

TIMEOUT

POST ■ May 29, 2010



Body beautiful

LESLEY ZAMPATTI

The intensely-lit naked model standing near the window of a Waratah Avenue gallery drew some glances from passers-by on Saturday afternoon.

Realising the model was covered in white paint and a trailing pattern of black and white flowers, a few ventured inside to find out more, an art happening seeming so incongruous on a drizzly grey afternoon in the sleepy-hollow ambience of conservative Dalketh.

The model, Bec, was being painted – on – by Adelaide artist Emma Hack, a body-painter, installation artist and photographer, to open Spirit of Place, an exhibition of her stunning, large-format photographs of other painted bodies.

To look at Emma's photographs, or just the image on the gallery invitation, you would imagine her works were created digitally, or at least with some photo manipulation.

But this is far from the

case. Emma stands her model against a patterned backdrop and then takes brush to flesh to paint the background pattern right across the model's body.

It's a slow process in which Emma has to take into account not only colour and form, but matters of complex perspective when working with a two-dimensional pattern on the three-dimensional surface of the human body.

Once the painting is finished, Emma photographs the work.

The result is sheer illusion: the model not only becomes part of the design behind, but also disappears into it, perfectly camouflaged.

This is Emma's first show in WA, and it features some of her early work using wallpapers, as well as her most recent Native Mandala and Exotic Mandala series.

Inspired by the big, bold, over-the-top colours and patterns of wallpapers designed by the late

■ Please turn to page 70

■ Spot the model ... the intriguing paintings of Emma Hack camouflage her models against wallpaper (main picture, above) or painted backdrops featuring Australian flora. Emma is also seen at work in Elements Gallery, below right.



Model wears Payet Design rose gold and sterling silver necklace, \$580 and Michelle Kelly sterling silver earrings, \$210. Rodney Blumenfeld ceramic square platter, \$1,850 and sculpture \$2,450.



'New Meridian' blown glass bowl by Brenden Scott French, \$385 (~33 cm diameter).



'Seaweed' lambswool scarf by Kyoko Designs, \$80.



Medium polished Moon necklace by Dinosaur Designs, \$490.

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POST TIMEOUT

Bush colours spread message

LESLEY ZAMPATTI

“My job is to go out and infect people with a good virus,” Helen Read says.

The good virus she refers to is understanding and respect for the culture and ways of Aboriginal people in some of Australia’s most remote communities, and awareness of the appalling hardships and conditions in which they live.

She’s spreading the virus in two main ways: by bringing art from the communities to the city through Palya Art, and by taking city people out on Didgeri Air Art Tours to meet the people of these communities in northern and central Australia.

“I’ve been talking for over 20 years,” she says.

“I want people to understand and become

I want people to understand and become aware of the conditions out in the communities.

aware of the conditions out in the communities.”

Disease, malnutrition and hardship, Helen says, are worse out here than she ever encountered as a nurse in the harshest areas of Biafra and Nigeria, where she worked as a nurse in the 1970s.

Helen is English born and has a degree in art, a pilot’s licence and nursing qualifications from her home country as well as being a midwife.

Now based in Darwin, she started work as a nursing-sister pilot for the Pintupi Homelands Health Service, in the Northern Territory, in 1985.

Since then she has also

been “learned up” in the languages, ways, spiritual beliefs and customs of the many people she visits and who have come to know and accept her as family.

Now she is counting on viewers, art lovers, buyers and collectors of the beautiful, colourful paintings, basketry, sculpture and models she has brought from the communities to help her promote the knowledge and stories that underpin the works.

All the art in this show, which runs at Gallows Gallery in Mosman Park, until June 20, is from artist-owned centres.

Next Thursday, June 3,

Helen will launch a comprehensive website, www.palya.com.au, that will clearly indicate the locations of all 23 communities whose art she represents, with information about the region, the artworks and the artists.

Didgeri Air Art Tours (DAAT) introduces non-indigenous and indigenous people to each other under mutually respectful circumstances at art centres.

Small groups fly out with Helen, visiting the communities and meeting artists and custodians in the Kimberley, Arnhem Land and other parts of central and northern Australia.

For more information about DAAT, go to www.didgeri.com.au.



■ Helen Read with some of the Palya Art showing at Gallows Gallery in Mosman Park. Eunice Napanangka’s painting, Mungata at Kuruuldu, is nearest Helen, while in the foreground is an untitled painting by Bombart Napangarti. Behind Helen are Hollow Logs, or Larrakitj, by Djirrirra Waunungmurra and her brother, Nawurapu Waunungmurra from Buku-Larrngay Mulka, in north-east Arnhem Land.

PS crossword
No 627

ACROSS

- 1 Gay characters surround law-breakers in Ireland (6)
- 4 Contemptible poet will cover a sword (8)
- 10 Trouble is I cannot bear this conductor (9)
- 11 Recesses often precede these crannies (5)
- 12 Lessen celebratory union in pursuit of innate reality (7)
- 13 Shrub gave both ducks brain damage (7)
- 14 Strength that’s left should swing a vote (7,2,5)
- 19 Curtain arrangement can be panefully superficial? (6,8)
- 21 Quaint salad with early potatoes is flavoursome (7)
- 24 Leading gem in entire collection (7)
- 26 Isn’t arab coming back in pain a risk? (5)
- 27 Loathing of French cricket, say, in first group (9)
- 28 They’re famously happy with winners (8)
- 29 Imagine I vanished oddly. Now that’s a mystery (6)
- 3 Does one profit once more? (5)
- 5 Scale sounds rife in region (5)
- 6 Busts of interest to most receivers (9)
- 7 Fruit a corpulent oak really needs originally (5)
- 8 Gives up hope in the side’s pairs final (8)
- 9 Shut up unruly niece with LSD (8)
- 15 Fuss over proportion headed north for worship (9)
- 16 It’s no great drama! (8)
- 17 WA town’s on the move? (9)
- 18 Draining with wife inside, being replaced (8)
- 20 Taint caused dodgy magistrate to shed tear (6)
- 22 Latin stand-in, it seems (5)
- 23 Rotund Greek saw knight leave for royal house (5)
- 25 Dramatist told some fibs, - enormous fibs! (5)

DOWN

- 1 Understand it’s the last thing for a broken heart (6)
- 2 Gets rid of grief, as a dis-oriented cartographer may do? (5,4)



Last week’s solution 626

Q My husband and I have a nine-month-old son. We have successful careers, are financially independent and enjoy our new family life together.

But my in-laws are highly critical of everything we do. When we visit them, they talk only about themselves. When they say something about us, it is usually negative. They comment on how much we

direct answers

Wayne & Tamara



eat and if we drink alcohol with dinner. They start disagreements just for the sake of disagreeing.

We want our son to spend time with his grandparents, but they make us nervous and this makes our son uncomfortable. He is

often irritable and doesn’t like to be held by his grandmother.

In this year’s Christmas letter, they were really negative about the birth of their grandson, saying his name did not seem appropriate. They didn’t mention my husband at all, but put a big emphasis on my mother-in-law performing “baby duty” once a week, though she’d told me she wanted to care for him once a week.

We were hurt, especially my husband, who feels he has a life he is proud of and wants his parents to be proud of him for being accomplished and a father.

We told them that what they wrote had hurt our feelings, but they said we were ridiculous and overly sensitive.

When I changed my work schedule so my mother-in-law would not have to take care of my son, they complained, saying our son wouldn’t remember them.

My husband had lunch with his mother and she told him she thought I was too stressed at work – I work part-time now – and that he should convince me to let her care for the baby.

My husband said, correctly, the most stressful thing in our lives was our difficult relationship with them.

Today, I found out they

sent my parents an email saying how concerned they were about our attitude, when all they want is a normal family relationship.

So now my parents think we should apologise and make amends.

We feel we can’t do anything right. Is there a way to salvage this relationship and keep our small family safe from my in-laws’ attacks?



Drew

Drew, some people lack the capacity for empathy.

Instead, they use guilt and demands to get what they want. They admit no flaws in themselves.

When those tactics don’t work, they amass an army against the ones they want to control.

You have physical proof in a letter and an email what these two are up to.

Calling you overly sensitive is a non-responsive answer; contacting your parents is pure blackmail.

Even your baby has a handle on the situation.

Most problems can be solved by applying the sound principles of dog training: good behaviour gets rewarded, bad behaviour does not.

Wayne & Tamara

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EXHIBITION

NEW DIGITALLY MANIPULATED DRAWINGS - Are part of an exciting new exhibition venue for Cockburn. Artzplace’s 8th Show in Hamilton Hill, Memorial Hall round room. Corner Rockingham Road and Carrington Street. 29 May - 7 June, 10am - 4pm daily.

It costs only \$5.50 per line (incl. GST) to advertise in POSTDATES. Please contact Judy Martin on 9381 3088 or judym@postnewspapers.com.au by Wednesday noon.

See the entire POST online at www.postnewspapers.com.au



Can't wait for Godot

LESLEY ZAMPATTI

It's not surprising that anticipation for the Perth season of the Theatre Royal's blockbuster Australian tour is tinged with a fair amount of apprehension.

Everyone's looking forward to some wizardry from the great Ian McKellen (those films, and lots more) and Roger Rees (Nicholas Nickleby, The West Wing, Cheers), and we expect nothing but inventiveness and excellence from the Theatre Royal and its artistic director, McKellen's long-time friend and collaborator Sean Mathias.

But it's Waiting for Godot, that harbinger of high school English Lit misery.

That dark, bleak, impenetrable edifice with its bare stage (but for its single, barren tree), its ragged clothes, strange, staccato dialogue and savage humour you were lectured about but never got.

And it was written by that sullen Irishman in Paris with the long face glaring at you from the inside back cover of your not-well-thumbed scholar's edition with its incomprehensible commentary written by some PhD from the University of Leeds or somewhere.

But, now that we're spared having the life taught out of it and get the chance

to see it as an entertainment, it's all different.

Godot has the thoroughly contemporary appeal of a play about nothing; a recipe that, as Jerry Seinfeld has famously proved, makes for great comedy.

And this stellar production goes for the play's humour with a style that has brought rave reviews around the world (except for some who thought it was a little too funny).

So let's season that apprehension with anticipation for a major crack at a great work played by a mighty company with our pleasure their purpose.

Can't wait!

The Theatre Royal Haymarket Company's production of Waiting for Godot, by Samuel Beckett, is on at His Majesty's Theatre from May 28 to June 6. Book through BOCS.



■ Godot mighty ... Two men in ragged clothes and that singular tree. And is that an iPod cord dangling from the great Sir Ian McKellen's pocket?



■ Anything Goes at WAAPA ... from left, Sage Douglas, Stacy Nitschke, Erin Kennedy and Ashlee Noble. Picture: Jon Green

Getting a kick out of Anything Goes

If you want to put on a musical, you may as well go for broke and choose one with show-stopping numbers, pretty girls and a fun story.

That certainly seems to be what those talented student troupers at the WA Academy of Performing Arts had in mind when they decided to do Cole

Porter's fabulous Anything Goes for their mid-year musical.

Just a fleeting glance at the songs – Anything Goes, I Get a Kick Out of You, You're the Top, Blow, Gabriel, Blow – and you'll find your toes tapping and your lips whistling.

With its cast of 40, orchestra of 22, and army of

behind-the-scenes workers, this lavish, feel-good production is the ideal vehicle for WAAPA's incredibly talented stars-in-the-making.

Hop on board the ocean liner SS America, follow the syncopated adventures of young Billy Crocker as he discovers true love and falls for gorgeous heiress

Hope Harcourt, be thoroughly entertained, and support WA's groundbreaking, best-in-the-country (and probably the world) arts training institution.

Anything Goes is on at the Regal Theatre, Subiaco, from Friday to Saturday, June 11 to 19. Book through Ticketek.

Opera the work of two years

A brand-new company is dedicated to performing opera in its oldest form.

Not for Opera Baroque the histrionics of mainstream opera, with its flamboyant choruses, hysterical divas and bombastic directors.

This is a company wholly dedicated to opera in its purest, classical form.

Its members have spent an amazing two years working to bring baroque opera back to life, starting

with this first production, Handel's handling of the Greek tragedy, Acis and Galatea.

Putting this production together has been the fulfillment of a 20-year dream for artistic director Harriet Weare, a singing teacher who has performed in operas in London.

"Not enough people have experienced the beauty of baroque," Harriet said.

"It is simple, elegant and uncomplicated."

The company's musical

director is Pettine-Ann Croul and Kevin Langoulant is director.

Kevin said the company would provide a valuable training ground for emerging Perth performers.

Harriet said: "One of Opera Baroque's aims is to bring opera to the people and make it more accessible.

"We intend to go into schools and encourage a younger interest.

"The music is easy on the ear and there is more

emphasis on the musicians and singers."

The cast consists of 27 performers with four-in lead roles – David Woodward as Acis, Siobhan Patrick as Galatea, David Dockery as Polyphemus and Daniel McMillan as Damon.

There are 12 chorus performers, four dancers and a seven-piece live orchestra.

Handel's Acis and Galatea is at the Subiaco Arts Centre from June 23 to 26.

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Currying flavour

madam **lush**

JANE CORNES

Some of the UK's best Indian restaurants were to be found in London's south-west corner, not far from where I grew up.

Places like my parents' favourite, the good old Sri Krishna in Tooting, were scruffily honest, dirt cheap and, most tellingly, full of Indian customers.

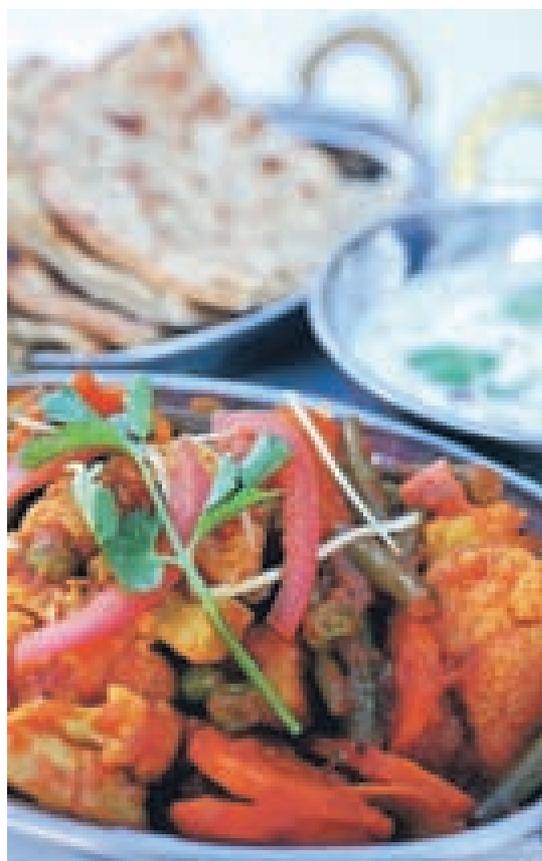
My mum was a great lover of curries. She corresponded with Indian chefs, read Madhur Jaffrey and generally attacked the art of curry making with the same creative zeal others gave to painting a picture or writing a poem.

Mum even made her own naan, slapping the dough on to the fiercely hot walls of a makeshift tandoor oven dad had rigged up in the garden.

After one of her curry parties, we'd dare to hope for a few lonely galub jamun in the fridge, hunched soggily in their cardamom-infused poaching syrup.

Or cold biriani, a most wondrous dish which, when made properly, is almost indescribably complicated but tastes like the best rice you've ever eaten.

Lurking in Mum's were slivered almonds, whole aromatics and that lovely crumbly, gooey thing that



The vegetable curry, with paratha and raita, is a highlight.

happens to cooked yoghurt.

The chicken biriani (\$17) at Desi Tandoor lacks the finesse and complexity of Mum's, but it's palatable enough in a fried-rice-with-benefits kind of way.

Donna Kebab and the Virgoan Destroyer join me for a Sunday evening nosh-up here and we enjoy it.

The vegetable curry is a highlight. There is real care in the mixture of warm spices and the nicely crunchy vegetables.

Nor do we hate the generous serve of crunchy

Kashmiri prawns (\$25), offered tail-on in a rich, creamy tomato-based sauce.

A similar sauce finds its way on to the potato dumplings. We like these a lot.

Palak paneer (\$14.90) is a very simple preparation featuring pureed cooked spinach mixed with chunks of paneer cheese.

Wholemeal paratha are crisp and well made. Garlic naan have possibly never seen the inside of a tandoor oven and lack that

blistered, vaguely burned finish I love so much.

A serve of galub jamun is well made and has the requisite doughiness and sweetness, but I'm missing a hint of cardamom in the syrup.

Desi Tandoor is a perfectly adequate suburban Indian restaurant with a very handsome manager, serving carefully-made Indian standards that will please the less adventurous palate.

They also do take-away.

at a **GLANCE**

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■ **rating**

food

service

ambience

value for money

■ **style** - Indian

■ **wine** - BYO

■ **owner** - Muhammed Jamil

■ **chef** - Muhammed Jamil

■ **feel** - large and clean

■ **wheelchair access** - yes

■ **cost** - Starters \$6 to \$14

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■ **all in all** - Fresh, carefully-made curries. Professionally-run venue. Great for groups.

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Margaret River comes to Cottesloe!



Danish charmers

Bracelets for which you collect thread-on charms and other dangly bits are having a run of popularity.

Getting in on the act – albeit in a slightly more upmarket and stylish way – are the prestigious Danish jewellery makers, Ole Lynggaard, with their Sweet Drops.

These handmade leather thongs with their add-on drops of precious metal, precious stones and gems are, by all accounts, the must-haves of trendy Scandinavians.

Indeed, Our Princess Mary is said to be a fan. The calfskin thongs (\$495) come in a range



■ Crystals, gems and jewels dangle brilliantly from silky-soft calfskin bangles.

of colours and are bought separately from the charms, of which there are more than 70 designs, in a range of prices.

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■ Gomez (with gun – played by Javier Godino), Irene (Soledad Villamil), and Esposito (Ricardo Darin) in *The Secret in Their Eyes*.

Crime thriller with soul

The Secret in Their Eyes (MA15+, 129 mins)

★ ★ ★ ★

REVIEW: PIER LEACH

A satisfying emotional complexity builds throughout *The Secret in Their Eyes*, the absorbing, slow-burn Argentinean crime thriller that won this year's Oscar for best foreign language film.

The decades-spanning story, set in major part against the dark political landscape of Argentina in the mid-to-late 1970s, centres on an unresolved crime and the unfulfilled love between two of the key players in the case.

It is told through the observant eyes of Benjamin Esposito (Ricardo Darin), a recently retired court investigator.

He wants to write a novel about a cold case he has never been able to put behind him involving a young woman who was brutally raped and murdered, and her husband, Ricardo Morales

(Pablo Rago), for whose enormous loss he still feels deeply.

When Esposito visits his former boss Irene (Soledad Villamil), who is now a high-powered judge, it's not just details of the complicated and cruelly unsettled case they dredge up but long-buried emotions about their own unspoken feelings for one another.

Navigating seamlessly between the recent past and flashbacks across 25 years, writer-director Juan Jose Campanella (working from the novel by Eduardo Sacheri) puts to superb use his considerable experience

at the helm of TV's *Law and Order*, *House* and *30 Rock* to piece together an epic jigsaw puzzle procedural drama – which he does with both humour and insight.

Much of the amusement comes courtesy of Esposito's drunken but brilliant colleague, Sandoval (Argentinean comedian Guillermo Francella), whose bizarre logic helps catch the killer, Gomez (Javier Godino), in one of the film's most striking chase scenes through a packed Buenos Aires football stadium.

Campanella strikes a fine balance between the film's

tense thrills and the brooding romance that resurrects itself as the murder investigation unfolds.

Perhaps the film's greatest strength is how it moves beyond a mere television-style, plot-driven procedural drama into something that scrapes beneath the surface to explore what drives its characters; love, obsession, corruption and justice, and the role that memory plays in our lives and perceptions.

Its ending slices close to the bone; the moral and emotional grey areas are likely to have audiences debating well after the

Loot should be a hoot

Loot, Joe Orton's incendiary parody of detective fiction, has been a favourite of theatre companies since its debut in 1965.

Its combination of wild farce and biting social commentary, and the notoriety of its creator, have bestowed on it enormous cred.

The tale of Mrs McLeavy's funeral and the proceeds of the bank robbery hidden away in her coffin has entertained and often outraged audiences around the world.

The scandalous career and violent death of its author, a story now as famous as his creations, give it the added allure of a play by Christopher Marlowe, or a Nirvana album.

Like operas that cause riots in the stalls at their

debut but later attract the applause of the dress circle, the outrageous and subversive theatre of one era ends up on the school syllabus of another.

So, in the same week that *Waiting for Godot*, once the height of the avant garde, comes to Perth in a blockbuster, all-star production, the theatre-in-education company, *Class Act* – whose *A Day in the Death* of Joe Egg was a critical success last year – is giving students of all ages a season of *Loot* in the studio space at the Subiaco Arts Centre.

It comes with a warning that it contains material that may be offensive, though in the age of graphic TV crime thrillers like *Silent Witness* and obscene satires like *The Thick of It*, it's unlikely too many people will be flushed from the theatre.

This *Class Act* Theatre production of Joe Orton's *Loot*, directed by Stephen Lee, is on in the Subiaco Arts Centre studio space from Friday, June 4, to Saturday, June 19. Book through BOCS.

– Lesley Zampatti



■ Left, Kym Bidstrup plays McLeavy and Shirley Van Sanden the cop, in *Loot*.

Body beautiful

■ From page 65

Florence Broadhurst, an Australian designer whose work has become fashionably stylish over the past few years, Emma got permission to use Broadhurst motifs in her work.

These are among some of the most complex and visually

effective works, and in many of them it is quite difficult to locate the human figure beneath the pattern.

Wallpaper features again in the *Mandala* works.

In these striking circular format works, the model holds an Australian bird or animal while

she stands against either a wallpapered backdrop or a large-scale painting of native flora.

Emma makes from 10 to 20 photographic prints of each work.

Spirit of Place is on at Elements Gallery, 131A Waratah Avenue, Dalkeith, until June 6.



cinema REWIND

What the critics are saying...

■ **Harry Brown** (MA15+) ★ ★ ★
 "Michael Caine delivers a stunning performance in *Harry Brown*, a rancid little revenge fantasy that probably doesn't deserve him," says the *Washington Post*. *Rolling Stone* agrees: "Caine is a marvel of an actor, a master of artful nuance. But in this movie he is at war with a script that reduces everything to its crudest elements."

■ **The Nightmare on Elm Street** (MA15+) ★ ★
 "Though no worse than the raft of terrible *Elm Street* sequels, this remake misses some of the surreal and anarchic low-budget energy Wes Craven brought to his (original) film," says *The Scotsman*. *Toronto's Globe and Mail* feels similarly: "The result of the new *Nightmare* is, at best, a kind of stand-off between predictability and competent execution."

■ **The Back-up Plan** (M) ★ ★ ½
 "Like those world-famous artists who sense that their most distinctive work is behind them, but strive to equal the magnificent achievements of their youth, Jennifer Lopez is still working, still battling to create something as abysmal as *Jersey Girl*," snarks *The Guardian*. *Variety* thinks she might have succeeded: "This tepid romantic comedy falls somewhere between a weak sitcom pilot and a second-tier Hallmark movie."

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