

OUT OF THE CUPBOARD



BASKETRY AND BEYOND

WENDY GOLDEN

Suddenly I'm seeing shoes everywhere, they're in my mind, falling out of the cupboard and I've even noticed them on feet.... At a basic level footwear provides protection and comfort but can also be an indicator of status and character. Women's footwear can convey sexuality, practicality or simply the allure of colour, fashion and style. The fascination for shoes epitomised in the large collection owned by Imelda Marcos seems to be shared by many women, albeit on a smaller scale.

My preoccupation stems from having made some grass shoes. Since making them I have become increasingly aware of shoes created by other artists. I began to wonder how they might view the shoes they have made? As artists we're always endeavouring to re-interpret everything around us, to cast new light, understand and highlight aspects of what we feel is important.

Therese Flynn-Clarke made a series of shoes late last year which were launched at the Museum of Brisbane. Beth Hatton (TFF no. 94 page 30) made a shoe as part of the 2008 exhibition "Baseline: remnant grassland of Weereewa/Lake George" which she shared with Christine James. Other fibre shoes I can recall seeing in this magazine include the coiled shoe Virginia Kaiser made for the Hermanns competition in 2001 (back cover, TFF issue #63) while Adrienne Kneebone created a pair of grass slippers for the Call & Response exhibition I covered in issue #86 for 2007. I imagine there are many more examples of out there of whose existence I am unaware.



Top of page, installation by Rocio Roman at Abbotsford Convent, Melbourne. Above, STILETTO by Virginia Kaiser made 2001 of pine needles & jacaranda; image by John Lascelles. At right, BABY SHOES by Adrienne Kneebone