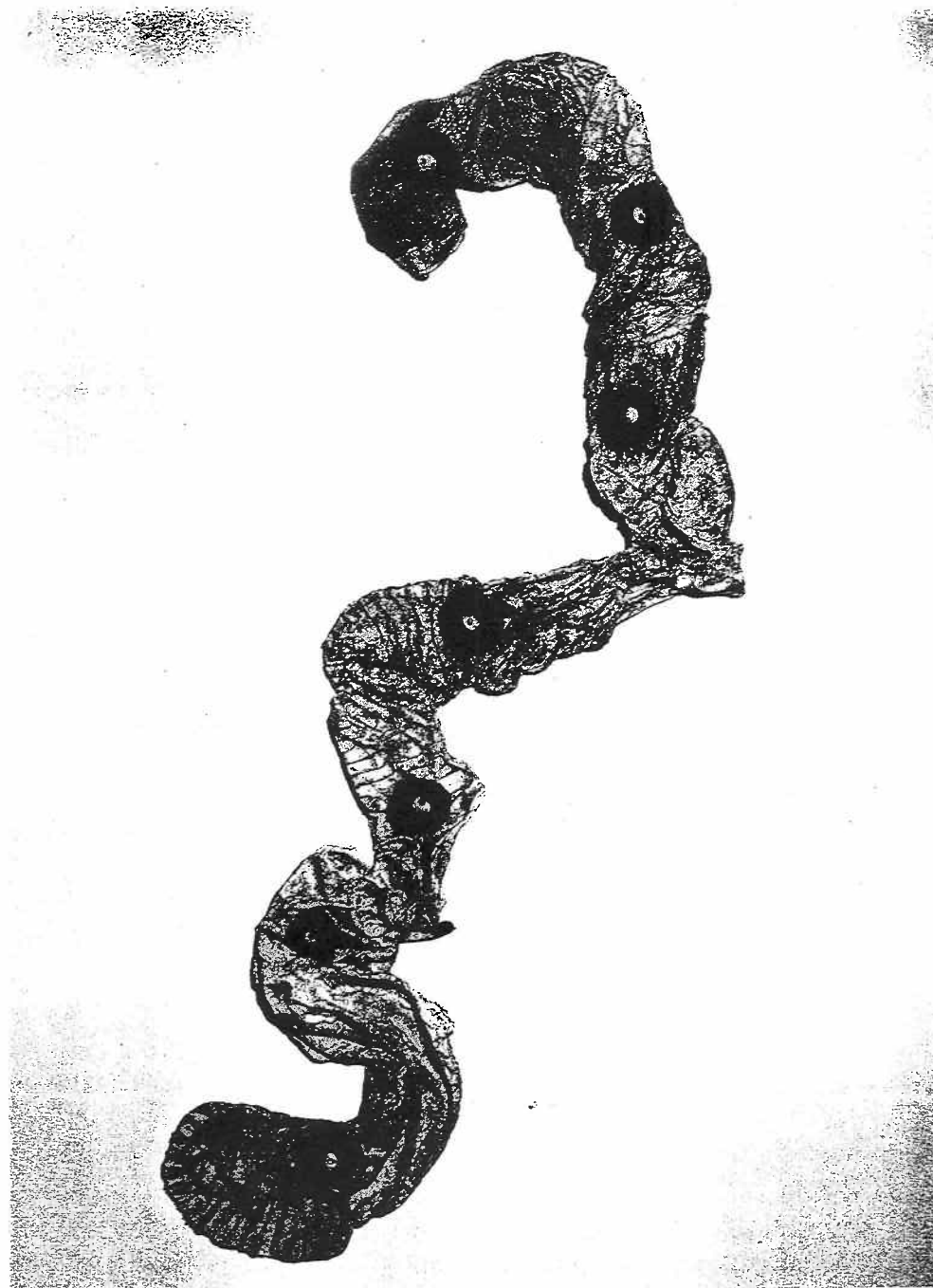


Miranda Housden

In common with other female artists, Housden has not hesitated to excite the viewer by playing with the latent sexual tension of gendered associations (satin, fur, glass) and actions (binding, crushing, burying), even to the point of taunting and provoking by juxtapositions that were first masculine prerogatives. The video image of *'Breathless'* is a close-up view of a female torso delicately inhaling and exhaling. The monitor is surrounded by repellent fur pellets that destroy this primal experience. The works made in Rome seem to flaunt a kind of Latin carnality mixed with the superstitious. One work is made of small red bags, their forms made of their plaster contents being set while manipulated and then bound in lead rope. Another work which combines more fur tails with reliquaries, *'Balze (story of the eye)'* 1990 is described by Demelza Spargo in Housden's catalogue for a recent exhibition in Antwerp as an image 'set into baroque swags, with a texture reminiscent of parchment. One is reminded of control again, the visual dynamism of the baroque, the artist controlling vision, guiding and manipulating it towards a specific end'.

REVIEW BY CATHERINE LAMPERT (DIRECTOR OF THE WHITECHAPEL ART GALLERY) FOR 'MOSTRA' BRITISH SCHOOL AT ROME



BALZE (story of the eye) 1990 animal tails/reliquary/plaster/paper cm. 230x230