

VISUAL ARTS

Ric Spencer



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Demons go to hell and back

Beware the new guard dog at Turner Galleries; released from the fires of hell, she is not one you would want to upset. Sabine is 2.5m tall, 5m long and packed full of muscle. She is also made from cardboard.

In Sabine, an entrance statement if I've ever seen one, Susan Flavell has extended her cardboard sculpture technique to breaking point. This is a massive and articulate object that translates well the current obsessions with all things wolves; actor Benicio Del Toro has nothing on Sabine.

The framework and subsequent moulding of Sabine is apparent and open to observation in Flavell's method, an interesting opening out of the classical sculptural methodology, and a process that allows us to see the stress points in the structure.

I also enjoyed Flavell's ink sketches for Sabine. Studies in movement and form, these works do more than translate the intense striving in Flavell's process. They also link up well with the other demonic visions running at Turner Galleries, Andrew Nicholls' *Go to Hell*. The seemingly ubiquitous Nicholls recently showed as part of *Revelations* at the Fremantle Arts Centre and also wrote a catalogue essay for Cecile Williams' *Contained*.

Go to Hell is a thorough and confident presentation and it shows



Confident style: Andrew Nicholls' *Lilith* (portrait of Josie).

the possibilities inherent in the use of multi-panelled drawings. These of course can be interchanged and used in a number of ways, as well as

offering the starting point for new drawings, which in the case of *Go to Hell* happens on the entrance wall to Turner Galleries. It's *Rainin' Men*



Demonic visions: *Beelzebub* by Andrew Nicholls.

uses the drawing origins of cartoons as sketches for frescoes, taking one part of a drawn panel and extending it out on to the wall —



Guard dog: Sabine, by Susan Flavell.

simultaneously extending a music metaphor and reinventing modernist architecture.

Inside the gallery space *Heaven*, a video of a swaying angel aptly shown on the ceiling, reworks the classical penchant for nudity in frescoes while acting as a visual anchor for the 111 drawings of demons that adorn the walls. Some of these come in from other shows but there is a plethora of new stuff; Nicholls' work is prolific with a wit and humour to match.

Sabine and *Go to Hell* are at Turner Galleries, 470 William Street, Northbridge, until March 10.