

ARTS & ENTERTAINMENT

IN THE GALLERIES

ANDREW BROWNE: DOWN BY THE RIVER

THESE vast paintings of detritus-strewn creeks and riverbanks harbour an intriguing dynamic between organic detail and a constructed, collagist and formalist sensibility. Painted from countless photographs of differing locations, each work represents a kind of strategic reconstruction. While Andrew Browne might capture the poetics of the tree trunk or shrub



enveloped in a tangle of post-flood vines, reeds and plastic (above), he also augments it. Adding face-like hoardings, feathers, balloons and bottle caps, Browne generally reimagines his source imagery so as to eke out symbolic and anthropomorphic cues.

Tues to Fri 10am-5pm, Sat 1-5pm, until September 15, Tolarno Galleries, level 4, 104 Exhibition Street, city, 9654 6000, www.tolarnogalleries.com

MICHAEL CORRIDORE: ANGRY BLACK SNAKE

THERE are people in the billows of smoke and dust. You can only just make them out. Some shield their eyes; others seem in the throes of choking on the thick, acid air. It is a dire scene. But there's more at play here than meets the eye. What seemed a panicked wave of the arm is a fist raised in a celebratory goad; a family is not tearing down their beach umbrella to flee, but erecting it to settle in. Sydney photographer Michael Corridore frames his ongoing series *Angry Black Snake* within the context of what he calls "unreliable documentary". That these photographs were taken at burnout contests and car races (below) upends our reading, highlighting the importance of context in understanding the vernacular of human gesture. Those cowering against the pungent fog are active participants, subjecting themselves to hellish conditions for the thrill of screaming tyres.

Wed to Sat 11am-5pm until September 1, Edmund Pearce, level 2, Nicholas Building, 37 Swanston Street, city, 9023 5775, edmundpearce.com.au

MARION BORGELT: TO SEE A WORLD IN A GRAIN OF SAND ...

THOUGH the title may sound a little New Age, Marion Borgelt's *To See a World in a Grain of Sand ...* is concise and poetic in its exploration of life cycles, natural forces, phases and gravitational pulls. Comprising wall-mounted sculptures, as well as a cluster of pine, duck-egg and beeswax spheres and a suite of vibrant, strobe-like paintings, this

exhibition thoroughly investigates its theme. It doesn't all work. Some of Borgelt's sculptures feel a little too explanatory for their own good. That said, her paintings and wall works are wonderfully succinct in their wrangling of planetary processes and our minute place in it all.

Wed to Sat 11am-5.30pm until September 8, Fehily Contemporary, 3a Glasshouse Road, Collingwood, 9017 0860, fehilycontemporary.com.au

LUISA ROSSITTO: ZERO WORSHIP

IF YOU were to cast an eye across Luisa Rossitto's vast watercolour paintings — showing alongside a new body of abstract works by Kate Tucker — you would most likely be drawn to their vibrant use of colour, exotic symbolism (think flamingos, tropical flowers and tepees) and dynamic renderings of form. But it's their configuration, combination and fragmentation that give these works their wonderfully absurdist underpinning. Amid the flourishing foliage and fauna is a patchwork of spiritual, mystical and quasi-religious signifiers set askew. An outstretched hand holds a toy skeleton in the midst of an otherwise Edenic scene; two men in retro-futuristic garb guide a vast serpent past a giant dead fish and into a tepee. Raised a Catholic, yet resolutely unreligious, Rossitto expounds the drama, beauty and ridiculousness of the scenes used as a vehicle for instilling faith.

Wed to Sat 11am-5pm, until September 8, Helen Gary Galerie, 25 St Edmunds Road, Prahran, 9525 2808, helengary.com DAN RULE