

Linde Ivimey

Bonafides

4 – 22 May 2021

Ivimey's otherworldly creatures are layered with totemic and autobiographical significance. The hybrid figurative forms borrow from the artist's life directly, bringing animation and resonance to her personal memories. Like Ivimey, many of us share a tendency to privilege certain objects, holding dear the ones that inspire us, keeping them for best. Ivimey has chosen this moment as a time to give utility to her most treasured materials, offering them to us in good faith.

"The works that I have recently made for exhibition explore the materials and objects that I have collected and cleaned and kept over many years. In most cases I have thought the bone, fabric or object a little too precious to use. While I have long enjoyed these things in their original form and drawn inspiration from them, what I was essentially doing was *saving them for best*."

So at a time when there is an overwhelming universal desire for things to be better I have picked up all my precious and favourite things, all treasures large and small and made this body of work. The only thematic directive is a pure enjoyment of the materials at hand and a desire that this time be the *best*."

Linde Ivimey – 2021

ABOUT THE ARTIST

Coinciding with her solo exhibition at Jan Murphy Gallery, Linde's work will feature in two institutional exhibitions in Queensland in mid-2021. A suite of her works features in the opening exhibition at HOTA, Gold Coast and her work can also be seen in *Savour* at Bundaberg Regional Gallery. A major exhibition drawn from twenty years of work, *Close to the bone: Linde Ivimey* was shown at Heide Museum of Modern Art in 2003. In 2012, the University of Queensland Art Museum mounted the solo exhibition, *If Pain Persists*, accompanied by a major monograph on the artist written by Louise Martin-Chew. Ivimey's sculpture has generated intense interest amongst audiences and her work has been acquired by public institutions including the National Gallery of Australia and National Gallery of Victoria, as well as by important private collections in Australia and New Zealand.