

Topologies of Sexual Difference

George Paton Gallery,

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©Cherylann Brearley
 (United, 2014, 120cmx155cm, digital photograph of crocheted skeleton necklace)

Frigaray's discussion of transgender and feminist as a way to rupture the status quo and to expose the fragility of identity, and in turn, through these vehicles to discover female empowerment. In a series of masks and objects created by crochet, a technique mother taught me, I have re-interpreted traditional images of what constitutes the feminine, in order to question this and to pose that fashion can be political.

Janet Burchill
 (Inverts, 2011-2014, 6 x A2 Posters)

One of the enduring mysteries of American literature is a series of three letters drafted by Emily Dickinson to someone she called "Maeter." There is no evidence that letters—written between 1858 and 1862 and discovered shortly after Dickinson's death in 1886—were ever sent, although they may have been drafts of versions that were posted. Frigaray's discussion of the structure of language that create particular roles for women, and how they may be disrupted, are crucial to understanding the "Maeter" letter. Chalkboards, the creating an exaggerated form of operating between the masculine and the feminine.



Yellow Streak, has been constructed out of cardboard boxes and everyday materials and objects in order to stimulate questions around social codes and values in both art and life. It is a spatial painting that create a hyper-reality of instability and uncertainty. This work seeks to challenge the viewer's perception by rendering the edges between reality and fiction. Employing the mundane activity of washing clothes, lace was coloured yellow in a bathtub and then imprinted onto doors. The trace left behind alludes to human permanence and identity and creates a relation to body, time and space

Joanne Makas
 Yellow Streak, 2014, mixed media, dimensions variable



Danni McCarthy
 Entanglement; Coil, Twist & Dash, 2013, Oil on Perspex, three paintings each 1000x1500cm

The work oscillates between the solitude of a painting and the transience of reflection. The use of perspex creates and recreates the installation with each new movement. In each case the outcome - us, our view - is different because we are all differently entangled. However, the remembered body is always present even in another's body. This work suggests entanglement and engages with alternative experiences of space time and volume.

Virginia Fraser
 Squares, production still for digital video, colour, silent, endless loop

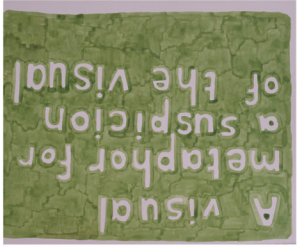


"In thinking about the manipulation of colour systems - especially the familiar problem, considered by Itten, of the closed system of feminine and feminist are simultaneously excluded and absorbed. If pressure on a static system can, at least temporarily, change the system's shape without altering its contents, should we be satisfied only with asserting: If we can, such a system in a form more rather than less congenial to us? How can we open a closed system? What happens when we do?"

Utako Shindo Kanai
 Untranslatable between the two, 2014, video



My video work creates spatiality that can emerge from the gaps of representations, of a particular place, that overlap and slip. The audio component plays a recorded conversation between myself, my mother and my grandmother who has dementia. The subject of the conversation is the volcano in Japan called Mt. Aso, with which my grandmother has a strong personal association. While it conveys the various languages which all function to represent 'what is Mt. Aso', the work questions how possible it is for artistic expressions to 'translate' a place, otherwise open up 'ideal spaces of conceptualization'.



This work, consisting of a painting on paper of the text 'A visual metaphor for a suspicion of the visual', came about in reflection upon the fact that though Frigaray, in my understanding, is suspicious of the visual insofar as it constitutes another form of language, she nonetheless uses visual metaphors in her writing. I like this slippage, I think it is important - I don't see this work as a critique, but as an aspect of the challenge that Frigaray has articulated regarding language. It is painted in colour, and as such has visual properties, but is not pictorial - so it sits between visual and textual.

Helen Johnson
 (United, 2014, 24x18 inches, synthetic polymer paint on canvas)

Marina Kassianidou
 Faulty Samples, 2014, 30x40x3cm, Book of modified fabric samples

The work Faulty Samples consists of a book of altered fabric samples obtained from fabric and home furnishing stores. The pre-existing pattern on each sample is disrupted or a new pattern is created by adding pieces of the same kind of fabric on top of the printed image. These collages problematize the relationship between the artist's intervention and the surface, or the added and the pre-existing, by leading to confusion between the two. The work proposes a different spatiotemporal relationship between the artist's intervention and the surface, a relationship that resonates with Irigaray's discussion of the interval or the in-between. The artwork becomes the result of a co-poiesis between the artist's actions and her materials. Moreover, in order to view the work, the audience is requested to approach and to practice attentive viewing, a process echoing Irigaray's call for attentive listening between subjects.



Luce Irigaray Circle
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