

# Free-wheeling



SNIFF here . . . Sebastian Di Mauro's *Respirare* recreates the smell of a sugarmill town.

## Galleries

Peter Anderson

**T**HE first time I saw a work by Simryn Gill was in 1993, in an exhibition called "Here Not There" at Brisbane's Institute of Modern Art. There are some interesting visual resonances between that earlier piece and *Return of the Repressed*, one of two works she is showing, again at the IMA.

The 1993 piece, *Washed Up*, was a collection of small pieces of glass gathered from beaches in Malaysia and Singapore, arranged to look a little like a line of jetsam left by a receding tide. *The Return of the Repressed* is a similar arrangement of bits of rubbish collected from Sydney roads, each with its own little set of wheels attached. Gill's evocative work continues to play between locations and, in doing so, opens up questions about the relationships between nature, culture, place and identity.

Also at the IMA, Sebastian Di Mauro's installation *Respirare* works with basic materials in an effort to evoke his childhood in South Johnstone. Visually, it is quite a formal piece, with its little sugar mountains and olive oil lakes laid out on brown beds of carpet underlay. But perhaps the most powerful element is its smell — the essence of any North Queensland sugarmill town.

Both exhibitions end this weekend.

FOR the past five years, Andrew Arnautopoulos has been developing two distinct strands to his art practice. In addition to his paintings and other works focused on abstract industrial

surfaces, he has developed a number of installations that explore issues around the repatriation of the Elgin Marbles.

"Loot", which opened at Bellas Gallery in Brisbane last Tuesday, takes this body of conceptually driven installation work a further step.

However, unlike the stacks of empty packing boxes of Arnautopoulos's mid-'90s "Consignment" project, "Loot" tries to explicitly represent the objects it refers to, in fairly crude paintings, as well as a set of sculptural stand-ins.

While the conceptual framework of the project has clearly progressed, this installation remains visually unresolved — the best paintings in the piece are the cardboard brown rectangles painted directly on the gallery wall, as if the missing friezes had just been taken down.

A small exhibition of three paintings in the second gallery space brings both strands of his work together in a very positive way, mixing his concern for the painted surface with the iconography of Athenian Red Figure and Black Figure vases. "Loot" is at Bellas until July 10.

FORMER premier Wayne Goss has been appointed chairman of the Board of Trustees at the Queensland Art Gallery. Goss replaces Lady (Jane) Edwards who has been appointed the chairwoman of the Queensland Premier's Literary Awards. Goss joins the QAG before its big event of the year — the Asia Pacific Triennial of Contemporary Art, which he initiated when he was premier in 1993. Goss is also a supporter of the proposal for the new gallery of contemporary art, part of the proposed \$320 million Queensland Cultural Centre 2000 project.