



Mira Gojak

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Curator: Kirrily Hammond

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Right: *From the outside to the outside* 2009
Cover image: *From the outside to the outside* (detail) 2009

MIRA GOJAK



Mira Gojak

Kirily Hammond

The spiralling exploratory lines of Mira Gojak's drawings and sculptures unfurl through space, charting a course through the changing dynamics of the artist's conscious and unconscious mind. Gojak describes her work as bodily gestures which express the tension between two actions – of desiring to reach out, to become one with the world and to retreat into personal anxieties. Moments of doubt and indecision are given physical expression in Gojak's circling black lines, which work themselves into tangles of revelation and joy.

In this group of works from the Monash University Collection, we are able to follow Gojak's considered and intuitive creative process from the skeletal structures of *Silence* 2005, to the free-flowing pen drawings of *Something has to go 1-3* 2006, and finally returning to sculpture in *From the outside to the outside* 2009, a three-dimensional drawing in spirals of wire and copper tubing.

The simplified linear forms that comprise *Silence* 2005 belie their raw formation. The artist has sliced apart plastic chairs, which were once mass-produced designer objects, and reconfigured them into skeletal constructions that creep silently across the floor. Gojak's title refers to the silence each time we glimpse the still, bodily forms – we have caught them mid action, stealthily making their escape from the exposed gallery space.¹ The elegant twisted movement of the black and white structures is captured in each linear component, moment-by-moment, like animation stills. The sculptures are also reminiscent of an archaeological dig – like the skeletal remains of a community of strange animals laid bare for scientific speculation.

When Gojak created these works from chairs, alongside other sculptures comprised of deconstructed wardrobes, she was transforming everyday domestic objects into fertile, fluid drawings in space. Once freed from their original function, these objects connected the artist to an imaginative, intuitive realm, one full of subversive potential. Gojak's series of pen drawings titled *Something has to go* came about as a release from the physically demanding task of making these sculptures, allowing her to work more freely and intuitively.

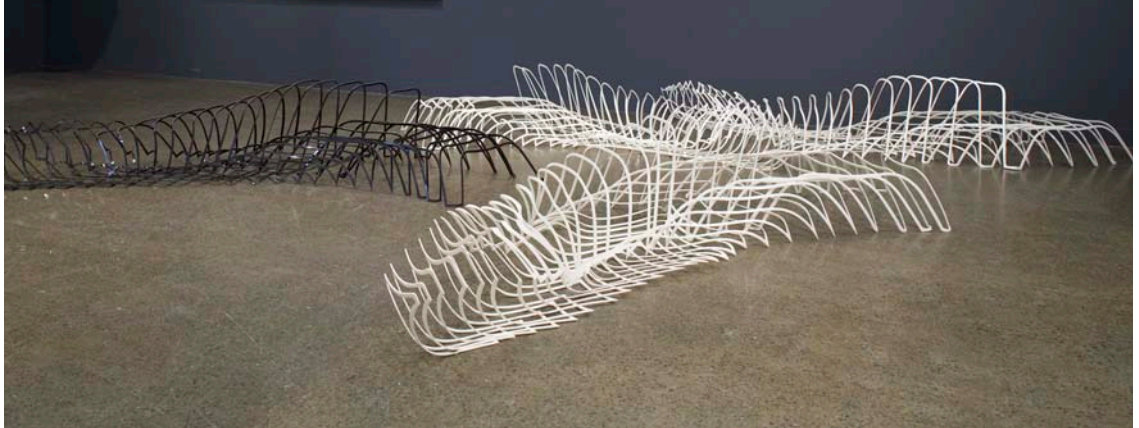
Her free-flowing meandering lines are a physical release, whereby music and mood dictate their direction and intensity. Gojak listens to music when she draws in order to create a clear, open space in her mind. She then responds to sound as a pure sensation and translates that into a visual form. The dense black areas of her drawings are like intensely rhythmic passages, denoting a different pace of movement. Gojak describes the dark, condensed scrawls as voids from which she is trying to escape. Her lyrical drawings express the dichotomies of entrapment and release, existentialism and lightness, inside and outside, bound and unbound, macro and micro. These conflicting forces propel the artist and viewer into the unknown, with a faith in the irreversible line of a pen to find a way through.

These ideas find three-dimensional form in Gojak's most recent sculptural work *From the outside to the outside* 2009. In this work the distinctive black lines of her drawings are transformed into spiralling, dynamic lines in space. Comprised of epoxy paint on wire, steel and copper of differing thickness, the result is a joyous, freewheeling sculpture which achieves a careful balance of complex forms suspended from a single point. The myriad of loops and curves fluctuate between large gestural shapes to tight, densely packed clusters, collapsing the depth of field and forcing the eye to move in and around the work. There is a light, playful quality to this piece. As the line dances through space, the rounded form becomes a vortex of energy, swollen with new growth.

Drawing in plastic, pen and metal, Mira Gojak traces a line from an externalised, physical gesture to a more introspective and intuitive development of form. Moving between sculpture and drawing, each of her works are imbued with an innate sense of curiosity and discovery. Their open expressions of the artist's process are at once highly personal as well as universal, poetic evocations of the creative act.

¹ Mira Gojak, interview with the author, 11.02.2010





Mira Gojak: Biography

Mira Gojak lives and works in Melbourne. She was born in Adelaide in 1963 and studied Science, Psychology and Zoology at the University of Adelaide, before completing a Bachelor of Arts at the Victorian College of the Arts in 1992.

Mira Gojak has held numerous solo exhibitions, including *Mira Gojak*, Murray White Room, Melbourne 2009; *Cave*, Block Projects, Melbourne 2008; *Too Near, Too Far*, Monash University Museum of Art, Project Room, Melbourne Art Fair 2006; *Time and Time Again*, CLUBS Project Inc. 2005; *Stranded*, Studio 12, Gertrude Contemporary Art Spaces and Canberra Contemporary Art Space, 2004; *Wax me to the vapour and dusk, sometimes*, Gertrude Contemporary Art Spaces, 2002; and *Sorrow is no friend of mine*, First Floor, 2002.

Her work has featured in various group exhibitions including *Preview 09* Murray White Room, Melbourne 2009; *Fellow Anthropoid*, Contemporary Art Services Tasmania 2005; *Pitch Your Own Tent: Art Projects | Store 5 | 1st Floor*, Monash University Museum of Art 2005; and *NEW05*, Australian Centre for Contemporary Art 2005. In 2005 Gojak was awarded the inaugural Maddock's Art Prize.

Mira Gojak's work is held in the collections of the National Gallery of Victoria, Art Gallery of South Australia, Artbank, as well as the Monash University Collection. Gojak is represented by Murray White Room, Melbourne.

List of Works

Silence 2005
plastic chairs, dissected
4 ensembles, each: 70.0 x 250.0 x 100.00
cm (approx)
Monash University Collection
Purchased 2005

Something has to go 1-3 2006
Felt tip pen and texta on paper
3 drawings, each: 150.0 x 100.0cm
Monash University Collection
Purchased 2006

From the outside to the outside 2009
epoxy paint on wire, steel and copper
dimensions variable
Monash University Collection
Purchased 2009

Image captions:

Above: *Silence* 2005

Left: *Something has to go 1* 2006 (detail)

Overleaf: *Silence* 2005 (detail)