



# Views from the Top End

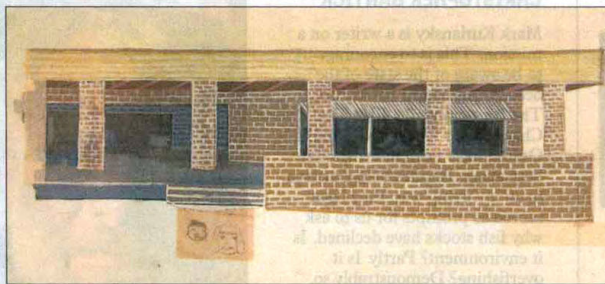
As the wheels of Perth culture crank into motion after the Christmas break, it's nice to remember, among the plethora of Perth Festival shows that local galleries are also re-emerging for another year of supporting and discussing contemporary art.

Galerie Dusseldorf is hosting David Sequeira, Goddard de Fiddes is showing Peter Farmer, Johnston Gallery and Perth Galleries are co-hosting Toni Wilkinson, Perth Centre for Photography has Lois Greenfield, Emerge Artspace Susie Pascoe and Turner Galleries has Tobias Richardson's epic homage to the Kaaba, Islam's most sacred site.

These last two bring together two seemingly disparate approaches to making art but on closer inspection are both driven by vested interests in the architecture of the landscape and the role of memory as a mapping device. Both Richardson and Pascoe hail from the Top End; Richardson is based in Darwin and Pascoe is from Far North Queensland.

Richardson's show at Turner Galleries is split in two. His Sequential Spatial Experience, in the back half of the gallery, maps his own memory of buildings associated with his school days, teenage years, past loves and travels. The result is a number of small acrylic sketches which somehow manage to manifest a discordant and ruptured notion of time as it relates to memory.

The sparse paint allocation combined with collage of odd bits of stickers reads quite eloquently;



**Perspective:** Richardson's Edgecliff Station explores memory through buildings.

achieving the visual equivalent of looking through Richardson's memory as you might imagine looking through a car window as it drives down the street. His flat and watery application of paint manages to make all these distinct buildings, which are obviously unique in their choice, seem ubiquitous in their transitory nature. Some of them begin to morph together, so much so that if you take a few steps back from the installation, it all begins to look very similar. Such is the likelihood of searching back through the aesthetics of memory, I guess.

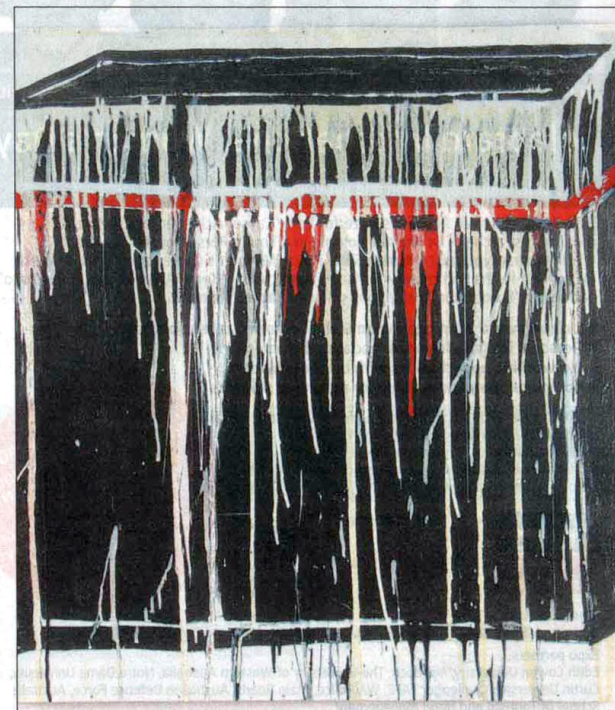
In a way Richardson's front gallery installation is the direct opposite. Taking a singular, minimal and monochromatic structure, Richardson has, through a visual poem, given us an epic ode to the Kaaba.

Circumambulation is the Kaaba painted from all conceivable sides, angles and viewpoints. In this series, installed like the salons of old,

Richardson has attempted to find the individual essence of a single historical building rather than the drifting similarity of a number of transient memories as in Sequential Spatial Experience.

Sequential Spatial Experience is history as a moving entity caught in the memory of one individual. These opposing conceptual approaches make for an interestingly curated show.

**Circumambulation and Sequential Spatial Experience** are at Turner Galleries until March 7.



**Sacred:** Richardson's Circumambulation portrays the Kaaba from all sides.