

## Miranda Housden works with 'Misinformation'

Once again an exhibition of a foreign artist has opened at the Sammas Gallery. Miranda Housden from London is showing installations created especially for this exhibition in Tallinn.

The 30 year old artist has been awarded several scholarships and has exhibited in many European countries. She was invited to Tallinn by the British artist Paul Rodgers whose *Chocolate Man* was exhibited at the same gallery only a month ago. The British Council and the Estonian Embassy in Britain helped with finance and transportation.

There are only four pieces, exhibited on the walls and floor of the gallery, which leaves visitors enough air to breathe, and the works enough space to live a life of their own. Housden's art is voluminous, baroque and flowing. The most eye-catching material being artificial furs, in shades of pink, in combination with matching soft and silky textiles. The artist claims that playing with familiar but incompatible materials serves the purpose of creating a sensual language that both pleases and aggravates the public. To realise this she has fixed strange-shaped hairy objects onto the walls mixing different signs and symbols. On the floor there is a pyramid-shaped pile of 500 condoms, each filled with either plaster or water. Unfortunately the kinetic germ of this work was lost when the engine burnt out.

Housden's imaginary starting point is one quite often noted, a use of absurd materials making ironic comment on the smooth shell of the individual, on the unshakeable ego that believes in illusions of success, prosperity, eternal progress and the self, on all the grand narratives of modernity that are slowly transforming into a newly orthodox classical philosophy. In the spirit of that most favourable subject of modern art, the crisis of identity and ontological security, Housden comments on the buried fears, of being exposed as useless and worthless, that hide behind the fictitious facade of the vulnerable and fragile creature.

The artist terms the constant noise around us *misinformation* in that the banality of the everyday field of information gives only temporary or substitute satisfaction to its consumer. In this respect the message conveyed should be compelling, touching all and disturbing every subconscious but it is somehow...dulling, a common concern albeit cast into an intriguing new shape. Is it a provincial hope that Metropolis could offer something more incisive on the standard themes and problems of Europe as typified in the deep meaning embodied in Estonia? In that regard it is still worth going to Sammas. The exhibition will be open until July 23.

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