In the Galleries: Christian Capurro's homage to Dan Flavin and mutual works by Lyndell Brown, Charles Green and Jon Cattapan

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Dan Rule

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CHRISTIAN CAPURRO: SLAVE

Christian Capurro's monumentally scaled "portraits" of American minimalist Dan Flavin's famed fluorescent light sculptures seem relatively straightforward at first. Projected on to a series of obliquely positioned screens in one of ACCA's cavernous, darkened spaces, his works might read as simple static images. But with time, these moving images reveal their devices and pretext. Shot on an iPhone, these works are riddled with an array of vernacular artefacts and effects. A sudden flare of light is the result of sudden over-exposure (as one of Capurro's fingers flits by the lens); a shake or shudder reveals a frame rendered only as stable as the hand can hold. They're quiet, intriguing works, drifting somewhere between homage, appropriation and deconstruction. One route via which to approach *Slave* might be that of an allegory for minimalism's great subterfuge. Flavin's arresting formal gestures were built using cheap domestic light fittings; Capurro's entrancing films were realised via popular telecommunications technology and an errant finger. **Until September 28; Australian Centre for Contemporary Art, 111 Sturt Street, Southbank, 9697 9999,** accaonline.org.au

Homage: The images in Christian Capurro's Slave are based on Dan Flavin's light sculptures.

LYNDELL BROWN, CHARLES GREEN, JON CATTAPAN: SPOOK COUNTRY: A COLLABORATION

A confluence of ruptured picture planes, screens, prints, densely rendered oils and textural acrylics crowd these remarkable paintings. Distant memories and references, allusions to spirituality, eyewitness accounts of war, place and the infrastructure of conflict intermesh to subtle and visceral effect. The mutual work of official war artists Lyndell Brown, Charles Green and Jon Cattapan, *Spook Country: A Collaboration* is an incredibly complex and affecting group of paintings. Showing at Arc One Gallery – and concurrently at South Yarra gallery Station – the show sees Cattapan's elemental, dimensional figures, forms and textural abstractions at once

Confluence: Lesson Plan (The Second Attention) by Jon Cattapan, Lyndell Brown and Charles Green is a mutual work.

defuse and complicate Brown and Green's densely rendered and fractured oil compositions of soldiers, spiritual motifs, radar stations and armoured vehicles. The lasting resonance of this work, which is rich in personal and historical references, is that of the sheer historical, social, spiritual, political and infrastructural complexity and repercussions of conflict on us all. We can't simply escape implication or accountability when blood is spilt in a distant land. **Until September 20; Arc One Gallery, 45 Flinders Lane, city, 9650 6710,** arcone.com.au

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