



PLAYING MARBLES: Artists Lindsay Broughton and Belinda Marquis with their work at Hobart's Handmark Gallery. Picture: KIM EISZELE

Modern classics

MASTER of drawing Lindsay Broughton has been in Athens, London and Paris making studies of ancient Greek statues.

Ceramicist, sculptor and furniture-maker Belinda Marquis has been in the bowels of the Art School on Hobart's waterfront making moulds with the aid of flat balloons and impressions of her knee and shoulder.

One was until 2006 the Head of Drawing at the University of Tasmania, the other only completed her Honours (First Class) there that same year, but is bounding towards a respectable reputation of her own with public commissions and an interstate gallery presence.

And the owner of Hobart's Handmark Gallery, Allanah Dopson, thought their work would form a beautiful relationship in a joint exhibition.

Imagining Hellas, which opened on Friday, features smaller pieces by both artists, scaled down for Handmark's limited space.

Broughton's last exhibition featured works on a grand scale — up to 3m². This time the largest of his antiquity-themed oil crayon drawings is 2m by 110cm and Marquis's glowing white pieces will mostly fit into a pair of cupped hands.

Marquis is thrilled to be exhibiting with an artist she has known and admired since she was introduced to him by her Grade 10 art teacher.

Broughton, who only returned last week from his sketching tour of Greek artefacts, calls Dopson's decision to juxtapose their work inspired.

"Belinda's pieces are a space-age parallel to the bits of marble you see lying around archaeological sites," he says.

The luminosity of Marquis's slip-cast sculptures is achieved by sanding the fired white earthenware clay then spraying it with two-pack paint, then repeating the process three more times or so. "I like a completely smooth uninterrupted curve and I like the depth of shadow I can get with the white," she says.

Broughton's technique for his oil crayon drawings involves similar layering of effect, but



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he was aiming for the opposite — for a stony texture.

"I'm trying to get ruined objects and Belinda's making pristine new-formed objects," he says.

Broughton, this time working on 300gsm textured paper, starts by painting the paper black then moving from dark tones through to final strokes of white, like a negative, spraying each layer of oil crayon with a polymer acrylic varnish. Once finished, the paper is fixed to canvas and mounted on a stretcher (work undertaken by Luke Wagner).

Broughton's 10 works for the new exhibition all have sculptures as their subject, including the Parthenon Frieze at the British Museum and the Hera of Samos in the Louvre.

The only one he hasn't taken artistic liberties with is his portrayal of Hera, which he has even drawn to life-size 2m-high scale.

"The Hera of Samos was put to us in Grade 8 as the first great exemplar of the Greek ideal in sculpture," he says, explaining this respectfulness. "It's always been this iconic entity in my own mind."

Broughton speaks of sketching these sculptures as contemplative acts, of going deep into his psyche to the place they hold in his sensibility.

"The thing about these sculptures is not what they are but the world they represent," he says.

"For example, there's statues of Athena and Zeus — they're just chunks of stone. Zeus is headless, armless, the stone looks like it's been through an abattoir. Yet these are the most divine and powerful figures in the Greek mind."

While one of her pieces is named *Erata*, after the Greek muse of erotic poetry, Marquis says that's more lip service to the *Imagining Hellas* theme. She says there's no conscious Hellenic influence in her work, "although I've been to Greece and a lot of the Minoan urns, those beautiful round forms, capture you".

Her work is about "tactility, sensuality, body curves". She cradles one of her embraceable little pieces like a baby as she speaks.

"In a visually complicated world, people respond to a curve — it reflects the body and it's quieter. These are things people have always responded to and always will," Marquis says.

● *Imagining Hellas* is on at the Handmark Gallery, 77 Salamanca Place, Hobart, until June 10.



ICONIC: Detail of Broughton's *Orator*.



hotGOSSIP



►► Star violinist **Nigel Kennedy** has hit out at substance abuse in classical music. He told the German news magazine *Focus* that orchestra musicians often took drugs to head off stage fright. "There are drugs that

enable people who are nearly dead to perform — sedatives, tranquilisers, beta blockers. They don't lead to mistakes, but not much else happens," the 51-year Briton said. He also claimed "cocaine and hashish are as popular with classical performers as in other sections of society". Kennedy said he was not averse to the odd joint himself, but only after a concert.

►► Britain's *Sun* newspaper has posted a video from 1999 of a 23-year-old **Angelina Jolie** confessing to drug use and what sounds like animal cruelty. "I've done coke, heroin, ecstasy, LSD, everything," the actor says. She also says that some of her pets died: the mouse because she dyed it blue; her hamster of pneumonia after Jolie took it into the shower; and she left her lizards for too long under the sun. Do we really need to know this stuff?

►► **Lindsay Lohan** will play a mean former schoolmate who reappears in Betty Suarez's life on *Ugly Betty*. Lohan will materialise for the first time in this season's finale and will be back for five more episodes next season.

►► Now how's this for real *Mean Girls* material: **Lohan** is being sued by a university student who claims the 21-year-old actor took her mink coat without permission and kept it for more than two weeks. Maria Markova claims Lohan took the \$12,000 golden sheared mink while in a New York nightclub on January 26 and she next saw her coat on Lohan in a photo in *OK!* magazine.

►► **Sharon Stone** sounds a bit of a mean girl too. She says she decided on her 50th birthday in March to cleanse her spiritual house. "Anybody who isn't going to be on my side — I got rid of them," the star said. "I fired the people out of my life who weren't working with me successfully, professionally. I got rid of the people who weren't really my friends. I stopped trying to date the men who didn't really like me."

►► *Star Trek*'s Mr Sulu, **George Takei**, will tie the knot with long-time partner Brad Altman now California has overturned a ban on same-sex marriages. Takei, 71, says he is "overjoyed" that the way is now clear for him to marry Altman after a 21-year relationship. Takei has been on TV screens in recent times in the show *Heroes*.



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On show

Today: The finale of The Works Festival is the musical performance *Rivertraffic* at 4pm in the main auditorium of the Derwent Entertainment Centre. The 40-minute work is a celebration in sound and image of the River Derwent, with giant puppets, large-screen projection of photographs and a choir of hundreds, culminating in a composition for voice and instruments by Paul Jarman. Entry is free.