



Kate Piekutowski
Colville Gallery
91A Salamanca Place
Until Wednesday
Price range: \$445-\$159

Travel is about experiencing memory making, and one of the fundamental quirks is we don't have control over the moments that resonate for us. It might be an object reminds us of a person or a vibrant sensual experience triggers a cascade of memories.

This fine series of etchings explores Kate Piekutowski's experience as a traveller in her home and the old European world. She mixes beautiful images: delicate Australian bush scenes and clean, focusing on one defined line work and color.

Her picture making has the postcard one receives rather than poetry from cinema. Like human memory and experience, her body's voluptuous lines and forms in art that is a symbolic in the way of who they are and where they are.

Passion takes flight

Endangered
Rodney Pople
Despard Gallery
Upstairs, 15 Castray Esplanade, Battery Point
Until Sunday, July 31
Prices range from \$3500 to \$27,500

This is a raw and bloody chunk of art from a man who pulls no punches. It's easy to label this show as an angry one, and Rodney Pople is known as an artist who desires to confront and is filled with a righteous rage, but *Endangered* is more complex. There are multiple aspects that intertwine and inform one another, creating a mosaic of ideas that merge into a greater whole.

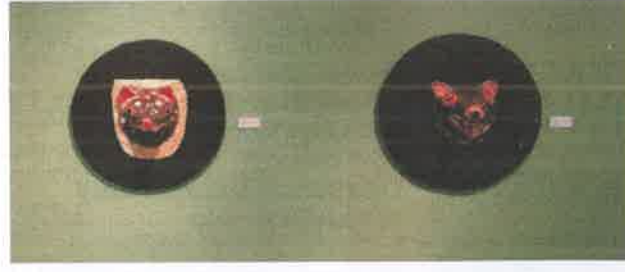
One facet is Tasmanian politics. There's no getting away from that: Pople has no need or time for subtlety – he wants the jugular vein and he aims for it. One image portrays the upper house of the Tasmanian parliament with a pipe spewing a vile-looking raging torrent of sewage into the room.

Pople's ability to make something look as if it stinks to high heaven is impressive. His views are clear in this work alone, but put it next to *The Walrus was Paul* and his rage is palpable. This marvellous work held me transfixed, not only because it is so angry but because it is so funny. It's not often you see images of Tasmanian business and political figures leading one another about with chains, in states of undress, the boiled pink of their corpulent flesh almost glowing.

This is satire at its most vicious and it's almost breathtaking to see how direct Pople chooses to be. Agreeing with him or not is almost irrelevant before the totality of his personal conviction; passion is beautiful no matter how ugly it appears.

However, it's not all anger, and it's a mistake to regard Pople's work as that of an angry man spraying rage onto the canvas.

There's also a sincere sense of mourning for the natural world and its inhabitants. Pople has made ceramic sculptures of endangered Tasmanian animals and birds that resemble hunting trophies. These works reveal Pople's complexity, for he's clearly sympathetic to the plight of these animals yet mixes that emotional context with a kind of revulsion at their fate.



BREATHAKING: Clockwise from top, oil on plywood *Eagle 2*, part of Rodney Pople's *Endangered* exhibition; *The Walrus was Paul*; and a detail of *Trophy Wall*.

The still heads are witnesses and accusers to the vulgarity of human behaviour.

The sculptures are rough creations, working in sympathy with the visceral splash of Pople's painted images. Everything collides. Pople jams his ideas together: his anger, mourning and celebration are all facets of a complex analysis of Tasmania.

Each image has its own power, but the work that said the most to me was neither the aggressive satire nor the complex sculptures, but an image of an eagle in flight. The magnificence of the raptor, its movement captured by the fast, physical style Pople uses, is symbolic of beauty, an angry desire for justice and the ferocity of Pople's art.

Endangered is a question, an answer and a weapon. Pople is a driven artist and, for all his anger, his heart is massive. Agree with him or not – and some won't – his commitment is undeniable and fills his work with rare passion.



INTIMATE: Michaye Boulter's painting.

Studio Stories
Resident Artists
Studio Gallery, Salamanca
77 Salamanca Place
Until Sunday, July 31

Salamanca Arts Centre is on the top floor, where there are artists creating art in all its various forms. A survey of nine artists curators of them providing one work.

Sean Anderson, who is a gifted graphic designer and the grotesque, while Emma's delicate found objects are a delight.

Adrian Barber is an expert of Tasmania, with a strong focus on these areas. Hannah Blain demonstrated by her work a moody rhinoceros, a stark and powerful image.

Michaye Boulter's painting *the sea*, while Katherine's painting *impressive* for its zoological focus.

Fashion is represented by garments that demonstrate plants and natural fibres in the works of Yolanda Zarina.