

SHONA NUNAN Holdsworth Gallery

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The svelte, lissom, elongated, bronze and smoothly carved wood of delightful grain by Shona Nunan at the Holdsworth Galleries are for those dedicated to a distortion that proclaims elegant exaggeration.

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On the other hand, Shona Nunan's bronzes pursue the simplicity of primitive, reduced form whether an attenuated, tall tense body in *Vigil* or a sagging, podlike heaviness in *The Quiet*, both polished with forceful decorum.

The hyperbolically graceful, monumental bronzes and carvings by Shona Nunan, who has shown before at Holdsworth and who now teaches at the University of Papua New Guinea, are full of metaphysical manifestations that evoke

smooth sinuosities like the large woman on a horse where her thighs begin to become wings or *Porteus*, a satin-surfaced jarrah torso with hands clasped way down her long body, and more disturbing, *Fertility*, where the pregnant belly and breasts in huon pine separate from the body. The surface, somewhat pitted, is like marble.