





'discovered' by gallery viewers, is overturned and alternative relationships between the viewer and the gallery space are explored.

*Fellow Anthropoid* welcomes the gallery viewer into itself. Quite literally in the case of Belinda Marquis' wall/seat works, Tristan Stowards' puppets and Peter Prasil's mirror work, and through a projection of self in Mira Gojak's unravelling plastic chairs and Laresa Kosloff's choreographed, garbage-bagged, cluster-bug friends.

The artists in *Fellow Anthropoid* exhibit works that reveal their conscious awareness of the complexities and power relations embedded in social exchange. Perhaps it is the difficulty of these explorations that provokes them into developing artworks that manipulate inter-personal space and give personal traits to non-human, inanimate objects.

If the works in this exhibition are models for conceptions of identity, they appear as projections: an image of ourselves in the mirror, an image of ourselves that we imagine, or want to believe at least, is the same self that other people see.