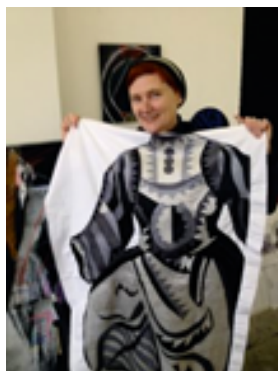


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Press Release

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Pedagogical Puppet : Projects by Sally Smart

September 24 – October 27, 2012

Exhibition's and Artist Reception

September 24 5:00 – 6:30 pm

As our 2012 Raymond and Beverly Sackler Artist-in-Residence, Smart plans to produce a new body of work that will include her first exploration with time-based media and performance. While on campus Smart will be taking advantage of the expertise of UConn's world-renowned Puppetry Arts Program and Ballard Institute & Museum of Puppetry. Smart will also have use of the School of Fine Arts' newly outfitted Media Lab to do editing and high-speed film rendering.

Australian artist Sally Smart is recognized internationally for producing stunning, large-scale wall tableaux installations made from felt, canvas, silk-screened and everyday fabrics that she fashions together with pushpins. Smart is a process-oriented storyteller who presents narratives that characteristically subvert gender hierarchies through deconstruction and reconstruction of historical events and political associations with the traditional activities of women. Her work identifies with the art practices of Cubism, Dada and Surrealism, and reflects a long engagement with avant-garde modernist women artists such as Sonia Delaunay, Hannah Höch, Lyubov Popova and Sophie Taeuber, all great exponents of work with performance and puppets.

Sally Smart was born in Quorn, South Australia, in 1960. She has been a recipient of numerous awards and prizes and is a past Trustee of the National Gallery of Victoria. Her artwork is found in museums and private collections worldwide and her exhibition history is extensive. Solo shows include prestigious venues in Hong Kong, Fukuoka, London, Melbourne, Washington dc, and New York City. Sally Smart is represented by Postmasters Gallery, New York City.



In collaboration with CAG and as an added attraction the William Benton Museum of Art plans to present from October 6 through December 16 a grouping of framed mixed-media collages that were initially presented in Smart's New York exhibition *Flaubert's Puppets*.

I imagine thinking about the meanings of the world; inevitably the discourse begins with the body, a forensic activity, an external and internal examination of the body environment: clothes, house, furniture, landscape. This becomes an anatomy lesson; where dissected parts are examined and reconstructions are made for explanations. Inevitably the conclusion is like a puzzle-picture: a maze of fugitive parts; landscape parts become human parts: but whether the lines, shapes and colours appear abstract or representational there is an assemblage of parts. However, the composition is unstable, a chimera: the picture is impaired.

Sally Smart



Sally Smart has long been interested in the unstable, the illusory and the uncanny. As opposed to certainty or perfectibility, her interest is in the realms of shadows, symptoms, dreams, mutations, subconscious memories and spooks that haunt the mind's equilibrium. This is revealed in fantastic images that trigger associations and partial recollections of things encountered in the course of life's journey: entrancing phantoms from tales told to us in childhood (in which, perhaps, inanimate objects became magically alive); puppet-plays; the shadows of trees silhouetted on moonlit nights; medical diagrams or X-rays of the body; moths swooping in towards the light... Along with the strong visual impact of the imagery in Sally Smart's work, it is the richness of implication, triggering an array of conscious and subconscious associations, that gives her work its poetic resonance, depth and potency. The element of risk-taking is ever-present.

National Gallery of Australia
<http://nga.gov.au/tales/Sally.cfm>



Thursday, September 13, 6 pm
Von der Mehden Hall / Free admission

The Department of Art & Art History's 2012 Convocation will feature speakers Sally Smart, UConn's, 2012 Sackler Artist-in-Residence, and Holland Cotter, New York Times art critic and 2009 Pulitzer Prize winner for *Criticism*, who will deliver the *Gene and Georgia Mittelman Distinguished Lecture in the Arts*



Holland Cotter, art critic
for the New York Times

