

ARTS & ENTERTAINMENT

IN THE GALLERIES

**ABDUL ABDULLAH: HOMELAND**

In a borderless, post-globalist world, notions of home are more complex than ever. But a rational mind would suggest they need not be that way. Plurality of identity, one would hope, is a given in the contemporary context. Of course, we know it's not so simple, and Abdul Abdullah's latest body of work *Homeland* (above) broaches provincialism, bigotry and the complexity of finding one's way amid the scourge. There are the potential antagonists; a series of photographic works eke out a taxonomy of aggressive and accepting gestures. A trio of paintings reveal those on the receiving end, arms and hands (painted in a flat pink) reaching to cover the ears, mouth and eyes respectively. An insult or a slight can damage, while an accent or an expression of self is a risk. **Last day today, 11am-5.30pm, Fehily Contemporary, 3a Glasshouse Street, Collingwood, 9017 0860, fehilycontemporary.com.au**

REBECCA AGNEW: EVE AND EVE

Tristian Koenig's first show in his new Collingwood space kicks things off with something of a bang. Rebecca Agnew's suite of gouache paintings and her epic clay animation work *Eve and Eve* recast the creation myth in a sea of fellatious orgies, occult happenings and jealous lesbian wrangling, and graphic gore and violence, all in Agnew's equally meticulous, delicate, messy and crap-strewn painting and sculptural approach. While her paintings are enough to get a handle on - with their various psycho-sexual and sickening vignettes - in isolation, the 12-minute animation from which the exhibition takes its name is certainly the centrepiece. A kink-skewed lesbian melodrama riddled with violence, rivalry, disease and more than a couple of beheadings, *Eve and Eve* pulls no punches in its graphic (and at times hilarious) destabilising of an entrenched mythology. **Thurs-Sat, noon-5pm, Sun, noon-4pm, until September 29, Tristian Koenig, 19 Glasshouse Road, Collingwood, 9417 0227, tristiankoenig.com**

DAVID MUTCH: FROM NOWHERE TO NOWHERE

There's something of a nihilist undercurrent to David Mutch's new collection of still photographs, audiovisual works and sculptural castings. Broken concrete, buzzing fluorescent light, monochromatic



minimalism and obscured figures lurch, twist and lie idle, without context or decipherable logic. The vast video work that lines one wall of the space captures a gaunt figure adorned in a hood, staggering and swaying in a kind of vacant dance, the flickering of a fluorescent light triggering gaps and breaks in the arc of the performance. The same hood that the figure wears hangs mutely in the space like a monument to this unruly, directionless jig. Mutch's photographs, meanwhile, describe fragments of urban detritus; shattered concrete and twisted steel piled in an unspectacular heap as if a kind urban silt. In a second video work, a single white dash rotates and judders in tight choreography with an industrial sonic pulse, transforming the simplest of forms into an almost hypnotising composition of shapes and guises. *From Nowhere to Nowhere* comes closer to suggesting an internal, psychological reverie. When alone with our thoughts, place, context and materials need not always amount to much. **Thurs-Sat, noon-6pm, until September 28, Beam Contemporary, level 1, 30 Guildford Lane, city, 9670 4443, beamcontemporary.com.au**

LINDBERG LAUNCH EXHIBITION

Reopening in a new location after a two-year hiatus, Lindberg is still flaunting the dark - in some cases, neo-gothic - aesthetic that helped define the gallery's place in the Melbourne landscape. The space's launch exhibition features a trimmed-down stable of artists spanning all manner of practice. Heather Betts' vast oil paintings are a raw, visceral cacophony of colour, texture and lurking figures while Abbra Kotlarczyk's painting is anatomical and psychedelic in form and cadence. Simon Pericich's sculpture of a sickly, sludge-covered eagle speaks of a proud iconography with blood on its hands, where Warwick Baker's photograph of a road leading to Belango State Forest is haunting for its normalcy amid the weight of local history. Photographer Saskia Pandji Sakti's portraits of young women invoke a kind of trance, their gazes shifting against the slow shutter speed of the camera, giving the eyes a sick, milky indecipherability. **Wed-Sat, 11am-5pm, until September 25, Lindberg Galleries, level 1, 230 Brunswick Street, Fitzroy, 0403 066 775, lindbergcontemporary.com.au**

DAN RULE

COMING UP

THEATRE

The title of Eddie Perfect's *The Beast* is both literal and figurative. Concerned with a young calf ready for slaughter and the similarly confronting animal that is human morality, the play puts clean living, infidelity and friendship under the knife, to deeply satirical effect. **October 3-November 9, Southbank Theatre, 140 Southbank Boulevard, Southbank, \$33-\$99, 8688 0800, mtc.com.au**

CLASSICAL

Violinist Andre Rieu brings his new show, *And the Waltz Goes On*, to town next month, as part of a national tour. Rieu's performances, which in the past have involved dancing in the aisles, ice-skating and comedy, are wildly popular, so book early. **October 18 and 19, 8pm, Rod Laver Arena, Batman Avenue, city, \$89-\$249, 132 849, ticketek.com.au**

ROCK

One of Brisbane's most notable rock exports, Bernard Fanning, performs at A Day On the Green in November. Fanning's second solo album, *Departures*, debuted at No.1 in Australia in June. Joining him on the tour are Bob Evans, Sarah Blasko and the Cruel Sea. **November 9, Rochford Wines, corner Maroondah Highway and Hill Road, Coldstream, \$94.90-\$325, 5962 2119, adayonthegreen.com.au**

BOND

Designing 007: 50 Years of Bond (below) is a major exhibition about the debonair secret agent and the film franchise that has had a significant impact on numerous style trends. Opening in November, the exhibition is a collaboration between the Barbican Centre and EON Productions and offers an insider's view into everything James Bond. **November 1-February 23, Melbourne Museum, 11 Nicholson Street, Carlton, \$14-\$24, 132 849, designing007melbourne.com**

