

# ARTS

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## Space Around the galleries

### The remains of war and art

Alan Moore is 100 and one of only two men left alive who acted as official artists during World War II. The ability of art to stand as witness to that kind of trauma is the theme of a photographic exhibition by Moore's stepdaughter Penelope Hunt. Moore, whose important works are at the Australian War Museum, was an active painter into his 90s. His studio is a time capsule of squeezed paint tubes and bottles of thinners. Hunt's exhibition at Rubicon ARI, *Remains to Be Seen*, focuses, in microscopic detail, on these tools of the artist's trade, as a metaphor for seeing as well as what she calls "a palimpsest of time". Moore's drawings and photographs can be seen in a short documentary made by ABC Open: [open.abc.net.au/explore/80563](http://open.abc.net.au/explore/80563) [rubiconari.com.au](http://rubiconari.com.au)



Rathbone Place by Penelope Hunt

### Instagram leads to exhibition

The internet, and Instagram in particular, has radically reshaped the way the art world operates. Just as collectors will often purchase works they've only seen on Instagram, artists such as Rhys Lee are swapping artworks with artists they've never met, and who live halfway round the globe. "Sometimes they arrive in one piece and sometimes they don't," Lee jokes. The principle extends to a new group exhibition Lee has curated, *Shots Off the Dices*, opening at Nicholas Thompson Gallery on Saturday. "The Australians in it are my friends... and the internationals are new friends that I've met on Instagram," he says. There is no overarching theme; instead Lee says he's attracted to "no-bullshit" work. William Mackinnon's *Studio (I)* is pictured. [nicholasthompsongallery.com.au](http://nicholasthompsongallery.com.au)



### Artists explore our urban home

*Somewhere in the City* examines the urban environment. The just-opened Arts Project Australia exhibition brings together local, national and international artists. The show is guest curated by Karra Rees of the Centre for Contemporary Photography. There are representations of towering architectural structures such as Kensuke Todo's sculptural model of motorway overpasses, or Miles Howard-Wilks' futuristic rendering of the City Loop. But Rees says she was also looking for quieter, more unexpected takes on urban life. For that reason Shannon Smiley's painting *Dark Forest, Northcote* and Charlie Sofo's video *Cats*, also feature. [artsproject.org.au](http://artsproject.org.au) Dylan Rainforth

# Performance pioneer

Performance artist Marina Abramovic says today's fast lives demand that art be slow, writes **Debbie Cuthbertson**.

Marina Abramovic wants everyone who visits her show at Hobart's Museum of Old and New Art to slow down. Just chill out, and count the rice.

The 68-year-old global performance art superstar (don't call her the "godmother of performance art", she urges, asking that she be described as a warrior) sees the works that encourage public interaction as the most important pieces in her show, called *Private Archaeology*.

One room features a long table with a mound of rice and lentils running its length. The public is encouraged to count the grains of rice, make patterns and become immersed in the present.

"Counting rice is a very important negotiation with yourself, it's very important to know what you can and can't do before you start... It's the idea of achievement and failure... about the process of what your mind is going through.

"You get bored and you get mad and you get angry but you decide to finish," she says of a three-month exercise at a Tibetan retreat that inspired this piece. "Through the process you start to calm yourself, time doesn't matter any more, you're in your present mind. But it takes effort."

Another room features noise-cancelling headphones and low-slung deckchairs facing a window looking out onto a garden, where rabbits hop slowly and birds peck at the grass. Yet this doesn't quite cancel out the screams coming from another room, featuring three works from throughout the artist's career - installations of Abramovic and participants shouting full throttle. What would at first

appear to grate - imagine sitting in the middle of three children's never-ending tantrums - is actually uplifting and somehow invigorating.

Despite being billed as such, Abramovic says the show, curated by MONA's Nicole Durling and Olivier Varenne, is not a retrospective.

"It's not a retrospective, in any kind of sense. It's a choice of different works from different periods of my life," she says. "Artists are never objective... For me it was exciting to see their choices and how they put things together."

It does, as the title implies, interrogate her own private "archaeology", with cabinets featuring small works on paper and items she has chosen from MONA founder David Walsh's collection of antiquities. "Archaeology for me was more kind of a mental state, to collect experience, that's my private archaeology," Abramovic says. "This is something you can't touch, you can't experience. You can't collect them and hang them on the wall."

Abramovic says she tries to make her art as interactive and accessible as possible. "One of the most important parts of this exhibition is the interactive part, given to the public to have an experience of their own."

"That is the most important thing for the Hobart people, to see how they are going to participate and how they are going to take some of these experiences back home."

"I think my work is not just for the art public... e. [If] a housewife, a politician, a farmer, a teacher or [a] child can actually, by experien-



cing this work take something... e. home to continue [to] give some kind of contribution to their life."

Of her most famous works, which involved sitting facing members of the public all day for months at a time in New York's Museum of Modern Art for her seminal show *The Artist is Present*, Abramovic was happy to divulge the secrets to her stamina.

"Sitting on the chair looks so simple. But sit on the chair for one, two, three or four hours. You have

## TOMORROW



What drives Brooke Satchwell to the top in the TV game

## SUPERQUIZ



- Beginners (1 point)**
- Who became the men's French Open tennis champion last week?
  - In which Australian state is Bond University?
  - According to the Mother Goose poem, what did "The Three Little Kittens" lose?
  - Sirloin, Porterhouse and Carpetbag are all types of what?
  - What venue is hosting tonight's State of Origin rugby league match?



- Intermediate (2 points)**
- Who partners Will Smith in the *Bad Boys* films?
  - What, beginning with "s", is the word for communication by hand-held flags?
  - Shirley Bassey, Bryn Terfel and Tom Jones were born in which country?
  - In 1977, what letter was removed from the HOLLYWOOD sign for Easter?
  - In football, coat-hanger, stiff-arm and ankle-tap are all forms of what?



- Advanced (3 points)**
- Which of William Shakespeare's comedies character Touchstone?
  - In which US state would you find the city of Amarillo?
  - The French company BNP Paribas operates in which industry?
  - Nicknamed The Badger, with which sport do we associate Bernard Hinault?
  - What two instruments make up the rhythm section of a rock band?

Compiled by Harry Hollinsworth  
1. Stan Wawrinka 2. Queensland 3. Their mittens 4. Steak 5. Melbourne Cricket Ground (MCG) 6. Martin Lawrence 7. Semaphore 8. Wales 9. L (to make HOLLYWOOD) 10. Tackles 11. As You Like It 12. Texas 13. Banking 14. Cycling 15. Drums and bass

## OSLO



"These bagpipe wind farms redefine our definition of what's ugly and noisy."

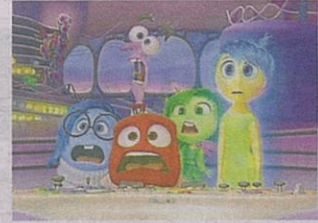
**ONLINE**  
**MOFO MADNESS**

See our gallery of images from Dark Mofo, Mona's annual winter arts festival in Hobart at [theage.com.au/national/photography](http://theage.com.au/national/photography)



**TOMORROW**  
**YOU'RE THE VOICES**

Paul Byrnes reviews the much anticipated new Pixar animation, *Inside Out*, a rollercoaster of emotions starring Amy Poehler.



# excavates her past

Push the pain away: Marina Abramovic describes herself as a "warrior". Photo: Christopher Pearce



the pain if you're motionless of every muscle that is screaming to change position. You have to attain this power, if you reach the level of the pain, this is so high, that you say to yourself, if I don't change I'm going to faint.

"The moment when you're ready to faint [the] entire pain disappears. The body becomes lighter and you really have an out-of-body experience. But you really have to go through the door of pain. There is no way out.

"Because life is so fast, we have to make art slow. So fast it doesn't work any more. So the public have to get into the state of mind that they need time, but to perform. You get this click in between where the magic happens."

Of her celebrity, Abramovic says she never expected to become iconic. "No, it's a projection on me," she says of her public persona. "You see, Marcel Duchamp always said that the public complete the work."

*The Artist Is Present* became so prominent because of the public participation, she said. "I said [to the curator], 'I'll just get them to sit in front of me'. And the curators said, 'What if nobody has the time to sit?' So everybody was not expecting what was going to happen, but this chair was never empty."

*Private Archaeology* is at MONA until October 5. The writer travelled to Tasmania with the assistance of Dark Mofo.

# Jazz world mourns legendary fixture of Bennetts Lane club

**Ebony Bowden**

Jazz drummer and composer Allan Browne, a pivotal member of the Melbourne jazz scene, has passed away at the age of 70.

The self-taught musician was admitted to hospital last week following an infection and passed away just one month shy of his 71st birthday.

His death has been described as a "double trauma" for the Melbourne jazz community, after famous venue the Bennetts Lane Jazz Club closed its doors on Monday night.

Browne had been due to perform at the closing night and worked right up until his death, performing his final gig the day before he died on Saturday.

He released his most recent album *Ithaca Bound* at the Melbourne International Jazz Festival just this month.

Jazz pianist Paul Grabowsky said Browne was a one-of-a-kind musician and an inspiration.

"Allan Browne was in my view the single most important jazz musician that Melbourne has ever produced," he said.

"He rose up through the traditional jazz world and was able to share the knowledge and experience he gained with generations of young people.

"Allan represented the very ideal jazz musicians aspire to, which is integrity, honesty and the determination for self-improvement at all times.

"He touched thousands of peo-

ple in various ways. He was a great example of what humanism means in a practical sense. There's never going to be another like him."

The composer and drummer was a regular fixture at the iconic Bennetts Lane.

He had performed there almost weekly since 1993.

He rose to prominence in the 1960s after establishing the Red Onion Jazz Band, which toured



Allan Browne. Photo Rodger Cummins

Europe extensively, most recently in 1994.

In the 1980s, he established the quartet Onaje, which was invited to perform at the Festival International de Jazz de Montreal in 1993.

Bennetts Lane owner Michael Tortoni said Browne was a "spiritual leader".

"He was totally committed to music as a way of life and I think he's actually the most important Australian jazz musician of his time," Tortoni told the Performing Arts Hub.

"He was an inspiration. He was a great musician, but also a composer and a poet."

Browne is survived by his wife and their five children.

# Tenor's emotive power fills narratives

**MUSIC**  
**IAN BOSTRIDGE ★★★★★**

Melbourne Recital Centre  
June 15  
Reviewed by Martin Duffy

The music of Franz Schubert, in particular his *Die Winterreise*, has been somewhat of an obsession for tenor Ian Bostridge, but it was some of Schubert's lesser-known lieder that formed the first half of his terrific recital with pianist Amir Farid.

The six contrasting strophes of Schubert's *Einsamkeit*, D 620, depict the protagonist moving through life, "taking his fill" of various pleasures and emotional states.

The many diverse colours of Bostridge's beautiful tenor voice were employed to bring these narratives to life. Bostridge does more

than just sing these songs, he delivers an experience. Moving constantly around the stage, he takes the audience into a spellbinding world of restless emotions. His selections of *An die Leier*, *Am See* and *Im Haine* were similarly appealing.

Providing respite for Bostridge between two vocal challenges, Farid continued the Schubert theme with the first three of the *Moments musicaux*, D 780. While conservatively approached, Farid's pedalling provided clarity of line amid much emotional outpouring. Joining Bostridge and Farid in Vaughan Williams' song cycle *On Wenlock Edge* were Melbourne Symphony Orchestra principal strings Eoin Andersen and Matthew Tomkins (violins), Christopher Moore (viola) and David Berlin (cello). Beautiful to appreciate in his native English, Bostridge



again proved to be a master storyteller, with its poetic joys, anguish and loss convincingly evoked.

Drawing on Vaughan Williams' introduction to music of Ravel, the colours of the string and piano accompaniment were marvellous, particularly in the verses *Is my team ploughing* and the moving *Bredon Hill*.

Tenor Ian Bostridge presented some of Schubert's lesser-known pieces.

Photo: David Thompson

**MORNINGTON** 1 MAIN ST MORNINGTON 5975 5141

**WOMAN IN GOLD** (M)  
Today: 1.35, 6.00, 7.30pm Thur & Fri: 1.35 & 6.35pm

**WALKING THE CAMINO** (PG)  
Today: 1.35 & 7.00pm Thur & Fri: 1.30 & 7.00pm

**ALOHA** (PG) Today: 1.15 & 8.15pm Thur & Fri: 8.50pm

**MINIONS** (PG) Thur & Fri: 1.05 & 6.05pm

**A ROYAL NIGHT OUT** (M) Thur & Fri: 7.50pm

**FAR FROM THE MADDING CROWD** (M) Starts June 25

**SUN THEATRE** WED JUNE 17

**SAMBA** (M) NFT SPECIAL EVENT Wed: 7.00pm (Refugee Week Screening)

**LA DONNA DEL LAGO** (E15+) NFT STAGE 10 SCREEN Wed: 10.30pm

**JURASSIC WORLD** (M) NFT NEW Wed: 10.10am, 12.00, 2.20, 4.30, 6.50, 9.10

**HOT PURSUIT** (M) NFT NEW Wed: 10.25am, 2.20, 6.50 & 9.00pm

**ENTOURAGE** (M) NFT Wed: 12.30, 2.30, 4.40, 7.15 & 9.25pm

**ALOHA** (PG) NFT Wed: 10.00am, 3.00 & 7.10pm

**EX MACHINA** (M) NFT Wed: 10.30pm ("Bombini del sole") 5.00 & 9.20pm

**WOMAN IN GOLD** (M) NFT Wed: 10.00am, 2.20 & 6.55pm ("Bombini del sole")

**TOMORROWLAND** (PG) NFT Wed: 12.35, 2.25 & 8.30pm

**GEMMA BOVERY** (M) NFT Wed: 10.20pm

**SPY** (M) NFT Wed: 12.05, 4.25 & 9.25pm

**MAD MAX: FURY ROAD** (M) NFT Wed: 12.10, 4.50, 9.00

**PITCH PERFECT 2** (M) NFT Wed: 12.15, 4.15 & 9.00pm

**A ROYAL NIGHT OUT** (M) NFT Wed: 10.10am & 2.25pm

**CLOUDS OF SILS MARIA** (M) NFT Wed: 2.05pm

**TESTAMENT OF YOUTH** (M) NFT Wed: 4.25pm

**AVENGERS: AGE OF ULTRON** (M) NFT Wed: 4.05pm

**WHILE WE'RE YOUNG** (M) NFT Wed: 12.05pm

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