

WEEKEND DILLETANTE | FREMANTLE BIENNALE

What: The Fremantle Biennale will present work from more than 40 local and international artists, architects and designers in a celebration of the city's history.

Headlining the event, from November 1-3, in Esplanade Park is a large-scale light installation, *Waterlicht*, from Studio Roosegaarde, founded by Dutch artist Daan Roosegaarde. The work's cascading waves of blue light, call attention to rising water levels along Fremantle's shoreline.

During the biennale's three weeks, a major new commission from WA artist Bennett Miller, *Behavioural Ecologies (Red)*, will take place in the form of interventions, installations and live performances across multiple sites. It will occupy a trail from South Beach, passing through the West End and the Port, and ending at the North Mole.

A resort like no other will be built on South Mole in a major living installation created by The



Kayako Nakashima's *Sleeping with the Sun* invites viewers into a dance of sunlight; *Pearls and Blackbirds* by Kelsey Ashe.



Commonwealth of New Bayswater led by Perth artist Jesse Lee Johns. This large-scale performative installation operates autonomously where visitors can engage with the day spa for

relaxation, visit the tattoo parlour, shop at the souvenir store, undertake a guided visit at the museum, and even spend a night at the hotel. Japanese artist Kayako Nakashima

will intervene with the architectural fabric of the Old Customs House for *Sleeping with the Sun*. By drawing and manipulating natural light into a dimly lit space, she will transform the space

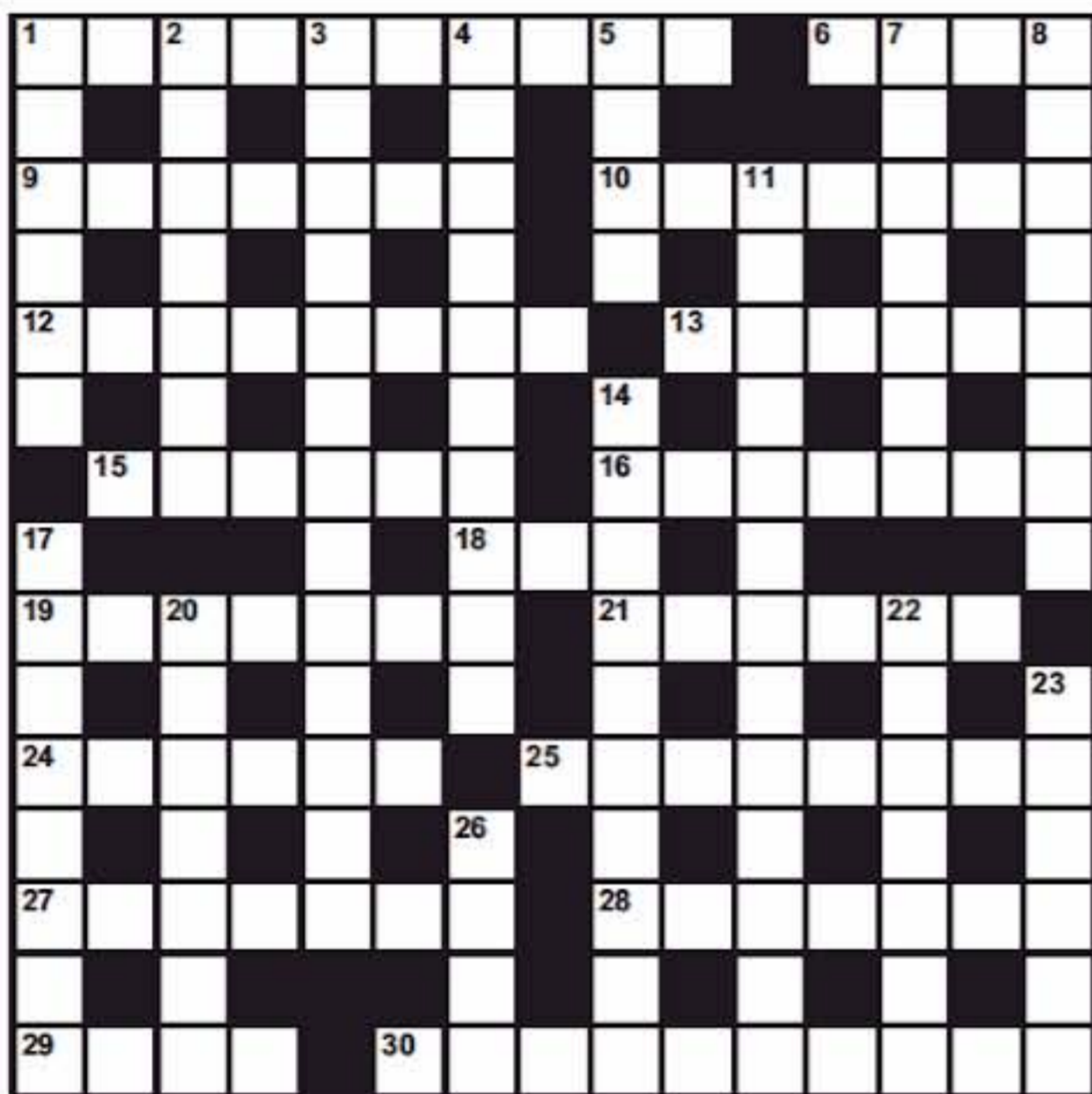
into a sea of sunlight. The viewer is invited to lie on a bed, and witness the subtle dance of golden rays.

Somnus, is a theatrical installation by Theatre of the Sea that blurs the boundaries between art and ritual, performers and audience, waking and sleeping states. It incorporates elements of poetry, movement, stage design, sound and site activation.

Combining film and commissioned performance, *Pearls and Blackbirds* by Australian artist and curator Kelsey Ashe Giambazi examines the dark and light undercurrents of Western Australia's historically significant pearling industry through the contemplation of the lives and stories of female Indigenous pearl divers and Japanese migrants to Fremantle and Northern WA in the late 19th century. The work, at the WA Maritime Museum, was filmed underwater in the seas around Western Australia.

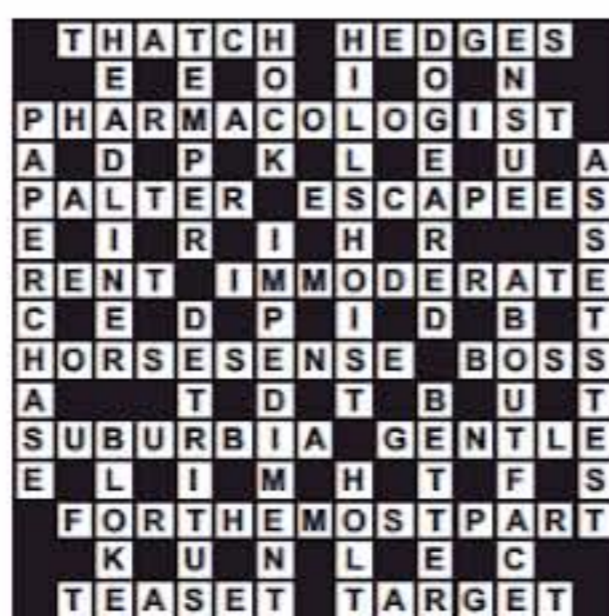
Where: Fremantle, WA.
When: November 1-24.

AFR cryptic crossword



- Across**
- 1 One shift cited in brand-new Government's financial statement (4-6)
 - 6 Cry from small child involved with end of school (4)
 - 9 Little time to reassess evacuated districts? (7)
 - 10 Minister, bound by an obligation to secrecy, is influential (7)
 - 12 Completely taken by conclusion of the bloodthirsty story (8)
 - 13 Stick is split (6)
 - 15 Place in Washington not acknowledging a land (6)
 - 16 A dip served with oyster oddly is fatty (7)
 - 18 Group of servicemen moved quickly (3)
 - 19 Put together point of sale seen in issue (7)
 - 21 Head of family accepting inexperienced approach (4,2)
 - 24 Vegetable boiler buried in rubbish heap (6)
 - 25 Work with favourite authority (8)
 - 27 Roller has shipped from Sutherland strangely (7)
 - 28 Study, with a prong, composition of teeth (7)
 - 29 Ingredients of brioche fascinated kitchen worker (4)
 - 30 Antiseptic is absorbed by broken red tiles (10)

- 4 Dodderer is not normally confused (10)
 - 5 Point as taken by centre in basketball (4)
 - 7 Gang worked in toilet block some time back (4,3)
 - 8 Accepted slander opposing education (8)
 - 11 Big business processed all titanium containing oxygen and nitrogen (13)
 - 14 Come down hard on senior proprietor (10)
 - 17 Enemy's initial tactics broadcast over the moon (8)
 - 20 Hurt royal largely having public appeal (7)
 - 22 Launching points or island stocking alcohol (7)
 - 23 Nine relocated senior writer requiring help (2,4)
 - 26 Vegetable matter is soft to chew (4)
- COMPILED BY DAVID STICKLEY
SOLUTION NEXT WEEK



Need help?

Get clue help for this crossword and worked solutions at australiancrosswords.com.au/afr

Solution to last week's crossword



**From page 41
Hollywood's super stoush**

as creators at the dawn of the superhero industry were inspired by noir and gangster movies.

Superhero fans simply don't need the paternal approval of these Hollywood godfathers, especially when superheroes, alongside animated movies and Disney-vault reboots, dominate the box office each year.

As the chorus goes in this era of the \$US22 billion (\$32 billion) Marvel movie machine, "the nerds won" – even as old cultural grudges die hard.

Since Coppola's comments, some observers have called this a superhero "debate", but that's hardly the case. What we're really hearing are the sporadic shots of symptomatic frustration, worry and concern amid huge industry upheaval.

Beyond the shallow news squibs about Coppola and Scorsese's insults, the filmmaking greats are speaking to larger trends that certainly merit their sentiments and insights.

At heart, Coppola is trying to champion what he considers personal stories. Scorsese and Coppola first thrived as the old Hollywood studio system died, coming up in an age of the auteur, and that's the personal prism through which they're witnessing just how many screens are devoted to interlocking universes that require the significant presence of a big studio's hand.

"If you make art that's not personal, it's a sin," Coppola said in Lyon. "When I was hired to do *The Godfather*, I tried to do something that was personal."

The reality of major modern filmmaking, of course, is that very few movies not adapted from existing intellectual properties ever become blockbusters – and theatre owners, desperate to compete in the era of streaming services, need blockbusters to fill their seats. (The proof is constant; even new big-budget non-superhero movies such as *Gemini Man* and *Maleficent: Mistress of Evil* are underperforming as chair-fillers.)

Meanwhile, Scorsese offered a money quote that got too little coverage as his latest



Top: Robert De Niro and Joe Pesci in *The Irishman*. Above: James Gunn, left, and Francis Ford Coppola. PHOTO: AP

feature *The Irishman* (which is backed by Netflix and opens in Australia at selected cinemas on November 7), closed the London Film Festival. According to the Associated Press, Scorsese said that the rise of streaming platforms has become "an even bigger revolution than sound brought to cinema" because it "opens up the original conception of what a film is".

"Homes are becoming theatres, too," Scorsese said, "but it's a major change, and I think one has to keep an open mind."

Scorsese might be getting playful with the hyperbole, but the point's the same: Filmmakers will go where the opportunities are, and millions of viewers will go where the most interesting stories are being told.

Meanwhile, superhero movies will eventually yield dominance to another genre but what next genre will keep some theatre owners from financial straits?

Movie-ticket revenue was up by 8 per cent for 2018 – but well more than one-third of that revenue came "from just 10 films, out of the more than 700 released during the year ... and it's primarily just two categories – superhero adventures and animated films – keeping the numbers afloat".

Closer to home, gross box office in 2018 was \$1.24 billion (up slightly from \$1.2 billion in 2017), while cinema admissions had increased by 4.8 million in the same period, according to Screen Australia. And of the top six highest grossing films, five were superhero movies.

Scorsese knows the new Hollywood reality as well as anyone. So even as he sounds frustrated over what Disney franchises monopolise the multiplex, he looks to new streaming platforms, keeping an open mind about where to find his next open wallets. **W**
THE WASHINGTON POST