

Arts

Show rebuffs myths of arrogant ockerism

YOU Came to My Country and You didn't Turn Black is the title of a theatrical performance and an accompanying exhibition of paintings, prints and sculptures at the Queensland Museum.

The title offers a rebuff to the popular and arrogant ockerism that expects new Australians to assimilate into our predominantly Anglo-Saxon culture.

People forget the culture was introduced by new Australians who made no effort to assimilate with this country's original inhabitants.

Almost 150 works by 24 artists are arrayed about the scaffolding that supports a temporary stage and seating. There are some prominent names.

Fiona Foley's *Survival* is a set of four photo-etchings including collage. Each work presents an etching made from an early photograph. The photographs are souvenirs of early anthropologists who regarded Aborigines as curious and inferior beings to be studied dispassionately like any other exotic natural phenomenon.

One depicts a hunter with boomerang, another a man with tribal scars, a third a woman modestly turned away from the camera.

Wanjidari applies acrylics to canvas using a splatter technique to simulate the visual texture of sand painting. Jenuarrie and Heather Walker re-interpret traditional motifs in batik, linocuts and screen-prints.

Among the most interesting works are several free-standing sculptures by Rick Roser. Each is made from a hollow log, one of bloodwood, others of coolibah or paperbark. Each is decorated with ochre paintings, including designs of ancestral and animal figures with contemporary images such as the silhouette of a communications satellite.

Ngumbarngar (Show Yourself) includes a small chainsaw. Each

GALLERIES

You Came to My Country and You didn't Turn Black, the Queensland Museum. Sebastian Di Mauro and Wayne Smith, Roz MacAllan Gallery, Central Plaza One. *The Banfield Series*, Galerie Baguette.

By MICHAEL RICHARDS

work, roughly figurative in scale, combines aspects of sculpture and painting with the suggestion of a totem. Each articulates Roser's ethnological and environmental concerns while providing a symbolic microcosm of a world in change. The exhibition will continue until Saturday.

ONE of Brisbane's most interesting art projects for the year, Roz MacAllan's itinerant gallery, has found a temporary home on the 39th floor of Central Plaza One at the corner of Queen and Creek streets. Here MacAllan shows recent works by Sebastian Di Mauro and Wayne Smith.

Both artists tread the border between painting and sculpture, although both lean more towards paint than in the past. Smith's *Dis/PLACE/MEN/t* comprises 19 paintings which examine the cost-acquisitive and materialistic societies and what their systems exact from the planet and its resources.

Symbols of wealth and status obscure and overwhelm complex natural systems that have taken millions of years to evolve.

In *Systems In/difference II* a bulldozer destroys rainforest. The fugitive images of dying and extinct wildlife are overlaid by a grid formed by the outlines of domestic consumer goods and numerical keys from a buyers' good-living guide.

Expredator Extinct includes a



GOING to Stradbroke, by Marshall Bell, at the Queensland Museum.

fossilised skeleton. Others feature seductive images from the world of advertising — all are distorted or otherwise defiled to subvert their message.

Di Mauro explores his customary territory — the themes of transcendence, reincarnation and regeneration. He uses familiar materials with restraint and control. Di Mauro has a fine sense of balance and exploits the ad-hoc.

Entrance (In/Accessible) is a triptych using a burnt door, salvaged from the ruins of a house that burned down, as its centre panel. The Roz MacAllan Gallery is at Central Plaza One until Saturday.

GALERIE Baguette shows *The Banfield Series*, by Jim Olsson until October 6. Olsson's series is based on published reminiscences of the famous beachcomber, E.J. Banfield, of Dunk Island.

Olsson worked in advertising for many years and his painting reflects that background. His interpretation of Banfield's story is vibrant and colorful but also highly illustrative, superficial and slick to the point of arrogance.