

Tackling time and documenting a state of flux



SASHA GRISHIN

Anna Eggert: Force fields

Beaver Galleries, 81 Denison Street, Deakin. Closes March 22. Tuesday-Friday, 10am-5pm, Saturday-Sunday 9am-5pm.

Anna Eggert shot to a certain prominence the best part of a decade ago when she started to fabricate life-size bodiless dresses in various metals as free-standing sculptures.

There was an instant appeal about the work which operated on quite a number of different levels and there was a ready market and an appreciative audience. The sculptural idea was not particularly original and the subtlety of

the particular twist provided by Eggert in the use of materials appears to have been largely lost on her audience. However, she could have continued to make such work indefinitely with endless variations to considerable commercial success. In what needs to be seen as an act of artistic integrity, she moved abruptly away from this mode of art making and chose a different course.

A few years ago Eggert embarked on her wrapped pieces where objects from a commonly experienced reality were wrapped with various cords, plastics and rubber to create new objects which were slightly mysterious and totally transformed. This was not a case of a Duchamp or Christo-inspired disguised reality, but a value-added transformation. There was the desire to retain the properties of the original object yet to explore



Anna Eggert's *Compression*.

these objects in a different way. The familiar became unfamiliar and gained a new life. These ideas are expanded upon in the present exhibition where Eggert quotes

Iain McGilchrist, a former Oxford literary scholar, who turned doctor and psychiatrist and is the author of the popular book *The Master and His Emissary: The Divided Brain and the Making of the Western World*. Eggert quotes McGilchrist as saying "Stability in the experiential world can be achieved, but it is always stability provided by a form through which things continue to flow". The present body of work essentially sets out to explore how force fields which are communicated through various cords, cables and wires

interact with our physical world and flow through it. On the one hand the illustration is quite literal and we are presented with the actual computer wiring, on the other hand it is quite metaphysical, where the impact of these force fields is presented in terms of paintings which mysteriously record the passage of these fields and the traces which they leave behind. The repetitive leitmotif of this exhibition is the embroidery hoop as a framed arena within which this transformation takes place.

Any artist who sets out to tackle the shape of time and to document the passage of energy, sound, radiation and gravity, all of which are in a constant state of flux, needs to be commended, even if much of the work in this exhibition is transitional and points to a new path which this sculptor has set out to explore.