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Space Around the galleries

Nude portraiture extols difference

With its human figures floating free against the clouds and sky, Amy Amos Gebhardt's multi-screen video installation, *There Are No Others*, is nude portraiture that celebrates a difference. The subjects in these images identify as existing beyond traditional gender binaries. In glorious high-definition and slow motion - Gebhardt used a digital camera capable of filming 1000 frames a second - they seem to levitate, "skyclad" in ritual-like nudity, across five massive floor-to-ceiling projection screens at Gertrude Contemporary, where the exhibition opens this Friday. Musician Oren Ambarchi created the soundtrack; the pair had collaborated on Gebhardt's 2008 short, *We Were Here*. Gebhardt won a prestigious Sidney Myer Creative Fellowship in 2014, which supported the creation of the current work.



gertrude.org.au

New Collingwood space fills gap

A new gallery opens in Collingwood this week. The brainchild of Victorian College of the Arts graduates Elle Ross and Adam Stone, LON Gallery is intended to "fill a gap" in Melbourne's art world, existing between the non-profit artist-run initiatives and a commercial gallery. Opening with a group show on Wednesday, February 3, the Easey Street gallery will exhibit artists' works but won't be exclusively representing any of the artists. "By not representing artists, we are able to exhibit works by both established and emerging practitioners," Ross and Stone say. LON's inaugural exhibition, *Be the Person Your Dog Thinks You Are*, includes works by Fergus Binns, Annabel Kingston and Tully Moore.



longallery.com

Triptych to fill gallery windows

A two-time winner of the Victorian Indigenous Art Award, Peter Waples-Crowe describes his new triptych for Chapter House Lane as "auto-ethnography". From Thursday, Waples-Crowe's painting *Loss, with a blue vision feat. J. RAE and J. Baerg* will fill the three panes of the window-based gallery. The new work incorporates an older project, *Blue Vision*, made with Indigenous Canadian artists Jen Rae and Jason Baerg.



chapterhouselane.org.au
Dylan Rainforth

Monumental video

VISUAL ARTS
RING AROUND THE DOWSER
Tim Woodward
TODAY, TOMORROW
Simone Hine
Both at Screen Space, 30 Guildford Lane, until February 6
UNTITLED #1, PREGNANCY
Nina Ross
MARS Gallery, 7 James Street, Windsor, until February 27

Reviewed by Robert Nelson

In a park in Munster, there's a large circular sculpture by Donald Judd. The minimalist *Untitled* from 1977 now looks like an abandoned concrete bunker from the war, littered with wrappers and graffiti.

We get to see this unloved relic from heroic American modernism in a 2014 video by Tim Woodward at Screen Space, where a priest visits the site on his bicycle, inspects it and hops in the middle to tell us about the profanation of churches.

As he explains, many churches are repurposed and have to be deconsecrated. His talk is charming, even though it uncomfortably mentions in the same breath the conversion of churches for unholy business and their adaptation for Jewish or Islamic worship.

Never mind: the poetic element of the work is pointed. The Judd sculpture suffers the same profanation that has occurred with churches; it is no longer supported by the legion of devotees who first admired its novelty.

In Woodward's video, the sculpture is already reused as a tutorial room for a lesson on ecclesiastical profanation. The circle of re-employment seems complete.

You could argue that religious buildings are a special case; but art galleries - which in some way have replaced churches as places to contemplate the non-material - are even more ephemeral. They go under for lots of reasons, perhaps be-

cause their commercial support base shrinks, the rents become prohibitive, the place is sold or the founders move to other projects.

Woodward's video is in fact the last to be seen at Screen Space, an excellent venture that began six years ago and has now run its course.

For a swansong, one of the co-founders, Simone Hine, is showing *Today, Tomorrow*. It's a slightly melancholy piece, documenting the transiting flaneur of empty rooms and foreign streets who comes and goes and returns to the beginning inconclusively.

Presented as a triptych with a combination of hand-held camera and lock-off, the piece self-referentially acknowledges the art of video in a scene where the female protagonist loads an SD card onto the laptop, no doubt to scrutinise footage that we don't see, unless it's playing on the screen beside it.

Echoing Judd's neo-ruin in the video upstairs, Hine shows us a park in Milan with an abstract circular temple, unapproachable, a modern mausoleum, even if designed for public space.

A circular temple of another kind features in a video by Nina Ross at Mars Gallery: the womb of a mother-to-be. The pregnancy is the artist's, who dangles a ring over baby to determine the gender.

According to a folkloric method, a ring suspended over the pregnant belly will reach equilibrium at a certain orientation that signifies "yes" or "no". So the artist asks the ring if she is having a girl; then she asks if she is having a boy. As the twist of the string resolves its tensions, the question is answered.

The reliability of this method is somewhere in the region of 50 per cent, which reflects the chances of the main eventualities in question. It is more an opportunity to express concern for the future than

to gain accurate information. In the voice-over, the artist quizzes the ring about other uncertainties that cause anxiety, such as whether or not she will need an epidural or caesarean.

Busting the naivety of these supplications to fate, Ross then subjects the ring to a test. As it hovers over a paintbrush, she asks: "Is this a paintbrush?" and later "Is this a pencil". Lacking the powers of divination, we can't interpret

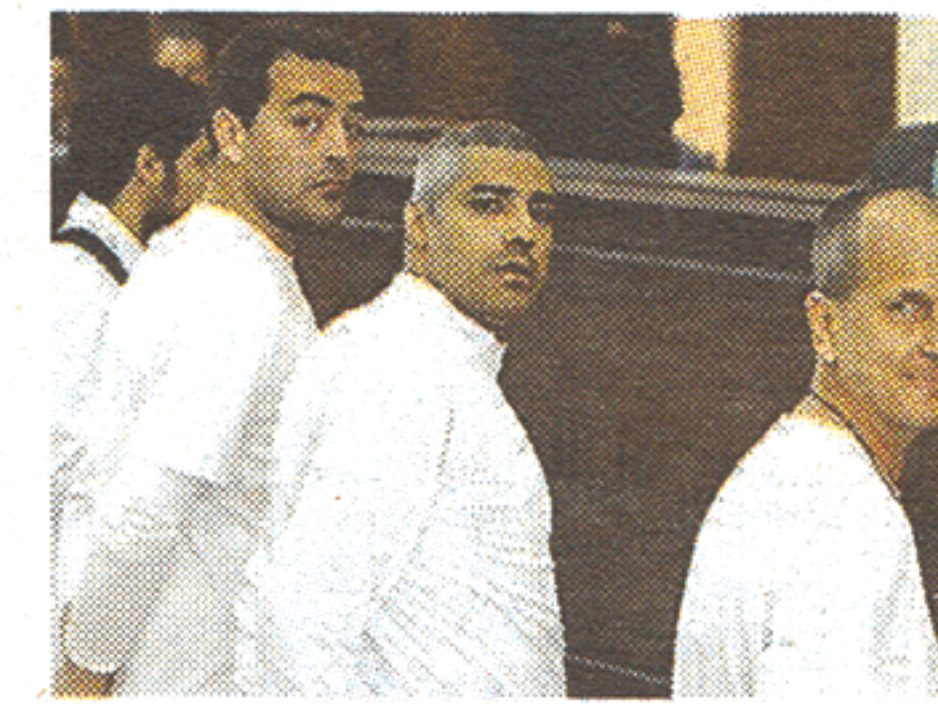
how the ring responds to these interrogations over the absolute truth of art materials; but the empirical scepticism sits delightfully between the anxious and the amusing.

While at Mars check out Cameron May's moody digital sublime - part cloud, part landscape, part water - and a beautiful sculpture that spools out landscapes with strobing light.

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ONLINE TRIAL RUN

The harrowing year three Al Jazeera journalists, including Peter Greste, spent wrongfully imprisoned in Egypt is to be made into a film. theage.com.au/entertainment



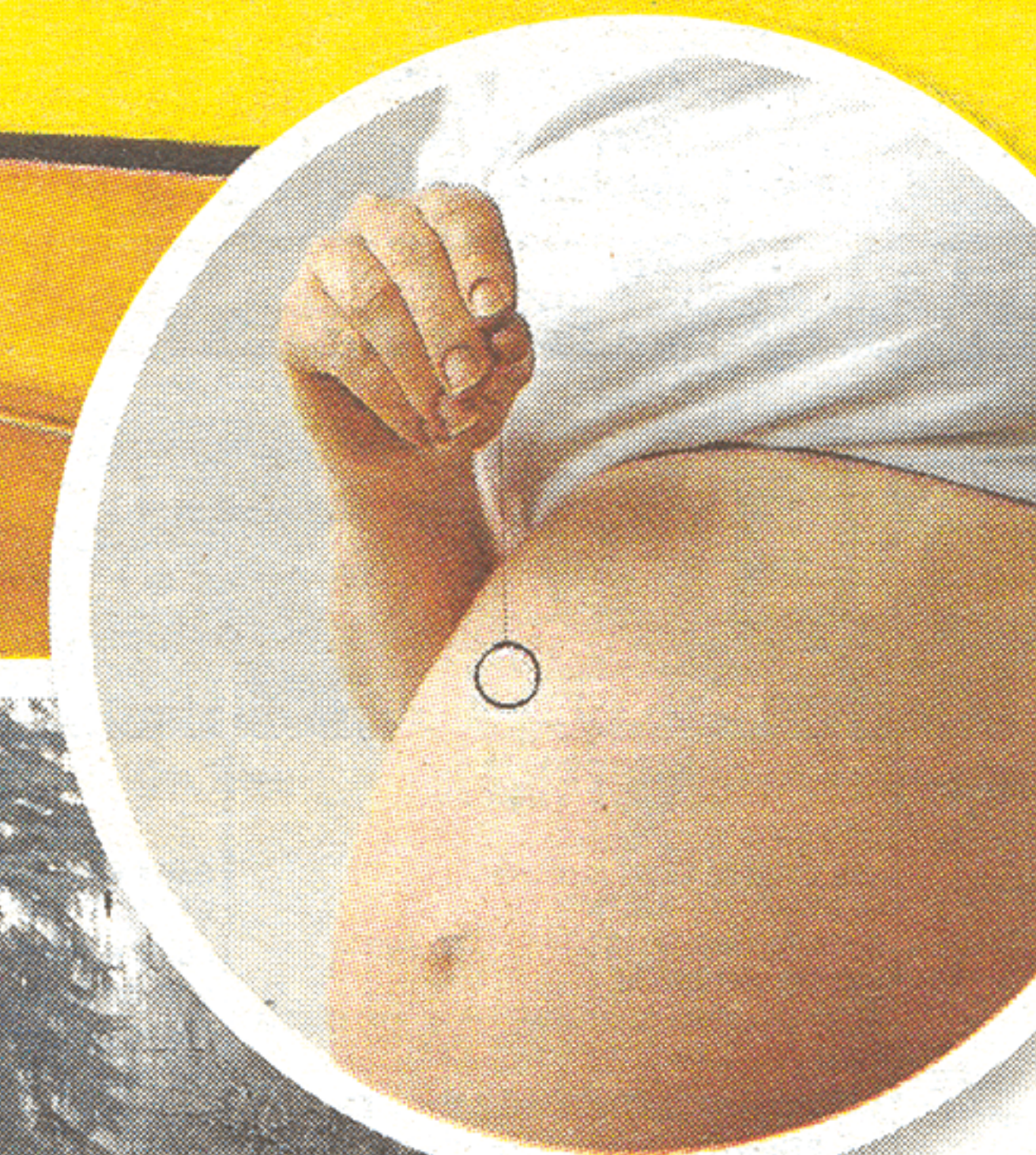
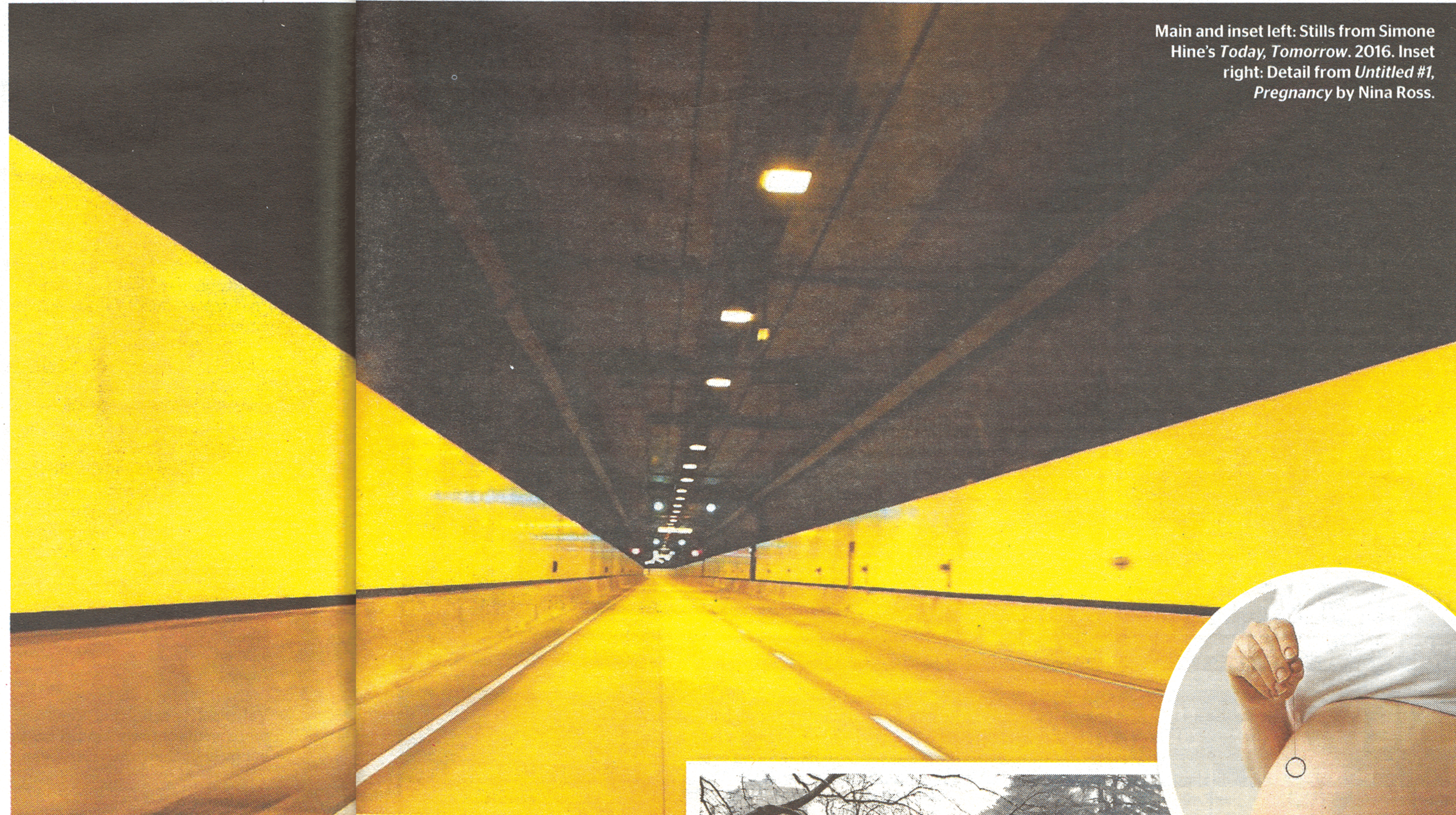
TOMORROW THE CHOICE IS YOURS

Read reviews of the latest film releases, including Paul Byrnes' assessment of *The Choice*, from the author of *The Notebook*, and Philippa Hawker's verdict on *Steve Jobs*, starring Michael Fassbender.



works rule Screen Space

Main and inset left: Stills from Simone Hine's *Today, Tomorrow*. 2016. Inset right: Detail from *Untitled #1, Pregnancy* by Nina Ross.



More at theage.com.au

Deliciously dark cabaret of jazz

MUSIC
DIANA KRALL ★★★★★
Hamer Hall, February 1
Reviewed by Jessica Nicholas

First, a confession: I came to this concert not with trepidation, exactly, but with low expectations. For me, Canadian singer/pianist Diana Krall has always been much more appealing and engaging in concert than on CD. But this particular tour didn't seem to hold much promise.

Named after her latest album, *Wallflower* (which abandons jazz entirely for mellow covers of pop songs), the tour features Krall with quintet and orchestra, so I was expecting a night of pleasant but insipid middle-aged nostalgia.

Happily, I was wrong. From the opening number - an exuberantly swinging *'Deed I Do* - Krall showed us that she's still a jazz artist at heart. Even on the soft-rock covers, her subtle melodic variations and supple phrasing exposed her natural jazz instincts. She performed just three songs from *Wallflower*, and one of them - Bob Dylan's title track - turned out to be a highlight: a gorgeously tender country waltz, its charm accentuated by Stuart Duncan's marvellous fiddle playing.

The orchestral parts (played by the MSO, under Chris Walden's direction) were tastefully understated. But the show's most memorable moments came during the solo and small-group numbers, where Krall could pull back to a hushed whisper (on *More Than You Know*) or plunge into unexpectedly gritty terrain (*Temptation*), her earthy vocals and blues-soaked piano joined by wailing electric guitar and amplified violin to evoke deliciously dark cabaret.

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THU 4 FEB 7.30pm - XANADU + THE WIZ (M)
FRI 5 FEB 7.30 - WOMEN IN LOVE

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