



**Centre  
Room 4**

... journalism? Probably not  
... but it seems that art is quite  
... of having some elements of  
... can report in from a specific  
... and present not exactly facts,  
... and interpretation, and it may  
... our understanding of a new event.  
... on's new body of work, Unrest,  
... of him being in Paris during  
... ets Jaunes (Yellow Jackets)  
... on wandered the streets,  
... otographic images of the residue  
... s - sensational protests that  
... t on news bulletins across the

... the barricades, the banners, the  
... s. He also observed many  
... ole in makeshift dwellings. He  
... on walls. He observed the  
... board signs that both  
... the homeless had, and he  
... those as well. Carson was a  
... oment of upheaval, and he did  
... t.  
... Carson isn't a journalist, he's an  
... this material and, over the time  
... up a body of work that does  
... markable - it attempts to convey  
... ssy, frightening energy of this  
... rom, when an intersection of  
... rking class, the homeless, and  
... red.  
... ine Carson's work closely, it's



... filled with roughly reproduced, immediate  
... imagery of what he encountered, but it's also  
... composed of the physical elements - there's  
... images of splattered paint staining city streets,  
... bits of that "do-not-cross" tape, the shards  
... and scraps of fluorescent colour that recall the  
... garb of protesters, torn cardboard and cheaply  
... printed images. There are poles that look like  
... protest signs and gigantic burnt matches  
... propping up a collaged image that recalls  
... banners and a makeshift tent.  
... Carson's aesthetic of bright, garish colour  
... works incredibly well here; he doesn't just  
... show you the seams and the detritus - that's  
... where his art lives. He takes the cracks in  
... surfaces, faces and the torn fabrics of a society  
... in turmoil and tears even further, and he does  
... so with an energy that feels frantic, almost  
... frenzied.



**Clockwise from top left:** Fin du mois, fin du monde; Diverse Agenda; and Tomorrow the Sky will be Yellow, all by Steve Carson.

... The riotous clashing colours are exactly  
... analogous of what Carson saw and felt, and his  
... work is raw and direct.  
... Yet it's also considered - Carson hasn't just  
... thrown it all together randomly. There's a  
... massive wall work, Diverse Agenda, that looks  
... like the kind of web of interconnectedness so  
... beloved of TV police dramas, when patterns  
... and linkages are discovered. Carson is noting  
... there's a chaotic network of influence and that  
... these things do not happen in isolation - but  
... he's showing, not telling. There's no definable  
... conclusion here, just observations - this art is  
... far from didactic. In the end Carson is sharing  
... with us what he saw and how he felt about it,  
... without telling us how to feel.  
... The aesthetic is powerful and immediately  
... engaging, but it's content that really brings  
... this one home. These are turbulent times -  
... Carson's art does not flinch.



Body Double by Micheila Petersfield.

**OZOLINS, PETERSFIELD, SULIDAE**  
Brigita Ozolins, Micheila Petersfield,  
Philip Sulidae  
Curated by Michelle Dracoulis  
The Barracks, New Norfolk  
Until August 22  
Open Saturday & Sunday 10am-3pm

This show is exceptionally well constructed: it's like a quick trip into the subconscious of a dark colonial past. Each artist is given their own room at the Barracks site, at the former asylum Willow Court, in New Norfolk, and you enter at one end, passing through each joined room, leaving via a different door. The space itself is deeply interesting; the artists have done a fine job making their work inhabit these historically potent rooms. Micheila Petersfield's investigations of the construction of contemporary beauty and perception float on the walls, pale and slightly uncanny.  
Brigita Ozolins inhabits the spiritual corner of psychiatric investigation, presenting a series of quotes from the work of Carl Jung on banners that festoon the space, creating an odd and affecting sense of festival.

Philip Sulidae's Nacht Horn installation, in the middle room, is the work around which this terrific show pivots. This striking piece hangs, spectral and ineffable, emitting a subtle, rhythmic tone pattern. The work is almost creepy, but it's also alluring, and manages to capitalise richly on the atmosphere of the Barracks. Nacht Horn is a must-see work in an excellent show located at a fascinating space.



Nacht Horn by Philip Sulidae.