

BERKELEY EDITIONS

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I'm not a fan of mixing politics with art, but there's an issue at the moment that has those of us in the art world shaking our heads at plans recommended by the Super System Review, put in place by the Federal Government.

I find it spectacularly idiotic and destructive that this inquiry (chaired by Jeremy Cooper and known as the Cooper Review) has put forward the plan to ban self-managed super funds from investing in art. Apart from the fact that this is insulting to the intelligence of investors, the Save Super Art campaign claims the change would trigger a 15 to 20 per cent drop in sales!

Everywhere I turn I hear smart people in our industry shouting their outrage. In fact just last week I met with one of the most influential and wise people in the visual arts, Tom Lowenstein, from Lowenstein Arts Management – and he too is appalled at this proposed change. We caught up when Tom visited Berkeley Editions' Paddington studio to be interviewed on camera for a film we're working on with [Garry Shead](#), and during a break in filming, Tom said something very powerful about the Cooper Review: "...It lacks a complete understanding of what art is in our society." How true.

On a happier note, we were so touched by the recent cover story in the Good Weekend magazine on a dear friend, [Charles Blackman](#). Berkeley Editions has represented his works on paper for 20 years, and I've got to know Charles the man very well indeed in that time. "I think back with affection on our first collaboration – a collagraph called *Garden of the Stars*, and I'll never forget the first time I saw him, wearing his signature beret. He has such style.

'Countless happy lunches have been shared over the years, and one of the main things I would like to say about this wonderful character is that

he's the best story teller I know. And like all great story tellers, he has an amazing memory for detail.

Robyn Berkeley



Robyn Berkeley with Charles Blackman



Charles Blackman's "The Singer"