

# exhibitions

## Weird science

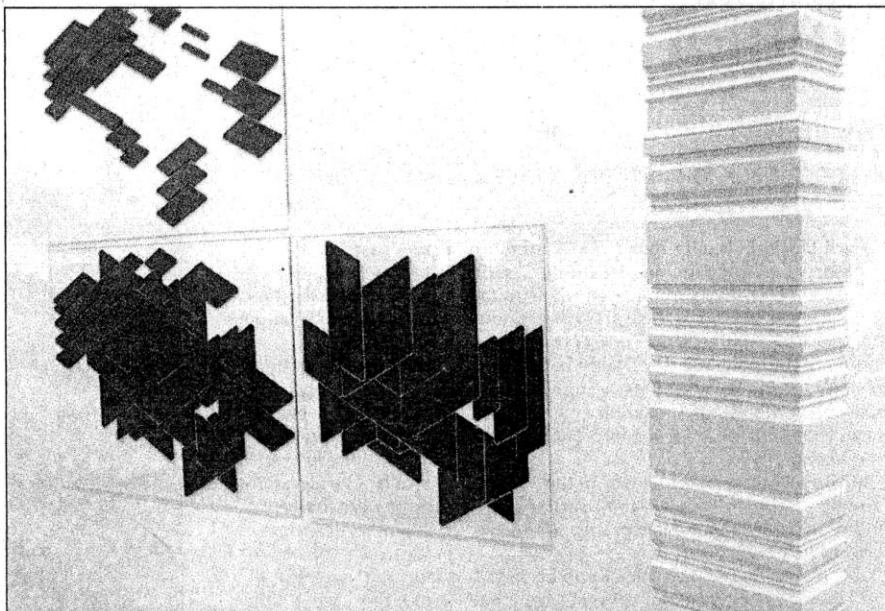
VICTORIA HYNES takes a walk on the experimental side of contemporary art.

For those wanting to see the more experimental side of contemporary art, artist-run galleries are often the most interesting venues to view fresh work. The shows can be hit-or-miss, but the unpredictable nature of these venues is part of their appeal.

Managed by Gitte Weise Gallery, ROOM 35 is an independent project space that operates on the same principles as artist-run initiatives. Over the past four years more than 50 Australian and international artists have exhibited in the venue. Curator Alexie Glass decided to pool some of this emerging talent for a group show at Gitte Weise entitled *that was now, this is then*. Glass selected nine exhibitors to display one of their existing works from ROOM 35 along with a new piece commissioned specifically for the show.

Tim Silver treats the white cube gallery space like a kid's playground. He has cast replica skateboards and toy cars out of Crayola crayon and the blue skid marks on the gallery walls indicate that they have been "driven" across the white surfaces. Yet these toys gradually disintegrate as they are used; the crayon traces gradually wearing away the objects until they no longer exist.

Kinetic constructions form a strong component of the exhibition. Simon



Cavanough's absurdist machines are made up of disparate found objects. Like a mad scientist's wacky invention, his motorised contraption's only function is to inflate a piffing little balloon. Nearby Mel O'Callaghan's meringue-like mountains made from acrylic plastic serenely rotate on their axis, seemingly oblivious to the noise created by Cavanough's machinery.

Wall works include Nuha Saad's faux staircase mounted on the wall, creating an illusionistic domestic space out of white skirting boards. Paul White has stretched a fleecy fabric across the wall

onto which he has sewn a sinewy anatomical drawing of the human body, disconcertingly transposing the practice of cross-stitching into a graphic medical illustration.

Spanish artist Dani Marti has also hand-woven a minimalist abstract composition out of industrial plastics. The elegant work resembles a black-and-white cube and draws on both modernist art and craft-based practices.

This show may not be to everyone's taste, but it makes for a refreshing excursion into new territories of contemporary art.

Mel O'Callaghan's *The Fall* series (left) and Nuha Saad's *Ionian Mode Series* (right).

Photo: George Fetting

THAT WAS NOW,  
THIS IS THEN

Where Gitte Weise  
Gallery, 56 Sutherland  
Street, Paddington

When Tuesday-Saturday  
11 am-6 pm, until June 30

More information  
9360 2659