

janine della bosca lee mansbridge marzena topka simone stuurman rebecca ryan

salve

breadbox gallery

233 james st northbridge + 61 8 9227 0629
hours: wed - fri 12 - 5, sat - sun 2 - 5

exhibition dates: 10 - 26 march 2006

salve

since the later part of the twentieth century when postmodernism and feminism validated the fields of personal experience as worthy areas of visual exploration many artists have directed viewers' attention to the seemingly unimportant and the overlooked. In this group exhibition five emerging women artists provoke us to savour these small moments and incidents as they are expanded and explored in each artwork. the scale of each work belies their complexity. through the processes of visual investigation each work swells and provides more than we bargained for. a certain anxiety resides in each piece and *salve* may have its other sides.

all of the participating artists met and studied at central tafe and graduated from the advanced diploma course in 2003. four of the students then gained places in the curtin fine arts course and rebecca ryan was accepted into the rmit fine art course in melbourne. this type of networking and participating in group exhibitions are an important part of the development of visual artists.

janine della bosca presents us with one hundred cobweb filled shapes. these are surprisingly small casts of the hollow space of the mouth where sounds are moulded into words with meanings. the spider's web signifies that the space is shut up, an undisturbed place where enough time has passed for a web to be built. it is a space where words have not been cast for some time. one hundred silent mouths. how is it that not speaking can have meanings? there seems to be a loss of logic but we know it is so. anxiety.

in her work lee mansbridge playfully expands the possibilities of meanings of two simple opposed marks revealing a complexity of representation and interpretation. slight positional changes and variations in materials are made. there is an anxiousness caused by the unexpectedly exposed occurrences of this mark and its many meanings. where else will the cross occur? where else will new meaning appear? is there no end to the possibilities?

an interactive installation expands and situates our experience. marzena topka's artwork could be understood as iced shapes melting. however this easily overlooked occurrence multiplies with implications as water changes state. there is the experience of cold on the fingers as body heat hastens the melting. time passes. anxiety seeps in. the familiar setting prompts us to question our involvement and abilities in solving a puzzle.

prints and installation pieces by simone stuurman reflect events that have been overlooked and the revelation of these incidents is now surrounded by unease. in the prints we see small black children in a standard family pose with white adults. stuurman assembles starched white handkerchiefs tightly knotted at the corners as they would have been used to hold back hair in the name of cleanliness.

rebecca ryan's prints and wax sculptures are about intimate women's stories that are initiated from small treasured possessions. in the work, these narratives are often obscured from vision.

*linda banazis
artist and lecturer*



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