

Around the galleries Dan Rule

WHAT Deborah Paauwe: *The Yellow Line*

WHERE Sutton Gallery,
254 Brunswick Street, Fitzroy,
9416 0727, suttongallery.com.au

THE beauty of Deborah Paauwe's staged photography is in its economy of gesture and setting. Via seemingly the most innocuous of poses — the most prosaic of backdrops and costumes — her work



manages to invoke a swathe of potential narratives, of latent personal details. A reference to a childhood spent on the road in America, poignant new series *The Yellow Line* offers an almost brutally contrary vantage of the supposed freedoms of travel. Set amid the austere, grey, concrete surrounds of an underground car park, Paauwe's tightly framed photographs capture two remarkably similar female forms — one a child and one an adult, we learn the further we observe — dressed in identical frocks and connected by embrace. Their faces either obscured or cropped from view, it is the modes of touch that resonate, the minutiae of posture and physicality. The almost indistinguishable forms of girl and woman might be taken as Paauwe's childhood and adult selves, ever entwined and entrapped by experience. Tues to Sat 11am-5pm, until April 10.

WHAT Joseph L. Griffiths: *New Works*

WHERE Blindside, Room 14, Level 7,
Nicholas Building, 37 Swanston
Street, city, 9650 0093,
blindside.org.au

RUNNING alongside a series of paintings by Sarah Bunting, Joseph L. Griffiths' petite, faultlessly rendered graphite-on-paper drawings offer something of a chronicle of humanity's relationship to the machine. Across 10 quietly striking works, the Melbourne-based artist and designer charts various means, modes and outcomes of manual and mechanic interface. A meticulously built tree house, an apartment block in the midst of detonation and a crashing WWII fighter plane share wall space with rugged seamen sailing an antiquated yacht in rough seas. But Griffiths' work — which also includes a "drawing machine" constructed via a traditional, pedal-powered wool-spinning wheel — ventures beyond historical account or nostalgia. What's really at play here is a crucial dichotomy. While meticulously hand-rendered, the starting point of Griffiths' drawings is photographic source material found via online search engines. In turn, his works are so painstakingly finished that they almost echo the aesthetics of the digital realm — a space that claims to

supersede the hand, tool and mechanism. In the end Griffiths' *New Works* seem to suggest that technological evolution isn't so cut and dried. Thurs to Sat noon-6pm, until March 27.

WHAT Aimee Fairman: *{ultima forsan}*

WHERE Kings Artist Run Initiative,
Level 1, 171 King Street, city,
9642 0859, kingsartistrun.com.au

STEPPING inside Aimee Fairman's *{ultima forsan}* is like entering another dimension. Enveloping the middle and side galleries at Kings (Cath Robinson and Fiona Lee's brilliant suite of interactive sound works occupies the front gallery), this multifarious installation grapples with a space unhinged from any sure footing or reality. As our eyes adjust to the darkened, smoke-hazed room, we come across a miniature mountain range, inverted and suspended from the ceiling. We're invited to recline in a dentist's chair beneath the installation. As we study the landscape — its contours subtly illuminated by tiny LED lights — a misty smoke pours out of tubes overhead, snaking its way around the landscape. On a table to the left, a book lies open — its pages painstakingly cut and sculpted into topographical mounds and curves — beside a smashed glass vessel and a clutch of other objects. In the rear space, flat blue light is projected on a wall, wisps of smoke drifting past a projector lens flitting and dancing. While filled with ecological resonances, Fairman's work is transient and ephemeral to a point beyond definable perception. She creates a world perched seductively beyond the precipice of understanding. Wed to Sat noon-6pm, until April 3.



WHAT Roh Singh: *within noise*

WHERE Dianne Tanzer Gallery +
Projects, 108-110 Gertrude Street,
Fitzroy, 9416 3956,
diannetanzergallery.net.au

SHOWING beside Harry Nankin's incredible Lake Tyrell shadow-prints, Melbourne artist Roh Singh's acrylic sculptural works investigate notions of mutation as a central motif. Merging natural and primitive forms — rudimentary hand tools, birds and animals — with what we can only guess are digitally conceived modelling, layering and repetition techniques, straightforward signifiers become murky and troublesome. A figure of a crow is mirrored and compounded to create something resembling a human face; a host of sparrows duplicate and melt into one another. Tues to Fri 10am-5pm, Sat noon-5pm, until March 27.