

SPECTRUM

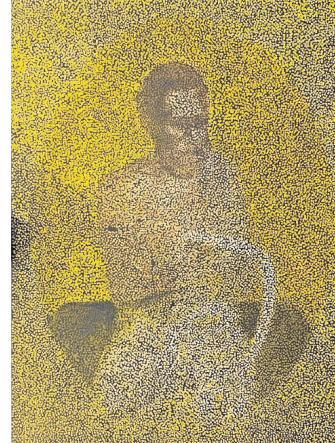


THE VIEW AHEAD

Our critics look forward to the cultural offerings in store
P4

INTERVIEW Jack Beaumont, in from the cold P2 SUMMER SERIES Laura Jean McKay laments London P8
FILM Full speed with Adam Driver P9 BOOKS Michael Cunningham's brand new Day P10

NATAGE 0001



Far left, clockwise from main: Sarah Brightman will star in Opera Australia's *Sunset Boulevard*; MTC production *English*; Oscar Wilde, by the Australian Ballet; Suzan-Lori Parks' *Topdog/Underdog*. Left: One of Jill Orr's 2012 photos, *The Promised Land (Flag)*; Daniel Boyd's *Untitled*. PHOTOS: SIMON FOWLER, JASON SOUTH, SUPPLIED

OVERFLOW

Live theatre can comfort and confront in the same sentence, and this one-act work by British playwright Travis Alabanza is both big-hearted and challenging. It's a generous and thoughtful dive into one of the most contested spaces of our moment – the women's bathroom – as experienced by a trans woman fleeing trouble. This show is a highlight of this year's Midsumma Festival, after receiving five-star reviews in Sydney. Advance word suggests it avoids easy answers in favour of nuanced and thought-provoking writing, begging audiences of all stripes to question their own thought processes. **Arts Centre Melbourne, January 31 to February 4.** artscentremelbourne.com.au

TINA: THE TINA TURNER MUSICAL

There aren't many music icons as deserving of a jukebox musical as Tina Turner. Her music translates brilliantly across genres, and her life registered many of last century's political and social upheavals in compelling ways. Australia has long had a soft spot for her, too, and the affection is mutual. Sydney reviews of this production noted that the script was a little clunky, but perhaps the engine will be running more smoothly by the time it arrives here. The performances and production values have been roundly praised, and every critic noted just how rich and fascinating is the life of the singer born Anna Mae Bullock as it unfurls on stage. **Princess Theatre, from September.** tinathemusical.com.au

ART

TIARNEY MIEKUS

MELBOURNE ART FAIR

The Melbourne Art Fair recently announced its transition from a biannual event to a yearly summer fixture – big enough news to make the front page of *The Age*. It seems like a good decision: across the nation in 2023, art fairs hit record sales and visitor numbers. This year's fair, which will be held at the Melbourne Convention and Exhibition Centre in a long-term deal, will see more than 60 galleries and Indigenous art centres present solo artist showings under the theme of "ketherba" (together). Fair stalls will include the work of Wanapati Yunupingu (Tolarno Galleries), Zoë Croggon (Daine Singer) and Howard Arkley (Kalli Rolfe), to name just a few. There's also an events program, curated exhibitions and performance art, while the inimitable Julie Rrap has been awarded this year's artwork commission. **Melbourne Convention and Exhibition Centre, February 22-25.**

PHAROAH

Delivering more than 500 ancient Egyptian artefacts, *Pharaoh* is the forerunner blockbuster of 2024. It's the 20th Winter Masterpieces show at NGV, but it's worth noting there still hasn't been a Winter Masterpieces showing a woman artist – only 20 years of male solos and group exhibitions. That aside, *Pharaoh* is a chance to see ancient relics for an admission fee rather than an airline ticket. The mythology and rituals of Egyptian pharaohs are explored through jewellery, coffins, funerary objects and examples of temple and tomb architecture commissioned by the kings Tutankhamun and Ramses II, Queen Nefertari and Alexander the Great. Loaned from the British Museum, the show will no doubt prompt art world conversations on ethics and institutional collecting. **National Gallery of Victoria, June 14 to October 6.**

LAURE PROUVOST: OUI MOVE IN YOU

Language, tunnels, the earthly and sensual, and the complicated search for meaning – such elements define Laure Prouvost's arresting, montage-driven video works, which are transformed by their ever-careful installation. Prouvost is a contemporary icon: the French-born artist, who now works in Belgium, represented France at the 2019 Venice Biennale and won the prestigious Turner Prize in 2013. Transforming ACCA into "a labyrinthine and other-worldly environment", the show promises to take viewers from the underground and into the celestial. Prouvost's witty, compelling works never feel prescriptive, but rather gesture towards sensations and ideas – this time on motherhood, connection and the natural world. **Australian Centre for Contemporary Art, March 23 to June 10**

CUTTING THROUGH TIME: CRESSIDA CAMPBELL, MARGARET PRESTON & THE JAPANESE PRINT

After recent, tremendous print-centred shows by Mandy Martin and John Nixon, Geelong Gallery interweaves the influence of Japanese woodblock prints (Ukiyo-e) with two esteemed Australian artists: one who is living, Cressida Campbell, and modernist painter and printmaker Margaret Preston (1875-1963). There will be works by Preston and Campbell alongside Ukiyo-e prints and woodblocks from the late 18th to mid-19th centuries, illustrating everything from landscapes to geisha. There will also be prints by Hishikawa Moronobu, Kitagawa Utamaro, Utagawa Kunisada and Katsushika Hokusai. I'm most excited to see Campbell's work interact with these influences; her use of colour and pattern, her intricate capturing of flora, the bush and everyday interiors. **Geelong Gallery, May 17 to July 28**

JILL ORR: THE PROMISED LAND REFIGURED

In 2012, Jill Orr created a series of performative photographs titled *The Promised Land*, haunting images of a figure sailing a skeletal boat. The photographs partly recall the ferryman Charon of Greek mythology, who carries passengers across the River Styx, but they were also taken at sites of migrant arrival around St Kilda and on the Yarra River banks, a landscape synonymous with impressionist, colonial paintings. As part of PHOTO 2024, Orr will reimagine these images through a new sculptural and photographic installation, speaking of climate change, the government's inhumane asylum-seeker policies and the impacts of colonial expansion. **Linden New Art, February 24 to May 19**

JULIA GUTMAN: EVERYONE YOU ARE LOOKING AT IS ALSO YOU

When Julia Gutman won the 2023 Archibald Prize for depicting her friend, the singer-songwriter Jessica Cerro (aka Montaigne), she was one of the youngest artists to win and one of only 11 women. Now she's creating a sequel to her 2022 sold-out debut exhibition. Her "patchwork paintings" are created from found textiles, often donated by family and friends, with Gutman honouring the fabric's personal resonances. But there's also an art historical element: one work in Gutman's upcoming show sees her warring with herself, an appropriation of an 1876 work *Arrest for Witchcraft* by John Pettie. In a show centring on reflections and fractured portraits, Gutman makes tacitly political points about womanhood, art history, memory and the fragmented nature of personhood. **Sullivan+Strumpf, March 21 to April 13**

DANIEL BOYD

Daniel Boyd does meaningful, emotive and political things with painting. Best known for his style of tiny "lenses", he inverts traditional figuration by complicating the act of looking and while this makes a formal point, Boyd also interrogates Australia's Eurocentric art canon, colonial history and cultural memory. A Kudjala, Ghungalu, Wanggerriburra, Wakka Wakka, Gubbi Gubbi, Kuku Yalanji, Yuggera and Bundjalung man with Ni-Vanuatu heritage, Boyd has recently held major solo shows at the Art Gallery of NSW, Gropius Bau in Berlin and the Institute of Modern Art in Brisbane. The Station exhibition marks Boyd's first Australian commercial showing for 2024. **Station Gallery, June 8 to July 13**

THE ARENA, BUXTON CONTEMPORARY

From ancient clashes to modern sport to practical and cultural performances (and

even reality television and social media), the physical and conceptual idea of the arena has sustained people for thousands of years – which Buxton gallery explores in a show on performance, entertainment and competition. The arena is where civic life gathers, from the few to the many, and such spectacle is interrogated through moving image, sound, dance and sculptural intervention. Confirmed artists so far including Cate Consandine, Laresa Kosloff, Yona Lee and Taryn Simon. Yet while focusing on performance, it's also a space for viewers to consider their role as spectators. And there is, of course, a meta-conversation: the art world – its institutions, artists, works and audiences – is its own arena. **May to October**

NAN GOLDIN: THE BALLAD OF SEXUAL DEPENDENCY

Nan Goldin, now 70, is a pioneering photographer, the subject of an award-winning documentary, an activist who has successfully held to account the billionaires behind the US opioid epidemic, and she has just topped *ArtReview's* Power 100 list – a ranking of contemporary art's most influential. Goldin's famous 1980s series, *The Ballad of Sexual Dependency*, is coming to Ballarat. The seminal documentary-style photographs arose from Goldin's friendships and close relationships, showing the struggles and desires of diverse sexuality and gender, all with great intimacy and empathy. Yet, also present is a melancholic tenor knowing how the HIV/AIDS crisis affected this community. This show is part of PHOTO 2024, a Victoria-wide series of photographic exhibitions throughout March. **Ballarat Art Gallery, March 2 to June 2**

INTIMATE IMAGINARIES

This TarraWarra Museum of Art (TWMA) show brings together 13 artists who practise from Arts Project Australia (APA), centring on how the artists perceive and understand the world. For an art industry intent on fostering diversity and unfettered expression, this is a reality at APA, an internationally renowned Melbourne studio and gallery for artists with an intellectual disability. Conceived by TWMA curator Anthony Fitzpatrick and coinciding with APA's 50th anniversary, the show features Samraing Chea's drawings of witty social commentary, Terry Williams' hand-stitched soft sculptures of everyday objects, Alan Constable's ceramic cameras, Lisa Reid's sculptural domestic objects and Cathy Staughton's paintings that merge fantasy, technology and autobiography. **TarraWarra Museum of Art, November 30-March 10, 2025**

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FILM

STEPHANIE BUNBURY

FALLEN LEAVES

Over four decades, Aki Kaurismaki has explored his own private version of working-class life in Finland, a hand-hewn world of deadpan humour, bleak Soviet-style interiors and decent but inept people struggling with love and alcohol, all set in a special Kaurismaki time when nobody seems to have heard of mobile phones or has a television, but the radio keeps reminding us that Vladimir Putin is just over in the next country, rattling his sabres. It is a small story - supermarket cashier Ansa (Alma Poysti) and construction worker Holappa (Jussi Vatanen), both half-beaten by life under capitalism, are tentatively attracted to each other in the fumbling, bumbling way of real people - but it warms the heart like a roaring fire in a snowbound cabin.

In cinemas from February 8.

HOW TO HAVE SEX

Since it first screened in Cannes last year, British director Molly Manning Walker's account of three girls going for a schoolies' week in an all-you-can-drink resort in Crete has collected so much buzz it's practically making its own honey. Breakout star Mia McKenna-Bruce plays Tara, the virgin of the trio, who clearly feels hemmed in by the hedonism around her and the expectation that she will seize one of the many available bulls by the horns. But she doesn't want to bring down the party vibe, even when Paddy (Samuel Bottomley) in the next-door villa becomes uncomfortably insistent. Walker slips easily between the gaps of what is said and not said, between yes and no and the mumbled gradations in between, while holding back from judging anybody.

In cinemas from February 15.

DUNE 2

A knock-on effect of the Hollywood strikes is a logjam of sequels that will pop up over the course of the year. There were doubts that Quebecois director Denis Villeneuve would get to make the second half of his great adaptation of this sci-fi classic, but the first half did well enough to get the green light. What a magnificent film-maker Villeneuve is. Every set piece is perfectly conceived, the play between characters (Timothée Chalamet and Zendaya being the central warrior couple, and other top names in supporting roles) as important as the spectacle, and if, like me, you often don't know what's going on or which fiendish villain is which, who cares?

From March 14.

IO CAPITANO

Gritty, grand and seemingly ripped straight from the news, Italian maestro Matteo Garrone's account of two Senegalese teenagers' punishing journey to Europe - in their minds, the land of milk, honey and imminent pop stardom - is a thrilling watch. Garrone is best known for *Gomorra* (2008), which drew on the real-life experiences of boys lured into becoming mafia foot soldiers. In *Io Capitano*, also based on anecdotes, the boys find themselves crossing the Sahara, weathering hardships culminating in Seydou (the revelatory Seydou Sarr) being forced to drive the boat carrying 250 desperate souls across the Mediterranean. Despite everything, this is fantastically uplifting; you'll come out punching the air with glee.

From March 28.

PERFECT DAYS

Wim Wenders' empathetic portrait of a dedicated Japanese cleaner of public toilets that was Japan's Oscar entry, opens on the same day as *Dune*. Why not take a picnic?

From March 28.



Seydou Sarr (right) is a revelation in Matteo Garrone's *Io Capitano*; Anya Taylor-Joy in *Furiosa*, George Miller's prequel to *Mad Max*.



THE FALL GUY

Guilty pleasure time. Ryan Gosling stars as stuntman Colt Seavers working on a film directed by his ex-squeeze Jody, played by the luminous Emily Blunt. She hates him; he still wants her. Yes, that plot. Just watching the trailer, which is also full of stupidly dangerous driving and our favourite Ken leaping through the air to catch the skids of a helicopter, you see how it's going to go. But here are two actors who really know how to deliver comic lines, backed up by *Ted Lasso*'s Hannah Waddingham, in a film that looks fast and actually funny. Even Lee Majors is in it. I actually watched this trailer for fun and no, I'm not even that guilty about it.

From May 2.

FURIOSA

Nobody can beat George Miller for sheer cinematic brio, which is what we may expect when Anya Taylor-Joy takes the wheel in the newest instalment of the *Mad Max* franchise, playing a younger version of Charlize Theron's character. Yes, this one's a prequel. Early press describes *Furiosa* being thrown into a "biker horde" led by Warlord Dementus, played by Chris Hemsworth; she has to escape and find her way across the Wasteland back to the Green Land of Many Mothers. Filmed in and around the authentically dusty New South Wales towns of Hay and Silverton, *Furiosa*'s production spend in Australia was \$A343 million, the biggest of any movie made here to date.

THE BIKERIDERS

Jeff Nichols' passion project about a 1960s bike gang, with Tom Hardy as the gang's chief, Austin Butler as the kid he nurtures and Jodie Comer as his soulmate on wheels, has been scheduled and rescheduled by Disney until they dropped it altogether, with Focus snapping it up. June is the new US release time, so let's go with that. Reviews out of the Telluride and London film festivals spanned the gamut from ecstatic to sniffy, with the London *Telegraph*'s Robbie Collin describing it as "a grubbily glamorous blast of underworld machismo of the sort that Scorsese himself made a mid-career speciality: think wildly charismatic performances, elegant camerawork, regular jabs of barbarous violence, and a skin-fizzingly sharp jukebox soundtrack". I'm there, or I will be if it ever opens.

Opening in June.

JOKER: FOLIE A DEUX

Whether a deuxième *Joker* will prove a folly remains to be seen but, for those of us who were riveted by Joaquin Phoenix's sinuous, tortured and depraved portrayal of the comic-book villain in Todd Phillips' first *Joker*, this is one sequel that is actually eagerly anticipated. Because knowing Phillips - who manages to combine comic-book motifs with provocative abstract ideas, a rare thing - and Phoenix, an actor who commits so completely to any role you feel he is reaching for it somewhere inside his intestines, this won't be just a rerun of stuff from the first one. Lady Gaga joins him in his madness this time round, playing Harley Quinn. She looks pretty badass in the trailer.

Opening October 2.

NOSFERATU

Robert Eggers, the singular US stylist whose previous films (*The Witch*, *The Lighthouse*, *The Northman*) have inhabited a zone between myth, horror and historical reality, grapples with the greatest of all vampire films, Friedrich Murnau's 1922 silent *Nosferatu*. Bill Skarsgard plays Count Orlok, the scariest character ever to descend a staircase; Lily-Rose Depp is the object of his toothsome affections. Willem Dafoe is a professor here but previously played actor Max Schreck, the original *Nosferatu*, in the 2000 film *Shadow of a Vampire*. Rely on Eggers to extract the bleakness, terror and twisted eroticism from the original, while exploring the ideas and fears underlying the genre.

December.

Tacita Dean M

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Tacita Dean, *Paradise* (film still, detail), 2021, with music *Paradiso* by Thomas Adès, 35mm colour anamorphic film, optical sound, image courtesy the artist, Fifth Street Gallery, London and Marian Goodman Gallery, New York, Paris and Los Angeles, © the artist

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