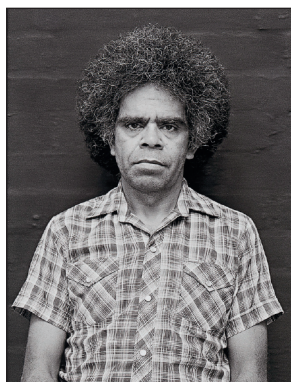
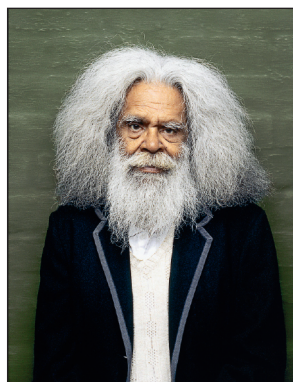


Timelines: Photography and Time

National Gallery of Victoria, Melbourne (03 8620 2222) until 3 October These 39 works from the NGV's permanent collection aim to chronicle life from pregnancy to death and to make the viewer "potently aware of the paradoxical nature of time", curator Isabel Crombie told *The Age's* Michael Ruffles. Crombie has selected portraits and images of the human form that are sometimes arresting. J.H. Lartigue's *My cousin Bichornade*



Timelines: Australian 1946; Jack 2006 by Rod McNicol



(1905) captures a young woman flying through the air in a moment that seems impossible, compelling the viewer to wonder what happens next even though the event took place more than a century ago. Perhaps more arresting is the juxtaposition of Petrina Hicks' *Lauren* (2003) a sterile and rather lifeless portrait of a blonde girl adjacent to Rosemary Laing's *A dozen useless actions for grieving blondes #10*, "a study in rage, pain, mess and passion". Two years in the planning, *Timelines* not only demonstrates the progression of technology over time but makes the most of the depth and quality of the NGV's collection.

The Tao of Now

White Rabbit Gallery, Sydney (02 8399 2867) until 1 August "The vitality of contemporary Chinese art is intimately connected with the turbulence of the social scene," says John McDonald in *The Sydney Morning Herald*. In the catalogue, Wang Zhiyuan suggests that political correctness is no longer the standard by which art in China is judged today. Judith Neilson, the gallery's owner, sees the works in this show more connected with the roots of Chinese culture: Taoism, Buddhism, Confucianism, martial arts and ancient legends. An obvious example is Cang Xin's large wooden sculptures of cockroaches and scorpions echoing the shamanistic beliefs of Mongolia. Another is Du Jie's tiny "mindboggling" abstracts based on a single line, meant as aids for meditation. Some of the most impressive works are deceptively simple: Dong Yuan's canvases that reproduce the contents of her old apartment, and Cong Lingqi's *Dust* (2008) in which models of everyday life "suggest the insignificance and transience of our lives". Other works, such as Shi Jindian's motorcycle woven from wire, "really demand to be seen rather than described".

Rounds

Perth Institute of Contemporary Art (08 9228 6300) until 25 August Pablo Picasso's famous remark that "good artists borrow, great artists steal" is echoed in this show, says Ted Snell in *The Australian*. Curators Sarah Rowbottam and Matthew Giles have

challenged nine young artists and eight writers to respond to art made in the previous cycle by another artist in the group while the writers muse on the situations that emerge. One's first impulse is to track down the catalyst for each work. That's difficult, so simply immersing yourself in each piece is finally the only solution. Rebecca Bauman has used machines to activate streamers "elegantly and succinctly" creating a sympathetic response to her catalyst work.

A "glimmering cascade" of tinsel beautifully reflects Elise/Jurgen's exhibit, sending you back to the original which you find excitingly enhanced, while Bennett Miller's "twisting of the notion of influence" is very cheeky. A sustained engagement is required to catch a glimpse of the complex web of influences that holds the work of this "remarkable" group of young artists together.

A "glimmering cascade" of tinsel beautifully reflects Elise/Jurgen's

Colin Lanceley: The Gaudi Quartet and other lyrical digressions

Australian Galleries, Sydney (02 9360 5177) until 7 August



Three-dimensional objects, grand and humble, have always fascinated the veteran artist, says Sharon Vergis in *Review*. Lanceley

forged his artistic reputation in the 1960s, overturning conventions as part of the Annandale Imitation Realists with assemblages such as *The Dry Salvages* and *Gemini*, crafted from street junk. Now he's engaged in a different type of rebellion: "against the sterile aesthetics of the current art scene" – the sort of things, Lanceley says, you see at biennales. He bemoans the fact that there's "almost no painting these days". *The Gaudi Quartet* is a defiant statement of Lanceley's modernist principles as much as a homage to Gaudi. The four luminous, exuberantly colourful works that make up the eponymous quartet – part of an 18-strong collection – are trademark Lanceley. Their shimmering, dancing colour, fractured geometric shapes and hand-carved collage of wood fixtures are inspired by the "sensual, organic aesthetics of the Spanish architect". Lanceley believes that humour, whimsy, and a sense of joy are also missing from the "arid aesthetics" of much contemporary art. He chuckles, pointing to a small snail lurking in the corner of one of the works, a contribution from his two-year-old granddaughter.

Where to buy... *The Week visits an exhibition in a private gallery*

Kevin Connor at *Liverpool Street Gallery*



Coffee drinkers, Stanley Street II, 2009-10 (57cm x 77cm \$12,800)

Kevin Connor's new show, like the recent Jeffrey Smart exhibition, gives us images that hark back to an earlier time in his career, says John McDonald in *The Sydney Morning Herald*. Connor's urban landscapes with views of George Street, East Sydney, Gladesville and Broadway that melt and seethe in a sickly light, send mixed messages, "as if Connor saw the city as simultaneously dangerous and attractive". *Evening Light, Riley Street*, depicts an "explosive" lavender-pink sunset in which everything spins off its axis. These images remind me of

Ludwig Meidner (1884-1966) whose works anticipated the carnage of World War I. But to see Connor's vision as comparable would be misleading. His aim is to quickly capture his impressions while they are fresh, pursuing "some indefinable essence" in the scene. To see their beauty requires us to rearrange the way we see the world. But Connor is an artist who has never tried to please anyone but himself – "the hardest task of all".

243A Liverpool Street, Sydney (02 8353 7799) until 29 July.