

Mix of visual, culinary art

ART

Cameron Hayes, paintings. The Blue Train, indefinite closing date.

Maxine Ryder. Scope, until 9 April.

Annalea Beattie, Room 12. 200 Gertrude Street, until 25 March.

Dan Murphy, Blue Dog. Lyall Burton, until 31 March.

Wes Placek, The Painter's Bowl. Yume Ya, until 2 April.

ROBERT NELSON

IF ART be food for the eyes, paint on. Cuisine and art are connected by more than the intangible and indefinable concept of taste.

The Blue Train on Southbank is an example. Within this buzzing eatery, five works by Cameron Hayes lay out a feast of chirpy grotesques, a banquet of allegories showing how the perverse energies of individuals compound with multiplicity. The tumultuous world of Hayes echoes the ribald japes of the Northern tradition of Bosch and Bruegel. But Hayes's visual satires are laced with Aussie rat-baggery and bear on current ideas.

The absurdity of an inquiry into a conjectured historical circumstance encourages the mental high jinks that Hayes's figures demonstrate in the painting. We end up joining his parade of ninnies by trying to imagine something so bizarre as to lie beyond the tolerance of the most convoluted epistemology.

The fantasies in imagery are matched by technique. The modelling is consistent, the surface seductive and the color lively. This man is one to watch.