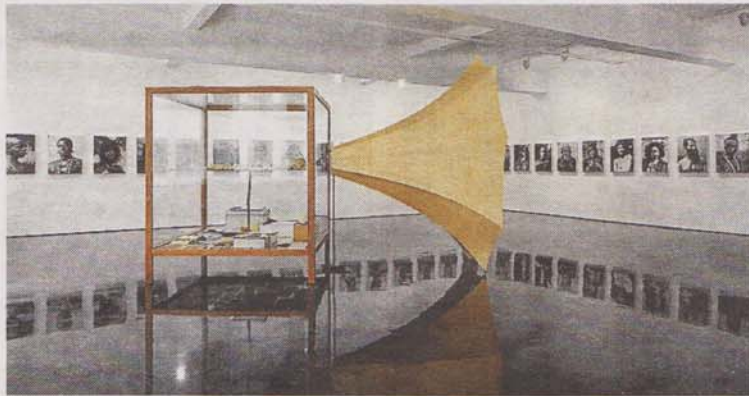


ARTS & ENTERTAINMENT

IN THE GALLERIES

**BROOKE ANDREW:
52 PORTRAITS**

To describe Brooke Andrew's latest body of work (above) as unsettling would be an understatement. A play on Gerhard Richter's 48 Portraits projects, which lifted images of influential Western men from the pages of encyclopedias, *52 Portraits* shifts the gaze to the ubiquitous and exotic other. These silver-and-black prints on linen recast various photographs of indigenous peoples the world over, originally sourced from 19th-century postcards. It is a sea of faces – young, old, Asian, Arabic – a very long way from home. The collection is anchored by a museum display case filled with texts, publications, notes and artifacts purveying an archaic, theologically and racially charged Western consideration of the indigenous man. On the top shelf, a skeleton is splayed out, bone-by-bone – snatched and desecrated for the sake of a sick, bogus science. A vast wooden funnel resembling a gramophone speaker extends from where the skull sits in the case, as if offering a voice. The realities of the commercial art world are such that it is chiefly the white upper crust that will see these works. Make of that what you will. **Tues-Fri, 10am–5pm, Sat, 1pm–5pm, until July 20, Tolarno Galleries, Level 4, 104 Exhibition Street, city, 9654 6000, tolarnogalleries.com**

CREEP SHOW

Pip Ryan's giant, robotic primate beating its drum – *Happy Orang* (2011) – beckons you to enter the inaugural exhibition at Fitzroy space Strange Neighbour. Appropriately dubbed *Creep Show*, the group exhibition makes for a compact, playful foray into the unsettling, odd and occult. A suite of three photographs from Polixeni Papapetrou's *Dreamkeepers* series skirts both innocence and grotesquery. Pictured against idyllic pastoral backdrops, their protagonists exist between bodies, place and era. Their wrinkled, misshapen masks offset their childlike carriage, petite stature and vernacular fashion. Heather B Swann's ink-on-paper works, meanwhile, continue her spooky, anthropomorphic forms melting between amorphousness, abstraction and figuration. Tony Woods' video work is immersive, surrealist and lo-fi as he films his own reflection through a fishbowl, a warped, magnified goldfish darting in and out of frame. **Wed-Sat, 11am–6pm, until July 13, Strange**

Neighbour, 395 Gore Street, Fitzroy, 9041 8727, strangeneighbour.com

LIGHT YEARS

Drawing on the work of Louise Paramour, Jon Butt and Paul Philipson, *Light Years* might seem a disparate show on first pass. But there's more linking these works than immediately meets the eye. Butt's photo-works drift between representation, readability and abstraction, their pools of warped light, form and shadow bursting from swarms of shimmering digital noise. Philipson's photographs capture the body in motion; his subjects teeter, waver and shake in the euphoric midst of dance, suspended between moments. Like her sculptural practice, Paramour's abstract paintings on glass read like material and formal mash-ups. Painted in bold, flat colours, her various asymmetrical shapes overlay and interact as if offcut collages in the making. Though each is striking, these works are far from complete. Butt, Philipson and Paramour crystallise fleeting moments in a much wider practice. The artist's work is never done. **Wed-Sun, 10am–5pm, until July 7, C3 Contemporary Art Space, Abbotsford Convent, 1 St Heliers Street, Abbotsford, 9416 4300, abbotsfordconvent.com.au**

**LEANNE HERMOSILLA:
LIMITED VISIBILITY**

One hopes there's at least a slight element of humour to Leanne Hermosilla's new exhibition at Beam Contemporary. Spanning meticulous paintings of distant solar systems, quasi-scientific objects, artifacts and psychedelically hued "aura photographs" taken at the launch, *Limited Visibility* blurs the lines between art, mysticism and the scientific. In one installation, etched glass bottles – filled with what seems little else but water – purport various elixirs. In another, glass vessels house ornate crystals and other formations. Hermosilla's Reiki certification adorns another wall, somehow qualifying her odd search for meaning. It might be read as a wider allegory for art's inscrutability. We must suspend at least some logic in the hope of unearthing the profound. **Thurs-Sat, noon–6pm, until July 6, Beam Contemporary, level 1, 30 Guildford Lane, city, 9670 4443, beamcontemporary.com.au**

DAN RULE

COMING UP

**SCORE**

The Eye of Sauron sees all, but ears will be the focus when the Melbourne Symphony Orchestra performs Howard Shore's score for *The Lord of the Rings: The Two Towers* in July. The second instalment of Peter Jackson's epic trilogy, starring Ian McKellen, Elijah Wood, Viggo Mortensen and Cate Blanchett, will screen behind the orchestra (above) as it plays the suitably grand music.

July 12-14, Hamer Hall, Arts Centre Melbourne, 100 St Kilda Road, city, \$69-\$149, 1300 182 183, artscentremelbourne.com.au

JAZZ

Tireless performer George Benson returns with his band in August to play a show on his *Hits and Inspiration* tour. The 10-time Grammy winner performs hits such as *Breezin'* and *This Masquerade*, along with numbers from his latest studio release, *Inspiration: A Tribute to Nat King Cole*. **August 21, Palais Theatre, Lower Esplanade, St Kilda, \$84.50-\$134.50, 136 100, ticketmaster.com.au**

ANIMATION

Starting life in 1999 as an idea sketched at Shaun Tan's kitchen table, *The Lost Thing* has since transformed into a picture book and an Oscar-winning short film. *Shaun Tan's The Lost Thing: From book to film* features Tan's original drawings alongside exclusive footage of the animators demonstrating how the drawings were brought to life on screen.

July 16-January 19, Australian Centre for the Moving Image, Federation Square, Flinders Street, city, free, 8663 2583, acmi.net.au

SHAKESPEARE

Sharp banter and comical wordplay take centre stage in this stylish adaptation of one of Shakespeare's earliest comedies. *A Comedy of Errors* follows two sets of identical twins who were separated at birth when they were rescued from a shipwreck. When they end up in the same shifty, transitory port town of Ephesus fully grown, we join them on their bizarre journey of reconciliation.

August 20-31, Fairfax Studio, Arts Centre Melbourne, 100 St Kilda Road, city, \$35-\$68, 1300 182 183, artscentremelbourne.com.au