

AROUND BRISBANE

country event with that unashamed nostalgia so suited to the naive approach. Also interesting is the great card treatment of "Travail of Eve", and the use of the teapot in "High Tea".

Also having his second Savode show, John Nelson has managed to well and truly take command of a space which has all but defeated many other artists.

Not only has he been brave enough to challenge it with the sort of large and irregular shaped works which in combination make for immediate impact, the individual pieces are complex, strong and well balanced within themselves, and they are placed in such a way as to continue to reinforce and deepen initial impressions.

There is rather more emphasis on painting in this show than in the previous one, although a strong sculptural and assemblage component continues.

There is also integration of personal and formal components, especially in his use of almost photo realist skies, as in "Turning from the Royal Brisbane", "The Road to Boroloola" and "The Domino Theory"; and in his management of the balance of creative processes and outcomes as in "Found in the Studio", "How painting is Made" and "Assorted Paintings".

Particularly effective works are "The Wailing Wall" and "The Swimming Pool Library". Both of these large, free-hanging canvases or drop sheet pieces, which use the folds of material, its wear and tear, wrinkles, creases, tears, and joins, in combination with subtle paint layering and scoring which is reminiscent of his earlier works on weathered timber wood, and similarly environmentally in tune.

On the whole, the work is well thought through, well executed, imaginative and indicative of commitment to creative development.

SEBASTIAN DI MAURO, WAYNE SMITH:

Roz macAllan

These predominantly large assembly style works of Sebastian Di Mauro's August/September exhibition draw together with growing assurance, several of the threads pursued in recent painting and sculpture.

Aptly titled "being/BECOMING" it traverses the mythic territory of creation and destruction, mortality and immortality, mystery and revelation, personal and transcendental — those concerns which ultimately underpin the archetypal human search for meaning now and in the hereafter.

Most of the components of the pieces are familiar to followers of this artist's work — gateway structures with their suggestions of a hidden beyond, charred wood with overtones of ritual purification, and the symbolic shrine constructions with their votive offering flames. But it is in the enhanced combination of formal and emotional strength wherein lies its increased power and presence, reinforced by developments in the use of metal, be it rolled steel, copper coated or rusted, and by a new focus on the potentials for light.

Of the triptych pieces, "Entrance (In/Accessible)", using a juxtaposition of burnt wood door with concealing/revealing mirror flanked by gateway canvases is impressive, as is the clean cut "Guardians", while the use of the burnt ladder in "Transition" is an

interesting development.

Also interesting is the use of X rays and light box as an offset to the work on canvas in the interplay of internalities and externalities in "Human Portrait III (The Search)"; and the two small Human Portrait pieces balance well their human and ritual elements.

Totally different from the Sebastion Di Mauro pieces, Wayne Smith's work derives its own brand of effectiveness from a manipulation of social and art history set pieces. Again, the exhibition title, Dis/PLACE/Men/t, is significant, this time for its satiric wordplay, reflected in the ironic interplay of stereotypes amongst the visual images.

"Place" for instance, can refer in turn to the home of Home Beautiful, the dispoiled natural environment, the idyllic landscape tradition, formal and visual positioning, social status and expectation; while "Men" has related implications for male/female relationships, the exercise and worship of power, and the interaction of the species and its macho machines with the animal and natural environments. The "Dis", is then left to scoop up a whole variety of juxtaposed disjunctions and dysfunctions, including the use of appropriation and deconstruction techniques, to make up the displacement whole.

Providing an effective linking mechanism across the exhibition is the artist's use of the painting by numbers image, particularly successfully applied like "Desires pleasure" to convey the innate sterility of certain social convention expectations, a notion also addressed by the set of small works, "All wrapped up" which neatly convey both surface slickness and human entrapment. Particularly successful in this approach to social in this approach to social stylisation is the sensuous disjointedness of "Object Desire I."

VIVIENNE BINNS, TONY CLARKE:

Bellas

In complete contradiction to most of the other exhibitions for this month, Vivienne Binns has concentrated on a plethora of very small works, sometimes diptychs, sometimes formally as series, and as often as single pieces relating so well as to have been arranged as a series, but always rich in colour shape and texture, their tiny figures totally absorbed by context.

Of the major pieces, "On the Edge, At the Side, All Margins" is a personalised environment based on the Sydney Glebe area. Of its seven pieces, three are seen through mesh, a device which creates an interplay between the technical use of grids and the social imposition of barriers. Others make graffiti like use of words and jumbled letters to effect a similar relationship between style and meaning.

Tony Clark's two works, "Thirty Section's from Clark's Myriorama 1985 — 1990" and "Landscape" are very much within the range of what we have seen here and at the Institute of Modern Art in the recent past.

Drawing from the childhood journeys into the classical and historical past, and an early fondness for gothic eccentricity and grotesques, he uses his interests and training in architecture and music to create his own ironic tradition of image and relationship. Subtly