



Unhoused shines in darkness

Unhoused
 Brigita Ozolins, Sally Rees, Julie Gough,
 Linda Fredheim, Elissa Ritson
 Curated by Emily Bullock
 Allport Library and Museum of Fine Art
 Ground Floor, 91 Murray St, Hobart
 Until Friday, September 30

A group of artists has transformed the Allport Museum into a haunted house. The lights are dimmed, there are odd sounds in places where they should not be and the furniture seems to have moved. There are eerie things here and they are not contained to the usual exhibition space; something, somewhere, has been let out of some locked box.

The thing unleashed is the Allport Collection itself. In the contemporary era, the ways of the museum have come under scrutiny and traditional methods of engagement with their contents are changing. An important development has been art that engages directly with an archive or collection, interpreting it in a non-traditional way.

Unhoused is an attempt to do this with the Allport Library. Curator Emily Bullock's careful selection of varying practices and career stages is bold, making for an involving show. It is a textbook example of what good curatorial practice can result in.

The art is a delight. It's hard to prise the works apart: veils, curtains and shrouding appear in some, creepy and surprising sound in others.

The delicate boxes of Linda Fredheim signal that things are

LOOKING TO THE PAST: Julie Gough's *Hide* at the Allport.

different: one may touch and open them, unlike the antique furniture in the permanent exhibition that these wooden objects echo.

Brigita Ozolins is no stranger to the Allport, and she's expanded on her previous work without re-treading. *The Black Tulip* presents a dark, seductive, gothic sensibility with its sombre sounds and black curtains. Ozolins also instigated a lengthy live reading of a precious novel contained in the Allport, bringing performance art to the space.

Julie Gough's gravestone rubbings and shrouding of objects focuses on the residue and trappings of death and the past, working tonally with Ozolins and Elissa Ritson, an emerging artist who is still finding her way with the execution of her art practice yet exhibits rich conceptual ideas. Ritson attends the space and sits, making magical objects, which she is slowly adding to another veil; this is patient work that speaks to a notion of presence and time.

Temporal notions and presence loom large in the work of Sally Rees, who has done something emotionally powerful and even confronting by digging into the archive to find a tragedy. Her work became the central spine of *Unhoused* for me, for it was her simple evocation of a tragic loss that remade everything: the Allport is all that is left of a family history. The objects are contained but they echo the people who once used them.

Ghosts may not be real, but memory is: *Unhoused* unleashes the memories contained in the Allport in a respectful way, reminding us the lives of humans long gone are the reasons all these objects exist at all.

DIFFERENT: Far left, some of Linda Fredheim's delicate boxes; and Brigita Ozolins' *The Black Tulip*.



Winter Salon
 Bett Gallery
 369 Elizabeth St, North Hobart
 Until July 18

The Salon was the annual art show of the Academie des Beaux-Arts, an early art college in Paris. That exhibition started in 1667 and was one of the most important shows in the western world throughout the 18th and 19th centuries.

In Salon-style exhibitions, artworks are shown next to, above and beneath each other, covering every inch of the wall.

Bett Gallery is celebrating midwinter with a Salon-style show - all wall space will be covered with art from the gallery. This is a rare chance for discerning art fans to see works that are not often displayed, including by Geoff Dyer, Max Angus, Richard Wastell, Gloria Petyarre, Robert O'Connor, Stephanie Tabram, Tim Burns, Philip Wolfhagen, Kerry Gregan, Patricia Giles, Roger Murphy, Dolly Mills, Abie Loy and Tom O'Hern.



BUSY: Tom O'Hern's *Fly My Pretties*.

Many Sided Face
 Amber Koroluk-Stephenson
 Project Space
 Contemporary Art Tasmania
 27 Tasma St, North Hobart
 Until Saturday, August 6

Amber Koroluk-Stephenson treads a fine line between comedic and sinister. A satirist, she is influenced by notions of the surreal, and often hints at some sort of dream landscape where nothing is as it seems and everything is about to crumble away to reveal a raw truth.

This series consists of humorous images of hands wearing what appear to be colourful gloves impersonating native birds. It's lighter work but with Koroluk-Stephenson nothing is ever quite what it appears. Her jocular colours and forms begin as a gag, but you begin to wonder where the real birds are, and why it's necessary to make ridiculous fakes. Koroluk-Stephenson lures us in with comedy and delivers a surprising sting.



EDGY: Amber Koroluk-Stephenson's *Sulphur Cockatoo Glove*.

Future Furniture
 Zsuzsa Kollo and Paul Tilyard
 Moonah Arts Centre
 23-27 Albert Rd, Moonah
 Until Saturday, July 30

Paul Tilyard seems more concerned with creating work in the moment than he is with making a statement - and more power to him. Mixing images from old movies, varied styles and techniques, his work is defined by his personal energy. Self-portraits, stylised personal mythology, mystery and enigma fill his art, making it open to engagement. It's the work of someone who wants to investigate what it is to paint, and lets their subconscious leak onto the canvas. There's a roughness in his work, a kind of sinewy chewiness.

Zsuzsa Kollo's art sits in a similar realm of intriguing symbolic possibility, but has a more specific focus. Her work is smoother and oddly fleshy in appearance, with plenty of allusions to innocence, corruption and grace filtering through. Kollo's work hints at fairytales and is more driven by narrative. It shares the intuitive feel of Tilyard's free-flowing work, but the symbolism is more sculpted. There's just enough similarity and contrast between these two artists to make for an involving show.



ROUGH: *Lighthouse* by Paul Tilyard.