

101

COLLINS
The 101 Quarterly

New
Bigger
24 Page Issue



Proustian Interview with 101's new GM Peter Calwell

Kondo Takahiro International Ceramic Artist

Risk - The Science and Politics of Fear

Time for Work - Life Balance

Winter 2008

From the Inside



I have a signed copy of "The Ghost in the Machine" by Arthur Koestler on my bookshelf and he talks, in the book, about the "phantom reader". Since the inception of 101 Collins Street, as I have walked around the building, I imagine always that I am the "phantom tenant" of this most prestigious of Melbourne's high rise office towers. If my eye sees something that I feel will offend the eye of the "phantom tenant" I get my people to address it.

I have had a most rewarding 17 years as General Manager of 101 Collins Street and I have had a terrific, loyal and very capable team of people working with me for that period of time. So often nowadays staff turnover erodes the corporate knowledge base, but at 101 this dedicated team has

allowed our prodigious knowledge base to grow with time.

Ten or so years ago an industry body came to me about an annual prize for building management. They had proposed a ten point evaluation matrix and I was shocked to find that not one item measured what the tenants wanted or thought about the building management. Everything was directed towards the bottom line and the owners. My priority at 101 has always been looking after our tenants or, as we prefer to refer to them, "our clients". I believe that we have proven that if that happens, the bottom line looks after itself.

Although my academic training is in engineering, at 101 I have developed a strong relationship with the arts. When I began at 101, I was a novice in understanding art but feel that

I have developed a good appreciation of the visual arts and I certainly believe that this is a strong point of difference with 101 Collins Street as opposed to other buildings.

It's the end of a wonderful era for me as I go off to start the next phase of my life and I wish my team and the future General Manager, Peter Calwell, all the best as he takes the helm of the good ship 101.

Cheers
Peter Young

From the Editor's desk

A warm welcome to our wonderful winter edition. This issue sees the 101 Quarterly grow to 24 pages since its inception of 16 pages 12 years ago.

The Howard Florey Institute here in Melbourne has done amazing pioneering research on the brain. On 12 June they will present the annual Kenneth Myer lecture with Michael Gazzaniga, a world leader in cognitive neuroscience. His specialty is how the left and right hemispheres of the brain work in unison and why a "Jekyll and Hyde phenomenon occurs when they are separated".

Our major feature is about thinking versus gut reaction. Dan Gardner is the author of "Risk - The Science and Politics of Fear" published by Scribe. He asks the question "Why in the modern world, where humans are the safest and healthiest in human history, are we addicted to fear and getting risks wrong and worrying like never before".

Another timely article is about the balancing of work and life. And read my light-hearted look at French women. According to two new books, French women take lovers, find happiness in lipstick and don't get fat. Decide for yourself what's true and what's myth.

The National Gallery of Victoria's major Art Deco Exhibition 1910-1939 epitomizes the glamour, opulence and hedonism of the jazz age. "This was the era of the Flapper girl, the luxury ocean liner and the skyscraper". Mercedes is the major sponsor of this stunning exhibition. Continuing the French theme, don't forget to try the new French Brasserie in Malthouse Lane.

Look out this month for the stunning Jaguar sports car which will be in the foyer of 101 from 9-13 June. With a generous touch of class The XKR combines beauty, power, elegance so don't miss it. The same could be said for Belgian designer Dries Van Noten's Spring Summer collection at Cose Ipanema.

The latest addition to the bar scene in Melbourne is the exotic Silk Road on Collins, open on Thursday, Friday and Saturday and serving a range of delicious cuisine. They are offering a great prize on our Competition page so check it out. The Grand Hyatt gym is offering a special four week trial. See their ad on page 15 to keep fit this winter.

Another offer for tenants is from radii restaurant at the Park Hyatt. A complimentary tasting plate entrée from their new menu celebrating winter. Rosati's in Flinders Lane is offering a great prize on our competition page. And Ashley Jewellers join us again this month with their delectable offerings for that special occasion or corporate gifts.

Peter Young has brought much to the corporate community at 101 Collins. The 101 Quarterly owes a great deal to his support of its focus on culture, the arts and sciences

The Waters Group's association with Peter Young and 101 began at a chance meeting at the Melbourne Motor Show 14 years ago. That meeting with Peter has led The Waters Group on an exciting journey with the development and creation of prestigious events, displays, publicity activities and the birth of the 101 Quarterly Magazine. Since that time Peter has been a most enthusiastic supporter of the many and varied activities within the

101 corporate community - particularly The Waters Group CEO's Luncheon and his support of the many related charities, principal of which is Dr Michael Quinn's research into ovarian cancer.

The Waters Group are delighted to welcome Peter Calwell, the new General Manager of 101, and look forward to the continued development within the 101 community of their multi-faceted 101 Magazine. For an insight into Peter Calwell see his Proustian Interview on page 11.

Amicalement
Alison



C • O • N • T • E • N • T • S	
Takahiro Kondo	4
Winter	6
Art Deco	8
Hot Text	10
Proustian Interview – Peter Calwell	11
Risk	12
Social Pages	14
Chic Slim French Women?	15
Fashion Page	17
Time for Work-Life Balance	18
Split Brain Research	19
Gallery 101	22

Cover: Award winning photo Kyoto Geisha by Ben King - www.benking.dphoto.com

Please note: contact details may be used by our competition sponsors.

Silk Road on Collins

Silk Road, the newest bar in town, is in a handsome heritage-listed 1930s building at 425 Collins Street. The eating concept at Silk Road is like an exotic food court, except the builder was Kubla Khan! They are open Thursday and Friday from 4pm and Saturday from 6pm. They would like to offer one lucky tenant an annual Silk Road Membership worth \$500. Benefits include invites to exclusive wine/cocktail events, priority entry and reservations and a special birthday gift. Please email your details including name, company name and contact phone number to competitions@silkroadoncollins.com by 20 June.

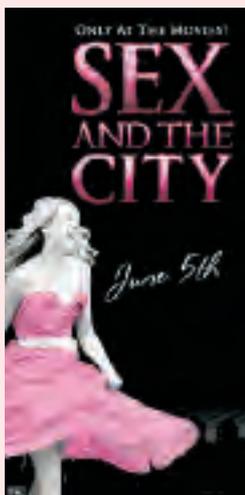


Rosati Restaurant



Located on historic Flinders Lane, this spectacular space with its mosaic floor, frescoed courtyard and walls painted to an old Venetian formula provide a stunning backdrop for any occasion. Rosati offers a selection of different menus and dining areas to suit the varying needs of today's modern diners. They are offering dinner to the value of \$500 for one lucky tenant either at Rosati's or Arthurs Bar which is available for private functions. To book Arthur's email arthurs@rosati.com.au for details or phone 9654 9744.

To be in the draw, send your name, company and contact details to rosati@rosati.com.au by 20 June. The winner will be notified.



Sex and the City

Bigger is definitely better! Sex and the City on the Big Screen! Carrie Bradshaw (Sarah Jessica Parker), successful author and everyone's favorite fashion icon-next-door, is back, her famously sardonic wit intact and sharper than ever, as she continues to narrate her own story about sex, love and the fashion-obsessed single woman in New York City. At the premiere of the film in London, Sarah Jessica Parker stole the show with her soaring Philip Treacy hat.

The Kino Dendy in Collins Place are offering 10 double passes valid from Thursday 12 June until Wednesday 25 June. To be eligible for a double pass, send your name, company and contact details to alice@kinodendy.com.au between 10.30 and 11am ONLY on Friday 6 June. Only winners will be notified.



Autumn 2008 Competition Results

Koko Black
Chocolate Lovers
Tea Party
Brian Corbett,
Building Supervisor

Sault Restaurant
Sophie Randell-
Hughes, Wright
Patton Shakespeare

Holyrood House,
Daylesford
Cheryl Cahill,
Bell Potter Securities

Radii restaurant at the Park Hyatt has a special offer for 101 tenants for the winter months – a free tasting plate entrée from their new menu. See back page for details

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- Security

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Photo courtesy of the artist

Kondo Takahiro

International Ceramic Artist, Foyer 101 Collins,
22 August – 5 September 2008



Lesley Kehoe.
Photography: Brett Boardman

International gallerist Lesley Kehoe presents the unique work of renowned Japanese ceramic artist Kondo Takahiro. Represented in major international museums and collections, including the Metropolitan Museum of Art, New York, this is Kondo's first show in Australia. In 25 years of art dealing, it is also Kehoe's first show dedicated to one artist. When asked why, Kehoe points to the emerging maturity of the Australian market and her continuing commitment to introducing international quality and standards to the domestic scene.



The third generation of a renowned family of ceramicists, contemporary artist Kondo Takahiro walks confidently in the footsteps of his forefathers. In a brand-loyal Japan, comparison is inevitable when your grandfather, Kondo Yuzo, was named living National Treasure for sometsuke or underglaze cobalt-blue wares. Kondo Takahiro finds the association inevitable, yet has established his own identity with groundbreaking work transcending the traditional boundaries of the ceramic world.

Working on the cusp of the age-old debate of art versus craft, fine art vs decorative art, the artist fuses function, beauty and autonomy. For over ten years, Kondo has explored the theme of water in his work. After repeatedly firing his porcelain forms primarily with under-glazes of shades of blue, the artist applies his unique silver, gold and platinum-drop over-glaze. Representing 'water drawn from fire,' this beaded metallic, mist-like glaze is applied on porcelain objects and sculptural forms, creating jewel-like, magical surfaces that appear both celestial and aquatic in nature.

Recent developments have seen the artist moving more and more into contemporary sculptural forms and



Photography Broniek Kozka

incorporating glass into his work. The 101 exhibition will feature six monoliths inspired by the standing stones of Orkney.

Major works on exhibition have been especially created for the Australian showing.

Kondo talks of his life long commitment to the art: "I want a way of life that allows me to touch the hidden corners of my soul. Testing myself to the extreme, I touch my own hidden heart and, in that instant, the realization strikes me that I am alive."



Mercedes-Benz

Open the roof. Then open the throttle.

The Mercedes-Benz CLK is one of the most stunning and agile vehicles. Inside, you'll notice beautiful upholstery colours with aluminium and timber trim finishes. But looks aren't everything. Beneath the skin of the CLK 280 beats a sporty heart – a 170kW V6 engine. While the CLK 350 features the exciting 200kW V6 engine. You'll love driving them, and we'd love to give you the chance to do just that. www.mercedes-benz.com.au



Melbourne International Film Festival 25 July to 10 August

The Melbourne International Film Festival (MIFF) is an iconic Melbourne event. MIFF hosts a feast of cinematic delicacies from over 50 countries for nineteen days each winter, heavily garnished with a range of parties and special events that cast a celebratory mood over the city.

For more information see their website www.melbournefilmfestival.com.au



Jerome Robbins Tribute The Australian Ballet 5-16 June 2008

This exciting programme features three of Robbins' most-loved works "Afternoon of a Faun", "The Cage" and "The Concert" plus one of his last works "A Suite of Dances".

The four ballets were selected by director, David McAllister, as representative of Robbins' dark to comic, sensual to poignant works.



Left Right Here! Split-brain research explained

The Howard Florey Institute has announced that one of the world's leaders in brain research, Professor Michael Gazzaniga, Director of the SAGE Center for the Study of the Mind, University of California, will deliver the 12th Kenneth Myer Lecture, free for the public on Thursday, 12 June at 6.15 for 6.30pm at Dallas Brooks Centre, 300 Albert Street, East Melbourne. Registrations are essential as tickets will be issued. Phone 8610 6744. See page 20 for more details.

Design Discovery Award Exhibition

The Bombay Sapphire Design Discovery Award Exhibition 2008 presents the best in ground-breaking contemporary functional designs. The 2007 group of designs include a bowl that pays reference to the humble aluminium can by Nick Rennie, John Smith's sting ray-form chair and Simone LeAmon's stainless steel votive candle holders. Rina Bernabei and Kelly Freeman were the Design Discovery Award winners with their innovative Tote light.

*Object Gallery,
Melbourne Museum
24 July - 5 October 2008*



Melbourne Writers Festival 22 – 31 August

The Melbourne Writers Festival is moving to Federation Square this year and will have a tantalising line-up, with many international writers and an ever-expanding contingent of Australian authors.

For updates see their website www.mwf.com.au



CULTURE & DESIGN

Winter



The Counterfeiters (Die Fälscher)

Considered one of the stand out films of The Melbourne German Film Festival in April 2008, this superb film is now in general release.

The film explores the secret currency counterfeiting unit established by the Nazis during World War II and the Jewish prisoners selected to work in this unit. Highly recommended.



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Art Deco 1910–1939 at the NGV

28 June to 5 October 2008

The National Gallery of Victoria is the exclusive Australian venue for a major exhibition of Art Deco. This exhibition is the most popular ever mounted at the Victoria and Albert Museum, London. There are over 300 works from painting to photography, fashion to film and architecture to jewellery. Spanning the boom of the roaring Twenties and the Depression-ridden 1930s, Art Deco came to epitomize all the glamour, opulence and hedonism of the Jazz age. It was the era of the flapper girl, the luxury ocean liner, the Hollywood film and the skyscraper.

Art Deco burst onto the world stage at the 1925 Paris Exposition Internationale, and quickly swept across the globe. It transformed the skylines of cities from New York to Shanghai and shaped the design of everything from fashionable evening wear to plastic radios. Above all, it became the style of the pleasure palaces of the age – hotels, cocktails bars, nightclubs and cinemas.

The NGV have a series of lectures, films and workshops in conjunction with Art Deco.

How about learning the Charleston?

The Charleston dance became popular after appearing along with the song, "The Charleston," by James P. Johnson in the Broadway musical *Runnin' Wild* in 1923. Although the origins of the dance are obscure, the dance has been traced back to black communities who lived on an island off the coast of Charles-



Josephine Baker 1927, from *Le Tumulte noir (The black craze)* portfolio, Paris: Editions d'Art Succès, 1927 lithograph and pochoir, 47.3 x 63.6 cm (sheet) Victoria and Albert Museum, London

© V&A Images/Victoria and Albert Museum, London © Paul Colin/ADAGP, Paris. Licensed by VISCOPY, Sydney EXH1004398



Man Ray, United States 1890–1976, worked in France 1921–39, 1951–76, *Kiki with African mask* 1926, gelatin silver photograph, 21.1 x 27.6 cm. National Gallery of Victoria, Melbourne
Purchased through The Art Foundation of Victoria with the assistance of Miss Flora MacDonald Anderson and Mrs Ethel Elizabeth Ogilvy Lumsden, Founder Benefactor, 1983



Embossed Serigraph with Foil Stamping
Dimensions : 21 3/4 X 29 1/4 inches, Year Produced : 1986
Edition Size : 300 Numbered, I-VL Roman Numerals, 3 AP
Paul Colin, France 1892–1985

ton, South Carolina. The Charleston had been performed in black communities since 1903, but did not become internationally popular until the musical debuted in 1923.

Everyone is welcome on Saturday 19 July 1-1.30 or 2-2.30 and its free. Learn to dance like a genuine 1920s flapper during this stylish and fun-filled afternoon in the Great Hall. A short Charleston demonstration will be followed by a drop-in workshop.

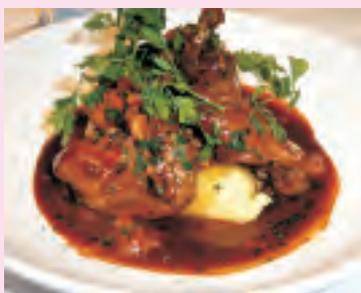
Another gem is the film *Erté* (1979 28 mins) which is being shown on Tuesday 1 July 2.30pm and Sunday 13 July 2.30pm (also free). Romain de Tiroff, or Erté as he became known, was hired in 1920 by the magazine *Harper's Bazaar*, where his flamboyant fashion designs of elaborately plumed hats and long, flowing dresses perfectly captured the emerging design aesthetic of the Art Deco period.

101 Precinct has a New French Presence

Stepping inside The French Brasserie, from a wintry Melbourne day made the warmth and ambience of this welcoming new French restaurant all the more enjoyable. My photographer and I visited the French Brasserie situated behind 101 Collins at 2 Malthouse Lane to savour the delights of its innovative, modern French cuisine. We were delighted to find that renowned chef, Frederic Naud previously of *Le Cirque*, New York, was from the hometown of a dear vintner friend from St Emilion in France.

The beautiful ancient hill village of St Emilion is only a short distance east of Bordeaux.

As we listened to the moody sounds of Serge Gainsbourg, we began our lunch with the a perfectly balanced rendering of the traditional French dish *moules marinières* with fresh crusty bread. I went on to have a grilled snapper beautifully cooked with a lightly dressed salad on the side while my companion wept tears of joy when his braised rabbit dish arrived. The chef clearly had empathy with this dish which was wonderfully tender and



succulent, literally falling off the bone. With a glass of dry red in hand my photographer was heard to remark "Honestly honey, it's a beautiful bunny!"

For a perfect finish we shared the apple tart of light flakey pastry with homemade calvados ice cream. Again "home made" was on the menu with memorable chocolates to complement the seriously delicious coffee.

The total experience was enhanced by an extensive French and Australian wine list.

We shall look forward to returning when the French Brasserie celebrates Bastille Week commencing 7 July for lunch and dinner, culminating on 14 July. I suggest you book now for this not-to-be-missed dining experience.

2 Malthouse Lane, Melbourne
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info@thefrenchbrasserie.com.au





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OVERSEAS MODEL SHOWN



Whispers – Drawings 1958 to 2007 by Ken McGregor (Macmillan Art Publishing Price: \$99.95)

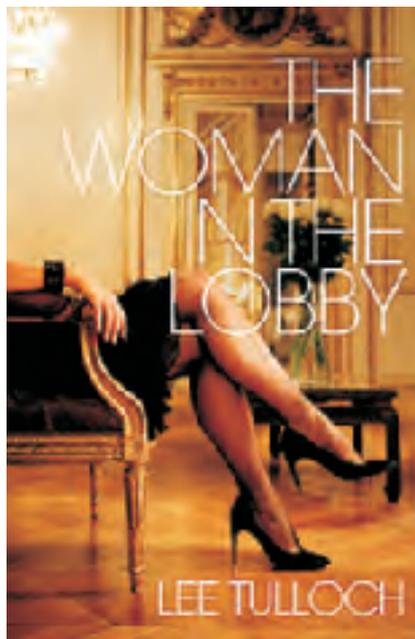
Fred Cress is a Sydney artist who is fortunate enough to divide his time between Australia and rural France, where he maintains a second house and studio near the ancient town of Cluny.

He has always been a keen observer of human nature which is why many of his drawings and paintings are really satires on social, business and private life. His figurative drawings in this beautiful book are largely narrative but subjected to a wash which diffuses the linear lines. There is wit and humor satire and moments of sadness, lightness

and profundity as Cress explores the human condition and exposes its absurdities in these very accomplished drawings.

“This book is about drawing, and about the artist’s use of drawing to capture multiple nuances of human behaviour. Cress is an artist who subscribes to the tradition of artists like Rembrandt and Goya who sought to express aspects of the human condition as they saw it in their times”.

The more than 900 drawings reproduced in this book are arranged in series which date from the 1950s to the present.



The Woman in the Lobby by Lee Tulloch (Viking rrp \$32.95)

Lee Tulloch was born in Melbourne, graduated in English Literature from Melbourne University and is a well-known writer on fashion and popular culture. The heroine of her latest book “The Woman in the Lobby”, ravishing Violet Armengard, she of the alabaster skin, titian hair and violet eyes is uncomfortable with her beauty and looks on this allure as a handicap.

Penniless in Paris, “Violet discarded by both her husband and the tennis star she sleeps with in an attempt to ease the hurt of her disastrous marriage” she ends up lobby sitting in some of the finest hotels in Europe. With her beauty, grace and elegance she finds herself “an object of interest to men

rich enough to know the price of everything, including the privilege of bedding supremely beautiful women”.

“As her addiction to grand hotels and haute couture takes hold, she convinces herself that she is only doing what women have done for millennia - trading sex for life’s little luxuries.” We all know that ultimately deals of any type require payment and Violet’s use by date as a beautiful woman is fast approaching. To Tulloch’s credit she makes us care about Violet in her search to separate love and sex. I also found this book’s luxury brand placement an interesting social commentary of our times - fascinatingly compulsive reading.



French Style and Decoration by Stafford Cliff (Thames & Hudson)

Stafford Cliff, formerly creative director of the Conran Design Group, draws upon an impressive array of original sources for this profusely illustrated book. It offers sketches, engravings and printed patterns, representing French interior design and decoration from the Baroque, Rococo, Louis Seize and

Empire periods through the 19th century to Art Nouveau, Art Deco and Modernism. Many of the designs have never been seen in published form before, making this sumptuous volume an invaluable treasury of new ideas and inspiration for designers, decorators, restorers and craftsmen.

Peter Calwell, General Manager, 101 Collins Street



Q Who do you most admire?

A My father.

Q What is your most pleasurable journey?

A Leaving for holidays and the anticipation of what lies ahead.

Q What in your life do you most regret?

A Not being able to invent something fabulous.

Q What in your view is your greatest achievement?

A Seeing my family flourish and taking pride in their achievements.

Q What of your possessions do you treasure most?

A The TV remote control, my Beatles collection and a Grand Prix ticket.

Q What is perfect happiness to you?

A Watching and being part of my loved ones' successes in whatever form that may take.

Q What quality most characterises you?

A Patience, tolerance, integrity.

Q Which virtue do you consider overrated?

A The pursuit of academia for its own sake.

Q What do you fear the most?

A Confined spaces.

Q What characteristic in others do you most dislike?

A Intolerance, egomania and pretentiousness.

Q What quality do you most admire in a woman?

A Their flexible nature and ability to multi-task.

Q Is there a special place you would like to live?

A Hawaii.

Q What quality do you most admire in a man?

A Innovation, passion and consideration of others.

Q What are the words you most overuse?

A Where do I find that?

Q What do you perceive is your current mind set?

A Challenged and eager to succeed.

Risk - why do we often get risk wrong?

Do we rely too much on gut instinct?

In 2007, researchers at Oxford University asked almost 1,500 British women at what age a woman is most at risk of breast cancer. The answer should have come easily. Age is by far the strongest risk factor for breast cancer, so the older a woman is, the more likely she is to be stricken.

But that's not what women said. The correct answer - "80 or over" - was chosen by a minuscule 0.7 per cent of respondents. A mere 1.3 per cent said a woman is most at risk of breast cancer "in her 70s." Another 6.9 per cent identified the 60s as the age of greatest risk; 21.3 per cent said the same of the 50s; and 9.3 per cent said a woman is most in danger in her 40s.

The most common answer, chosen by 56.2 per cent of British women, was the most incorrect: "age doesn't matter."

Breast cancer is hardly an obscure subject. It has been a major concern for at least two decades. There have been public information campaigns. Stories about breast cancer periodically flood the media. And yet, almost every woman in Britain has a deeply flawed perception of the risk.

Unfortunately, this story is far from unique.

After the September 11 terrorist attacks in the United States, millions of Americans abandoned air travel for cars in the belief that the threat of terrorist hijackings made roads the safer alternative. In reality, air travel is so much safer than driving a car that even an unthinkable wave of deadly hijackings would not make roads the safer bet. And so, inevitably, the mass switch from planes to cars caused automobile fatalities to spike. One researcher estimates the death toll to be 1,595 - six times greater than the number of people on board the doomed flights of September 11.

Why do we so often get risk wrong? The answer begins with the brain.

A fundamental insight of modern psychology is that our judgments are the product of not one mind, but two. There is the conscious mind, of course - the mind that ponders these words and understands how irrational it is to abandon planes for cars in the name of safety. The conscious mind perceives itself to be in sole control, but this is a cognitive illusion.

Most of the work done by the brain occurs beneath the level of consciousness and this unconscious mind is heavily involved in making judgments. The conclusions that issue from this mind do not emerge as articulate thoughts, however. We experience them instead as feelings and intuitions - something just seems right, for reasons we cannot quite express.

What most distinguishes the two minds is speed. The conscious mind - which I call



Rick Amor, *Shark in a wave*, 2002, Oil on canvas 66 x 92cm

"Head" - plods along. It takes time and effort to think. But the unconscious mind - or "Gut" - is quick as a gunshot.

Gut is able to make snap judgments because it doesn't review all available evidence. Instead, it uses what cognitive psychologists call "heuristics," which are really just rules of thumb. There's the "availability heuristic," for example: the easier it is to think of an example of something, the more common that thing is. Nice and simple. It may not always produce correct conclusions, but it generally worked in the time of our hunter-gatherer ancestors, when the basic structures of our brains were evolving, which is why it is hard-wired in our brains today.

Gut's speed means it gets first crack in the formation of conclusions. "One of psychology's fundamental insights," writes Harvard psychologist Daniel Gilbert, "is that judgments are generally the products of non-conscious systems that operate quickly, on the basis of scant evidence, and in a routine manner, and then pass their hurried approximations to consciousness, which slowly and deliberately adjusts them."

That's an ideal description of how we make judgments. In practice, Head routinely sits back and lets Gut's conclusions go unchallenged. "People are not accustomed to thinking hard," writes Daniel Kahneman, the Nobel Prize winning psychologist, "and are often content to trust a plausible judgment that quickly comes to mind."

And that can be dangerous.

Consider what women see about breast cancer in the media. They see Kylie Minogue. They see profiles of young mothers struggling with the disease. They see tragic stories of women killed in the prime of their lives. What they rarely see are the elderly women who are by far the most likely to get breast cancer:

One study found that 84 per cent of the breast cancer victims portrayed in American women's magazines were younger than 50 when they were diagnosed, while almost half were younger than 40. In effect, the media portrayal of breast cancer turns reality on its head.

Presented with an abundance of emotional, memorable examples of younger women with breast cancer and few examples of elderly victims, Gut inevitably concludes younger women are at more risk while the elderly can relax. It would take hard facts and careful thinking for Head to correct this intuition, but the media rarely present the facts and most people are not in the habit of thinking carefully. And so the Oxford researchers got the results they did.

Psychology and media aside, a third element skewing our perceptions of risk is marketing. Simply put, fear is useful. Fear sells products. Fear wins votes. Fear attracts public attention. And so corporations, politicians, and non-governmental organizations all use fear as a marketing tool - advancing their interests by hyping and even fabricating dangers.

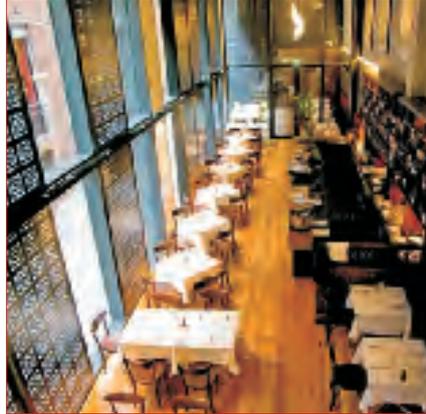
Connect this marketing to the media and the brain and you get the circuitry that increasingly has us - the safest and healthiest humans in history - getting risks wrong and worrying like never before.

Under the best of circumstances, this unreasoning fear, as Franklin Delano Roosevelt called it, steals a little of the pleasure in living. In certain situations, it can kill. Our only defence is to make a habit of questioning our judgments, no matter how plausible they may feel.

We must learn, in a word, to think.

Dan Gardner is the author of "Risk - The Science and Politics of Fear" published by Scribe

Vive La France!



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Bon appetit!

Australian Galleries Book Launch for Jeffrey Smart



Above: Lyn Williams and Stuart Purves
Right: Suzy Ditterich and Jeffrey Smart

Far right: Tony Irving, Margret Barca, Brian Dunlop



A celebratory cocktail party was held at the Australian Galleries for the launch of Jeffrey Smart's new book - Jeffrey Smart Unpublished Paintings 1940-2007, presenting over one hundred of his works. The 80 year old Jeffrey who lives in Tuscany looked amazingly fit and well as he signed copies of the book.

Jock Langslow – Kick Gallery

Jock Langslow, grandson of Sir Sidney Nolan, has been a sculptor for over 15 years and spent some time working on his grandfather's farm in Wales as a stonemason. Jock's exhibition at Kick Gallery was almost a sell-out show with many special guests on opening night including his mother, Amelda Langslow, Jock's siblings and their children.



Jock Langslow



Above: Amelda Langslow

Left, from left: John Hoerner, Hugo Marriott, Alison Waters and Jake Hoerner

Gallery 101 tribute to Peter Young

At the opening of Victoria Nelson's Sculpture Exhibition at Gallery 101 Dianna Gold gave a tribute to Peter Young:

"Due to the intuitive vision of Peter Young, General Manager of 101 Collins Street, Gallery 101, from its inception in 1992, has been, and continues to be, an integral part of the building community.

The Gallery is a unique model of interaction between business and the arts communities in one of Australia's premier corporate buildings. Working together with the ongoing support of the management of 101 Collins Street, the Gallery has produced over one hundred local and national exhibitions and numerous events to accommodate tenants' interests as well as for the wider community, and has earned a national and international place with cultural exchange exhibitions - the first held in 2004 with an exhibition of Australian printmakers at the National Arts Club in Manhattan, New York, and another exhibition planned in December 2009 with artists from Canada, the USA and Australia.

The Director and Staff of Gallery 101 gratefully acknowledge the magnificent support of Peter Young in encouraging a dialogue with the arts which has culminated in the building not only having a beautiful Gallery but a well respected and valuable art collection making 101



Victoria Nelson, Dianna Gold and Peter Young

Collins Street a corporate building with a difference. We wish Peter an exciting and rewarding journey in his retirement and thank him for his commitment throughout the years and look forward to his vision being carried forward. We are excited to continue working together in a team with Peter's successor, Peter Calwell, who we warmly welcome."



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Chic, Slim, French Women

Is it a Myth?

Chic, slim French women - is it a myth, an idea, an essence or do they really exist? Of course one can't generalise, women in France are as diverse as other nationalities. But it does seem, in my experience, they really do exist - particularly in Paris.

As well as the exterior style, French women seem to possess a fine wit, intellectual curiosity, courage and strength. French women generally do not need to assert themselves as equals to men because they have always been listened to and respected by their men. How often, while living in France, did I hear a man say - "I will have to consult my wife."

Why are French women generally so chic and slim? It was with good humour that I read "French Women Don't Get Fat" by Mireille Guiliano; "When being served meat, soup, vegetables, whatever at someone's home, or even in a restaurant, French women are apt to tell the person dishing it out, 'La moitié, s'il vous plaît - just give me half of that.'" That's the secret of slim-looking French women. Half portions! But I don't think that's the answer to being chic and slim. These are messages that all modern women would heed - I don't think it's the prerogative of French women.

English writer, Helena Frith Powell, has also written a book called "How to be Impossibly French". The American edition was titled "Two Lipsticks and a Lover". Two lipsticks - one for daytime, one for evening - and a lover. Frith Powell also emphasizes French women's self control when it comes to food. But not when it comes to beauty products. Here we are getting closer to the truth. French women are incredibly self-disciplined when it comes to appearance. They would not be seen dead in tracksuit pants.

Certainly French politics have spiced up with President Sarkozy's new wife, the beautiful Carla Bruni. Carla, the free spirit and sampler of other women's husbands, dresses so simply and so elegantly with a dash of French schoolgirl, that she seems to have stepped out of a French movie, despite being Italian.

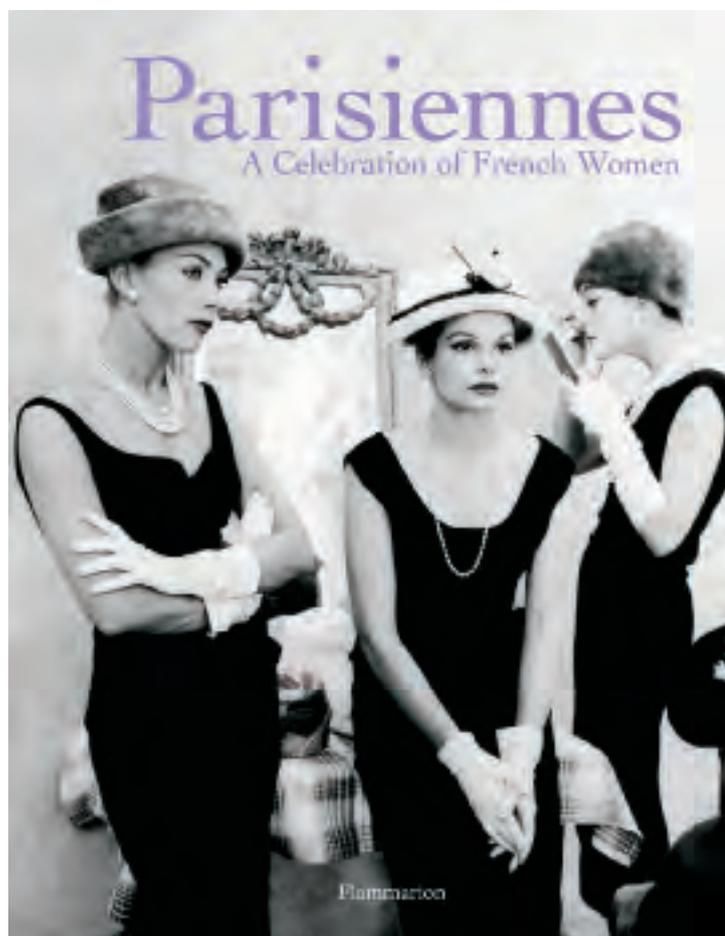


Catherine Deneuve

A few weeks ago, I was fortunate enough to meet Catherine Deneuve in Melbourne, here for the French Film Festival presented by The Alliance Francaise. At 64, Catherine Deneuve is the face of France: her profile appeared on the French franc, when France had one; and she's still cast in bronze as Marianne, the spirit of France, hovering outside scores of French town halls.

She is very beautiful. The face has matured, of course, but the beauty remains captivating and even mesmerizing. Actually compared to that beautiful young girl in "The Umbrellas of Cherbourg", this was an even more beautiful countenance, for time had added mystique. So I sat there and stared.

You are allowed to stare in the front row of a press conference because that is what you are there for - the eyes, the smile, the smooth and serene elegance, the beautiful blondeness, the elegant cashmere



top and straight skirt, the superb jewellery, wonderful shoes - it's powerful stuff, and this was when she was suffering from flu while here in Australia. I wondered how such a beautiful woman, and such a famous face, handles the awkwardness of having so many people wanting to just stare at her.

Catherine Deneuve is an example of a beautiful, chic, French woman who is not thin. She is not fat but she is not thin and she wears it well. It seems her only concession to lack of perfection was the moment she took to step outside and languidly smoke a Gauloises.

It's a worthy thing that the French are proposing a law on the 400 internet sites that incorporate "ana" (anorexia) and "mia" (bulimia) encouraging girls to be thin by offering constructive tips to starve themselves. The French are planning to make it illegal to provoke a person to seek "excessive weight loss by encouraging prolonged nutritional deprivation that would have the effect of exposing them to risk of death or endangering health".

Designer Dries van Noten with stunning Amber Jewellery



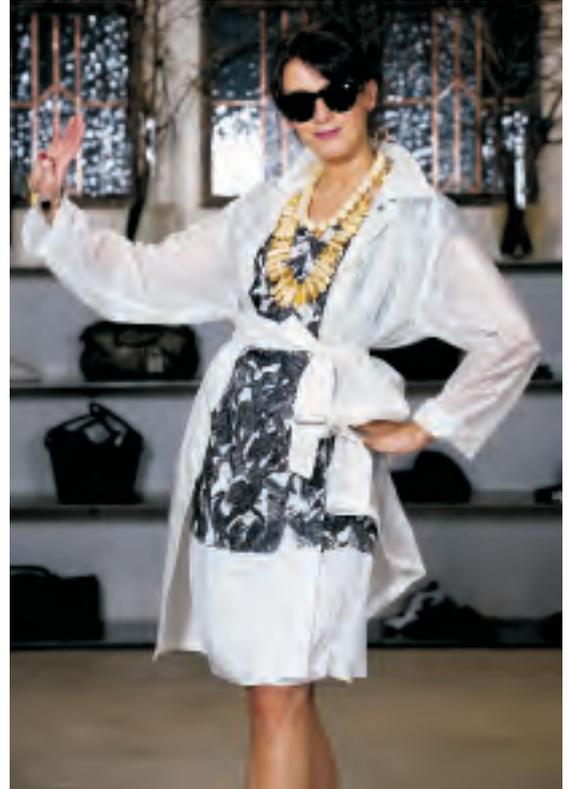
Collins Street's Cose Ipanema have just received the latest spring/summer collection from Belgian designer, Dries Van Noten - the collection is simply stunning. Beautiful coloured halter tops with contrasting skirts, colourful bohemian chic long dresses in painterly inspired florals in greens, yellows and saffrons. With his signature metallic Indian embroidery these clothes are alluringly original and feminine.

"I worked on printing several different patterns on one piece of material," Dries explained, "so that you can end up wearing four or five prints in just a couple of pieces."

For this special 101 Quarterly fashion shoot we accessorized these beautiful clothes with Dries sunglasses and lashings of amber necklets and bracelets from our neighbour, Ashley Jewellers at 85 Collins Street. They have a delicious array of amber jewellery which can instantly transform a simple day dress into a fashion statement.

Cose Ipanema
113 Collins Street
9650 3457

Ashley Jewellers
85 Collins Street
9654 4866



Canadian born Ben King is a photographer and motion picture focus puller based in Melbourne. He has spent many years developing his style in the film industry and over the last two years has made a transition to stills, specialising in portraiture, editorial, still life and travel. He lives in Elwood with his wife Katrina and daughter Audrey.
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www.benking.dphoto.com

Time for Work-Life Balance

Recent ABS data indicate that, on average, Australians work fewer hours in full-time jobs today than they did 20 years ago. However, since 2001, evening, public holiday and weekend work has increased. More and more employees work both weekdays and weekends. 48.8% of men work longer hours than the standard 35-40 hours a week, while 21.1% of women work longer than the standard working week (the self-employed are excluded from these figures).

The average working hours for full-timers has decreased from 46 in 2001 to 45 in 2007. Managers, administrators and associated professionals are the occupations that worked the longest average weekly hours, and received the highest average weekly earnings. But the hours are still well above the 38 hours per week, or the 'standard working week', of 20 years ago.

The aggregate result looks bright, but only if the factors leading to this result are not analysed separately. The decreased average working week does not reflect an increase in people's hours of leisure. Australians do not choose more leisure.

The statistics on hours of work reveal that one group of workers, such as managers and administrators and professionals, mainly males, are at the top-end of the earning distribution, have a high percentage increase in their earnings, they work very long hours, they do not choose to leisure, and they skew the results.

So, why still no leisure?

It is only when hours of work are subjectively valued at a price greater than the real, objective price (the wage rate), that individuals prefer paid work to time with their family or friends.



The Minder by Fred Cress, Acrylic on Canvas, 50 x 60cm

The fear of losing status leads people to impress the boss and seek promotion. They work harder and longer, and accept the given (by the boss) working conditions and hours. Work carries more prestige and 'status' than leisure.

The search for status is via overtime work. Even in the early 1990s, when the supply of jobs was tight, and casualisation and outsourcing increased, a safety net system was in place to maintain equilibrium in the price of time. However, the subjective price

of leisure time was perceived lower than the average minimum wage.

Physiological reasons also affect the subjective price of time. People become addicted to the satisfaction from work, especially after years of long hours at work. Addiction leads to obtaining more of a 'drug' whatever the real price might be and despite the costs imposed on others. Another reason is that Australians cannot afford to be with their families. We lack the money to do so. Addiction, social expectations, and the costs of living change the subjective price of time, so that Australians misperceive the value of time.

All explanations suggest that laws or regulations need to be implemented to prevent a situation where resources are wasted, no extra income is produced, and hours of our much-needed leisure are lost. Australians require a higher minimum wage, and/or government benefits, such as child-care benefits, paid maternity leave or paid parental leave, better health and education benefits, and a limit on the hours of work. They would provide the right incentives to balance hard work between home and market.

Donatella Cavagnoli
Associate Lecturer and PhD Student
Department of Economics and Finance
La Trobe University.

A little extra from Qantas

As many 101 travellers know air travel can be a stressful thing. On a recent emergency flight to New Zealand for my mother's funeral I experienced first hand what Qantas means when it comes to customer care.

At this stressful time I arrived at the airport with a raging migraine headache to find Qantas had been able to facilitate a compassionate upgrade to Business class. This act of kindness clearly demonstrates that Qantas is prepared to go beyond the bottom line. In flight I was able to lay down and was looked after by a very caring flight attendant who gave me cold compresses for my migraine.

Thank you Qantas.





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Should you require further information on the Jaguar XKR please visit www.uncagedesire.com.au

Left Right Here! Split-Brain Research Explained

The Howard Florey Institute has announced that one of the world's leaders in brain research will deliver the 12th Kenneth Myer Lecture, free for the public on Thursday, 12 June at 6.30pm at the Dallas Brooks Hall, East Melbourne.

Michael Gazzaniga is a Professor of Psychology and Director of the SAGE Center for the Study of the Mind, University of California. He is also the Director of the Summer Institute in Cognitive Neuroscience, President of the Cognitive Neuroscience Institute, a member of the US President's Council on Bioethics and Chair of The Law and Neuroscience Project. He has published many books on cognitive neuroscience.

Professor Gazzaniga is internationally recognised for his ground-breaking studies on the split-brain: one of the



most fascinating syndromes in neurology.

A split-brain occurs when the corpus callosum connecting the brain's two hemispheres is severed to some degree. The surgical operation to produce this condition is rarely performed, and only as a last resort in otherwise intractable epilepsy. After the operation, split-brain patients seem to have two minds. What the left hemisphere learns and thinks

is completely unknown to the right hemisphere, and vice versa.

The split-brain has revealed how the brain enables the mind. Gazzaniga and his colleagues' split-brain studies have shed light on language, mechanisms of perception and attention, brain organisation, and the potential for false memories. Perhaps most intriguing have been their revelations on consciousness and evolution.



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23 JULY – 16 AUGUST 2008
Petrus Spronk
Inner Landscapes
Ceramics

Petrus Spronk's ceramic work takes us on a journey of stillness and meditation. Over the years, he has embarked upon a creative process that has since become a life occupation. Petrus takes his inspiration directly from the nocturnal landscape and the bush after fires. With their blackened surfaces each work radiates an inner stillness and quiet energy that contrasts the chaotic elements of twenty-first century life.

The ceramic vessels communicate power, stillness and intensity. As a result of his work processes, the ceramic vessel has a natural intensity and quietness.

The bowl expressing the earth, the burned landscape its decoration. A concrete poem.
Petrus Spronk, 2008.

PETRUS SPRONK Primal Landscape, 2008,
burnished and twice wood fired ceramic vessel,
13.5 x 9.5cm.

20 AUGUST – 6 SEPTEMBER 2008
ANITA MERTZLIN
By Arrangement
Painting

By Arrangement expresses an intimate connection with time and its passing. A realist still life painter, Mertzlin's loose and formidable collection of antiques and junk form the basis for her compositions. She arranges them according to colour and surface, to create a satisfying play of reflection and form.

Anita Mertzlin's 'theatre of objects' references unspoken, perhaps imagined histories of lives lived and experiences passed. Jars, broken tea cups, ink wells, nests, teapots, clocks, letters, tea towels, pestle and mortar, fruit, and lingerie - all wear the patina of use.

These domestic familiar things are transported from their usual context via the studio and now also speak of the world of the artist.

ANITA MERTZLIN, Spots and Stripes, 2008,
oil on Belgian linen,
56 x 56cm.



10 SEPTEMBER – 4 OCTOBER 2008

DENA LESTER

AccidentS?

Photography

Dena Lester produces dense and powerful images of familiar and archetypically significant subjects. Not seeking to reduce the world to an image of its clear-sightedness, she creates 'pure and accidental' images by variously exposing the film to light in camera and embracing the visual effects.

Meaning is found in chance associations and correspondences that emerge in the process. Noise and interference are embraced and some image surfaces are further disrupted and elaborated with masses of hand-applied coloured glass beads.

DENA LESTER , III, 2008,
digital photograph on rag paper,
ed.1/3, 120 x 100cm.



8 - 25 OCTOBER 2008

DEBORAH WALKER

Painting

'Deborah Walker conjures a parallel world full of imagination and reflectiveness, alter egos and dreams with a meticulous and elegant vocabulary of formal devices and techniques. Her enigmatic compositions are metaphors for the roles we play, sometimes unknowingly, in the individual theatre of the psyche.'

Dr Dianna Wood-Conroy, Deborah Walker, *Homage to the Infinite*, Deakin University, 2004.

Walker's paintings are intimations of a different kind of knowing, of unseen forces and shared apprehensions. Like the stage readied for a performance, her paintings act almost as mirror - their ambiguity prompts reflection. The composite works across several panels approach the painting as a creative archive of forces and sensations with infinite potential.

DEBORAH WALKER Life, 2005,
oil on board, 24 x 18cm



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Oscar Wilde

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