

## Works by women weave into gallery

May is a boom month for women, installations and sculpture: check out "Within" at Art-space, Soil's "The Usual Accessories" and "Skin" up at Madrona Automatic. But first, visit "Carapace" at Project 416. Once again, this gallery has grabbed the lead in sheer excitement.

Initially, "Carapace" was to have been a fashion show. But the work curator Leslie Clague preferred was "much more sculptural." In the end, the six women's work is linked by a single thing. All comment on the ways in which clothing is created — and all display twists on various techniques of art-making.

Chanda Martin shapes paper couture out of cash receipts; Sue Anne Rische works in recycled rubber. Clague herself installs canvas corsets alongside furniture; Elizabeth Jameson "armors" a giant sculpture in crystallized sugar.

Jennifer McNeely makes tactile, witty, sexy shapes, created out of ladies' nylons bound around silk, sand and various other stuffings.

Possibly the most intriguing installation, however, comes from artist Siobhan Arnold. This is a 12-foot long "landscape piece," made out of components taken from black leather footwear.

Arnold individually treated every separate part, lining each with moire in fleshy pink or purple, then hand-stitching around the silhouettes.

"I was critiquing the whole idea of fetishes," she laughs, "then I started fetishizing my materials!" Yet there is

real magic in the way she interweaves them: Connections, fastenings and ties intrigue her deeply.

Arnold sees her sculpture as "seemingly menacing" but also as erotic and even playful. Her description is a good one for the delightful range of "Carapace."

— Cynthia Rose,

Seattle Times staff reporter



**"Desiderata,"** previous piece by "Carapace" contributor Siobhan Arnold.