



INSIDE THE GALLERY PODCAST OCT 2019

Transcript of interviews:

Kathrin Longhurst – *Sydney Artist*

Ryan Stanier – *The Other Art Fair*

Steve Lazarides – *The Art of Banksy*

KATHRIN LONGHURST – SYDNEY ARTIST

- Tim Stackpool: ... Gallery one in Queensland. They're currently showing Kathrin Longhurst's solo exhibition, filled with Kathrin's trademark glamorous women in military attire and brave young people. It runs until October 31st, if you want to take a look. It's her second show at Gallery One. And again, her large canvases recall the highly optimistic propaganda art of socialist realism, a genre that dominated the art scene and Kathrin's childhood growing up in East Germany. Her story, like her work, is utterly engaging. So with the exhibition now open, it's a great opportunity to catch up and chat. Kathrin, thanks so much for joining us on Inside the Gallery.
- Kathrin L: Well, thanks for having me.
- Tim Stackpool: Now, you're known for presenting strong women and children in your work. And for people who don't know, can you give us a bit of an idea of your history and what generates that motivation for you?
- Kathrin L: Well, there's a couple of things I would say. First of all, the women I paint, they're quite often painted in military outfits and pilot helmets and things like that. Personally, I grew up in East Berlin, in East Germany, and that was during the time behind the Iron Curtain. I grew up in Communist days, so I was surrounded by propaganda art. This is all I would know, and art history in school was all about the Russian painters and the history of socialist realism. When we went to museums, that's all I would see. So this is, obviously it created a love for figurative work for me, but also, now I have the freedom to mock that sort of work a bit, because my content is quite different.
- Kathrin L: I'm using the imagery and symbolism of propaganda art to promote my own visions and my own agenda, which is coming from a very feminist point of view, I would say. Because throughout history, we've seen the overwhelming majority of work is of male heroes, male protagonists. They are the strong ones, and then women are used as decorations in these paintings, supporting the male protagonist. It's time for us to rewrite history and give women the opportunity to speak and tell their story. And also creating imagery where women go, wow, that's me. I can see myself as strong and powerful, and I can do it all. Something that women can relate to.
- Kathrin L: The children as protagonists in my work comes from a series I did a couple of years ago, and it's still recurring in my work. I painted a series of, it was called Forging of the Human Spirit, and it deals with kids or people in general overcoming hardship and how that forges them and their soul-
- Tim Stackpool: Strengthens them.

Kathrin L: Yeah, exactly. It's like metal working when you beat a metal to get stronger, but if you beat it too hard, it will break, it will become brittle. So I've painted kids that have been through rough times and how they've come out the other end and then stuff like that. So that's the child as coming up strong and beautiful. So that's still reoccurring in my work.

Tim Stackpool: If you take a longitudinal look at your work, and considering you left East Berlin with the family, moved to Scandinavia, eventually ended up in Australia, if you look back over your work, do you see milestones? And do you see any changes in your style which were significant points in your life at the time?

Kathrin L: I think there's always, obviously, subtle influences, and that is when you live in different countries, you get... I lived in Belgium for a year, you get influenced by art nouveau. Scandinavia would've given me a certain colour scheme. But when it comes to content and subject matter, I think certain mentors had a huge influence. For example, I shared a studio space with some other artists that had a huge influence on my work, because we would discuss subject matter and content all the time, and you would think about it all day long. That really shaped my... And it's grown my voice and made it stronger and louder. So I think that were the main influences for me. Because when I first started painting, I was... Because growing up in the east, you long for beautiful things. You would smuggle in a beauty magazines because they were forbidden. And so a lot of my work in the early days was very pretty and very decorative. I really had to find my voice in my message and what I wanted to say and not drown it out in being too pretty.

Tim Stackpool: And speaking about your voice, just wondering about the artist's inner voice that you have, considering the multicultural influence your life has had on you. When you are doing your work, how are you talking to yourself in your own head? And what languages are you using while you're doing that? Do you cross over and switch between German, English, Swedish?

Kathrin L: I think now it's actually English. Because the only time I speak German is if I call my mum or my brother. And Swedish, we still have friends over there, but it's very rare. So English is the dominant language. But get this, I still count in German. If I have to calculate anything in my head, I cannot do that in any other languages. It just comes naturally in German.

Tim Stackpool: And are there any times when you check yourself while you are doing your work in terms of wow, where did that thought come from? Or where'd that inspiration come from? Do you still surprise yourself?

Kathrin L: Oh, absolutely. And I think having seen the world from both sides of the wall, you constantly question where your information comes from, where your beliefs and your thoughts come from. Because when I left East Germany and then was reintroduced to history and to politics, all of a sudden you realise everything you've learned is so different to what you're being taught now. And all of a sudden, you find, okay, so who can you trust? Who tells the truth? You don't

know. You just have to look at, what's your agenda? Where's your information coming from? What is it based on? And I find it really hard to actually commit to a point of view, so I quite often sit on the fence for a long time. Because I'm just worried that I might be committing to propaganda or I might be committing to-

Tim Stackpool:

To the wrong side of history.

Kathrin L:

Yeah, exactly. So it's really tricky. It's sort of like you're waking up in the matrix and you realise it's not what it is.

Tim Stackpool:

The exhibition at Gallery One, this is not your first exhibition there. Ode to Femme was a sellout. I'm guessing it didn't take much to have you accept the opportunity to have another exhibition at Gallery One this time around.

Kathrin L:

I'm assuming that's a rhetorical question. Of course, if they're selling, of course you'd go back and say, yay. Yeah, they've been really, really good. I'm really, really lucky with... The three galleries I have in Australia are working very, very hard for me. And I feel a really close relationship to all of them, where I can just call up and say, "Hey, I'm struggling with this. Can you help me out? What's your opinion on this?" So all of them are working very, very hard. And the girls up there in Queensland, they're just fabulous. They're fabulous.

Tim Stackpool:

Kathrin, your work always sells. When you're creating a series for a gallery, with the years of your experience, do you now know which piece is going to sell first, perhaps, from the catalogue even before the gallery opening?

Kathrin L:

Never. Never. It's the weirdest thing. It's the weirdest thing. My favorites, for some reason, are not the ones that go first. So usually the gallery's a lot better at picking the favourites, and that's usually the work that goes on the catalogue front or that goes as the thumbnail on the website or whatever. But my favorites, because they're quite often personal to me and I have a relationship with the model or the subject. But yeah, they always sell last. I don't know. I think artists in general are really bad judges of their own work. Let someone from the outside come and decide.

Tim Stackpool:

I find your work terribly moving and quite emotive. And how moved are you? Is there a single painting or perhaps a series of them which have really torn your heart out when you've finished them? Or is it a cathartic experience for you? Do you feel a great sense of relief after you've finished something which is full of emotion?

Kathrin L:

Thank you. Thank you for saying that. Especially coming from you as a male audience to say that, it's really, really lovely. Because I think by most artists, they wear their hearts on their sleeve. The emotions are always quite close to the surface. And I think in order to create good work, you need to allow yourself to feel and to feel deeply, which has its good sides and bad sides. Because if you have a setback or if something is hard, artists feel it very deeply.

Kathrin L: But you also feel interhuman connections very deeply. It's happened to me that I've had, in particular, women show up at my exhibition and they've said, "Oh my God, I've just bought one of your works, and I look at the painting and it reminds me of who I used to be and who I want to be." And we get these moments where we just stand and maybe hold hands and just feel connected. You cannot buy that with any money in the world. It's the biggest reward you can get as an artist when... Sorry, I'm getting a bit emotional about that. Biggest reward you can get as an artist to feel that connection, and feel that your work reaches beyond being decorative on someone's wall. That it actually means something to someone and will make a difference to them.

Tim Stackpool: Kathrin, thank you so much for your chat on the podcast. I really appreciate your time, and always loving your work. Good luck with the exhibition at Gallery One.

Kathrin L: Oh, thank you so much, Tim. So appreciate your call. Thank you.

Tim Stackpool: That's Kathrin Longhurst talking about her work, and particularly about the exhibition at Gallery One in Queensland. And if you can't get along to the gallery itself in Southport, then please do check out the catalogue online at gallery-one.com.au. That's [gallery-one.com dot.au](http://gallery-one.com.au).

RYAN STANIER – THE OTHER ART FAIR

Tim Stackpool: Now in our last edition, we talked about Sydney Contemporary and now for the second time this year, The Other Art Fair is opening from the 24th to the 27th of October held for the first time in the fair's new home of the cutaway at Barangaroo. The Other Art Fair, it's a bit different. It presents the unique opportunity to discover and buy contemporary art direct from emerging and independent artists. About 130 of them or so this time around. First put together in the U.K. by Ryan Stanier. The other art fair has since hosted 40 additions to date in Bristol, Chicago, Dallas, London, Los Angeles, Melbourne, New York, and Sydney, of course. Ryan is in the U.K. right now, but joining us via WhatsApp. It's great to talk to you, Ryan on Inside the Gallery.

Ryan Stanier: Thanks. Yeah, pleased to be here.

Tim Stackpool: Now, as I alluded to in the introduction, the history of The Other Art Fair, it's quite extensive. Can you just sum up for us how it all came about?

Ryan Stanier: Yeah, sure. So The Other Art Fair really came from me seeing, well okay, so me having a lot of artists friends back in 2011 who are all looking for, I mean it started off in London, we're looking for opportunities number one, to meet gallerists and get sort of seen within the art community. Secondly, they were looking to try and sort of sell more art to sort of progress their careers and that side of things. My background was working for various sort of art fair organizers. So I sort of saw how art fairs are run and how they should look and all that sort of thing. And then off the back of that I sort of had this idea of rather than working with galleries, actually taking the booths, what about sort of constructing some sort of model where it could be the artists that don't have an exclusive representation with a gallery?

Ryan Stanier: Those artists themselves actually take the booths, and then for an audience member, for an art lover it's great because you get to come along and you meet artists directly. You get to hear exactly from the maker of the work, exactly the ideas that go into it. The inspiration. Also making connections with the artists and that was really just where it all came from. That was back in 2011. Fast forward to today. We've run now over 40 art fairs sort of internationally. After after London we then went into Australia. I had some connections into Australia. I came out, I sort of immersed myself as much as possible sort of in the arts community in Sydney initially and then in Melbourne, put together a team. Now we can really see those two sides, which I'm always looking for, which is number one, there's a thriving art community, which there is.

Ryan Stanier: And then secondly, there's just this real enthusiasm among them. I'd even say as of today, of all the art fairs I've run, there's probably more of an enthusiasm from art lovers in Australia coming to a fair, wanting to speak to artists with artists, engage with artist, participate in the various things that we've got going

on at the fair and just sort of buy art. So really that's where the whole sort of idea came from and how we got here.

Tim Stackpool: And that enthusiasm that you talk about has led you to running this second fair in a single year. You must have a lot of confidence in the art scene here in Australia, right now.

Ryan Stanier: Yeah. I mean, so our positioning within the sort of art community if you like, sort of allows us to do that. And what I mean by that is that because of the sort of price point of which we sell artwork at. I think the average price is around \$400. So it's a price point where it's not like a big investment piece where possibly you have to save up and make one or two purchases a year. At that price point, it's a sort of place where you can come, you can come to an event twice a year. Each event critically feels very different. So it's got different content, different artists, and it means you can, perhaps spend, buy multiple pieces throughout the year. We don't have the huge marketing budgets of other sort of big international fairs. So also it means that we can keep the brand alive and also critically working with artists throughout the year.

Ryan Stanier: You know, if you're an artist and you don't have gallery representation, then it seems a bit of a shame to only be able to sell your work at a fair once a year. So, by running it twice it enables that sort of opportunity twice a year. Most importantly, in sort of our most, sort of our best markets, which would be probably London, L.A., New York and Sydney, in the markets there where you can run a fair twice a year. People are excited enough to come twice a year. So that's the other reason.

Tim Stackpool: Given your focus, it's on emerging artists, but considering the popularity of your fair, are you ever having to push back those artists who perhaps want to jump on the exposure that you offer, but wouldn't necessarily be considered emerging artists?

Ryan Stanier: Not really. I mean it's such a grey area anyway to sort of classify what an emerging artist is. I mean some artists that have been around for 20 years working with blue chip galleries and still probably consider themselves emerging. But essentially, I mean our criteria is that as long as you don't have an exclusive agreement with a gallery, then you can participate in the fair. And the reason why that's so key to us is that we're absolutely in no way against the gallery system. We're all in favour of the gallery system. Galleries do a fantastic job of helping artists in selling their work and supporting them that way. And the purpose of the fair really is to enable artists that aren't at that stage yet perhaps to actually still be able to sell their work. Also, it's a place where, artists now they can get signed. We invite all the galleries in the city along to the fair. We encouraged them to engage with the artists and talk to them, and on many occasions and artists would then start working with a gallery.

Tim Stackpool: So what can we expect to see at the other art fair this time around?

Ryan Stanier: Well I mean, it is in terms of the artwork, it's such a mix. So what's really important, I think when we're looking at each fair is that there's a real mix of different artists, so a different artwork, different mediums. Actually, I'd say artists of slightly different levels as well. So you might see everything from a big installation to painting to photography. I mean it really is a big mix.

Tim Stackpool: Ryan, before we wrap up, can I get your perspective on the art world internationally as it compares to Australia? At the moment, locally, our arts funding has been tightened and there doesn't seem to be a level of buoyancy. I guess I could describe it that way as perhaps we've seen in previous years. But can you see that too objectively?

Ryan Stanier: Well, I mean, it's certainly not what I've experienced. I mean, I would say if I was to think about my audiences for each of the different fairs, I mean, I would say that they're pretty similar. But the one thing that always stands out to me in Sydney, which really is quite unique to a lot of other cities that we work in, it's really just the fearless nature of A, talking about art, speaking to an artist about their work, which in itself can be quite terrifying. And also just the fearless nature of actually buying something.

Ryan Stanier: I feel in Sydney especially, and actually in Melbourne, people are more, they're willing to take a risk. They're confident in what they want to want to own. So I think when you look at maybe a slightly different market, like maybe London or New York or L.A., perhaps there's more consideration into if I like an artwork, I'm thinking, what are my friends going to think about this? What does this say about me? There's a lot of considerations that go into it. I think in Sydney, I think especially, that there's a real, like people know what they like, they're not worried, they're not afraid to own something that somebody else might not like. And I think that's what's really unique about it. I think it's really refreshing and that's why especially I love sort of our Australia fairs especially for that.

Tim Stackpool: Well Ryan, it's been great to speak with you on Inside the Gallery. I really appreciate your time and I wish you all the very best for The Other Art Fair coming up at the end of the month.

Ryan Stanier: Fantastic. Thank you so much for your time.

Tim Stackpool: That's Ryan Stanier, the founder of The Other Art Fair. Those art fairs are organised right around the world, and the next one in Sydney opens for just a few days from October the 24th at Barangaroo and there are more details available at sydney.theotherartfair.com.

STEVE LAZARIDES – BANKSY

- Speaker 1: **Please note, this edition of the podcast contains coarse language, which some listeners might find confronting.**
- Tim Stackpool: The Art of Banksy, the world's largest touring collection of Banksy's works is now showing at the Entertainment Quarter in Sydney. It showcases 80 original works associated with arguably one of the most intriguing and talked about artists in modern history.
- Tim Stackpool: The show is curated by Steve Lazarides, that's Banksy's former manager and photographer. Now, it's not the first time the exhibition has toured Australia, previously seen in Melbourne, during which another street artist painted a representation of Steve as Judas, as this exhibition is not authorised at all by the artist.
- Tim Stackpool: But nonetheless, it's upon our shores, and to talk about it, Steve Lazarides joins us on the phone from London. And Steve, I'm guessing the exhibition as it has toured around the world, has been well-received?
- Steve Lazarides: Yeah, it's gone down really, really well. If you think about it, there's nowhere else in the world to see any Banksy works. There's nothing left on the streets, and it's difficult to lever other people's prized possessions off their walls to allow them to loan them to go out on tour.
- Steve Lazarides: Put it this way, if this was an exhibition of either Basquiat or Haring, it would be a world-beating exhibition. And I think it's on that level. He's getting to the stage now where he's entering into that bracket where I think before it was Haring and Basquiat, and now I think Banksy's forced his way into that.
- Steve Lazarides: So this is a world-class exhibition. To be fair, it shouldn't have to be done this way. This should be being taken on by a museum. But museums just don't have the balls to do it, and they don't like it because it's populous.
- Steve Lazarides: So it takes people like [Red Balloon] and the promoters there to really put their ass on the line and take this on tour. Because they didn't know it was going to be a success, and with the size and the production of the show, it's not a cheap thing for them to do. It's a big show that they're moving around the world. These things cost money.
- Steve Lazarides: Which, again, it's that thing where there's been a lot of talk about how it's outrageous for it to be charged for people to go into a show. But the same thing is, people wouldn't think twice if it was any other artist other than Banksy.

- Tim Stackpool: But there is some controversy here. And let me just get straight into that, as well, because it is 100% unofficial, unauthorised. And do you think that's one of the reasons why major museums won't handle this?
- Steve Lazarides: I didn't mean that that way, to be honest. It was more like the museums should be contacting these clients, and contacting the artists. And maybe you're right, maybe that is the case. But my thing about this is, one, he is the preeminent artist of a generation.
- Steve Lazarides: And, secondly, he's reached the general public in a way that very few artists have done before him, and I think there'll be very few artists who do that after him. It's very rare for an artist to resonate with the general public across the world because they feel alienated.
- Steve Lazarides: Museums, too, I feel uncomfortable going into galleries and museums. You're made to inherently feel stupid the minute you go in, if you don't understand the message in the painting. And he's reached out to people, and the public made him. He is their folk hero. And I think there is a duty for them to be able to see his work.
- Steve Lazarides: So the fact that it's unauthorised is to a point neither here nor there, as far as I'm concerned. I think they made him, they deserve to see the artwork. And this is never going to happen unless people like me and the promoters put this on.
- Tim Stackpool: Now, Steve, you always speak very highly of Banksy, but your relationship with him is fairly cool, I understand. Do you think you're doing him a bit of a favour by dragging this exhibition, from his perspective, kicking and screaming around the world? Are you doing what he should be doing?
- Steve Lazarides: That's hard to say, to be honest. He's a genius, and he's always done things his way, and that's gotten where he is. And he's absolutely brilliant at it.
- Steve Lazarides: However, he's not done a Banksy exhibition since when he did the museum show in Bristol. So, the public haven't had a chance to see his work in this kind of format. And also, a lot of this is the early work that he did, which is where he really made his reputation. It's a time when he was painting free and unfettered. He didn't have 10 million people looking at everything he did. There was no Instagram, there was no camera phones, so he didn't have the pressure that he does now.
- Steve Lazarides: I don't think I'm doing him a favour, because I think that just sounds incredibly arrogant. But it's just more getting it out there so people can see it. I know you can see all these images online, but there's a reason that people queue up to see the Mona Lisa at the Louvre. It's not the same as seeing a piece in person. And like I said, I think people have earned the right to see his work.
- Tim Stackpool: Now considering that, what can we expect to see in the exhibition?

Steve Lazarides: There's a whole raft of screen prints, and I think that, to be fair, he's one of the few artists that trickled up. So it started with the screen prints becoming popular, and then the paintings... The paintings were always there and thereabouts, but they didn't increase in popularity until the explosion on the screen prints.

Steve Lazarides: And true to his ethos at that point in time, we were making cheap, affordable art for the masses. So I think they're an incredibly important part, not just of his career, but of the resurgence of the movement itself. Because this suddenly meant people felt that it was okay to buy art.

Steve Lazarides: And this is going back to things being adopted by the general public, and I think the general public have adopted the graffiti movement, not just him. Because you've got other people out there like Shepard Fairey, JR, and Jose Parla, and all these other guys that are out there that are also generating huge amounts of interest in their work. And again, through the general public, not just through the art institutions.

Steve Lazarides: And on top of that, you've got a huge amount of originals that are in there, covering the different kind of styles that he's painted in, from corrupted oils to the multiple stenciled canvases. There's ephemera in there, as well, like the amazing [punk tag] Paris Hilton CD he did with Danger Mouse when they reverse shoplifted them into various music shops on Oxford Street years ago.

Steve Lazarides: So there's posters he's made earlier in his career. You can be bored senseless by me talking about shit. There's a large amount of my photography in there, because I really started off as his documenter more than anything, and just accidentally became his dealer, and manager, and everything else.

Steve Lazarides: The great thing about this is, is there's a lot of stuff in there to contextualize his work. So it's not just a bunch of paintings shoved up on a wall.

Tim Stackpool: It's an educational experience, as well, I'm guessing.

Steve Lazarides: It is, as well. This is a journey through who Banksy is, and how he became the person he is today.

Tim Stackpool: You know him.

Steve Lazarides: Yeah.

Tim Stackpool: Millions don't. What sort of a person is he?

Steve Lazarides: Oh, I'm not going into that. It's boring.

Tim Stackpool: Is he a knockabout sort of lad, or is he very-

Steve Lazarides: Again, I'm not going... He's very dedicated to his work. And like all great musicians and everybody else, there's no switch on, switch off. He's living this 24/7.

Tim Stackpool: Yeah. In terms of how you see his work, does he reflect society, or does he have his own perspective on society? Or does he create comment? What do you think is the crux of his work?

Steve Lazarides: I think what he was doing, and I think when he owned the zeitgeist at the time, he was tapping into stuff that's happening in the UK mainly at that point in time. It was a time when Labour was still in power, but there was just a lot going on then in the world. There was the Afghanistan war, so that's all those Wrong War placards that he made, the Happy Choppers, which is all about friendly fire that was happening.

Steve Lazarides: He was a commentator. Actually, his girlfriend at the time put it very, very simply. She said, "It's sixth-form politics." Which, it kind of is. It's like taking an incredibly complex situation and boiling it down either into a one-liner, or an image. And, again, I think that's what the public loved. It was something they could... It was instantly accessible, and easy to understand. So I think, yeah, I think he's a general commentator on society.

Tim Stackpool: Yeah. Now to the practical side of this, Steve, in terms of actually collecting these individual pieces from private collectors, which are obviously worth millions as you talked about before, how tough was it to pull this together from all these collectors and say, "Trust me with your work. I'm going to take it around the world."?

Steve Lazarides: It's a tough one. I think it's more like leaving a hole on the wall. People are very attached to their work. But at the same time, I think some of them would've had them in storage, or didn't have them on the walls anymore. And I think they also buy into the fact that this is something that is a good thing to happen.

Tim Stackpool: I would expect so. But I mean, even given that, this stuff is worth millions of dollars. To be honest, I'm absolutely surprised that you were able to pry this out of the fingers of the people who know how important this stuff is and how rare it is. And the enigma that he is.

Steve Lazarides: I think also it adds to a provenance of a painting itself. So, if this is a painting that's gone off on a world tour that's gaining notoriety as it goes, that piece of work becomes... has more provenance to it in the art world. As the years go on, and the more provenance a piece gets, the more valuable it is, to be honest. It's a fucked up situation, but that's the truth.

Tim Stackpool: Yeah. Okay. Now, in terms of how you handle this, when the exhibition was in Melbourne, you copped quite a bit of flack, and indeed you were depicted as a betrayer, to be on honest.

Steve Lazarides: That was the best piece I've ever seen, to be honest. And I'll say this, too. Melbourne can go fuck themselves. I find it quite funny because they're everything I hate about graffiti at the moment, in the fact that they've billed themselves as the street art capital of the world.

Steve Lazarides: But all they're doing is perpetuating anodyne, terrible pieces of art, painted by people that are probably IT consultants in the week, and spray can warriors on the weekend, painting photorealistic portraits of people that no one gives a fuck about.

Tim Stackpool: Is that the worst you've copped around the world, what happened in Melbourne?

Steve Lazarides: No, I've been copping it for years, mate. To be honest, I didn't give a fuck then, and I don't give a fuck now. They can think whatever they want. So, I tell you what, if they'd go out and do something decent, then maybe I'd be upset.

Tim Stackpool: So what do you hope people will take away from this exhibition, authorised or not?

Steve Lazarides: I'd just like people to come in, and see it, and to take something away from it that means something to them. And hopefully to inspire a bunch of people to think it's okay to be artists. And, again, let's go back to me putting a kick into Melbourne. It's like, I don't really understand. There's so much going on in the world, there's so much to speak about, and no one's saying anything. Like I said, they're painting pretty pictures of their girlfriend up on the wall.

Steve Lazarides: It seems insane to me that the three biggest graffiti artists in the world, which are Banksy, Shepard Fairey, and JR, who all plow a political message, are the three biggest artists in the world. So I don't understand why they are not the people that are being looked up to, and for people to take something from that.

Steve Lazarides: So, yeah, I hope there's some people who go, take some of the political sentiment out of it, and pick up the legacy that he's left so far.

Tim Stackpool: Steve, well, look, I really appreciate the fact that you've taken the time to have a chat with us. I hope the exhibition goes well in Australia, controversy-free, and I look forward to hearing about what comes up next.

Steve Lazarides: Okay, brilliant. Cheers, mate.

Tim Stackpool: That's Steve Lazarides, the curator of the Banksy exhibition now showing at the Entertainment Quarter. And you can buy tickets online at theartofbanksyau.com.au.