

JANIS II



Lee Bontecue in studio, 1963. Photograph by Ugo Mulas

**BONITA BUB
JENNY CHRISTMANN
SARAH GOFFMAN
GAIL HASTINGS
SARAH RODIGARI**

two venues
The Commercial and MCLEMOI Gallery

FRIDAY 26 JULY

6-8pm at The Commercial
7-9pm at MCLEMOI Gallery

SARAH RODIGARI PERFORMANCE AT MCLEMOI GALLERY 7-9PM

exhibition: 26/07/13 - 17/08/13

JANIS II points to women artists of the past, present and future and is born from the co-operative efforts of a range of female-run art organisations and professionals.

JANIS is an ongoing project dedicated to promoting female artists with strong individual voices. Started by Sydney-based artist, **Kelly Doley**, through a series of exhibitions, publications and talks, JANIS is dedicated to enabling female artists, but also writers and thinkers, to be heard a little louder, to take up more space and more time in the world.

JANIS was inaugurated in February 2013 with an exhibition at Alaska Projects, Sydney. For its second incarnation, *JANIS II* expands to occupy **two recently-opened commercial galleries** in the Redfern/Chippendale arts precinct. [The Commercial Gallery](#) and [MCLEMOI Gallery](#) are excited to work collaboratively to co-host this dynamic exhibition. A side strategy of *JANIS II* is that artists in the exhibition are without current commercial gallery representation. The exhibition provides an opportunity for their work to be exposed to new audiences.

JANIS II is **co-curated by Kelly Doley and Amanda Rowell** and includes a diverse range of object-based work and performance from emerging, mid-career and lesser-known historical artists.

JANIS II artists are **Bonita Bub** (b. 1982), **Jenny Christmann** (1929-2005), **Sarah Goffman** (b. 1966), **Gail Hastings** (b. 1965) and **Sarah Rodigari** (b. 1976). With a wide range of conceptual and historic concerns, works in the exhibition have a particular focus on abstraction and minimalism and explore physical and interpersonal space in various ways. Architecture and the negotiation of common objects, spaces and routines are also recurrent themes.

Bonita Bub's robust and fluorescent machine structures define the vertical and horizontal organisation of space, connecting floor to ceiling and blocking passage. The exhibition brings to light rare works of the late **Jenny Christmann**. Christmann's assemblages and collages occupy a Dadaist tradition and are concerned with self-depiction and self-sufficiency. Sarah **Goffman's** obsessive collection and decoration of over a hundred recycled PET bottles and containers, transforms rubbish into a large still life of precious objects. While her large watercolour groups document the packaging of food eaten in a day or week in a menu as self-portrait. **Gail Hasting's** sculptuations deeply engage with the tradition of minimalism while involving viewers as physical, intellectual and aesthetically-competent beings. **Sarah Rodigari's** performance employs speech and other forms of dialogue around chance encounters, traditions of performance, representation and the absurd.

Accompanying the exhibition will be the JANIS II publication that includes short

written contributions from many female contributors from diverse professional backgrounds.

Note on the Lee Bontecue image:

An essay written by Gail Hastings called ‘Thank goodness Donald Judd wasn’t a misogynist’ begins with a discovery Hastings made while browsing iTunes when she came across an album cover for the all-male American Indie band, Spoon. The image on the cover of the cd is a black and white photograph taken by Ugo Mulasin in 1963 of the artist Lee Bontecue (b.1931) in the artist’s studio. Interested that Spoon should use an image of the important though not-so-well-known early Minimalist who influenced Donald Judd, Hastings researched the band and came across two interviews with the lead singer, Britt Daniel. In the first interview, it is apparent that both the band member and the interviewer mistakenly thought that the image on the cd was of a male artist in his studio. “It’s just this guy, Bontecou, looking at all these pieces of debris”. Hastings points out that “an innate prejudice still persists in society to the extent certain postures are read as male, only. The blowtorch, a back turned rather than a front offered, independence of mind, an absorption in one’s work, a disdain for conformity, taking one’s time and our gaze directed in a non-objectifying way spell male artist, not female.”

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