

# Images of the emotio

eries >> mandy wildeheart

**D**APHNE Cazalet opened her exhibition in the main gallery space at Umbrella Studio last Friday night along with artworks by artists in the two other exhibition areas.

As usual, Daphne presents a polished exhibition on her favourite multicultural theme in Subjective Objects.

Daphne has four series of acrylic paintings and a mini installation that encompasses "images of emotional change, of resilience and determination, of alienation and loss" within immigrant women in Australia.

Beyond the ubiquitous Hill Hoist clothesline, viewers will be visually taken in most by the large studies in the House of Lorca series on the right wall. These paintings depict different naked and raw emotions, expressed within the colours and pose.

In the street window are 12 of the 13 paintings of the Fragments in Focus series, and other walls feature the Change of Season series and the Landscape Attachment series.

However, standing out most is the clothesline adorned with textile mementos of home countries. While this installation piece seems a little out of sorts within a predominantly painting exhibition, it is a strong piece because of the personal connections to the women who supplied them. Another deeper connection ties into how textile objects are the first to disintegrate, but usually reveal the most about a culture.

Moving on to the backspace that encompasses Bare. While it is fully understandable that galleries continually walk a fine line to try to encourage artists — particularly emerging artists and community artists — to exhibit, they still do have to educate their exhibitors of basic gallery requirements.

To this end, galleries shouldn't "dumb down". If artists are up for taking that next step to actually exhibiting in a gallery, then please make sure they provide a catalogue, an artist statement, didactic panels, or at the very least, an accessible price list to ensure they are inviting the public to interact with the artworks.

The bottom line, especially in a small community like Townsville/Thuringowa, is: "Do artists want to engage the viewing (and paying) public or not?"

So then, some of the more

fetching drawings in this exhibition by four participants of JCU's Friday afternoon Life Drawing Group, are the quartet of charcoal drawings on brown paper by Michele Deveze. Each one explores a different technique, and the mark making in *Nude 1* just about crackles and splutters with energy.

Actually, all of her works uphold some tenets of fine mark making, within strict, controlled, expressive drawing boundaries. But she does have to take care to not be drawn into a restricting miasma of creating just technique driven works.

And finally on to The Vault. Local artists and viewers might have spent time trying to guess the identity of the anonymous artist who has a solitary large-scale print of a drawing of a set of stairs within the blackened space.

Evidently the artist is trying to drum up an atmosphere of mystique by only communicating with the gallery through email and by having the artwork delivered by mail. But fear not, Detective Inspector Wildeheart has been on the case and deduced the following.

This work has to have been submitted by someone who: is already known within the art community, especially within the Umbrella Studio community; perhaps usually finds inspiration elsewhere, as this particular art platform was recently seen in works by Sebastian Di Mauro; doesn't have a grasp on the finer points of English grammar or punctuation, even though the spell checker pulled up OK; doesn't mind promoting their slightly shaky understanding of perspective, and lastly; wants to create a "beat-up" to accelerate their reputation, or perhaps salvage same.

One has to be hopeful that the razzle will not dazzle the discerning public, and that they can



Nude 1

separate the reasonable standard of this clever marketing ploy. Notwithstanding implied criticism, this approach is quite deserving [reserved] kudos. But given Pa pause to wonder where the exhibitor previously read about this approach el

Is it deep or superficial? Perhaps only intimate knowledge of this artist will decide the outcome.

Anyway, Subjective Objects and the ancillary exhibitions are on show until July 25.

As a footnote, this is my last review for a little while as I am heading off overseas next week.

While I am away, the very capable and highly qualified, Lynn Scott-Cumming will be covering this space.

Travel lusty and culturally intrigued readers can keep up to date with my travels in the *Townsville Bulletin* shortly — but the first update will coincide with my ability to master the necessary technology.

Ciao for now!



Landscape Attachment by Daphne Cazalet

SM01/2020



Portrait II by Gerald Soworka SM01/2023