

**TRANSLATION FROM THE REVIEW IN 'KUNST AND CULTUUR'
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This month Carine Campo shows the work of young British sculptor Miranda Housden, just turned twenty five.

It is probably pure coincidence that Miranda Housden's work has aspects in common with the organic sculpture of the Japanese artist Yayoi Kusama, but a few of her early pieces do head in a similar direction. 'Rubber Gloves' for example, a mountain of hands, reminds one of Kusama's kapok penises, like those shown at the Middelheim Biennale (Antwerp) last year.

Miranda Housden makes many connections with those contradictions seen in Japanese contemporary sculpture: hard versus soft, nature versus technology, organic versus synthetic. The piece 'Breathless' incorporates a video showing a close up of a breathing stomach; the monitor surrounded by fur. This fur is the skin of the body, but the body is as cold as the video. Other sculptures include colour photocopies of objects like fish and birds which Miranda Housden modulates into other recognisable forms. This is Miranda Housden's working method, to combine objects like feathers, marble, lead, soap, rope, satin, glass, salt and many other organic materials.