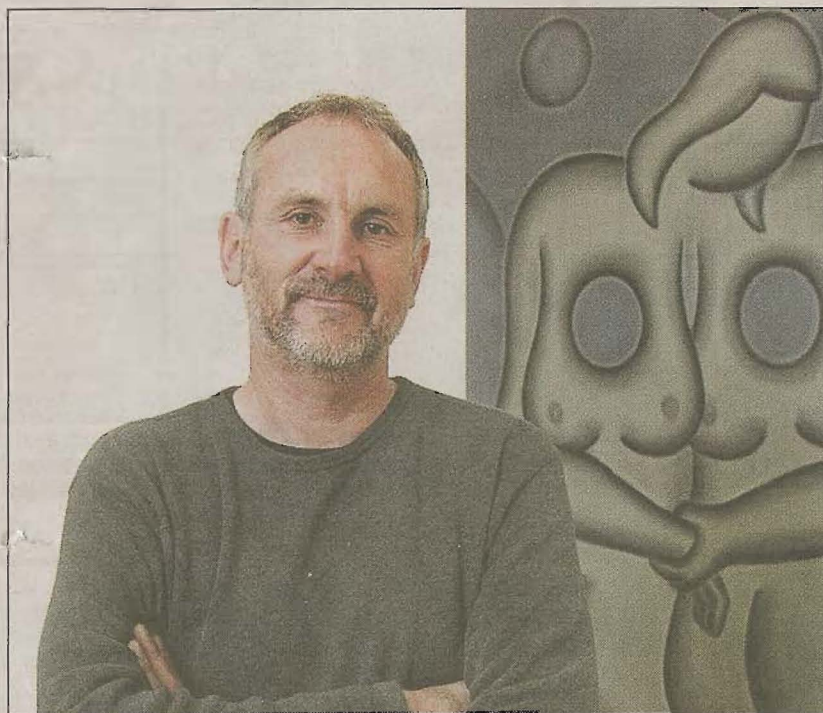


Nudes look better in the light



Single theme: Paul Boston with *Woman* (2003).

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VISUAL ARTS

PAUL BOSTON

Where and when: Niagara Galleries, 245 Punt Rd, Richmond, until November 27

THE ANL MARITIME ART PRIZE

Where and when: The Mission to Seafarers, 717 Flinders St, Melbourne, until November 21

Reviewer: Jeff Makin.

THE rendering of three-dimensional form by tonal gradation, from dark to light, and a monochromatic palette brand Paul Boston as a tonal painter.

Boston's single theme is the female nude, some with extra appendages, most with portholes like young Henry Moore sculptures. Warm and cool greys and occasional tints of green make this latest exhibition at Niagara Galleries wonderfully consistent, but sombre, almost bureaucratic.

Many of Boston's ladies loll around in groups and cuddles, but all are minus facial features so have no identity.

Perhaps these are the new mail-order inflatables.

Form is stylised, generalised, pneumatic, sometimes framed within a corrugated or bent picture-plane.

There are two levels of visual language here. One is the literal meaning of the subject, and you can trace the genealogy of these well-rounded women to the steamy Turkish baths of Ingres

exploded back into full-spectrum colour with Leger.

Such a denial of colour in painting is a little like turning the lights off, leaving the canvas a darkened room.

The old maxim, that light is colour, therefore colour is light, is based on a fact of physics. Though these new Bostons have a Bach-like sonority to them, continued exposure is a dulling down of what is traditionally the liveliest of painted genres.

Judging art competitions can be risky. Last week, the director of the Stonnington Stables Museum of Art at Deakin University, Caroline Field, and I were invited to judge the \$10,000 ANL Maritime Art Prize at the Mission to Seafarers.

From more than 150 entries 87 were selected for exhibition. The theme, while maritime, was broad enough to attract an exciting array of work.

IT WAS a high standard with tough competition from paintings such as Jill Carter-Hansen's *Arriving only to Depart*, with its low-toned romantic overtones. Another challenging work is the Rachel Rovay, with its heavily impastoed rocks and Wagnerian sea.

As to be expected, there are also many well-rigged watercolours of sailing ships.

The field narrowed to three — Raymond Carter, Jennifer Marshall and David Mellows —

CRITIC'S CHOICE

CLIFFORD BAYLISS: WORKS ON PAPER

Where: Bridget McDonnell Gallery, 130 Faraday St, Carlton

Until: November 30

Reviewer: Jeff Makin

Clifford Bayliss, though born in Melbourne in 1916, spent most of his life in Britain, where he died in 1989.

He worked in the prop room at the Royal Opera House in Covent Garden and many of his drawings at the Bridget McDonnell Gallery have a theatrical edge to them.

He drew well. Some, such as horses, have a Dali-esque Surreal quality. Others, such as his *Rooster* of 1947, are beautifully observed and spontaneously rendered.

DEREK O'CONNOR

Where: Karen Woodbury Gallery, 4 Albert St, Richmond

Until: December 11

Reviewer: Jeff Makin

Cataclysmic swaths of chromatic oil paint are rendered into a type of seismic mindscape by