

WHAT'S ON YOUR DAILY GUIDE TO THE ARTS



MUSIC

FILMMAKER, playwright, musician and activist. Former soldier, fisherman and field officer for the Royal Commission into Aboriginal Deaths in Custody. Gunditjmarra man Richard Frankland (pictured) is one talented, and busy, guy. His latest project is the acoustic blues group the Charcoal Club (with Monica Weightman, Andy Baylor and Aurora Kurth), who will play at the Manningham Gallery as part of National Reconciliation Week. On display during the performance will be an exhibition of contemporary Aboriginal women's art. 8pm, Manningham Gallery, 699 Doncaster Road, Doncaster. \$10-\$15. Phone: 9840 9382.

PERFORMANCE

WHEN it comes to rodeos, Andy Warhol's 15 minutes of fame would be a lifetime. Eight seconds of fame is more accurate. *Heterodaxia* is a one-night bucking-bronco performance spectacle inspired by its artists' fascination with rodeo culture and the pageantry of masculinity. Through the wonders of digital new media and performance technologies, audience members get to experience the thrill themselves and, hopefully, still walk out of the corral with all their teeth intact. *Heterodaxia* is part of Next Wave, which ends on Sunday. 2010.nextwave.org.au 9pm, 2010 Next Wave Festival Club, 1000 E Bend, 361 Little Lonsdale Street, city. Free.

UNTANGLED

IF ONLY more office memorandums went something like this: "Att: all staff, French alternative pop group Phoenix will be performing a short acoustic set this afternoon at 3pm. Venue: Rm. 406. We hope to see you there." For the concert, part of independent US broadcast network National Public Radio's ongoing Tiny Desk Concert series, the group gathered around a single microphone to perform hits such as *Lisztomania*, 1901 and the *Virgin Suicides'* soundtrack collaboration with Air, *Playground Love*. tinyurl.com/phoenix-npr

THEATRE

ISRAELI pianist Sobol's *Ghe* the Vilna ghetto Lithuania. Sp harrowing narrative historical figures, not head of the ghetto, v blind of collaborating try to save lives. Ghe by the Faculty of the director-in-residence from Berlin, supervises follows tonight's performance.unimelb.edu.au 7.30pm, Space 28, Building, 28 Dodds \$15-\$20. Phone: 96



Home is where the art is

It's a house, a home and a museum. Ray Edgar takes a very public stroll through Corbett Lyon's private art collection.

THE quickest way for 13-year-old Jaqlin Lyon to visit her dad in his study is to ride her scooter straight across the polished concrete floor of their in-house art museum.

Despite having the art museum's myriad size spaces for displaying art, the Lyon House-museum is unmistakably a home. Designed, as it happens, by Jaqlin's dad, Corbett (and his team at Lyons architects), to house their collection of 200 plus contemporary artworks.

The growing collection already contains 40 major Melbourne artists, including five Venice biennale representatives: Howard Arkley, Callum Morton, Patricia Piccinini, Daniel von Sturmer and Shaun Gladwell.

Five years in the planning, the Lyon Housemuseum opened last September. Despite limited opening times it has hosted thousands of visitors, mainly school groups who are led by Yueji Lyon, Jaqlin's mother. When art, music or architectural talks are held, Jaqlin and her elder sister, Carlin, prepare afternoon tea.

"The girls have grown up with the collection and the artists, and a sense of being joint custodians, in what's effectively an ongoing family project," says Corbett Lyon.

In the tradition of local collectors such as the Reeds and the Besens, who knew the artists they collected and set up museums for their art (Heide and Tarrawarra respectively), the Lyon family has followed its peer group. But the Lyon House-museum is different. The Lyons have opened their collection and home to the public. But the "ultimate opportunity", Lyon says, has been the ability to design the house as well, and create "a new species of building".

The Housemuseum is a finalist in July's Premier's Design Awards and is nominated for next



In the tradition of the Reeds, Yueji and Corbett Lyon in their Housemuseum in Kew.

PICTURE: RODGER CUMMINGS

HIGHLIGHTS

- Howard Arkley's *Fabricated Rooms*: Synonymous with suburbia, Arkley's 17 panels generated a room, if not an entire Housemuseum.
- Patricia Piccinini's *Truck Babies*: The Lyon family's main compromise is no pets. The Truck Babies are the surrogates and nestle in the living room.
- Louise Forthun's *Eiffel Tower*: Fragmentary viewpoints, shifting perspectives, monumental archi-

ture — sounds like a description of the Housemuseum itself.

- Linda Marrinon's *Nude in a Landscape*: The work that launched the collection. Albert Tucker was spurned in favour of collecting contemporary art.
- Corbett Lyon playing *Toccata and Fugue in D* on his pipe organ: As the house erupts to "evil genius" music, family home comforts undermine the requisite ghoul-ishment.

month's Victorian Architecture Awards. Like the conceptual art it houses, the architecture is one of ideas.

"People have certain expectations on entering a public museum or walking through a large house," says Lyon. "We've shaken and stirred them, so they are more juxtaposed."

For Lyon, "absurdly inserting museum spaces — white and black cubes — into a domestic

interior, creates a powerful architectural experience".

Once the double-storey white cube is in the home, it's attacked. Slicing through its white walls, the architects have inserted slot windows that allow views of more artworks, people in other rooms, and views outside the gallery.

"It's about breaking free of the tyranny that the white cube brings with it," says Lyon. "It's about involving you as

the spectator in the whole spatial experience of the building. It's the opposite of the typical museum where the effort is to cut you off from the outside in order to see the artwork in an almost sacred, timeless space — the temple or tomb where all great art goes to die," says Lyon.

The building is also anchored by an artwork. Arkley's massive 17-panel work *Fabricated Rooms* is on permanent display in the formal dining room above the white cube. Another marker is between the kitchen and the black box, a pipe organ Lyon designed (and plays) for concerts. Private rooms can be closed off as required. "Shrink-wrapping" it is a huge zinc roof.

"The design strategy of hybridising those opposites — the house/museum, public/private architecture — finds its way into the form of the building," says Lyon.

"The gable-ended roof refers to a primitive form of a house, but it's clad in black zinc that refers to the monumentality of

public architecture." One of the building's greatest accomplishments in the public and private juxtaposition is the layering of words throughout the site. For instance, the corner property's brick fence displays the Kew address in 2.5-metre-high brick letters: Cotham and Florence. Inside, across its ceilings, friends' names, recipes and other personal notes are "tattooed" into the timber, in shapes that spell out "ART".

It clearly is an expensive enterprise ("we don't talk about how much") and Lyon says the House-museum receives no funding or tax concessions. What's the incentive?

"The really positive thing we get out of it is that people get the idea. They don't feel like they're coming to an institution. People say it's changed the way they think about Melbourne. We wouldn't do it if it didn't have that kind of reaction."

For events and opening times: www.house-museum.com.au