DIZIONARIO ENCICLOPEDICO INTERNAZIONALE D'ARTE MODERNA E CONTEMPORANEA 2003/2004

2003/2004 INTERNATIONAL ENCYCLOPAEDIC DICTIONARY OF MODERN AND CONTEMPORARY ART

DICCIONARIO ENCICLOPEDICO INTERNACIONAL DE ARTE MODERNO Y CONTEMPORANEO *2003/2004*

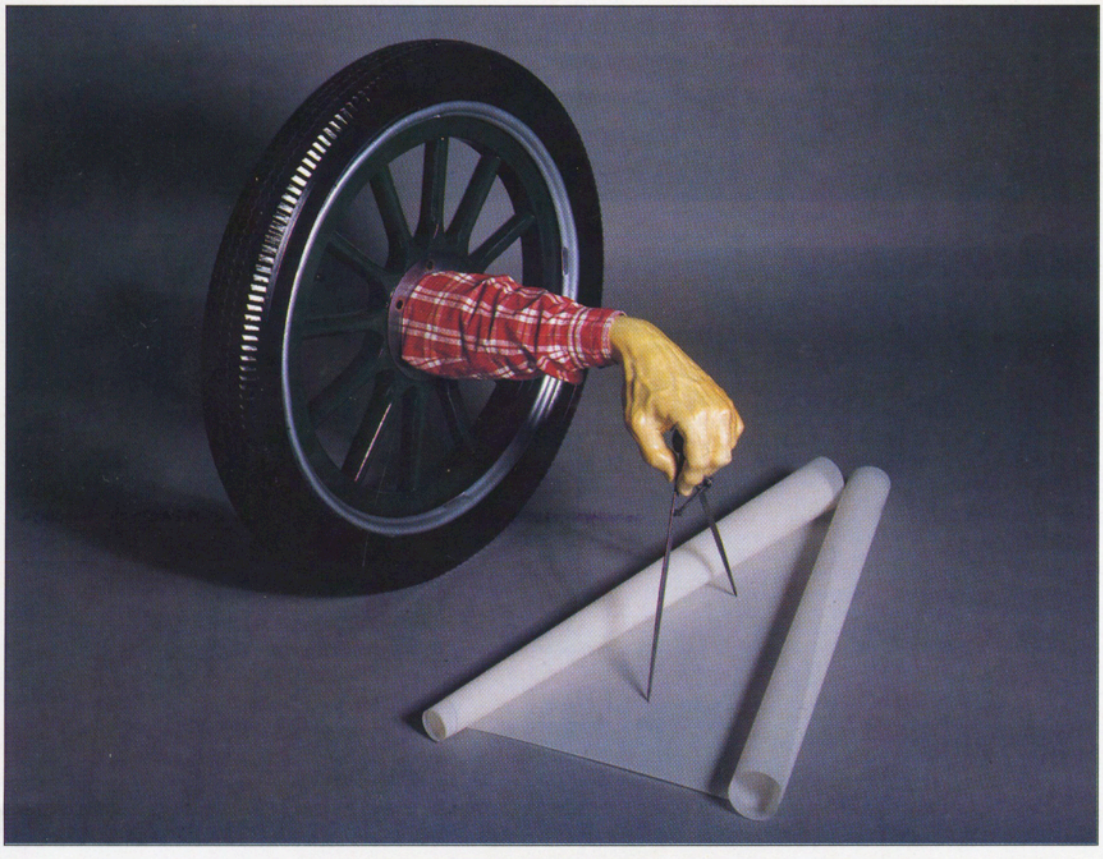
DICTIONNAIRE ENCYCLOPEDIQUE INTERNATIONAL D'ART MODERNE ET CONTEMPORAIN 2003/2004

a cura di
ROBERTO PUVIANI
FLAVIO PUVIANI

CASA EDITRICE ALBA

SUSAN DOROTHEA WHITE

Place and date of birth: Adelaide (Australia), August 10, 1941.
Address: 278 Annandale Street, Annandale, NSW 2038 (Sydney), Australia, tel. +612/96605042, fax +612/96600091; internet: www.susandwhite.com.au; e-mail: susan@susandwhite.com.au.
Main activity: painter and sculptor, print maker.
Art training: art school.
Main subjects: figures, installations and narrative.
Usual techniques: acrylic, watercolor, mixed technique, bronze, stone, woodcut and lithography.
Recent exhibitions: 1998, Gallery Montserrat, New York; 2000, Galerie d'Art, Nice; 2001, Fortezza da Basso, Florence; 2001, Josef Lebovic Gallery, Sydney; 2003, National Building Museum, Washington.
Art critics: Ed McCormack, Andrew Margolis, Nicole-Paule Filippi, Frans Duister, Dorothy Roatz Meyer.
Critical evaluation: «Susan Dorothea White, an internationally exhibited painter and sculptor from Australia whose work is in The National Gallery, among other prestigious public and private collections, explores the most intimate experiences of her life, as well as more topical subjects, in meticulously limned acrylic paintings on wood panels. Her ability to examine unflinchingly such personal milestones as her surgery for a benign brain tumor with a dazed self-portrait in a vertiginously askew hospital setting results in some of the most emotionally jarring narrative imagery in recent art. However, her work can also be informed by an appealing lightheartedness, as seen in her whimsical picture of her professorial husband suspended in mid-air with a book seeming to take flight, like a startled bird, from his hands. She is also a strong social satirist, particularly in paintings such as "The Crowning with Sexism", which combines iconographic images of Marilyn Monroe and Joe Di Maggio with a composition borrowed from Hieronymus Bosch...». *(Andrew Margolis)*



"RE-INVENTING THE WHEEL", 76x110x82 cm, mixed media assemblage: carved huon pine, dividers, fabric, vintage car wheel, doorbell, 2001.