



Stamp of approval: curator of the *Post-Postcard Show* Martina Kopley surveys the 900 works delivered. Picture: LUCY SWINSTEAD.

Wild cards tell all

ONCE again Linden Gallery opens the year with the annual Post-Postcard show. All entries are hung and numerous prizes awarded.

The result is a lively, eclectic mass of more than 900 works covering the walls, in poky corners, over doorways, on windowpanes, sills and mantelpieces.

Entry is open to anyone. This year three school groups were invited to take part.

The only requirement is for the work to be A4 dimension or, if sculptural, 30cm in width, height and depth.

Many played around with postcard artifice, the over-colored and idealised scene that, though photographic, is a manipulation of reality.

Laura Shaab's *Untitled* paintings imitate Dulux paint sample charts. Color bands are coded and named: Tropical Sky, Arctic Spring, Majestic, Spring Burst.

Sean Loughley's digital prints combine colonial landscape paintings with portraits referring to changing perspectives of written history.

Michelle Turner sets up constructed landscapes with a plastic farm set in *Rural Cliche 1 and 2*, and creates a Western scene humorously titled *Who Packed the Thermos?*

Kim Lawler created images which alter forms of representation to present a more personal view, or create the sense of the less tangible aspects of experience.

Lawler's *In-Fusion* is a digitally manipulated color photograph. The elongated landscape, black and heightened and piercing blue light, is like a dream vision.

Yoko Chiu Tzu-Yang's digital image, *In and Out*, also deals with altered forms of perception. Fragmented images of eyes are repeated,

REVIEW

visual arts

The Post-Postcard Show

Where and When: Linden, 26 Acland St, St Kilda.
Tues-Sun 1-6pm, until February 15

Reviewer: Anita Bragge

folded and stacked like a card house. The photograph of this construction is mirror-imaged and distorted.

Change of focus also occurs where artists turn the camera on to the viewer.

Deanna Ross's photograph, *Inside Out 1 & 2*, is taken from inside the shop window. There's a view of the fish shop display. Behind the glass, people peer in.

Kylie Mahoney turns the camera on to herself in an image recalling those of photo booths. The grinning couple are plastered with the statement, "Cheeze — Get a Real Job".

Others worked with the postcard format or the postcard as an object.

Pam Stadius's *Passport, Time and Destination*, consists of three glass sculptures. The corrugated, melted-looking forms are curled and folded postcards with layers of images — postmarks, stamps and maps, set into the glass.

Abi Temby's *Embellish 1, 2 and 3* are plaster tablets of exact postcard dimension. The pieces swell out low on the wall like power-point panels, each with a small orifice, becoming bodily landscapes.

They refer to the hotel experience, the private and sexual part of the holiday.

Christian Capurro's *Untitled Garnish* uses collage, taking fragments of meat advertisements into a sexual plant form. The fleshy piece served in a tilted box combines indulgence with sexual brutality.

Phillippe Vranjes' *Argument, The Last Supper, detail*, consists of a silver spoon holding a mouthful of dried soil. *Argument Calendar* is a stolen metal napkin holder stacked with paper napkins. A soiled thumbprint marks the front napkin.

Jennifer Leggett's *Nobel Niolaui and Untitled* are like misshaped red waxed Edam cheeses, one with protruding spokes, the other sprouting a mouth with metal hair or rows of teeth inside.

Found objects were also used to refer to collecting and give closer, personal focus of a place.

JOHN Marshall constructs collaged landscapes with tactile surfaces. A wall with a pool ladder has an abstract beauty. A button becomes a satellite dish.

Dorothy Bessant's *Marine Parade 1 and 2* joins and constructs pink striped paper straws into a sun, beach ball, and other forms. The painting focuses on a tangle of straws like seaweed being washed on to shore.

Michelle Turner uses plastic wrapping with an orange printed sun and an Australian map to package trees in a work titled *The Vitality Pack*.

Plastic travelling clocks with bent-out red hands make up some strange instrument in Louisa Bufardeui's *Futurological Possibility*.

A second piece refers to virtual reality. A perspex box stuck with electronic parts has instructions to place head on a blue dot. Nothing happens.