



September 2004

Somewhere Between Desire and Waiting 309

One can't take her body through space and time but one can send her mind and use imagination to tumble herself out somewhere not yet existing...



Michael Branca,
Reliquary of Lost Faith, 2002
This tiny 2.5" x 2.25" assemblage can not be taken in with a quick glance from across the room. It asks the viewer to step up closely and absorb the minute details of the piece. Branca presents us with a rosary ring and a remnant of a dollar bill within a hand-carved cherry box. These found objects symbolize ideas that reflect the interior (spiritual) world and the material (financial) world and may provoke a simultaneous sense of awe and discomfort in the worlds that surrounds us.



Adrienne Outlaw, *Scope*, 2002
Outlaw has pursued one theme for the past ten years: the ramifications of expressing and, likewise, containing emotions, particularly those of women. By combining fibrous materials with inflexible objects such as sharp metal pins, she creates art about psychological states. The *Piercings* series metaphorically suggests a shelter for the mind through its physical expression of emotional battles. By lining objects with sharp pins she reveals a link to emotions "best contained in polite society."

Nina Hoechtl, *Somewhere Between Waiting and Desire*, 2004

Somewhere Between Waiting and Desire deals with the idea of identity as unstable and unfixed. The stories of Marion and Verena, two transsexual people, are told again and again, each time with a slight variation. Through the presentation of these different narratives the artist reveals how individuals construct themselves through dialogues and events. Identity emerges from this process and from the communication with the other that narrative makes possible. Just as identity is a phenomenon of temporality (a constant changing entity) these stories, because they are never finished and are interrogated repeatedly, remain open to revision.