

REVIEWS

Visual arts Penny Modra

WHITE

Nellie Castan Gallery, Level 1, 12 River Street, South Yarra, tel: 9804 7366, nelliecastangallery.com.

Until July 19, Tues-Sat 12-5pm

We might pretend otherwise, but everything's been done before. Of course, this kind of thinking can leave art in a sticky situation. In *White*, Chris Bond plays out an obsession with mimicry. His *Pollack Twin Set* perfectly recreates a fragment of an expressionist canvas — twice — right down to the stray dribbles. His books, each titled *Flesh and Blood*, are perfect imitations, the covers hand-painted in oils and carefully aged to fit the decade they represent. The 1950s paperback (*Flesh and Blood: New Trends in Family Planning*, by Vernon Reed) is held together with a rubber band, as though overworked by contraceptive enthusiasts.

It's like the history of art has painted Bond into a corner, and his escape involves choosing from an array of fun confinements. This process is expressed neatly in his

geometric paintings, in which shattered components of the canvas' original dimensions are overlaid to produce a lovely, shaded white jumble.

***Flesh and Blood* by Chris Bond, part of the *White* exhibition.**

