

# Arch Lane offers alternative work

ARCH Lane Public Art is a new gallery just off Macrossan Street, near the Story Bridge end of Adelaide Street.

Directors Belinda Gunn and David Holden offer a space where apprentice artists and those outside the mainstream can exhibit without having to meet commercial gallery expectations.

They are particularly sympathetic towards performance art and installation. An exhibition of small works by Eugene Carchesio and Diena Georgetti finishes at Arch Lane tomorrow.

Carchesio and Georgetti have worked together on several previous projects and their work here is compatible.

Both present slight forms incorporating symbols and signs. Both envisage a possible future where ethics and morality might be based on aesthetics instead of today's logical and calculated criteria.

Carchesio's *No Flag — I'm Just Waving*, subtitled "Test Patterns for Hope", comprises mixed media flags, symbols, and banners. It encourages speculation on the hollowness of nationalism, patriotism and jingoism.

Georgetti calls her mixed media pieces *Inneres*, an Italian word meaning "the internal structure". They are small drawings, mostly graphite, but also incorporating watercolor and acrylic paint. Superimposed elements, often perspex fresnel lenses or flat discs, provide formal tension and interest.

Georgetti believes in the underlying unity of all things.

## Galleries

Eugene Carchesio and Diena Georgetti, Arch Lane Gallery; Artists as Designers, Roz MacAllan Gallery  
By MICHAEL RICHARDS

She expresses this as a "will to amalgamation" — her personal understanding of a general system or transformation theory. She searches for a visual expression of her belief using cryptic notations, symbols and marks.

The drawings appear casual but on closer inspection reveal a refined aesthetic. They are very considered and delicate works.

Georgetti is aware that she inhabits a difficult zone; not science, not philosophy, not art, but somewhere in between. Because it is so personal, the challenge of this work lies in the question of its relevance to other works and in its slight form.

Fifteen artists have contributed to the *Artists as Designers* exhibition, which finishes at the Roz MacAllan Gallery tomorrow.

Each of the 15 artists was asked to design a piece of furniture or a functional object.

Most of the work on show is furniture. The most successful pieces explore design as a function of structure, and structure as a function of design.

An example is Alix Sweet's table made from hardwood and Queensland hoop pine. Sweet uses structural ele-



ROZ MacALLAN with a "three-planed" mirror

ments as features of design. Large screw heads are deeply countersunk but not filled. Bolts and bracing rods are accentuated with enamel paint.

Barbara Heath, Paul Zika, and Sebastian Di Mauro work with mirrors. Heath presents a formal concentric design with mirrors in three planes. The central mirror element is convex. Zika incorporates his mirror into a bathroom cabinet of oblique contemporary design.

Di Mauro cleverly fragments a mirror then reassembles it as a mosaic of mirrored clips. The result is a strikingly appropriate piece of design of surprisingly functional utility.

Di Mauro's mirror is complemented by a chair made from Scandinavian pine, steel, leather and a tree limb. Both mirror and chair feature flat black strips of charred wood.

The exhibition includes ceramics by Warren Palmer and Mitsuo Shoji and a Ruth Stonely quilt. Jan Hynes' mood spoons and aprons, also on display, are both practical and a lot of fun.

Those who miss the exhibition this week might arrange to see it by appointment.