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wall. But such trash items are ideal fodder for Paramor in the meeting of mass consumption, the salvaging of detritus and her core fascination with the politics of desire.

"I love looking for things/objects/pictures that, once plucked from the bland context of the normal working world, are, quite unwittingly, extraordinary or odd or beautiful in an ugly sort of way, or indeed ugly in a beautiful sort of way," she says. "I'm attracted to the hidden power inherent in dysfunctional and essentially trashy representations of appeal, desire and wanting. I see it as my job to unearth this power, at the same time as dismantling the original intention of messages that were to be conveyed."

Like Paramor herself, her figures are lithe and sensual. In many respects it is highly tempting to read the women in the works as essentially self-portraits.

"A few people have asked me this and I don't know quite what to say," she says. "In a sense I guess so, but it certainly wasn't a conscious thought when I embarked on the project. The three supposedly sexy women depicted are actually pretty scary in a humorous kind of way I think. I mean I haven't earnestly tried to represent femaleness particularly, it just happens to be that these ridiculous clichés of woman/car continue to exist and I find that funny and interesting. I also happen to like the completeness of the total image and in particular the use of digital trickery in the foreground of the original pictures. It's a very serious and very ambitious bit of tongue in cheek."

There is no doubt that Louise Paramor is both serious and ambitious, but these attributes are filtered via a wry humour and dry wit to create a unique body of work. ■

Louise Paramor *A Bunch of Flowers* is exhibited at Perth Institute of Contemporary Art until 30 July 2006.

This page, left: Louise Paramour, *Lustgarten*, 2000. Installation view, Kunsterhaus Bethanien, Berlin.

Right: Louise Paramour, *A Bunch of Flowers* - Installation view 2006, Nellie Castan Gallery, Melbourne. COURTESY: THE ARTIST AND NELLIE CASTAN GALLERY, MELBOURNE.

Opposite page: Louise Paramour, *Classic Shazzy #2*, 2005. Gloss painted paper collage, 255 x 350cm. COURTESY: NELLIE CASTAN GALLERY, MELBOURNE.