

## Sarah Goffman's SWELL (just some shit) a grouped show

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walk into the room and man it's just going off in a major way in here a real proliferation of objects/ideas get the feeling that whenever she has a show she empties her house out laundry items kitchenware fruit paper lighting old lighters furniture buckets coin collections you name it anything plastic plastic features heavily an obvious love of materials and colour what Sarah has done here is to set up relationships between objects an obvious love of materials becoming the materials VB bottles teeter on washing baskets a bowl of chips strategically sits on a sandbag relationships between people and objects a bowl of chips the room sheet tucked carefully among the art objects entering language going beyond language using their own language I'm afraid to use (english) words to talk around this art objects trickling into human conversations sneaking up behind me things to listen to things to touch things to smell lots to ponder things to peek inside of things to taste looks as if around 200 distinct (yet attached) pieces have been spewed out released set free fragmentary vomit shitting out matter discharge excrete expel and ooze morphing in front of me around me blending burstin outta this gallery chattin to a friend I said "this looks like a group show really..." he goes "well YEAH it's called Grouped Show!" well actually it's called **SWELL (just some shit) a grouped show** it all clicks in I predict the title of the show in a kind of eerie way ya know some people say there's more than five senses and I'd say she's got them all covered at this point I realise that other forces are at play here because of this my sense of where I am and what I am doing at this point is heightened I am forced to consider my role within this space and time I become immediately aware of my surroundings popped back into place slotted carefully into the space a space where I feel drawn into a playground of sorts a designated *play* area where things are acted out built upon drawn on drawn out looking/feeling/hearing/smelling/tasting/thinking about what is going on here what Sarah has created for us to experience faces meet objects meet hands feel free to move around room I really love being able to sit on the art very immersive explore nooks and crannies a real level of comfort with objects/ideas my body blending into this environment our bodies mingle as parts of a greater whole becoming the materials so it's a complete interaction a collaboration of sorts makes me think about openings as a kind of event a meeting really of unconventional conventionalists afraid to speak about the art? just there for a bittofa piss up? support yr mates? a bowl of chips and some VBs satisfying energizing fun pleasurable entertaining put me on a high mood altering how colour sound/music can alter mood stimulate clear thinking raise *awareness* bending mood

"just some shit" she called it on the room sheet which by the way was tucked thoughtfully between the art just some shit detritus dressed up as art huh?



Sarah Goffman—"Take away", (installation view)  
 plastics, found display shelves, paint, felt and fur horse, Asian magazine page, wax, pins, glass, perspex, wire, steel, whiskey, hot melt cardboard, sand, string, hessian, stolen shopping trolley, light, water, lead, fishing wire, found glasses, concrete, t-shirt, light box, oil pastel, pumpkin, approx 3m x 4m x 2m

well yeah literally technicolour snail shits sorted into four colours hanging on the wall in a little plastic box with compartments so as to separate these extraterrestrial droppings by colour ya see these little critters had eaten through an old wet cardboard fruit box and their little shits came out in various colours depending on the dye they had ingested corresponding to the fruit printed on the side of the box above these shits tattered remains of box high up on a glass shelf beside this arrangement small inconspicuous holes drilled into wall actually more like little nicks on the surface quite poignant as if they've been left there by the preceding artist in turn making way for others a gentle reminder of change and so while there is evidence of Sarah's hand at work there is also a suggestion that Sarah is not so much *using* the materials which comes with it the idea of taking advantage of the materials a fine line between manipulating the objects and playing with them allowing them to maintain an integrity she allows the materials to take on their own form/s rather than shaping and shifting them too far beyond their *original* states to imbue the objects and materials with a sincerity and an honesty "just some shit" she called it on the room sheet which by the way was tucked thoughtfully between the art

Tim Hilton (some concepts from dialogue with Jason Markou)