

Entwined in space and time



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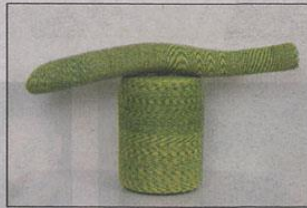
Anna Eggert - Pure Mathematics: Ready to Hand

Beaver Galleries, 81 Denison Street, Deakin. Until Monday.

From the moment Marcel Duchamp placed his first ready-made in a gallery space and called it art, taking objects out of the everyday and reconfiguring them into objects for artistic contemplation has been a practice explored and reinterpreted by a myriad of art makers.

Canberra sculptor Anna Eggert's works quote from this long-standing tradition, but the objects she presents in *Pure Mathematics: Ready to Hand* have not simply been relocated, they have been altered, and carefully and painstakingly transformed from the banality of pure function to an embodiment of the sensuality and delicacy of pure form.

In this exhibition of 19 works, wooden and metal tools have been encapsulated



in colourful patterns as Eggert has encased them in coils of multi-coloured data cable.

The objects have been reinterpreted and given a new vision, from practical hand tools to rarefied objects. These items, which were once handled regularly and used in manual labour, have been removed from the realm of touch, and relocated in a space for aesthetic appreciation.

In some cases the original function of the objects remains recognisable, such as in *Altitude* and *Horizon* where the tools of surveying stand tall in their bright new coverings. *Static* and *One Metre* evoke the forms and coloration of Aboriginal ceremonial poles, the varied heights and organic shapes of the wooden cores, and the striping patterns of the coloured covers, bringing to mind the much larger forms of the Aboriginal Memorial at the National Gallery of Australia. Here the objects have not simply shifted from practical to aesthetic, they have come to echo and resemble another meaning altogether.

Thirteen as twelve has the deceptive appearance of a collection of spools of wool - the stiff cold cable mimicking soft multi-hued threads.

This group of works is meticulously constructed and the results are slick and engaging. Eggert is a fine practitioner who understands how to create forms that echo the familiar even as they explore the fresh. Each thin strip of coloured data cable has been wrapped around its core with an eye for the minutiae of subtle patterning.

From tiny to tall the reconfigured objects brightly and playfully jostle about the gallery space in a lively mix of colour and form.



Anna Eggert's *Harmonic division* and *Lead working tools* - lime green/yellow, far left.