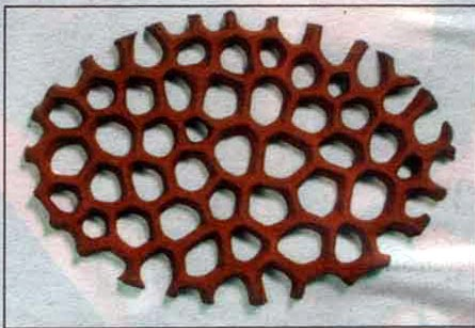


# VISUAL ARTS

Ric Spencer



Restriction: Mourning, left, and Daily Bread by Hossein Valamanesh.



Form: Unglazed ceramics (natural history collection no. 5), Angela Valamanesh.

# Symbolic v the natural

If you're an art lover, then you must love living in Perth right now. With so much on, trying to catch up with everything is a bit like swimming upstream.

Regardless, I'm enjoying the swimming. I caught up with a fair few shows last week, none better than Hossein and Angela Valamanesh at Turner Galleries.

Stepping into this serene show was a bit like diving into deep, cool water. There is a mixture of work here, some from a residency at Turner and Central TAFE.

Hossein really needs no introduction to contemporary art lovers and to see his work first-hand is to know why.

Quiet confidence abounds in his use of material and Hossein is a master at rigid restriction, allowing only what is needed to be presented.

In *As I Remember Her* and *Twins*, palm fronds are woven to resemble the heads of women but it is his *Mourning* duet that hits the perfect pitch with this medium. Two fan palms sway in the gallery, heads low, hair sweeping down, holding the weight of memory on the back of their necks. The tension between the symbolic and the natural form dictates Hossein's work.

Equally, Angela's ceramic work isolates pattern, motif and natural material only to bring them together in a response to form and narrative.

This is quality ceramic work which displays an understanding of the linguistics of making. The spiritual recess of Hossein's work is not replicated by Angela's ceramics, but reiterated in the grainy tactility of these earthen pieces.

Hossein and Angela Valamanesh is at Turner Galleries until November 15.