



KIRSTIN BERG: MONUMENT

THE monument Kirstin Berg's new body of two-dimensional works (above) refers to isn't so much in the representational sense. Comprising torn shards of paper, enveloped with charcoal and ash and pinned into powerful, undulating arrangements, these works evoke the power and palette of landscape ahead of anything else. There are hints and traces; forms threaten to materialise only to submerge into abstraction. But while immense and powerful, these works are anything but theatrical in their drama. To the contrary, there's a sense of melancholy that hangs low and heavy here, with Berg seeming to channel the aftermath of volatility and violence, be it storm, flood or fire. In the natural world, things of the greatest beauty are often the most dangerous.

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