

Redressing Redressing develops from a found photograph depicting a classical stone carving dating from the fourth century BC. Discovered in a book titled 'Aphrodite's Tortoise: The Veiled Woman of Ancient Greece' (2003) by Dr. Lloyd Llewellyn-Jones, the photograph illustrates the object having had significant facial damage to the center of the face resulting in it now lacking a nose.

Browne's research holds in tandem the Ancient Greek philosophy of Aristotle with the writings of postmodern philosophers Margrit Shildrick, Paul B. Preciado and Anne Carson. Aristotelian philosophy discredits female identity, defining women as anomalous members of the human class; as imperfect men. Both Aristotle and Hippocrates characterized women as porous, polluted, and lacking the power to control their boundaries: "They are as psychological entities, unstable compounds of deceit and desire, prone to leakage"¹. Shildrick, Preciado and Carson all posit the insecurity and inconsistency of the human body as a legitimate and powerful device/artifice in relation to sexuality and gender identity. Preciado considers the body as an archive, storing, distorting and presenting inflictions on it as a multifaceted molecular biotechnical engine of desire. While Shildrick and Carson examine, critique, and in part celebrate, the overflow, loss and horror of bodies.

Browne is concerned with a connecting space between the fragmentation of art objects and the body in both historical and contemporary art. The artist considers this a ventriloquism of art objects, a method fabricated to consider the positioning, voice of, and response to victimhood in relation to physical and emotional trauma. The exhibition title 'Redressing Redressing' refers to the continued task within this practice of validation, to acknowledge and set right the 'treatment' of objects. Set within Outhouse LGBT+ Community Resource Center, Browne reconstructs this missing part of the sculpture's face through gestures in sound, smell, sculpture and drawing: 'A Nose For A Veiled Stone Head' (2017), hollow to fit the artist's own body, has been fabricated to assume the formal aesthetics of the fourth century carving. 'Prone to Leakage' 1 of 10 (2017) is a sculpture made in soap cast from Browne's face. With these works, concurrently sound and smell are used to evoke the anatomical capacities of the nose. Redressing Redressing proposes these attempts of reconstruction both as a gesture in reparations for the sculpture herself, and to explore the nose, this now lost object, as an identity in itself.

¹Men in the off Hours, (2000), Anne Carson, (Pp.130-152)

