

ARTS & ENTERTAINMENT

IN THE GALLERIES

CALLUM MORTON: EVACUATIONS

CALLUM Morton's latest body of work presents an interesting series of paradoxes. Indeed, the sculptures that populate *Evacuations* are both present and absent, solid and sinuous, vacant and loaded with potential meaning and detail. Specifically, they are painted sculptures of covered paintings. Cast in foam and resin via a computer-controlled router, these solid works capture the billow and drape of a cloth over a canvas to remarkable effect. As objects, they're both strange and stunning. But there's far more at play here. Recent visitors to Anna Schwartz Gallery will recognise the scale, installation and palette of these works to be identical to Peter Booth's recent show of paintings. Morton essentially reinstalls their reminiscence, sans their painterly details. That Booth and Schwartz severed professional ties in the weeks before Morton's launch adds another intriguing layer to *Evacuations*. It also creates an awkward allegory.

Tues to Fri noon-6pm, Sat 1pm-5pm, until October 20; Anna Schwartz Gallery, 185 Flinders Lane, city, 9654 6131, annaschwartzgallery.com

LESS IS MORE: MINIMAL AND POST-MINIMAL ART IN AUSTRALIA

SHOWS like *Less Is More* can have a propensity to play out like tired greatest hits records, a procession of often second-rate available works from first-rate international artists in tow. Luckily, curator Sue Cramer has added a couple of crucial elements and layers of depth to this vast appraisal of minimal art, which counts the work of Donald Judd, Dan Flavin, Linda Benglis and Sol LeWitt among its stocks. One is a comparative study of minimalism's aforementioned big guns with those from Australia. Indeed, Robert Jacks and Elizabeth Gower's astute negotiations of the grid more than hold their own against LeWitt's *Cubic Modular Piece* (1968), while Peter Kennedy's fluorescent light installations from the early 70s stand-up well in comparison to Flavin's 'monument' to *V. Tatlin*. Cramer's other success is the show's investigation of post-minimalism and its ongoing influence in Australian art today, with works from Kathy Temin, Mikaala Dwyer, Giles Ryder and a couple of particularly engaging works by Simone Slee and Daniel von Sturmer.

Tues to Sun 10am-5pm, until November 4; Heide Museum of Modern Art, 7 Templestowe Road, Bulleen, 9850 1500, heide.com.au



SCOTT MORRISON: SMALL CHOIR

PERHAPS more than anything, Brisbane artist Scott Morrison's stunning new video and sound installation *Small Choir* (above) articulates the significance of context to our orientation and understanding of place. Comprising a rhythmic montage of slow-panning forest scenes — some crystalline, some blurred in blinding sunlight — the work morphs an unremarkable woodland into a kind of labyrinth, the horizon or surrounds never fully revealed. The soundtrack only adds to the intensity of the experience, the mechanical click of a shutter offsetting a dense bed of field recordings, ambient sound and distant, childlike chatter. But this work doesn't only disorientate. By eschewing even the smallest hint of a linear narrative or setting, it hones its focus on the details — the intricate textures of the tree trunks, the spectrum of light and colour and shade, the spatial qualities of the immediate surrounds. In doing so, Morrison recasts place as an amalgam of sensory experiences.

Thurs to Sat noon-6pm, until October 6; Beam Contemporary, level 1, 30 Guildford Lane, city, 9670 4443, beamcontemporary.com

SAMUEL TUPOU: PAN-O-MANIA

THERE'S a sense of cynicism underlying the vivid colours, exotic scenes and beach beauties that mark Samuel Tupou's *Pan-O-Mania* (below). These silkscreen on acrylic and PVC works reference a cultural phenomenon that was all style and no substance. Taking the post-war 'Tiki' trend as its cue, this show reduced Pacific cultures to a melange of bikini-clad bodies, beach scenes, bright patterns and bare breasts. It's an orgy of appropriated eye-candy and this, one might suggest, is Tupou's point. By using such inorganic materials to capture Tiki's traits, he calls it for what it was: kitsch titillation for rich white guys. That these works now enter the art market poses an interesting conundrum. With *Pan-O-Mania*, Tupou questions both his own and his potential buyers' motives.

Sat & Sun 10am-5pm, last day tomorrow; MARS Gallery, 418 Bay Street, Port Melbourne, 9681 8425, marsgallery.com.au

DAN RULE