

# THE ARTS

## THE SCORE

### Tinalley recital to let the strings ring

MELBOURNE'S Tinalley Quartet is launching its first subscription series with a recital at the Melbourne Recital Centre at 6 o'clock tonight. Fresh from a tour of Europe, the group is joining five others offering subscription concerts at the centre in 2011. Tinalley were winners of the prestigious Banff International String Quartet Competition in 2007. Prizes included two North American tours and one of Europe. Violinist Adam Chalabi, who is concertmaster with Orchestra Victoria, recently became the group's first violinist, replacing Japanese-American Ayano Ninomiya. The

other groups are the Benaud Trio, La Compania, Ensemble Liaison and the Consort of Melbourne. Phone 9699 3333 for details.



### Flinders premieres

THE Flinders Quartet presents its second world premiere for the year in concerts this weekend. The group played Peter Sculthorpe's 18th quartet in June and now is presenting the fourth quartet by Melbourne composer Richard Mills, *Glimpses from my book of Dada*, at Montsalvat in Eltham on Saturday and at the ABC's Iwaki Auditorium in Southbank on Sunday. Sculthorpe's new work was commissioned for the group's 10th birthday. Mills has also dedicated his piece to the group's anniversary. Mills, who will conduct Opera Australia's first production of Wagner's 15-hour *Ring Cycle* in Melbourne in 2013, says he has been keen to write for the quartet for years.

### 100 to nothing

MELBOURNE music fans ultimately won the battle for the Tote Hotel in February, but the war continues in London's Oxford Street where the iconic 100 Club is facing closure by Christmas after a 45 per cent rent rise. A trad jazz joint since 1942, the club hosted the UK blues boom of the '60s, then waves of revolution from the Sex Pistols to Oasis. Support has come from Liam Gallagher, the Pixies' Frank Black and Mick Jagger, who recalls seeing Muddy Waters there, even if his band "couldn't get a gig" until they hijacked the place in '83. Download the campaign song at [savethe100club.co.uk](http://savethe100club.co.uk)



### In the bios sphere

WHEN *Walk the Line* grossed \$120 million, a rash of music biopics went into production. *The Runaways*, *Nowhere Boy*, *Gainsbourg* and *Sex & Drugs & Rock & Roll* may not have enjoyed the same return as the story of Johnny Cash, but Sacha Baron Cohen as Freddie Mercury sounds like a box office winner for 2012. Also in various stages of production are features about the Kinks, bluegrass king Bill Monroe and Joe Strummer of the Clash. *Joe Public* is scripted by Paul Vrhagh, who wrote the recent Ian Dury biopic.

# Top-shelf sculptures elevate artform

Australia's richest sculpture prize gives artists a way to recast our national identity, writes Liza Power.

ASK Robert Lindsay what defines an accomplished work of sculpture and he'll tell you that, for him, the same rules apply in sculpture as any artistic discipline: "The work must open the eyes and tease the mind." The director of McClelland Gallery + Sculpture Park has had his mind teased on multiple fronts in preparation for this year's McClelland Survey, which opened to the public yesterday with the announcement of the 2010 award, whose winner takes home \$100,000 in prizemoney.

Much of this teasing has, he says, proved intensely fruitful. From the development and delivery of works from each of this year's 34 finalists, to finding a suitable nook in the park's 16-hectare site for each to occupy, Lindsay's task also involved arranging sculptures along the bushland trails to produce playful, compelling and provocative juxtapositions of shape, colour and approach.

He may not face the same quandaries the National Gallery of Victoria encounters when it ships in the works of, say, Ron Mueck — pulling doors off hinges — but Lindsay must instead figure out how to crane four-tonne sculptures into dense thickets of ti-tree.

Chance encounters with nature — a bird perching on a work to sing or sun breaking through clouds to halo another — take visitors "off the usual tram tracks of looking at art in a typical gallery setting", says the director, "inviting them to see and interpret works in fresh and dynamic ways".

Several of this year's finalists play with the notion of contemporary Australian identity. Geoffrey Ricardo's whimsical *Emblemic* captures a man dressed in a giant



This year's McClelland Sculpture Survey & Award winner Louise Paramor's *Top Shelf 2010*. PICTURE: JOHN GOLLINGS

kangaroo suit and gumboots pushing a miniature shopping trolley, while Colin Suggett's *National Anxiety Index* reveals a corrugated iron and barbed wire cutout of the nation guarded by an angry griffin perched atop a broken scale.

No less provocative is Joanne Mott's *Australia re-generated*, which subverts the

botanical tradition of the garden map by tracing the contours of our shores in native rather than exotic blooms. Robbie Rowlands toys with another national symbol in *Fell for Silo*, splicing a wheat silo and a nearby tree trunk into neat, sequential slices to produce a pair of fractured spines. In Jason Waterhouse's

*Glory days*, another Aussie icon, the Holden HQ Kingswood station wagon, is warped: the car's bonnet is curled so the front right wheel rests on a plinth, imbuing the vehicle with a surreal, animated quality. You half expect its headlight to wink.

Human relationships with nature gone awry underpin

Adrian Mauriks's *Strange fruit*, a cluster of sensuous white forms that loom as otherworldly yet seductive spawns of genetic modification, although the name comes from the bitter lynching song Billie Holiday made famous in the 1930s. Mutation on a smaller scale occurs in Jonathan Leahey's *DNA II*, in which a series of rusted steel cube molecules unfurl to reveal a single mirror cube; the process of mitosis has produced a renegade cell.

Dean Colls's toils have produced *Alexander the Great*, a monster steel cockroach for whom the laws of nature don't apply. Greg Johns's *To the Centre II*, by contrast, uses the flow of waterways as its inspiration; the sculpture's steel arcs and limbs embrace changing patterns from different perspectives, each as magical as the previous.

The intersection between man, nature and technology plays out in the kinetic works of both James Kenyon, whose *Space Junk from Adelaide* imagines vestiges from a parallel universe, and Laura Woodward's *Wring*, a series of cylindrical contraptions that, appearing at first like wind chimes, writhe in a whirring ballet when they sense a human presence.

Jud Wimhurst's *A moment of media-tation* gets its best reception when the weather is sunny; the sculpture comprises three super-sized televisions whose screens reflect the surrounding bush.

With the demise of the Helen Lempriere Sculpture Award earlier this year, the McClelland Gallery's biennial Sculpture Survey, which is supported by the Elisabeth Murdoch Sculpture Foundation and the Balnaves Foundation, has become Australia's richest and most prestigious acquisitive sculpture award.

It is a responsibility not lost on Lindsay, who says the importance of the survey in nurturing the future of Australian sculpture can't be underplayed.

Until July 17, 2011  
[www.mcclellandgallery.com](http://www.mcclellandgallery.com)

## Paramor lands \$100,000 prize

A SUNNY day drew more than 4000 people to McClelland Gallery + Sculpture Park in Langwarrin yesterday to see Melbourne-based sculptor Louise Paramor announced as the winner of this year's McClelland Award.

Titled *Top Shelf 2010*, Paramor's work is crafted from industrial plastic containers arranged on a steel altar. Viewers dwarfed by the platform can wander between its legs.

Judge Tony Ellwood, director of Queensland Art Gallery, described the work as "playful, unexpected and highly engaging".

For McClelland Gallery director Robert Lindsay, the sculpture addresses 21st century consumerism, saying that it "makes us reconsider our relationship with the environment and contemporary consumption".

Paramor, who was "gob-smacked and delighted" by the award, said inspiration for the piece came from long drives in the country, where silos propped on platforms prompted her to contemplate how elevating an object invited different perspectives.

Her \$100,000 prizemoney will go towards paying off a "recent, slightly terrifying real estate purchase".

The acquisitive award was presented by Dame Elisabeth Murdoch and Neil Balnaves.

The Frankston City People's Choice Award of \$20,000 will be announced on June 18, 2011. LIZA POWER