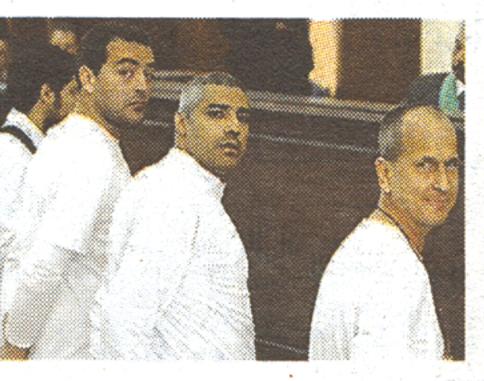
FOLLOW US ON TWITTER @theagecritics @age_arts CONTACT US **Debbie Cuthbertson** Arts editor 03 8667 3234 d.cuthbertson@fairfaxmedia.com.au Dewi Cooke Deputy arts editor 03 8667 2791 decooke@fairfaxmedia.com.au

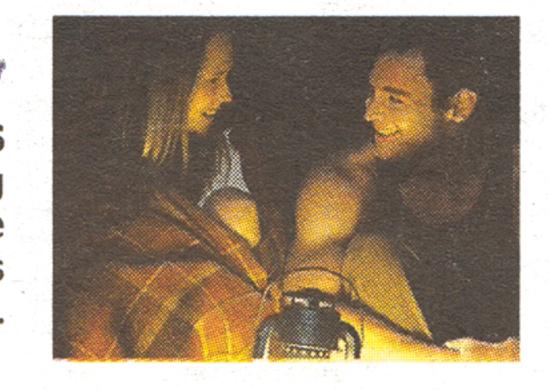
The harrowing year three Al Jazeera journalists, including Peter Greste, spent wrongfully imprisoned in Egypt is to be made into a film. theage.com.au/entertainment



works rule Screen Space

TOMORROW THE CHOICE IS YOURS

Read reviews of the latest film releases, including Paul Byrnes' assessment of The Choice, from the author of The Notebook, and Philippa Hawker's verdict on Steve Jobs, starring Michael Fassbender.



Space Around the galleries

Nude portraiture extols difference

With its human figures floating free against the clouds and sky, Amy Amos Gebhardt's multi-screen video installation, There Are No Others, is nude portraiture

that celebrates a difference. The subjects in these images identify as existing beyond traditional gender binaries. In glorious high-definition and slow motion - Gebhardt used a digital camera capable of filming 1000 frames a second -



DOWSER

UNTITLED #1, PREGNANCY

In a park in Munster, there's a large

circular sculpture by Donald Judd.

The minimalist Untitled from 1977

now looks like an abandoned con-

with wrappers and graffiti.

crete bunker from the war, littered

We get to see this unloved relic

from heroic American modernism

in a 2014 video by Tim Woodward

spects it and hops in the middle to

As he explains, many churches

at Screen Space, where a priest

visits the site on his bicycle, in-

tell us about the profanation of

are repurposed and have to be

deconsecrated. His talk is charm-

ing, even though it uncomfortably

conversion of churches for unholy

business and their adaptation for

Never mind: the poetic element

of the work is pointed. The Judd

sculpture suffers the same profan-

churches; it is no longer supported

by the legion of devotees who first

In Woodward's video, the sculp-

ture is already reused as a tutorial

room for a lesson on ecclesiastical

You could argue that religious

template the non-material - are

profanation. The circle of re-

employment seems complete.

Jewish or Islamic worship.

ation that has occurred with

admired its novelty.

mentions in the same breath the

churches.

MARS Gallery, 7 James Street,

Windsor, until February 27

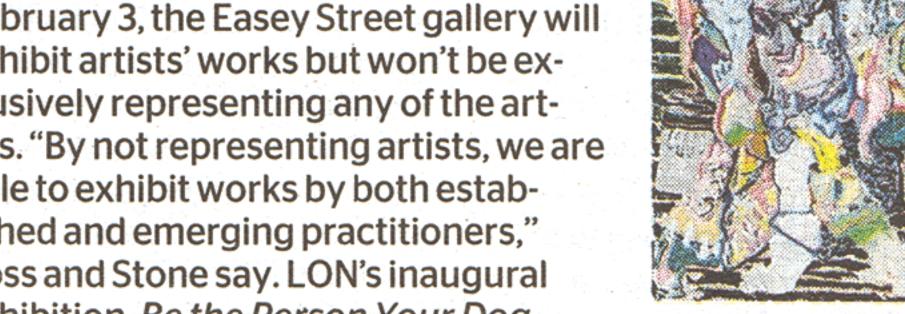
Reviewed by Robert Nelson

they seem to levitate, "skyclad" in ritual-like nudity, across five massive floor-to-ceiling projection screens at Gertrude Contemporary, where the exhibition opens this Friday. Musician Oren Ambarchi created the soundtrack; the pair had collaborated on Gebhardt's 2008 short, We Were Here. Gebhardt won a prestigious Sidney Myer Creative Fellowship in 2014, which supported the creation of the current work. gertrude.org.au

New Collingwood space fills gap

A new gallery opens in Collingwood this week. The brainchild of Victorian College of the Arts graduates Elle Ross and Adam

Stone, LON Gallery is intended to "fill a gap" in Melbourne's art world, existing between the non-profit artist-run initiatives and a commercial gallery. Opening with a group show on Wednesday, February 3, the Easey Street gallery will exhibit artists' works but won't be exclusively representing any of the artists. "By not representing artists, we are able to exhibit works by both established and emerging practitioners," Ross and Stone say. LON's inaugural exhibition, Be the Person Your Dog



Thinks You Are, includes works by Fergus Binns, Annabel Kingston and Tully Moore. longallery.com

Triptych to fill gallery windows

A two-time winner of the Victorian Indigenous Art Award, Peter Waples-Crowe describes his new triptych for Chapter House Lane as "auto-ethnography". From Thursday, Waples-Crowe's painting Loss, with a blue vision feat. J. RAE and J. Baerg will fill



the three panes of the windowbased gallery. The new work incorporates an older project, Blue Vision, made with Indigenous Canadian artists Jen Rae and Jason Baerg.

chapterhouselane.org.au Dylan Rainforth

Monumental video

VISUAL ARTS cause their commercial support RING AROUND THE base shrinks, the rents become prohibitive, the place is sold or the Tim Woodward founders move to other projects. TODAY, TOMORROW Woodward's video is in fact the Simone Hine last to be seen at Screen Space, an Both at Screen Space, 30 Guildford excellent venture that began six Lane, until February 6

> For a swansong, one of the cofounders, Simone Hine, is showing Today, Tomorrow. It's a slightly melancholy piece, documenting the transiting flaneur of empty rooms and foreign streets who comes and goes and returns to the beginning inconclusively.

years ago and has now run its

Presented as a triptych with a combination of hand-held camera and lock-off, the piece selfreferentially acknowledges the art of video in a scene where the female protagonist loads an SD card onto the laptop, no doubt to scrutinise footage that we don't see, unless it's playing on the screen be-

Echoing Judd's neo-ruin in the video upstairs, Hine shows us a park in Milan with an abstract circular temple, unapproachable, a modern mausoleum, even if designed for public space.

A circular temple of another kind features in a video by Nina Ross at Mars Gallery: the womb of a mother-to-be. The pregnancy is the artist's, who dangles a ring over baby to determine the gender.

According to a folkloric method, a ring suspended over the pregnant belly will reach equilibrium at a certain orientation that signifies "yes" or "no". So the artist asks the ring if she is having a girl; then she asks if she is having a boy. As the twist of the string resolves its tensions, the question is answered.

The reliability of this method is buildings are a special case; but art galleries - which in some way have somewhere in the region of 50 per replaced churches as places to concent, which reflects the chances of the main eventualities in question. even more ephemeral. They go un-It is more an opportunity to express concern for the future than der for lots of reasons, perhaps be-

to gain accurate information. In the voice-over, the artist quizzes the ring about other uncertainties that cause anxiety, such as whether or not she will need an epidural or caesarean.

plications to fate, Ross then subjects the ring to a test. As it hovers over a paintbrush, she asks: "Is this a paintbrush?" and later "Is this a pencil". Lacking the powers of divination, we can't interpret

While at Mars check out Cameron May's moody digital sublime part cloud, part landscape, part water - and a beautiful sculpture that spools out landscapes with strobing light.

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More at theage.com.au

Deliciously dark cabaret of jazz

MUSIC DIANA KRALL *** Hamer Hall, February 1 Reviewed by Jessica Nicholas

First, a confession: I came to this concert not with trepidation, exactly, but with low expectations. For me, Canadian singer/pianist Diana Krall has always been much more appealing and engaging in concert than on CD. But this particular tour didn't seem to hold much promise.

Named after her latest album, Wallflower (which abandons jazz entirely for mellow covers of pop songs), the tour features Krall with quintet and orchestra, so I was expecting a night of pleasant but insipid middleaged nostalgia.

Happily, I was wrong. From the opening number - an exuberantly swinging 'Deed I Do - Krall showed us that she's still a jazz artist at heart. Even on the soft-rock covers, her subtle melodic variations and supple phrasing exposed her natural jazz instincts. She performed just three songs from Wallflower, and one of them - Bob Dylan's title track - turned out to be a highlight: a gorgeously tender country waltz, its charm accentuated by Stuart Duncan's marvellous fiddle playing.

The orchestral parts (played by the MSO, under Chris Walden's direction) were tastefully understated. But the show's most memorable moments came during the solo and small-group numbers, where Krall could pull back to a hushed whisper (on More Than You Know) or plunge into unexpectedly gritty terrain (Temptation), her earthy vocals and blues-soaked piano joined by wailing electric guitar and amplified violin to evoke deliciously dark cabaret.



