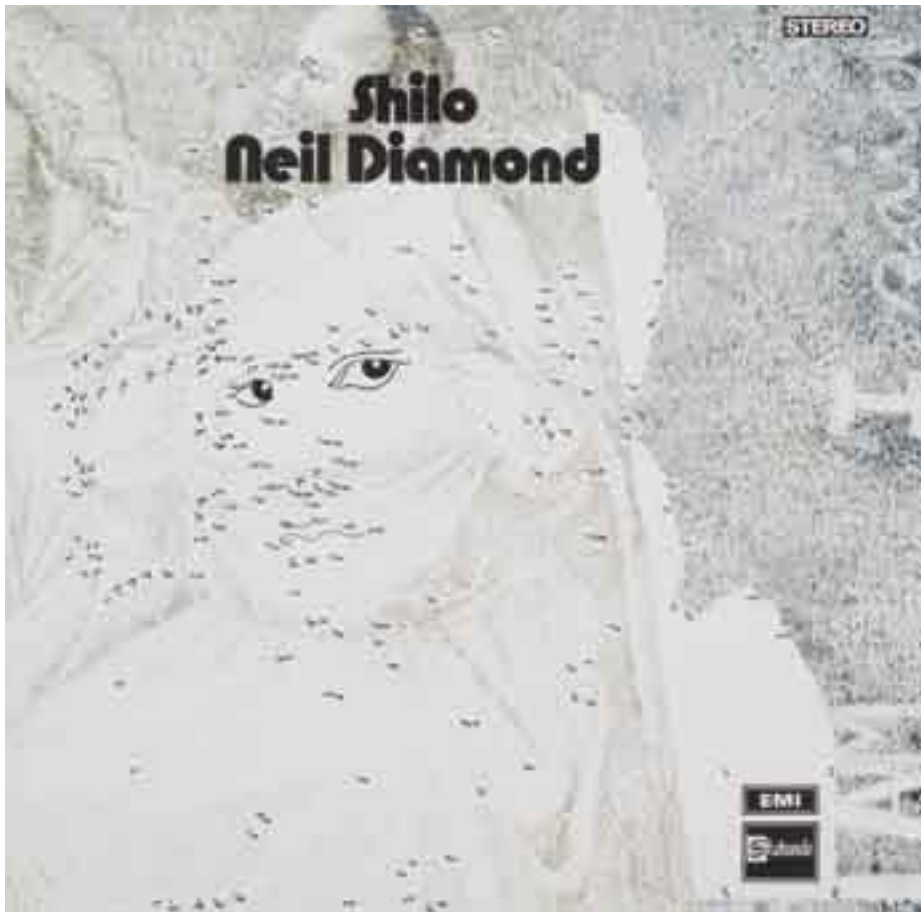
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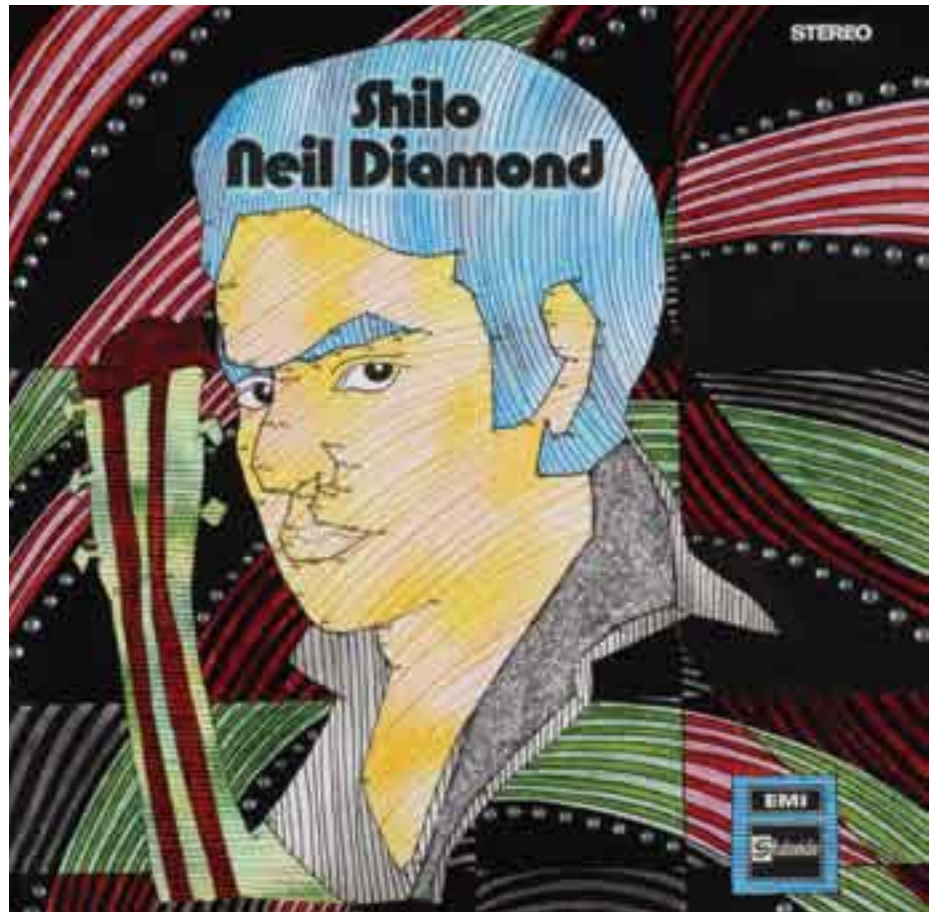
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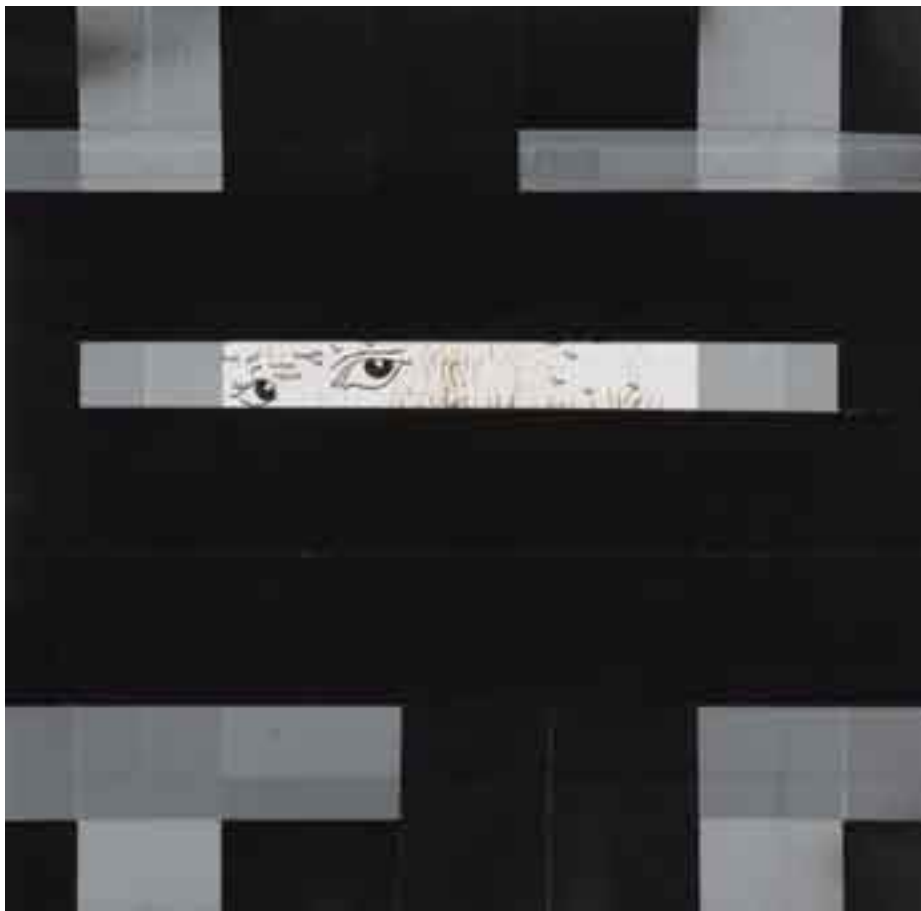
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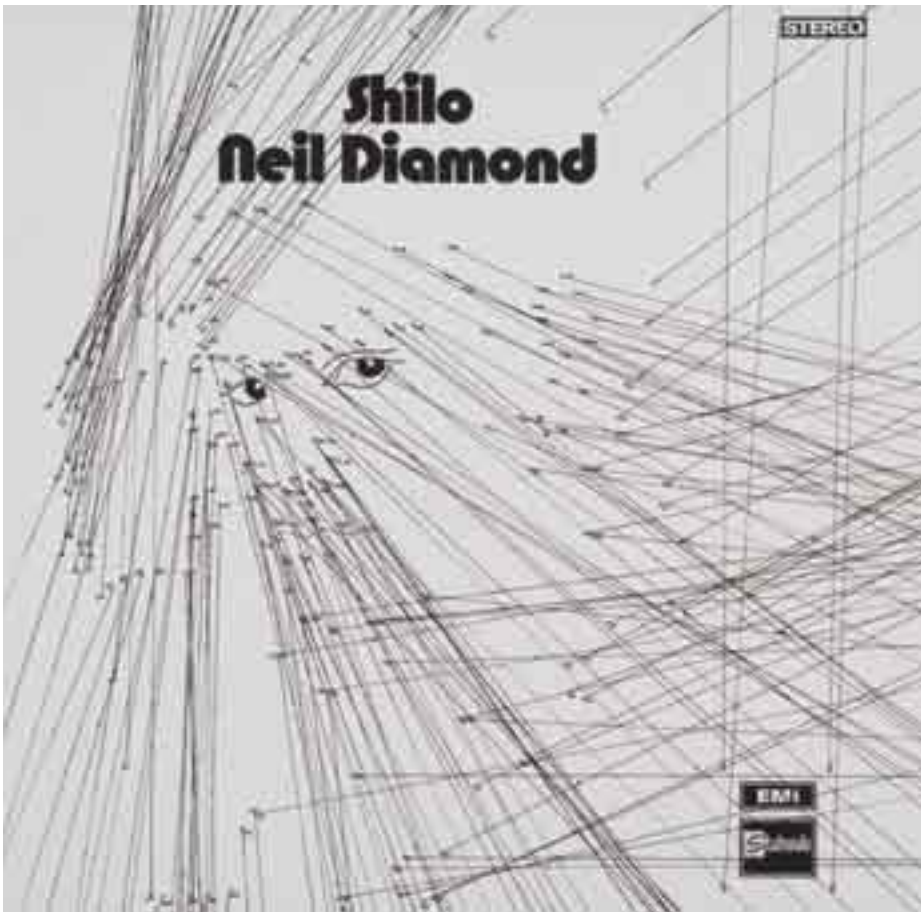
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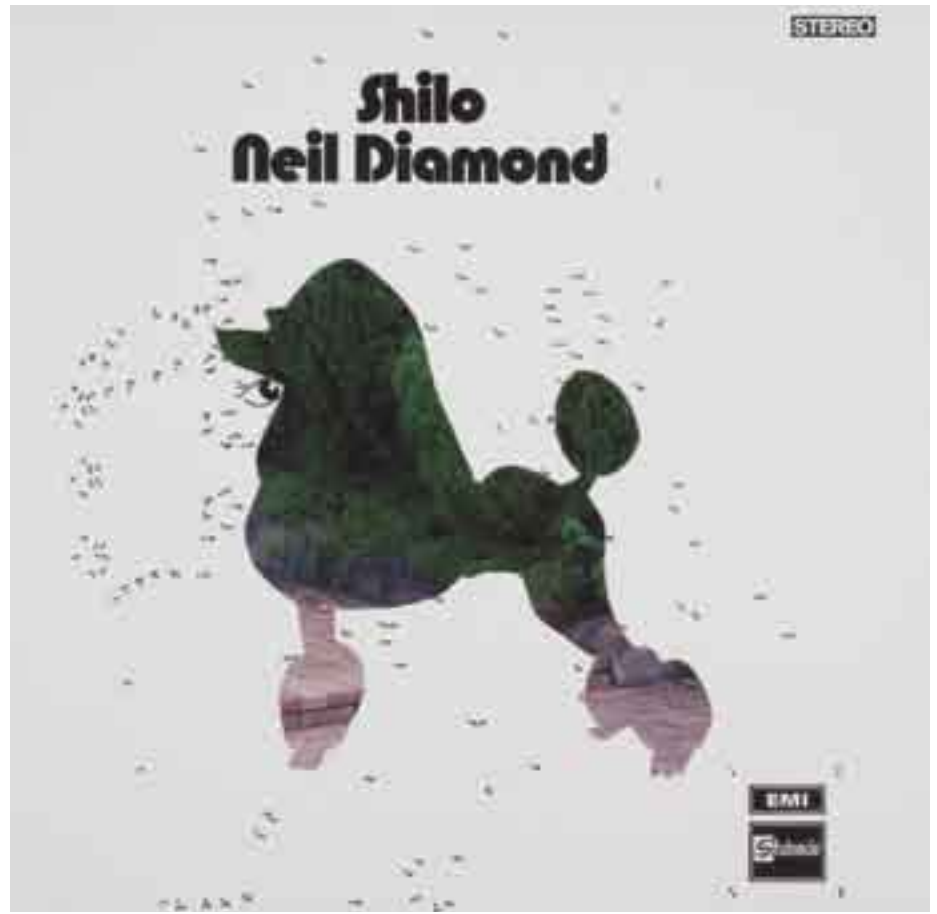
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86 GEMMA SMITH



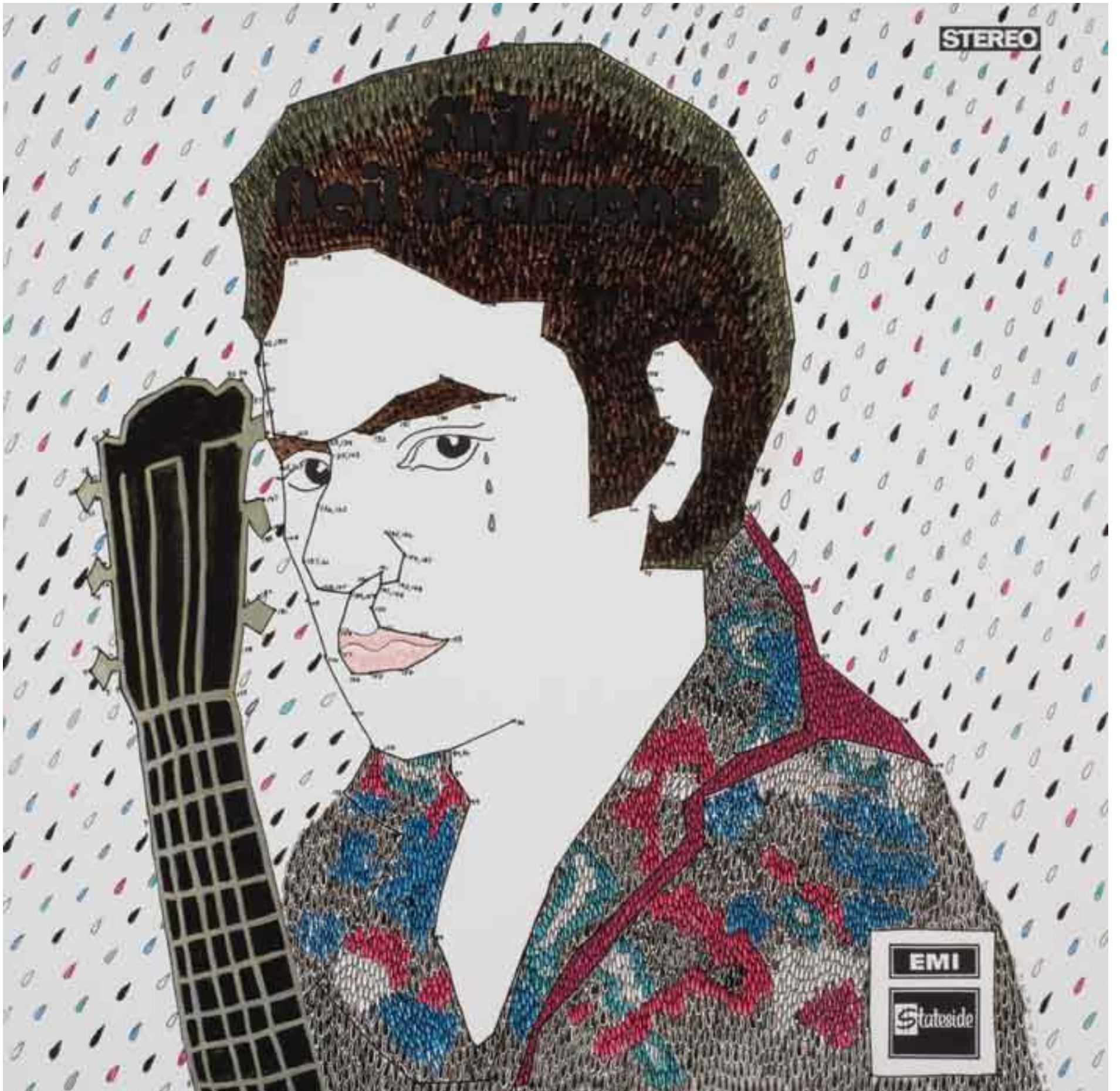
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88 HEATHER B SWANN



89 MASATO TAKASAKA



90 ARLENE TEXTAQUEEN

STEREO

Shilo Neil Diamond

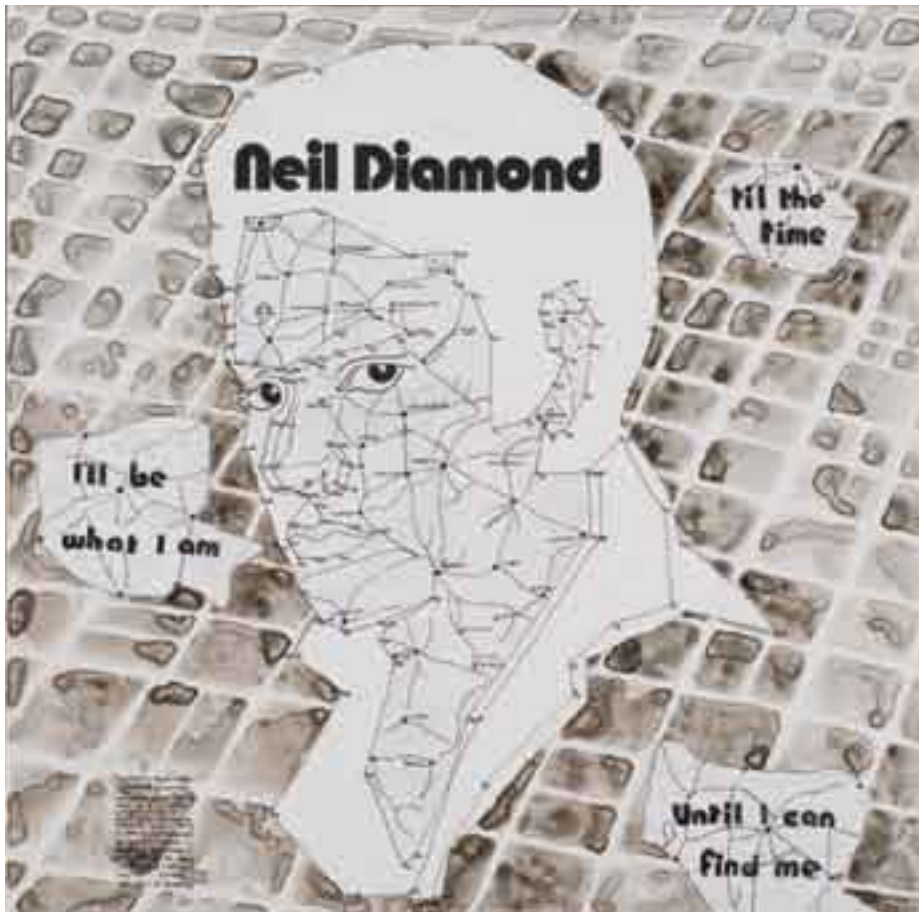


Looking at
Looking back
" (Sweden, 2007)

As N.D. was releasing Shilo
L. was escaping Prague with
her
baby daughter

EMI

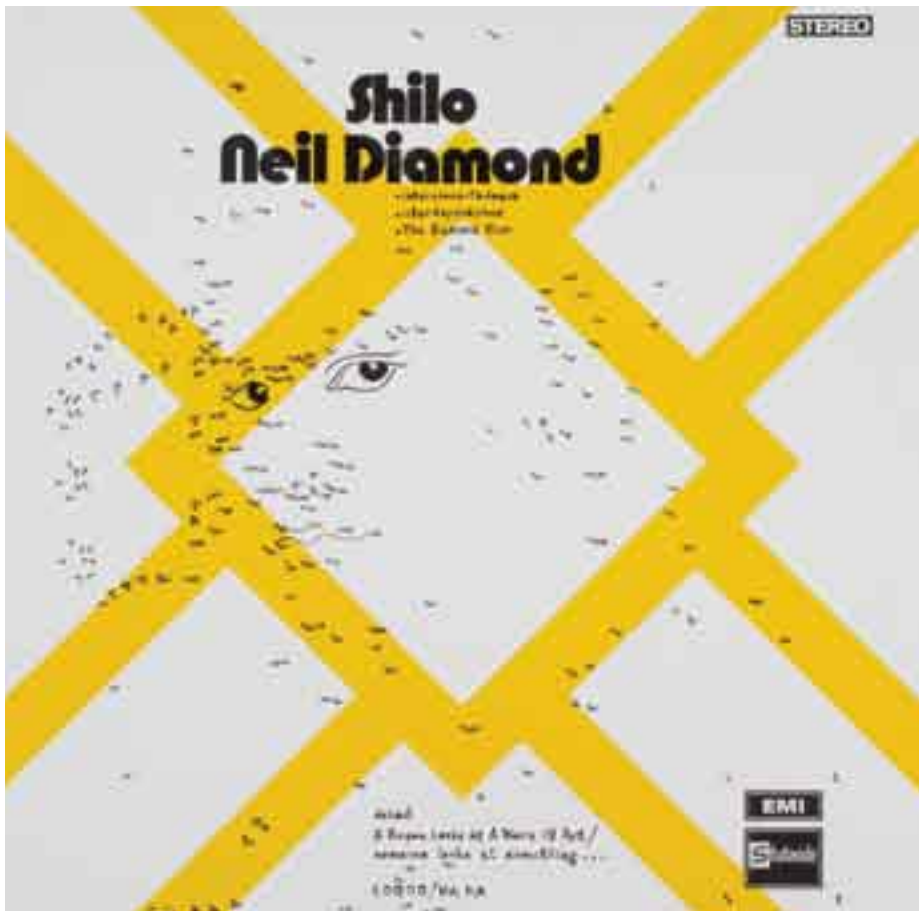
Stateside



92 DAVID H THOMAS



93 RICHARD TIPPING



94 PETER TYNDALL



95 DAVID WADELTON



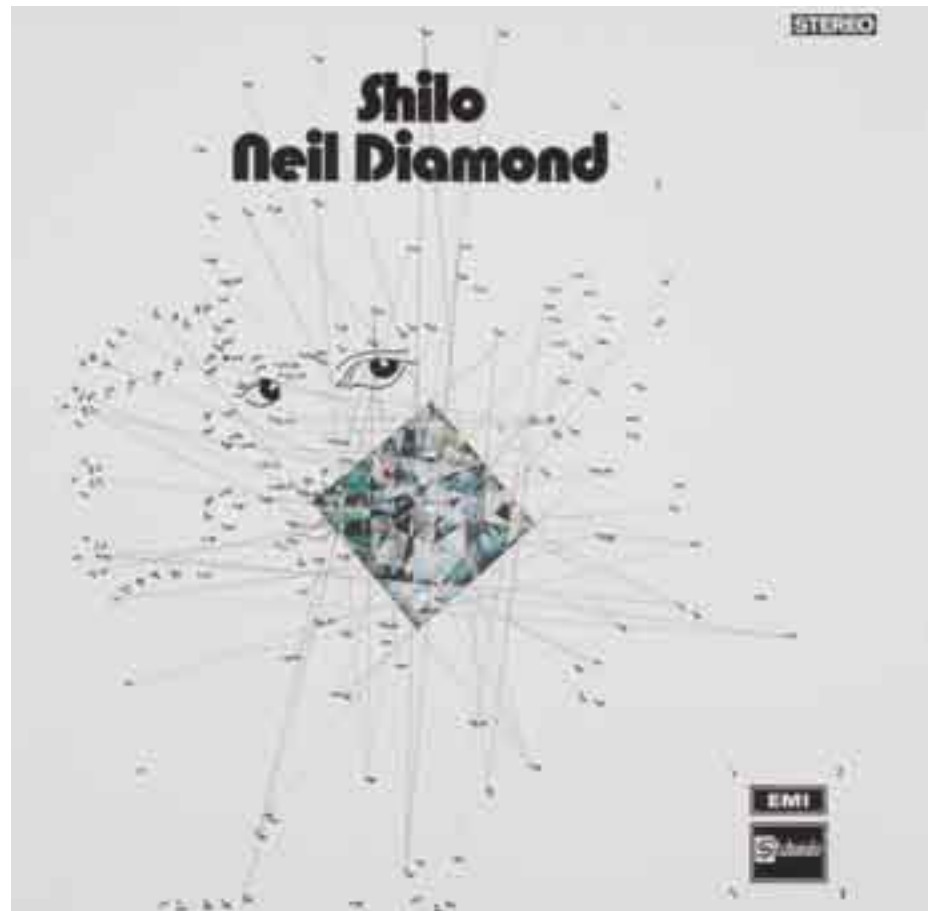
96 AMBER WALLIS



97 PETER WESTWOOD



98 PAUL WRIGLEY



99 MICHAEL ZAVROS

TRIP

Shilo Neil Diamond



100 CONSTANZE ZIKOS

FOR THE WEEK STARTING November 28, 2009. All works produced 2009 for *The Shilo project*

CAT. #	PAGE #	ARTIST medium further information	CAT. #	PAGE #	ARTIST medium further information	CAT. #	PAGE #	ARTIST medium further information
1	10	ANONYMOUS <i>Shilo</i> sleeve: pencil Found, Rotary Club Opportunity Shop, Rosebud, Victoria January 2007	22	18	JON CATTAPAN Born Melbourne 1956. Lives Melbourne <i>Shilo</i> sleeve: faceted glass beads, fibre-tipped pen, pencil Represented by Sutton Gallery, Melbourne; Kaliman Gallery, Sydney; and Milani Gallery, Brisbane Further information: www.joncattapan.com.au/site/home	41	23	MARIE HAGERTY Born Sydney 1964. Lives Canberra <i>Shilo</i> sleeve: oil paint, synthetic polymer paint, collage of paper Represented by Karen Woodbury Gallery, Melbourne; and Tim Olsen Gallery, Sydney Further information: www.kwgallery.com
2	11	ANONYMOUS <i>Shilo</i> sleeve: fibre-tipped pen Found, Rotary Club Opportunity Shop, Rosebud, Victoria January 2007	23	18	SADIE CHANDLER Born Melbourne 1963. Lives Melbourne <i>Shilo</i> sleeve: synthetic polymer paint Represented by Charles Nodrum Gallery, Melbourne Further information: www.sadiechandler.com	42	24	IAN HAIG Born Melbourne 1964. Lives Melbourne <i>Shilo</i> sleeve: fibre-tipped pen Further information: www.ianhaig.net
3	11	ANONYMOUS <i>Shilo</i> sleeve: ballpoint pen Found, Book Heaven, Campbells Creek, Victoria 8 April 2007	24	18	JULIA CICCARONE Born Melbourne 1967. Lives Melbourne <i>Shilo</i> sleeve: gouache, cotton, beads, brass pins, fibre-tipped pen Represented by Niagara Galleries, Melbourne Further information: www.niagara-galleries.com.au	43	24	NICHOLAS HARDING Born London, 1956; arrived Australia 1965. Lives Sydney <i>Shilo</i> sleeve: oil pastel, oil paint Represented by Sophie Gannon Gallery, Melbourne; Rex Irwin Art Dealer, Sydney; and Philip Bacon Galleries, Brisbane Further information: www.nicholasharding.com.au
4	11	ANONYMOUS <i>Shilo</i> sleeve: ballpoint pen Found, The Mill Antique and Collectable Centre, Geelong, Victoria 14 April 2009	25	19	BRETT COLQUHOUN Born Albury, New South Wales, 1958. Lives Melbourne <i>Shilo</i> sleeve: pencil, ballpoint pen Represented by Sutton Gallery, Melbourne Further information: www.suttongallery.com.au	44	24	MELINDA HARPER Born Darwin 1965. Lives Melbourne <i>Shilo</i> sleeve: collage of coloured pencil on paper Represented by Tim Olsen Gallery, Sydney Further information: www.timolsengallery.com © Melinda Harper./Licensed by VISCOPY, 2009
5	11	ANONYMOUS <i>Shilo</i> sleeve: ballpoint pen Found, opportunity shop, Frankston, Victoria January 2009	26	19	ALAN CONSTABLE Born Melbourne 1956. Lives Melbourne <i>Shilo</i> sleeve: synthetic polymer paint Represented by Arts Project Australia, Melbourne Further information: www.artsproject.org.au	45	24	RY HASKINGS Born Melbourne 1977. Lives Melbourne <i>Shilo</i> sleeve: synthetic polymer paint Further information: www.utopianslumps.org/previous_exhibitions.php?viewShow=32
6	12	ANONYMOUS <i>Shilo</i> sleeve: ballpoint pen, fibre-tipped pen, pencil Found, unknown location 2007	27	19	GREG CREEK Born Horsham, Victoria, 1959. Lives Melbourne <i>Shilo</i> sleeve: watercolour Represented by Sarah Scout, Melbourne Further information: www.gregcreek.com	46	25	KATHERINE HATTAM Born Melbourne 1950. Lives Melbourne <i>Shilo</i> sleeve: collage of fabric and ballpoint pen Represented by John Buckley Gallery, Melbourne Further information: www.johnbuckley.com.au
7	12	ANONYMOUS <i>Shilo</i> sleeve: fibre-tipped pen, coloured pencil Found, High on Music, Kangaroo Flat, Victoria 4 April 2009	28	19	ADAM CULLEN Born Sydney 1965. Lives Blue Mountains, New South Wales <i>Shilo</i> sleeve: fibre-tipped pen, ballpoint pen Represented by Kaliman Gallery, Sydney; Tolarno Galleries, Melbourne; and Greenaway Art Gallery, Adelaide Further information: www.kalimangallery.com	47	26	EUAN HENG Born Oban, Argyllshire, Scotland, 1945; arrived Australia 1977. Lives Melbourne <i>Shilo</i> sleeve: oil paint Represented by Niagara Galleries, Melbourne Further information: www.niagara-galleries.com.au
8	13	ANONYMOUS <i>Shilo</i> sleeve: ballpoint pen Found, opportunity shop, Cheltenham, Victoria 2005	29	20	KATE DAW Born Esperance, Western Australia, 1965. Lives Melbourne <i>Shilo</i> sleeve: typed text on paper Represented by Sarah Scout, Melbourne Further information: www.sarahscoutpresents.com/kate-daw	48	26	LILY HIBBERD Born Melbourne 1972. Lives Melbourne <i>Shilo</i> sleeve: gouache, fibre-tipped pen and collage of paper Represented by Karen Woodbury Gallery, Melbourne Further information: www.lilyhibberd.com
9	12	ANONYMOUS <i>Shilo</i> sleeve: ballpoint pen Found, opportunity shop, Frankston, Victoria February 2009	30	20	MARC DE JONG Born Zurich, Switzerland, 1970; arrived Australia 1973. Lives Melbourne <i>Shilo</i> sleeve: enamel paint, cut-out Represented by Sullivan+Strumpf Fine Art, Sydney Further information: www.prdctvsm.com	49	26	NATALYA HUGHES Born Macksville, New South Wales, 1977. Lives Melbourne <i>Shilo</i> sleeve: synthetic polymer paint, watercolour Represented by Milani Gallery, Brisbane Further information: www.milanigallery.com.au
10	12	ANONYMOUS <i>Shilo</i> sleeve: ballpoint pen Found, opportunity shop, Frankston, Victoria February 2009	31	20	NICK DEVLIN Born Blackpool, England, 1966; arrived Australia 1974. Lives Melbourne <i>Shilo</i> sleeve: synthetic polymer paint	50	26	RAAFAT ISHAK Born Cairo, Egypt, 1967; arrived Australia 1982. Lives Melbourne <i>Shilo</i> sleeve: collage of synthetic polymer paint on paper Represented by Sutton Gallery, Melbourne Further information: www.suttongallery.com.au
11	14	GREG ADES Born Melbourne 1958. Lives Melbourne <i>Shilo</i> sleeve: ink	32	20	SUE DODD Born Melbourne 1967. Lives Melbourne <i>Shilo</i> sleeve: cut-out, colour photocopy, collage of holographic adhesive tape Further information: www.videoartchive.org.au/sdodd/index.html	51	27	ROBERT JACKS Born Melbourne 1943. Lives central Victoria <i>Shilo</i> sleeve: coloured paper, perforations, pencil Represented by Anna Schwartz Gallery, Melbourne Further information: www.timolsengallery.com
12	14	COLLEEN AHERN Born Leeton, New South Wales, 1971. Lives Melbourne <i>Shilo</i> sleeve: oil paint Represented by Neon Parc, Melbourne Further information: www.neonparc.com.au	33	21	IVAN DURRANT Born Melbourne 1947. Lives Benalla, Victoria <i>Shilo</i> sleeve: collage of photographs	52	27	GARY JAMES A.K.A. SPOOK Born Melbourne 1953. Lives Melbourne <i>Shilo</i> sleeve: wool, sequins, cotton thread, glitter Represented by Ray Hughes Gallery, Sydney Further information: www.rayhughesgallery.com/artList.asp?artistid=64&artType=2
13	14	JOHN ASLANDIS Born Sydney 1961. Lives Melbourne <i>Shilo</i> sleeve: digital print Represented by Block Projects, Melbourne; Gallery 9, Sydney; and Tobey Fine Arts, New York Further information: www.gallery9.com.au/20080410-index.shtml	34	21	CHRIS DYSON Born Perth 1952. Lives Melbourne <i>Shilo</i> sleeve: watercolour, ink, synthetic polymer paint, pencil Further information: www.cdysontart.com	53	28	JESS JOHNSON Born Tauranga, New Zealand, 1979; arrived Australia 2002. Lives Melbourne <i>Shilo</i> sleeve: fibre-tipped pen Represented by Hell Gallery, Melbourne Further information: www.unggh.blogspot.com
14	15	PETER ATKINS Born Murrumbidgee, New South Wales, 1963. Lives Melbourne <i>Shilo</i> sleeve: digital print on found record cover <i>Mash up (Lucy in the sky with Neil Diamond)</i> Represented by Tolarno Galleries, Melbourne Further information: www.tolarnogalleries.com	35	21	PHILIP FAULKS Born St Albans, England, 1959; arrived Australia 1976. Lives Melbourne <i>Shilo</i> sleeve: fibre-tipped pen Represented by Ray Hughes Gallery, Sydney Further information: www.philipfaulks.com	54	27	MATTHEW JOHNSON Born London 1963; arrived Australia 1976. Lives Melbourne <i>Shilo</i> sleeve: perspex <i>So, you can see me</i> Represented by Block Projects, Melbourne Further information: www.blockprojects.com/current/jeremy-kibel/
15	14	DEL KATHRYN BARTON Born Sydney 1972. Lives Sydney <i>Shilo</i> sleeve: fibre-tipped pen, synthetic polymer paint Represented by Kaliman Gallery, Sydney; and Karen Woodbury Gallery, Melbourne Further information: www.kalimangallery.com	36	21	JUAN FORD Born Melbourne 1973. Lives Melbourne <i>Shilo</i> sleeve: oil paint Represented by Dianne Tanzer Gallery, Melbourne; Sullivan+Strumpf Fine Art, Sydney; and Jan Manton Art, Brisbane Further information: www.juanford.com	55	27	CAROLINE KENNEDY Born Melbourne 1967. Lives Melbourne <i>Shilo</i> sleeve: cotton thread, pins <i>Sweet</i>
16	17	LOUISE BLYTON Born Melbourne 1966. Lives Melbourne <i>Shilo</i> sleeve: pigment on linen Represented by Dianne Tanzer Gallery, Melbourne Further information: www.diannetanzergallery.net.au	37	23	LOUISE FORTHUN Born Port Macquarie, New South Wales, 1959. Lives Melbourne <i>Shilo</i> sleeve: collage of paper Represented by Boutwell Draper Gallery, Sydney; and Heiser Gallery, Brisbane Further information: www.boutwelldrapergallery.com.au/artist.php?inArtistName=Louise+Forthun	56	29	JEREMY KIBEL Born Melbourne 1972. Lives Melbourne <i>Shilo</i> sleeve: spray-paint, fibre-tipped pen Represented by Block Projects, Melbourne Further information: www.blockprojects.com/current/jeremy-kibel/
17	16	CHRIS BOND Born Melbourne 1975. Lives Melbourne <i>Shilo</i> sleeve: typed text, cut-out Represented by Nellie Castan Gallery, Melbourne Further information: http://www.nelliecastangallery.com/artists-bio/Chris_Bond	38	22	MATTHYS GERBER Born Delft, the Netherlands, 1956; arrived Australia 1972. Lives Sydney <i>Shilo</i> sleeve: collage of paper Represented by Sarah Cottier Gallery, Sydney Further information: www.sarahcottiergallery.com	57	29	DINNI KUNOTH KEMARRE Born Utopia Station, Northern Territory, 1954. Lives Pungalindum, Central Australia <i>Shilo</i> sleeve: synthetic polymer paint Represented by Mossenson Galleries, Perth Further information: www.indigenart.com.au
18	17	ANGELA BRENNAN Born Ballarat, Victoria, 1960. Lives Melbourne <i>Shilo</i> sleeve: fibre-tipped pen, ballpoint pen Represented by Niagara Galleries, Melbourne; and Roslyn Oxley9, Sydney Further information: www.niagara-galleries.com.au	39	23	ELIZABETH GOWER Born Adelaide 1952. Lives Melbourne. <i>Shilo</i> sleeve: colour pencil, ballpoint pen Represented by Sutton Gallery, Melbourne; and Milani Gallery, Brisbane Further information: www.elizabethgower.com	58	29	JOSIE KUNOTH PETYARRE Born Utopia Station, Northern Territory, 1954. Lives Pungalindum, Central Australia <i>Shilo</i> sleeve: fibre-tipped pen Represented by Mossenson Galleries, Perth Further information: www.indigenart.com.au
19	17	FIONA CABASSI Born Melbourne 1970. Lives Melbourne <i>Shilo</i> sleeve: gouache, fibre-tipped pen, cut-out	40	23	NEIL HADDON Born Epsom, Surrey, England, 1967; arrived Australia 1996. Lives Hobart <i>Shilo</i> sleeve: fibre-tipped pen, gouache, synthetic polymer paint Represented by Dianne Tanzer Gallery, Melbourne; and Criterion Gallery, Hobart Further information: www.neilhaddon.com.au			
20	17	MITCH CAIRNS Born Sydney 1984. Lives Sydney <i>Shilo</i> sleeve: collage of paper Represented by Breenspace, Sydney Further information: www.breenspace.com/artists/10/mitch-cairns/						
21	18	JON CAMPBELL Born Belfast, Northern Ireland, 1961; arrived Australia 1964. Lives Melbourne <i>Shilo</i> sleeve: enamel paint Represented by Uplands Gallery, Melbourne; and Darren Knight Gallery, Sydney Further information: www.darrenknightgallery.com						

CAT. #	PAGE #	ARTIST medium further information	CAT. #	PAGE #	ARTIST medium further information	CAT. #	PAGE #	ARTIST medium further information
59	29	JOANNA LAMB Born Perth 1972. Lives Perth <i>Shilo</i> sleeve: screenprint Represented by Sullivan+Strumpf Fine Art, Sydney; and Johnston Gallery, Perth Further information: www.ssfa.com.au	77	35	GREGORY PRYOR Born Swan Hill, Victoria, 1958. Lives Perth <i>Shilo</i> sleeve: watercolour, pencil Represented by Lister Gallery, Perth Further information: www.listercaldar.com	94	41	PETER TYNDALL Born Melbourne 1951. Lives central Victoria Title detail A Person Looks At A Work Of Art/ someone looks at something ... LOGOS/HA HA Medium A Person Looks At A Work Of Art/ someone looks at something ... CULTURAL CONSUMPTION PRODUCTION Date - 2009 - Represented by Anna Schwartz Gallery, Melbourne Further information: www.blogos-haha.blogspot.com
60	30	SAM LEACH Born Adelaide 1973. Lives Melbourne <i>Shilo</i> sleeve: oil paint Represented by Nellie Castan Gallery, Melbourne Further information: www.samleach.net	78	35	ELIZABETH PULIE Born Sydney 1968. Lives Sydney <i>Shilo</i> sleeve: pencil, ink, plastic rhinestones, glitter Represented by Sarah Cottier Gallery, Sydney Further information: www.sarahcottiergallery.com	95	41	DAVID WADELTON Born Terang, Victoria, 1955. Lives Melbourne <i>Shilo</i> sleeve: oil paint Represented by Tolarno Galleries, Melbourne Further information: www.tolarnogalleries.com
61	30	JOAN LETCHER Born Melbourne 1955. Lives Melbourne <i>Shilo</i> sleeve: fibre-tipped pen	79	35	BEN QUILTY Born Sydney 1973. Lives Robertson, New South Wales <i>Shilo</i> sleeve: spray-paint, pencil, ink Represented by Grantpirrie, Sydney; and Jan Murphy Gallery, Brisbane Further information: www.benquilty.com	96	42	AMBER WALLIS Born Warkworth, New Zealand, 1978; arrived Australia 1987. Lives Melbourne <i>Shilo</i> sleeve: ink, pencil Further information: www.amberwallis.com
62	30	STEWART MACFARLANE Born Adelaide 1953. Lives Hobart <i>Shilo</i> sleeve: ballpoint pen Represented by Charles Nodrum Gallery, Melbourne; Michael Reid, Sydney; and Philip Bacon Galleries, Brisbane Further information: www.stewartmacfarlane.com	80	35	LISA REID Born Melbourne 1975. Lives Melbourne <i>Shilo</i> sleeve: coloured pencil Represented by Arts Project Australia, Melbourne Further information: www.artsproject.org.au	97	42	PETER WESTWOOD Born Sydney 1954. Lives Melbourne <i>Shilo</i> sleeve: gouache <i>Shine on you crazy Diamond</i> Represented by Jenny Port Gallery, Melbourne Further information: www.jennyportgallery.com.au
63	30	KAT MACLEOD born Melbourne 1979. Lives Melbourne <i>Shilo</i> sleeve: collage of cotton thread, sequins, paper, adhesive stickers and beads Represented by the Jacky Winter Group, Melbourne Further information: www.jackywinter.com/artists/kat-macleod	81	36	GEOFFREY RICARDO Born Frankston, Victoria, 1964. Lives Melbourne <i>Shilo</i> sleeve: ink Represented by Australian Galleries, Melbourne and Sydney Further information: www.geoffreyricardo.com	98	42	PAUL WRIGLEY Born Brisbane 1973. Lives Brisbane <i>Shilo</i> sleeve: synthetic polymer paint Further information: www.paulwrigley.net
64	31	LAITH MCGREGOR Born Nambour, Queensland, 1977. Lives Melbourne <i>Shilo</i> sleeve: ballpoint pen Represented by Sullivan+Strumpf Fine Art, Sydney Further information: www.ssfa.com.au	82	36	MARK RODDA Born New Norfolk, Tasmania, 1973. Lives Melbourne <i>Shilo</i> sleeve: watercolour Further information: www.markrodda.com	99	42	MICHAEL ZAVROS Born Brisbane 1974. Lives Brisbane <i>Shilo</i> sleeve: watercolour pencil, watercolour <i>Diamond Neil</i> Represented by Sophie Gannon Gallery, Melbourne; Grantpirrie, Sydney; and Philip Bacon Galleries, Brisbane Further information: www.michaelzavros.com
65	31	ROB MCHAFFIE Born Melbourne 1978. Lives Melbourne <i>Shilo</i> sleeve: oil paint Represented by Darren Knight Gallery, Sydney; and Brett McDowell Gallery, Dunedin Further information: www.darrenknightgallery.com	83	36	GILES RYDER Born Brisbane 1972. Lives Sydney <i>Shilo</i> sleeve: collage of gaffer tape, electrical tape and spray-paint Represented by Block Projects, Melbourne; and Ryan Renshaw Gallery, Brisbane Further information: www.johnbuckley.com.au/exhibitions/ryder/darkmat-ter/index.html	100	43	CONSTANZE ZIKOS Born Dilifon, Kozanis, Greece, 1962; arrived Australia 1966. Lives Melbourne <i>Shilo</i> sleeve: perforations Represented by Tolarno Galleries, Melbourne Further information: www.tolarnogalleries.com
66	31	FIONA MCMONAGLE Born Ireland 1977; arrived Australia 1977. Lives Melbourne <i>Shilo</i> sleeve: watercolour, pencil Represented by Rex Irwin Art Dealer, Sydney; and Heiser Gallery, Brisbane Further information: www.rexirwin.com	84	37	GARETH SANSOM Born Melbourne 1939. Lives Melbourne and Sorrento, Victoria <i>Shilo</i> sleeve: collage of postage stamps Represented by John Buckley Gallery, Melbourne; Milani Gallery, Brisbane; and Roslyn Oxley9 Gallery, Sydney Further information: www.johnbuckley.com.au			
67	31	TIM MCMONAGLE Born Auckland, New Zealand, 1971; arrived Australia 1971. Lives Melbourne <i>Shilo</i> sleeve: oil paint, synthetic polymer paint Represented by Murray White Room, Melbourne; Kaliman Gallery, Sydney; and Lister Gallery, Perth Further information: www.kalimangallery.com	85	36	DAVID SEQUEIRA Born New Delhi, India, 1966; arrived Australia 1970. Lives Canberra <i>Shilo</i> sleeve: polyester thread embroidery <i>Young child with dreams</i> Represented by Galerie Dusseldorf, Perth; and Nature Morte Gallery, New Delhi Further information: www.davidsequeira.com			
68	33	LARA MERRETT Born Melbourne 1971. Lives Melbourne <i>Shilo</i> sleeve: ink and collage of paper Represented by Karen Woodbury Gallery, Melbourne; and Kaliman Gallery, Sydney Further information: www.kalimangallery.com	86	38	GEMMA SMITH Born Sydney 1978. Lives Brisbane <i>Shilo</i> sleeve: liquid ballpoint pen Represented by Sarah Cottier Gallery, Sydney; and Milani Gallery, Brisbane Further information: www.sarahcottiergallery.com			
69	33	VIV MILLER Born Melbourne 1979. Lives Melbourne <i>Shilo</i> sleeve: fibre-tipped pen and synthetic polymer paint on acetate Represented by Neon Parc, Melbourne Further information: www.vivmiller.com	87	38	MARTIN SMITH Born Brisbane 1971. Lives Brisbane <i>Shilo</i> sleeve: collage of pigment print Represented by Ryan Renshaw Gallery, Brisbane; and Sophie Gannon Gallery, Melbourne Further information: www.martin-smith.net			
70	32	GEOFF NEWTON Born Albury, New South Wales, 1977. Lives Melbourne <i>Shilo</i> sleeve: synthetic polymer paint Represented by Block Projects, Melbourne Further information: www.gertrude.org.au/studio_artists_template.php?id=250	88	38	HEATHER B SWANN Born Hobart 1961. Lives Hobart and Melbourne <i>Shilo</i> sleeve: ink, wax Represented by Bett Gallery, Hobart Further information: www.bettgallery.com.au			
71	33	JONATHAN NICHOLS Born Canberra 1956. Lives Melbourne <i>Shilo</i> sleeve: oil paint <i>After Lovis Corinth</i> Represented by Kaliman Gallery, Sydney; and Karen Woodbury Gallery, Melbourne Further information: www.kalimangallery.com	89	38	MASATO TAKASAKA Born Melbourne 1977. Lives Melbourne <i>Shilo</i> sleeve: adhesive vinyl, pencil Further information: www.y3kexhibitions.blogspot.com/2009/08/current-exhibition_16.html			
72	33	ROSE NOLAN Born Melbourne 1959. Lives Melbourne <i>Shilo</i> sleeve: fibre-tipped pen Represented by Anna Schwartz Gallery, Melbourne Further information: www.annaschwartzgallery.com	90	39	ARLENE TEXTAQUEEN Born Perth 1975. Lives Melbourne <i>Shilo</i> sleeve: fibre-tipped pen Represented by Gallerysmith, Melbourne; and Sullivan+Strumpf Fine Art, Sydney Further information: www.gallerysmith.com.au			
73	34	LOUISE PARAMOR Born Sydney 1964. Lives Melbourne <i>Shilo</i> sleeve: collage of adhesive stickers Represented by Nellie Castan Gallery, Melbourne Further information: www.nelliecastangallery.com/artists-bio/Louise_Paramor	91	40	DAVID THOMAS Born Belfast, Northern Ireland, 1951; arrived Australia 1958. Lives Melbourne <i>Shilo</i> sleeve: collage of enamel paint on photograph, fibre-tipped pen <i>Looking at looking back (Sweden 2007) As N.D. was releasing Shiloh. L. was escaping Prague with her baby daughter.</i> Represented by Nellie Castan Gallery, Melbourne; and Conny Dietzschold Gallery, Sydney and Cologne Further information: www.nelliecastangallery.com/artists-bio/David_Thomas			
74	34	STIEG PERSSON Born Melbourne 1959. Lives Melbourne <i>Shilo</i> sleeve: fibre-tipped pen Represented by Anna Schwartz Gallery, Melbourne Further information: www.annaschwartzgallery.com	92	41	DAVID H THOMAS Born Nhill, Victoria, 1959. Lives Melbourne <i>Shilo</i> sleeve: fibre-tipped pen, pencil			
75	34	LINDA PICKERING Born Glasgow, Scotland, 1953; arrived Australia 1980. Lives Melbourne <i>Shilo</i> sleeve: synthetic polymer paint, ink Further information: www.lindapickering.com	93	41	RICHARD TIPPING Born Adelaide 1949. Lives Newcastle <i>Shilo</i> sleeve: record, button, needle, cotton thread Represented by Australian Galleries, Melbourne and Sydney Further information: www.richardtipping.net			
76	34	KERRIE POLINESS Born Melbourne 1962. Lives Melbourne <i>Shilo</i> sleeve: fibre-tipped pen, printed text on paper, string Edition of 10 Represented by Anna Schwartz Gallery, Melbourne Further information: www.kerriepoliness.com						

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STEREO

Shilo Neil Diamond



EMI

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