

## ARTS &amp; ENTERTAINMENT

## IN THE GALLERIES

**MELANIE JAYNE TAYLOR: A ROOM FOR ORDERING MEMORY**

THIS expansive show explores the continuities between memory and photographic process. Taylor's arrangement of works is crucial here. While prints are positioned in disjointed clusters and threads around the gallery walls, the show also features benches and tables layered with piles of partially obscured prints, providing mere hints as to their content. Taylor's photographs tend to capture domestic and transitional spaces: foyers, rooms, walkways and stairwells. It might be read as a metaphor for the accumulative nature of memory and the photographic archive. Though not fully formed on their own, they are the linkages from one event to the next. **Wed to Sat 11am-5pm, Sun 1-5pm, until June 24, Counihan Gallery, Brunswick Town Hall, 233 Sydney Road, 9389 8622, [moreland.vic.gov.au](http://moreland.vic.gov.au)**

**PETER MADDEN: RAVAGED GROUND: THE MORNING AFTER**

COMPRISING a suite of found photographs alongside a collection of impossibly intricate two- and three-dimensional collage works, New Zealand artist Peter Madden's *Ravaged Ground: The Morning After* is a surrealist accumulation of fragmentary images torn from their contexts. The found photographs — re-imagined via spray, collage and partial erasure using turpentine — are particularly foreboding. In *The Scream*, slathers of paint render a childlike face grotesque. *Untitled (The Thing Within)* recasts a boy gymnast as a devilish imp, scythes of electric light coursing through his disturbingly muscular frame. Madden's collages offer some respite from the gloom. Constructed using hundreds of minuscule, hand-cut images, these are conglomerations of human, animal, architectural and environmental detritus, shaken loose and moulded back into place. A triptych of vintage boxing photographs see blooming pink and red flowers take the place of blood spatters and swollen wounds (below), while *Smokin It at Night* morphs a plume of volcanic ash and a throng of animals, plants, human skulls, eyes and mouths into a towering temptress. Madden's works seem to stress our insignificance. No matter how well planned, our lives can be turned upside down without notice. **Wed to Sat 11am-5.30pm, until June 16, Fehily Contemporary, 3a Glasshouse**



Road, Collingwood, 9017 0860, [fehilycontemporary.com.au](http://fehilycontemporary.com.au)

**ELIZA HUTCHISON: HAIR IN THE GATE, A BIOGRAPH**

THE title of this intriguing, disorienting show refers to the photographic phenomenon in which a shard or "hair" of dislodged celluloid enters the frame during the process of taking a photograph, ruining the integrity of the image. The distorted, scrunched and otherwise decayed photographic works that populate *Hair in the Gate, a Biography*, however, approach the idea from a distinctly allegorical, psychological bent. This is a play on the equivocation of memory and the encounter — the pervasiveness of mass-media imagery and its incursion into our most intimate recollections. There are joys and horrors here. Playful childhood portraits (pictured), pet budgies and towering trees sit alongside



media images of the Phil Spector murder trial set askew, a warped, ashen-faced Lindy Chamberlain and the blurred, horrifically bloodied corpse of a murdered Sharon Tate. While each evokes a disturbing sense of nostalgia or memory, it is ambiguous as to whose memories these are.

**Wed to Fri 11am-6pm, Sat to Sun noon-5pm, until July 15, Centre for Contemporary Photography, Fitzroy, 9417 1549, [ccp.org.au](http://ccp.org.au)**

**JOHN NIXON: EPW: COLOUR-MUSIC**

RUNNING alongside an exhibition of *White Paintings* curated by the man himself, John Nixon's *EPW: Colour Music* addresses the artist's concerns with both polychromatic painting and the musical score. Comprising 25 paintings featuring strategically arranged coloured squares and otherwise geometric forms, these minimalist works also play the role of visual scores. Their colours correspond to a series of blocks set on top of an analog organ's keys, positioned in the corner of the space. In this sense, Nixon's work suggests painting to be a mere starting point. These are guides for a broader set of ideas, potentialities and actions.

**Tues to Fri 11am-5.30pm, Sat 11am-4.30pm, until June 30, Gertrude Contemporary, 200 Gertrude Street, Fitzroy, 9419 3406, [gertrude.org.au](http://gertrude.org.au)**

DAN RULE

## LAST DAYS

**POP ART**

WITH more than 100 prints, films and photos, *Roy Lichtenstein: Pop Remix* (pictured) charts the US pop art linchpin's development from the 1950s to the '90s, with a particular focus on Lichtenstein's appropriation and "remixing" of the work of 20th-century art giants, such as Salvador Dali's surrealism and Jackson Pollock's abstract expressionism. The exhibition finishes tomorrow.

**Today and tomorrow 10am-5pm, Mornington Peninsula Regional Gallery, Dunns Road, Mornington, \$2-\$4, 5975 4395, [mprg.mornpen.vic.gov.au](http://mprg.mornpen.vic.gov.au)**

**ON THE PRODUCTION OF MONSTERS**

EVER said something that's been taken the wrong way? Australian playwright Robert Reid's new show, *On the Production of Monsters*, follows a Melbourne hipster couple who find themselves at the centre of a child-abuse scandal following an interview with a local newspaper (inspired by the Bill Henson nude photography scandal). The seasons ends today.

**Today 3pm and 7.30pm, MTC Theatre, 140 Southbank Boulevard, Southbank, \$25-\$40, 8688 0800, [mtc.com.au](http://mtc.com.au)**

**JAZZ FESTIVAL**

MORE than 300 performers, 100 events and 13 Australian premieres later, the 2012 Melbourne International Jazz Festival draws to a close this weekend. Along with all the masterclasses and club shows, there are also some free outdoor attractions. Head along to the free lunchtime concerts at Federation Square, hosted by the Melbourne Youth Jazz Orchestra today and the Michael Griffin Quartet tomorrow. When the sun goes down, explore the soundscape of the city on an Evening Soundwalk.

**Today and tomorrow, various venues, [melbournejazz.com](http://melbournejazz.com)**

**ROBOT VS ART**

IN *Robot vs Art*, the robots have taken over Earth, forcing the surviving humans to work as slaves. But when Executive Bot writes a play, he brings theatre director Giles up from the mines to help him stage a production designed to make the robots feel real emotions. Final performance tomorrow.

**Tonight 7.30pm, tomorrow 6.30pm, La Mama Courthouse, 349 Drummond Street, Carlton, \$15-\$25, 9347 6142, [lamama.com.au](http://lamama.com.au)**

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