

IN THE GALLERIES



Dan Rule

LINDY LEE: THE TYRANNY AND LIBERATION OF DISTANCE

Though her materials, technique and palette might suggest otherwise, there's a particularly delicate quality to Lindy Lee's new exhibition of found, altered and repurposed photographs. Rarely will the sight of black mild steel sheets - in this case, printed with subtly detailed monochrome images and riddled with burn holes - elicit the kind of pathos and empathy that Lee's *The Tyranny and Liberation of Distance* manages to conjure. From a distance, they might read as minimalist monochromes, but with proximity, the work's finer details reveal themselves. The images are split into two camps: Lee's early family photographs picturing her parents, herself and siblings on the Gold Coast in what must be the late 1950s (having recently emigrated from China), and a series of works derived from traditional Chinese watercolour landscapes. They form a clear yet quietly spoken binary - that of a new life and cultural experience, and one's undying connection to heritage and personal history. The burn holes might be read as the conduits between each of these irrevocably connected worlds.

Until May 16; Sutton Gallery, 254 Brunswick Street, Fitzroy, 9416 0727, suttongallery.com.au

SIMONE HINE & CLARE RAE: STAGES

Melbourne-based artists Simone Hine and Clare Rae have been working alongside each other in various contexts (usually with Hine as curator) in recent years. Succinct new exhibition *Stages*, which was inaugurated as a commission for Brisbane artist-run initiative Boxcopy, sees the pair work collaboratively (or at least adjacently) as artists. Both Rae and Hine's works are set



within the same architectural space - the 1930s Rosina Auditorium at Abbotsford Convent - but each artist offers a very different treatment. Hine's striking two-channel video work forges a kind of fragmented, fictional space, as a pair of female protagonists (both played by Hine) square off in a circuitous, wordless confrontation. This work is about framing and the visual tensions created by movement, depth and space within the cinematic device; we learn everything and nothing about the characters through a mere handful of movements, expressions and gestures. Rae's dynamic monochrome photographs, meanwhile, approach the body, movement and space via a different approach and cadence, picturing herself in various gestures, poses, play and movements. As in much of her work, Rae seems to be mapping the perimeters and parameters of space and architecture here. Using her body and the camera, she explores propositions and potentials.

Until May 23; Screen Space, 30 Gullford Lane, city, 9012 5351, screenspace.com



(Clockwise from above) Andrew Long's *Sway* is a series of obscured, fragmented images; black-and-white photograph by Clare Rae, part of *Stages*; Lindy Lee's *Eating the Immortal Pellet*.



ANDREW LONG: SWAY

Blink and you'll miss this almost self-consciously minimalist installation from young Melbourne artist Andrew Long. Consisting of slender pine slats affixed vertically to the walls, in a pattern that almost reads as an echo of the space's hidden structural armature, *Sway*'s series of works are in fact obscured, fragmented images - printed on the surfaces directly abutting the wall. Our only way to read these fractured visual planes is to approach them laterally. The images themselves seem to be reference printed matter, or more specifically, the gently fanned pages of a phone book. A room sheet offers a kind of index to various terms relating to commercial printing endeavours and techniques. It's clear enough what Long is getting at. These overtly oblique, nonetheless stylish objects essentially reroute the visual languages, tools and gazes underpinning advertising and commercial image-making and reproduction. What's less clear is what we're left with as a result of it all. Last day today; TCB Art Inc, level 1, 12 Waratah Place, city, 9663 8233, tcbartinc.org.au

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Rupert Bunny *The Nymph of Salmakis* c.1919 oil on canvas 44.5 x 53.5 cm



John Perceval *Fisherman's Sights*, Williamstown 1956 oil on composition board 91.5 x 122 cm

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