



INDOORS

# Rugged style

BY Karen McCartney

THE INTERIOR design world of full of interesting quirks. Who knew, for example, that a reed and leather mat made by the nomadic Tuareg people of north-west Africa would become the go-to flooring choice for high-end homes everywhere?

Their appeal, according to Sydney interior designer Justine Hugh-Jones, lies in their individuality, with woven symbols and geometric designs ensuring no two rugs are the same. "They are starkly elegant in a rustic, relaxed way and will transform a modern-day living space with their warm tones," she says. "They also give a home a well-travelled aesthetic."

Their style is matched by practicality and durability, making them ideal for family homes with children and pets. "They will last forever because they were made to withstand some of the hottest desert temperatures in the world."

While new Tuareg mats are still being produced it is the vintage ones, which show the imperfections and character of time-worn reed and leather, that have become collectable. In the pictured room, which Hugh-Jones calls subtropical Brazilian modern, the earthy brown tones of the rug contrast with the soaring concrete ceilings and glass and steel doors. "Alongside the vintage Artichoke Poulsen copper lights and the Italian Flexform leather chairs, it adds the perfect balance and contrast in energy and texture."

With demand for Tuareg rugs on the rise, Hugh-Jones advises buying from a reputable dealer such as Kulchi, and expect to pay at least \$3500. "Kulchi is run by Australian Cassie Karinsky, who is based in Marrakech," she says. "She hand-selects each piece, so you know exactly what you are getting."



↑ This wool-blend knit throw has the textural effect of tonal yarns, with oversized contrasting tassels adding a playful note. **HOFFSMAN THROW, \$250** SHERIDAN.COM.AU



OUTDOORS

# Whitewash

BY Richard Unsworth

WHEN I first arrived in Australia in the 1990s, there was huge demand for white-flowering gardens. I don't mean to poke fun - I'd much rather see a restrained, effortlessly classic use of colour than a migraine-inducing clash. White hydrangeas, gardenias, agapanthus, impatiens and iceberg roses were de rigueur, planted among box hedge and *Murraya*. There's nothing wrong with any of that, but there are other white-flowering plants that will increase your garden's complexity.

Chief among them is Japanese anemone (pictured below). Its delicate flowers appear at the end of summer, just as a lot of plants can seem jaded by the heat. White cane begonias can grow to 1.5 metres high and flower beautifully through summer. *Carissa* is a strong performing option, too, particularly where a dense mounding plant is required, and you want an alternative to *Murraya*. Two smaller growing, drought-tolerant and long-flowering performers are *Euphorbia* "Diamond Frost" and *Convolvulus cneorum*. The latter has silver foliage and white blooms, while the former enjoys a seemingly never ending flowering period.

Try silver-leaved succulents or other foliage plants for a different dimension. *Kalanchoe* "Silver Spoons" is a favourite and a reliable performer, too. White flowering salvia are another great choice for a hot, sunny and dry spot. Normally associated with purple flowers, there are now numerous white cultivars available.

For trees, look no further than evergreen *Magnolias*, with their glossy green leaves and huge flowers. "Teddy Bear" is a popular choice, also making a good flowering hedge/screen. If you want a deciduous tree, check out crepe myrtle "Natchez" or *Magnolia stellata*. Happy gardening!

STYLE

BY Anna-Lisa Backlund

English designer Naza Yousefi has a background in clothing design but switched to accessories, taking inspiration and craftsmanship cues from interior design. She uses furniture-making techniques to mould and bolt leather, resulting in these modern colour-blocked handbags.

**YUZEFI "PABLO" TOTE, \$573** NET-A-PORTER.COM



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Treat your plants to a chic new home with this handmade stoneware planter from Leaf and Thread. All its work is thrown, glazed and fired in an East Brunswick studio.

**LEAF AND THREAD PLANTER AND SAUCER, \$90** STORE.KOSKELA.COM.AU

Luxury e-tailer The Outnet has partnered with the non-profit Malaika and British cult label Roksanda to create a capsule collection. A percentage of proceeds goes to Malaika, which helps young girls in the Democratic Republic of Congo with education, water and health programs.

**ROKSANDA X THE OUTNET FOR MALAIKA TOP, \$560** THEOUTNET.COM

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124 Shoes specialises in handcrafted footwear sourced in Italy. These sandals, made from washed nappa leather with natural tan lining and a stacked heel, come from Pantanetti, a family business which has been around for more than 40 years.

**PANTANETTI SANDALS, \$700** 124SHOES.COM



ANSON SMART; NICHOLAS WATT; POTATO GURL (2012) BY DAVID GRIGGS, OIL ON CANVAS, 47 X 37CM; PHOTOGRAPH BY JESSICA MAURER; COURTESY OF THE ARTIST AND ROSLYN OXLEY9 GALLERY

ART

# David Griggs

BY John McDonald



LIVES: WOOLLOOMOOLOO, SYDNEY; MANILA, THE PHILIPPINES  
AGE: 43  
REPRESENTED BY: ROSLYN OXLEY9 GALLERY, SYDNEY; STATION GALLERY, MELBOURNE

His thing.

Brash, grotesque paintings in brilliant colour, with imagery from religion and popular culture.

Our take.

David Griggs was born in Sydney but has spent many years living in Manila, a city he finds scary and beautiful. Today, he has a studio in both cities. A touring exhibition, *David Griggs: Between Nature and Sin* is currently on at Lismore Regional Gallery. In November, new solo work was displayed in *Heroes* at Sydney's Roslyn Oxley9 Gallery.

Griggs tends to dwell on the "dark side" of human experience, inspired by the savage, gothic imagery of painting in the Philippines, and his own bouts of depression. As well as being a prolific painter, Griggs works with photography and installation. In the Lismore show he is also screening his first feature-length film, *Cowboy Country*.

In describing his work, Griggs talks about "colour, paint, energy and love. Dark necessities inverted to create good vibes only". With works such as *The Bleeding Hearts Club #2*, a naturalistic image is overlaid with crude emblems and symbols. Colours and motifs seem to clash dramatically on his

canvases. With paintings such as 2009's *Zombie Kiss*, it looks as if someone has come along and defaced the picture before the show opened, but the artist is his own best vandal.

Can I afford it?

Griggs's work is not for everyone. Extreme, anarchistic and confronting, it's a far cry from what most private collectors like to hang on their walls. Nevertheless, Griggs has his admirers, and has been well supported by the art institutions. He has been a finalist in the Archibald Prize on seven occasions.

The largest and most expensive work in his show at Roslyn Oxley9, *Old white trash painter*, (168cm x 460cm) was priced at \$38,000. The cheapest work was the small oil painting, *Potato Gurl* (47cm x 37cm), at a mere \$2200. If you have the nerve for this work, these prices should be no deterrent.

Where can I have a squiz? *David Griggs: Between Nature and Sin*, Lismore Regional Gallery until February 24; *lismoregallery.org*. Griffith Regional Art Gallery, March 22-April 21; *griffith.nsw.gov.au/cp\_themes/gallery.com.au*.