

## BETWEEN EROTIC AND A HARD PLACE

The Sex adultshop.com Erotic Art Award exhibition is open now at the Breadbox Gallery as part of the Artrage Festival program. Gallery hours are Wednesday to Sunday, midday to 5pm, until Sunday, November 13. Free admission (if you're 18 and over).

Sex, been there, done that and really enjoyed it. We're talking about the exhibition at the Breadbox Gallery of course!

There is a fine line between erotica and pornography just as there is between good art and bad, and that line is different for everyone. To my mind good art and erotica is exciting while bad art and porn is boring. I found all that, as well as humour and creativity.

For example, Ian Haig's *Afternoon Delight* employs mundane objects such as sex toys and plumbing supplies to construct a futuristic object that provides a sense of self-satisfaction, one that's not based on having a clean house. Meanwhile Jacob Ogden Smith takes the reclining nude beyond Manet, the artist who reworked Titian's 16<sup>th</sup> century young bride as a 19<sup>th</sup> century Parisian pro. While Titian's *Venus*



Odalesque by Ana Wojak

The Dickster  
Andrea Gibbo  
Tony Leary

Afternoon Delight by Ian Haig

is a passive possession and Manet's *Olympia* is a self-possessed woman, Ogden Smith's inkjet print *Modern Man Reclining* is a 21<sup>st</sup> century's objectification of beauty. I particularly like his replacing the attending maids with a dog. It's so Australian.

Also appreciated is David K Archer's *Triple X-Ray Vision*, based on the old fashion 'peep show'. I enjoyed the peeping, the show and the machine itself. A more modern machine, the computer, offers a different voyeuristic experience. *Imaginary Animals* by Jason Sweeney provides interesting, evocative and humorous viewing. And it didn't crash!

Kudos to the staff who hung Ana Wojak's *Odalesque (floating)* next to Steven Makse's *Spamela*. Both present a beauty in similar poses that display their assets but each is so different they complement each other. *Odalesque* is painted on pressed metal ceiling panels coated with gold leaf. She is rendered realistically and suggests an exotic goddess. Meanwhile the digital image *Spamela* is composed of continuous words, text gleaned from months of spam received by the artist, printed in black ink on white canvas. By varying the boldness of the letters Makse draws the image of a modern cyber goddess.

Many other exhibits were much appreciated including *If You Can't Cut It Don't Come* by Olga Cironis and Louise Tasker's *Nipple Taboo* for their fine craftsmanship, and Garth Knight's digital prints *Leap Of Faith* for depicting images of bondage like stills from an elegant ballet.

This exhibition is a mind and eye opener. Art and sex appreciators will enjoy what they like and ignore what they don't. Meanwhile, it's a no go zone for wowers.

JUDITH MCGRATH