

21.

Tara Marynowsky

On two occasions in recent years **Tara Marynowsky** was offered shows with commercial galleries in Sydney who closed before anything eventuated. Thankfully in 2014 two other galleries in different states – Chalk Horse in Sydney and Edwina Corlette Gallery in Brisbane – offered her representation, with sell out shows to follow.

Marynowsky is an avid collector herself; in fact her work depends on it. Trawling archival websites and eBay for found nostalgic images, Marynowsky scavenges the visual culture of bygone times. Vintage postcards depicting anonymous women of the past are reinvested with new meaning. “You can’t just collect things for no reason and just put them away,” she says. “It has to be reinterpreted in my mind.”

Through the gentle application of gouache, Marynowsky imbues her found imagery with an otherworldly emotional presence, “bringing them back to life,” as she puts it. Their titles are inspired by the messages written on the reverse of the postcard, hidden once framed like a message in a time capsule. Her creative interventions intersect the handmade with mechanical reproduction, elevating these mass-produced artefacts, while simultaneously drawing attention to the ever-changing historical representation of women and beauty.

Utilising rudimentary available tools in her studio – paper, brushes, found collected images – the artist lets her intuitive process to mark making dictate rather than being focused on the overall shape of a final outcome. In addition to the postcard works, she has amassed a strong body of watercolour drawings depicting sensual, uncanny forms that teeter on the ghoulish and sinister despite their pretty palette.

Artbank recently collected a suite of these works which show in *Sealed Section*, an exhibition in its new Waterloo gallery curated by **Miriam Kelly** running until 7 February 2015. Marynowsky has solo shows slated at her representing galleries in 2015, as well as inclusion in *Lost and Profound* at Gertrude Contemporary in May 2015.

Daniel Mudie Cunningham



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Opposite page from top:
Tara Marynowsky exhibition
installation view, Chalk Horse,
Sydney, 2014.

COURTESY: THE ARTIST AND
CHALK HORSE, SYDNEY

Tara Marynowsky, *Carlton*, 2014.
Watercolour and gouache on used
vintage postcard, 10 x 8cm.

Tara Marynowsky, *Venus Versus
Venus #8*, 2014. Watercolour and
gouache on coloured paper,
30 x 21cm.

COURTESY: THE ARTIST AND EDWINA
CORLETTE GALLERY, BRISBANE

This page:

Tara Marynowsky, *Blumensprache*,
2014. Watercolour and gouache on
used vintage postcard, 10 x 8cm.

COURTESY: THE ARTIST AND
CHALK HORSE, SYDNEY