

AROUND BRISBANE

PETER MARTIN SCULPTURES AND DRAWINGS *Ray Hughes Gallery*

These ten sculptures are a veritable Heath Robinson forest of windlass and winchtype structures, efficiently and humourously articulated in both the technical and conceptual sense.

Masses of cogs wheels ropes and uprights combine the overtly mechanical with suggested rather than specified animal components - predominantly bone and horn. The result is a certain ambiguity as to whether movement has ceased, has yet to commence, or was ever even contemplated.

The drawings, on the other hand, while using similar elements and tones in their construction are fluid and mobile.

It is an exhibition vigorously executed with wit and skill, and has a gutsy edge to it which will make the artist's future endeavours worth watching.

PAUL ZIKA, SEBASTIAN DI MAURO *Roz MacAllan Gallery*

Paul Zika's "Entrances to Xanadu" is made up of nine abstract wall sculptures, using acrylic and enamel on wood as well as beads, glass and laminex.

Comfortably sized for a domestic environment, their angular shapes and strong but relaxed colours are designed to draw the viewer into a fantasy of doorways and passages, always somehow suggestive of open space beyond. Different expectations are raised from different vantage points, and while some of the entrances of the exhibition title are relatively obvious, in other works there is a suggestion of a hidden unlocking mechanism requiring only the right touch or combination to swing the piece open admitting the viewer more fully.

It is an attractive exhibition well integrated around its Coleridge quote

"It was a miracle of rare device

A sunny pleasure-dome with caves of ice"

Sebastian Di Mauro's "Recent Works On Paper" also have the capacity to draw the viewer into themselves, but here the emphasis is on the exploration of dimensionality, depth and intensity. While structures frequently suggest open gateways rather than hidden doorways, the works themselves are much more inward looking with the suggestion greater rather than lesser mystery beyond.

Ranging from the rich, dark and striking, to subtle almost cloudlike managements of light and shadow, frameworks for form and colour advance and recede throughout, effectively utilising both the glass of an oilstick and the velvet dustiness of charcoal to create their range of illusion.

The forms and structures investigated are consistent with earlier work, but indicative of a disciplined progression, as the artist continues his development of control of strength and subtlety, surface and distance, form and image.

DALE FRANK *Milburn + Arte*

This is an exuberant display of gamesmanship be it in management of colour, materials, genre, symbol or verbal illusion.

Without holding himself to a single or consistent message or metaphor, he ranges as freely across social commentary as across his methods and materials - woven surfaces, kitchen implements, cushions and beanbag bits, collages, cutouts, dripped and dribbled paint, resins, varnishes, all play their part.

The most consistent recurring image is the circle or wheel, whether as a painted swirl, an imprint of a paint can, a coin, a bulb or a hub cap. The works involving woven cotton texturing are entertainingly satirical and "The Weeping (Sore)", with its suppurating landscape is one of the stronger pieces.

CAROLINE BARKER Seven decades of important paintings *Savode at St. John's*

This exhibition covers work produced between 1923 and 1928 and includes landscape, still life and portraiture.

Spanning a painting lifetime from youth to old age it is interesting not only for its sustained freshness - whether in the early flower studies, or the later "Mouth of Norman Creek looking to New Farm".

Of particular note amongst the portraits are "Land Army Girl" of 1940 and "Portrait of Agnes Richardson" of 1960 - twenty years apart and combining the same painterliness and humanity.

WITHOUT NUMBER, AN INSTALLATION BY ADAM WOLTER AND GARY WARNER

Queensland Art Gallery
This is a fascinating initiative combining the adventurous use of computer technology with artistic imagination, and directed at exploring the creative process.

Sitting inside a darkened Gallery 14, surrounded by changing images on three of its walls gives the illusion of witnessing the development of a living cosmos from within.

Molecular structures build and rebuild; cells divide and reconstitute as new organisms; futuristic cityscapes emerge from stylised meshes and grids; geometric patterns form and re-form; circuit diagrams assemble and re-assemble; crystalline explosions take place and art deco excesses of curves and swirls design and re-design themselves. Then, just when it seems that chaos and random activity reign, there is the image of a computer screen with its precisely programmed instructions returning us to the world of a controlling intelligence of the most ultimately structured kind.

The sound effects are as well integrated as to perfectly enhance without distracting -

sometimes throbbing and pulsing, sometimes clearly identifiable bird calls and sometimes merely rhythmic but undeniably mechanical clicking of the slide projector as it relentlessly controls the change of image.

This is innovative and exciting work, building on the traditions of kinetic art and challenging the limits of the unique properties offered by the chosen media.

ELEANOR HART; CHRIS CHAI-HIANG

Roz MacAllan Gallery
Eleanor Hart's "La Facade" is a selection of thirteen oils and gouaches whose sunny colours initially mask, but on second look accentuate the subtly macabre presence of skulls, wasted bodies on barbed wire.

With some skilful distortions of perspective, she weaves images such as these into the ornate pillars and arches which constitute the entrances to buildings like the Palace of Justice and the Theatre in Paris, in order to suggest the similarly disguised human effects of French official complicity in Nazi wartime activity.

Eleanor Hart trained in Victoria in the seventies, since then exhibiting widely in the Eastern States, and this exhibition is an attempt to integrate family experience into a wide expression of the contradictions between the traditional form and appearance of civilised social institutions and the underlying and jarring potential for a reversion to brutality.

Chris Chai-Hiang was born in Singapore and exhibited early in the National Library there. Trained in England he has also shown in Europe, Asia and America as well as in Australia.

His current "Gentleman in Suit and Tie" is an installation with a performance component.

Prior to the performance, the exhibition consisted of a series of white paper hangings like the oriental scrolls on three walls of the space, each with the same imprint which on