



Artist Cindy Goode Milman is creator of the rock pool series titled Saltwater.

Picture: MARTIN LANGE PP346983

# Saltwater easy on eyes

Rod Bennett

WHEN Cindy Goode Milman arrived here from Canada in 2000 she didn't know her artistic life was about to flourish.

By the time she began following her passion in 2003 she had turned her back on the corporate world, as director of multi-million dollar catering companies.

Soon after Goode Milman arrived she became enamoured by the rockpools and ocean baths of Sydney.

"It was a sea change, quite literally," the Clareville painter said. "I started painting them in 2003. Initially, I was interested in the structures surrounding the rockpools, and then I became interested in the people and the way they interacted with them."

An exhibition of her works is about to begin at the Meyer Gallery in Darlinghurst where she is taking part in a two person show called *Saltwater*. She is doing the painting and there is photography by Ian Lever.

To say she is passionate about rockpools and her art is a massive understatement.

She said she'd Googled "rock pools" and found nothing like these structures, most of which were built during the post-World War I period to give the returning soldiers work. "I think they are peculiar to Sydney," she said.

She took a TAFE course in painting, went to summer courses with the National Art School and had private tuition.

The results are impressionist works of life around these special places. "They are vignettes, peeping into moments of life," she said.

Painting was always in her blood. Her great-grandfather was the famous Canadian artist William Pope and members of her immediate family are also artists. "I think it was always in me," she said.

Looking at photographs she laid out taken at rockpools, she was overwhelmed by the colour.

"I decided to use a limited palette of only four colours," she said. "It's a technique which was used by the masters - so that it's all about the painting."

She described her work as being like little children - each one is completely precious.

"I think there is art and art. On the one hand there is art for decoration, and then there is art for the people who paint and put everything into it," she said. "My intention was to create a beautiful body of work. The essence of what I wanted (for the paintings) was soulful. And when I go to these rockpools that's what I find. Each person I meet there is in that space, for different reasons but that's what they are doing."

*Saltwater* is at the Meyer Gallery, 269 Bourke St, Darlinghurst, from Wednesday until December 31.

The exhibition will be opened by swimming legends John Konrads and Murray Rose.

# Stylish, but doesn't reach heights

FILM: Amelia

RATING: PG

DIRECTOR: Mira Nair

STARS: Hilary Swank, Richard Gere, Ewan McGregor, Christopher Eccleston

AT: Manly Cinemas, Hoyts Warringah, United Warriewood

REVIEWER: Richard Wood

THIS biopic of pioneering flying heroine Amelia Earhart is visually stunning but fails to reach the heights its subject matter really demands.

Hilary Swank delivers a fine performance as the daring American aviatrix who after becoming the first woman to fly the Atlantic Ocean, achieved celebrity and wealth in the 1930s, but mysteriously perished with her navigator while attempting a round-the-world flight in 1937.

Swank, clad in leather flying suit and sporting a short Earhart-style haircut, exudes the boldness and determination that made her not only a pioneer of flying but an early champion of the feminist movement.

Her strong individuality remains intact during marriage to publisher George Putnam (Richard Gere), in one memorable scene insisting before her wedding guests on scratching the term "to obey" from the marriage vows.

She later strays from fidelity during her love affair with airline magnate Gene Vidal (Ewan McGregor).

Many of the flight scenes are breathtaking; the brown and green desolate landscapes of continents, the sky endlessly blue and vast tracts of ocean.

They provide a sense of the isolation pioneer fliers felt.

But apart from an early scene of Earhart's childhood in Kansas there is little about the driving force that spurred her to such daring feats, and only a few scenes depicting the danger and excitement of early flight.

Instead we are given a very well-healed vision of the period, consisting of smart cocktail lounges, beautiful evening dresses, cigar-smoking businessmen and blazed prep



Hilary Swank as Amelia Earhart in a scene from the film Amelia.

school students. Another criticism is the flat script that lacks emotion and direction. Instead the passage of the film relies on oft-used devices such as screaming newspaper headlines and readings from Earhart's books.

But all in all this is a memorable performance by Swank who comes into her own in the exciting scenes depicting the last hours of her fateful final flight. The use of black-and-white photos throughout the film is also a nice touch.


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