

Vanishing point

Works that explore the boundary between the dream state and waking.

Edited by HARRY ROBERTS



VENICE

PURE CINEMA

Representing Australia at the 57th Venice Biennale, artist Tracey Moffatt has devised two large-scale photographic suites and a pair of highly cinematic video works collectively titled 'My Horizon'. "The title is capacious and tantalising, as the horizon line can represent the far or distant future or the unobtainable," says Natalie King (left), who worked with Tracey as curator of the exhibition and editor of its accompanying monograph. "Tracey's new work reflects on the way we live in precarious times of seismic upheaval." Awash with a 1940s film noir haze, photo-fictions such as *Hell* (above) from the series 'Passage' suggest transitional spaces both personal and poetic. "Her stories are open-ended narratives, partly fictional from her imagination and partly based on her own family history," says Natalie, who describes her curatorial role as being "comrade and confidante". "I am an accomplice to [Tracey's] vision and ideas plus the guardian of her time. Tracey is feisty and fun with a fierce intellect and forensic memory. She voraciously reads literature, poetry and consumes popular culture. She has an epic knowledge of the history of cinema and photography. Often she quotes Louise Bourgeois: 'I do, I undo, I redo.'" May 13–November 26. australiacouncil.gov.au



CURATOR NATALIE KING WAS PHOTOGRAPHED FOR BELLE BY SEAN FENNESSY IN HER MELBOURNE OFFICE, WHICH FEATURES WORKS BY TRACEY MOFFATT.

SYDNEY

LIVES OF OTHERS

BRENDAN HUNTLEY RELISHES THE HAPHAZARD SHAPE OF EVERYDAY LIFE, RENDERING HIS HIGHLY GESTURAL WORKS WITH A DELIRIOUS ENERGY, EROTICISM AND COMPLEX PERSONALITY. 'SINCERELY YOURS' IS A CULMINATION OF THE MELBOURNE ARTIST'S WORK TO DATE – PEOPLED BY HIS VOLUPTUOUS CERAMIC SCULPTURES AND OILS (BOTH RIGHT) – AND A DEPARTURE, WITH A NEW SERIES OF WALL SCULPTURES 'DRAWN' IN SNAKING LINES OF BRONZE. APRIL 27–MAY 21. MARTINBROWNE CONTEMPORARY.COM



SYDNEY

VOICES OF DISSENT

French-Algerian artist Kader Attia's practice turns on a trio of themes – injury, repair and reparation – which speak to postcolonial experience. With *J'Accuse*, the artist evokes a fine balance between collective memory and healing, looping documentary imagery of WW1 veterans' surgically mended facial wounds over a constellation of broken-then-fixed African masks, while *Asesinos! Asesinos! (Murderers! Murderers!)* (above) sees repurposed doors affixed with silent megaphones as a potent visual stand-in for a protest line. Both installations form part of the first solo presentation of Kader Attia's work in the southern hemisphere at the MCA. Until July 30. mca.com.au

SYDNEY

WHERE WILD ROSES GROW

Christian Thompson layers identities entwined with race, gender and sexuality with histories both personal and cultural. This *Brutal World* (left) is his Ophelia-like reimagining of Sunbaker – that stalwart of Australian iconography – offering a mournful rebuke to Max Dupain's sun-kissed tableau from the perspective of an Indigenous Australian. The work forms part of the artist's solo show at Michael Reid's new *Starry Hills* space. May 4–27. michaelreid.com.au



ALL IMAGES COURTESY OF THE ARTISTS AND GALLERIES



SYDNEY

ALL THAT GLITTERS

Jonny Niesche's 'Love-light' furthers his eye-popping practice of colour field painting on voile and introduces acrylic mirror surfaces (above) that beguile with their slick, luminous carapace. April 20-May 20. sarahcottiergallery.com



SYDNEY

LONG GOODBYE

After more than 25 years as Sydney's leading commercial gallery for contemporary photo-media, Stills is set to close its doors in June. To bid farewell, co-directors Kathy Freedman and Bronwyn Rennex have conceived a sprawling retrospective for their stable of artists, including Trent Parke, William Yang, Anne Ferran and Pat Brassington (above), with works drawn from its earliest shows arranged salon style with its most recent. May 24 to June 30. stillsgallery.com.au



NEW YORK

IMPERFECT GENTLEMEN

McLean Edwards recasts conventional portraiture as twisted psychological tragicomedy with his fraught subjects appearing to half-embody an archetype, only to be disrupted by moments of anxiety or flashes of the grotesque. Art Student #17 (above) forms part of his series 'Marsupials' at Tim Olsen's recently opened OLSEN GRUIN gallery in New York. May 13-June 11. olsengruin.com



MELBOURNE CELEBRITY SKIN

Darren Sylvester reflects the sheen of luxury advertising back on itself, co-opting its language of consumer aspiration and desire to investigate contemporary ennui. A cocktail of pop-cultural artefacts, the artist's new exhibition comprises sculpture, large-scale photography (left) and a trio of chaises longues upholstered in a woolen reworking of 1980s McDonald's hamburger packaging. April 21-June 10. neomparc.com.au



ADELAIDE

TO THE RIVER

'Troubled Waters' is an inter-disciplinary array of installations by scientific and art practitioners probing the impact of human activity on Australia's marine ecologies. Georgia Wallace-Crabbe's film The Earth and the Elements (above) traces the flow of minerals destined for China over the Australian landscape. April 28-June 9. unisa.edu.au/samstagmuseum

MELBOURNE

BIRDS AND WORDS

Emily Floyd's Icelandic Puffins pairs unique, hand-carved sculptures of the titular bird with Icelandic text documenting the names of finance executives prosecuted by the state of Iceland following the 2008 collapse of the country's three major banks. The work creates a curious link between the seduction of design and the spectre of financial and political crisis. Until May 13. annaschwartzgallery.com

