



# **BRITT SALT AND SHANNON SLEE**

## **ME AND THE GIRLS DON'T WANT TO BE BOXED**

June 6th - 28th, 2025

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wed - sat 12 - 5pm

***Me and the Girls Don't Want to be Boxed* takes its name from a song by Melbourne punk band Amyl and the Sniffers. To be “boxed” is to be concealed, categorised or controlled by a structure, be it social, psychological or formal. For this exhibition, Salt and Slee explore structuring devices through processes based in textile design and craft, particularly weaving. Woven textiles are simultaneously a formal construction of interconnecting vertical and horizontal threads and a pliable material, making them the perfect conduit for exploring how structures of control might co-exist with intuition and opportunity.**

**Like the textile artists that have come before them, Salt and Slee mediate genres. Slee deconstructs preloved women's clothing, reordering haptic memories embedded in those garments by the previous owner, and recontextualising them in the present. She beats these materials down into a woven structure, where hand-spun wool and leather bubble from the surface, straining for release. Salt's minimal artworks are an expression of obsessive-compulsive frameworks the artist imposes on herself, seeking ways to diverge from control by creating imagined architectures and scenarios in her making process where human slippage is inevitable. Salt and Slee's work might hang on a wall, like a painting, intersect space like a room divider, or drape along the floor like a rug. Art critic Briony Fer suggests that the ability of textiles to slide between such different orientations is a demonstration of their pliability and the many ways that art penetrates everyday life.<sup>[1]</sup> Salt and Slee's new works show us the complexity of working within ordered structures, and the tension associated with breaking out of them. Like textile art itself, these artists revel in not being boxed.**

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<sup>[1]</sup> Briony Fer. “Textile Thinking” in *Woven Histories; Textiles and Modern Abstraction*, ed. Lynne Cooke, (Washington, Chicago, National Gallery of Art ; The University of Chicago Press, 2023), P184.



**Shannon Slee**

*String of Geese #1*

2025

wool, jute, cotton warp, copper, painted steel

110 x 50 x 21 cm

\$450





**Shannon Slee**

*String of Geese #2*

2025

wool, cotton selvedge remnant from Britt, jute,  
cotton warp, copper, painted steel

106 x 50 x 21 cm

\$450





**Shannon Slee**

*Left to Link #1*

2025

hessian remnant, wool, jute, cotton warp,  
timber, painted steel, leather

150 x 80 cm

\$900





**Shannon Slee**

*Left to Link #2*

2025

wool, corduroy remnant, jute, cotton

warp, timber, painted steel, leather

150 x 80 cm

\$900



**Shannon Slee**

*Blue Reflex #1*

2025

wool, rug yarn remnant from Amanda, jute,  
cotton warp, timber, painted steel, leather

180 x 80 cm

\$900





**Shannon Slee**

*Blue Reflex #2*

2025

wool, mesh remnant from Jasmine, jute,  
cotton warp, timber, painted steel, leather

146 x 80 cm

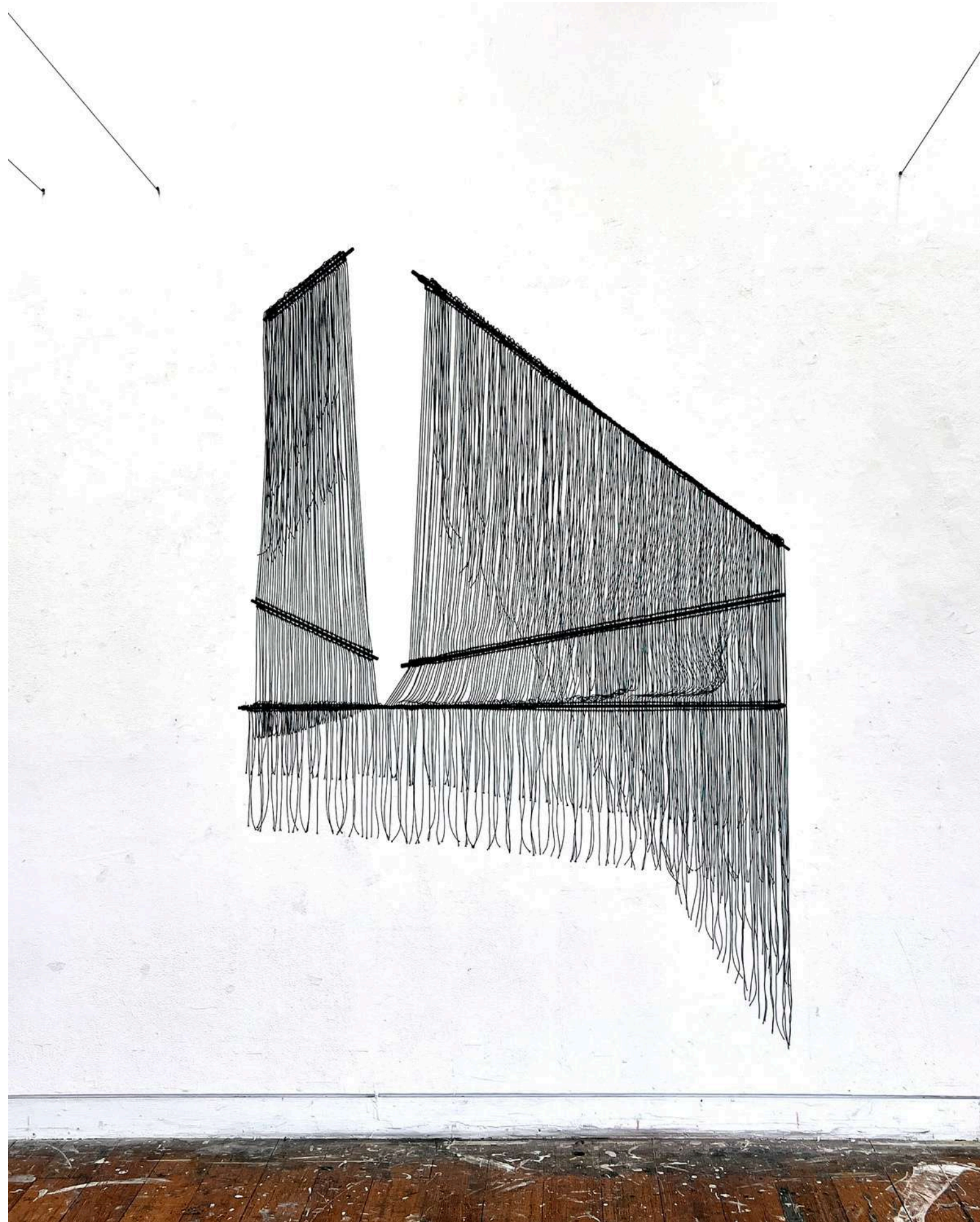
\$900





**Britt Salt**  
Grid II (Reverse)  
2023  
wool and cotton  
97 x 91 cm  
\$2,300





**Britt Salt**

*Weaving Without Weft (After Gego)*

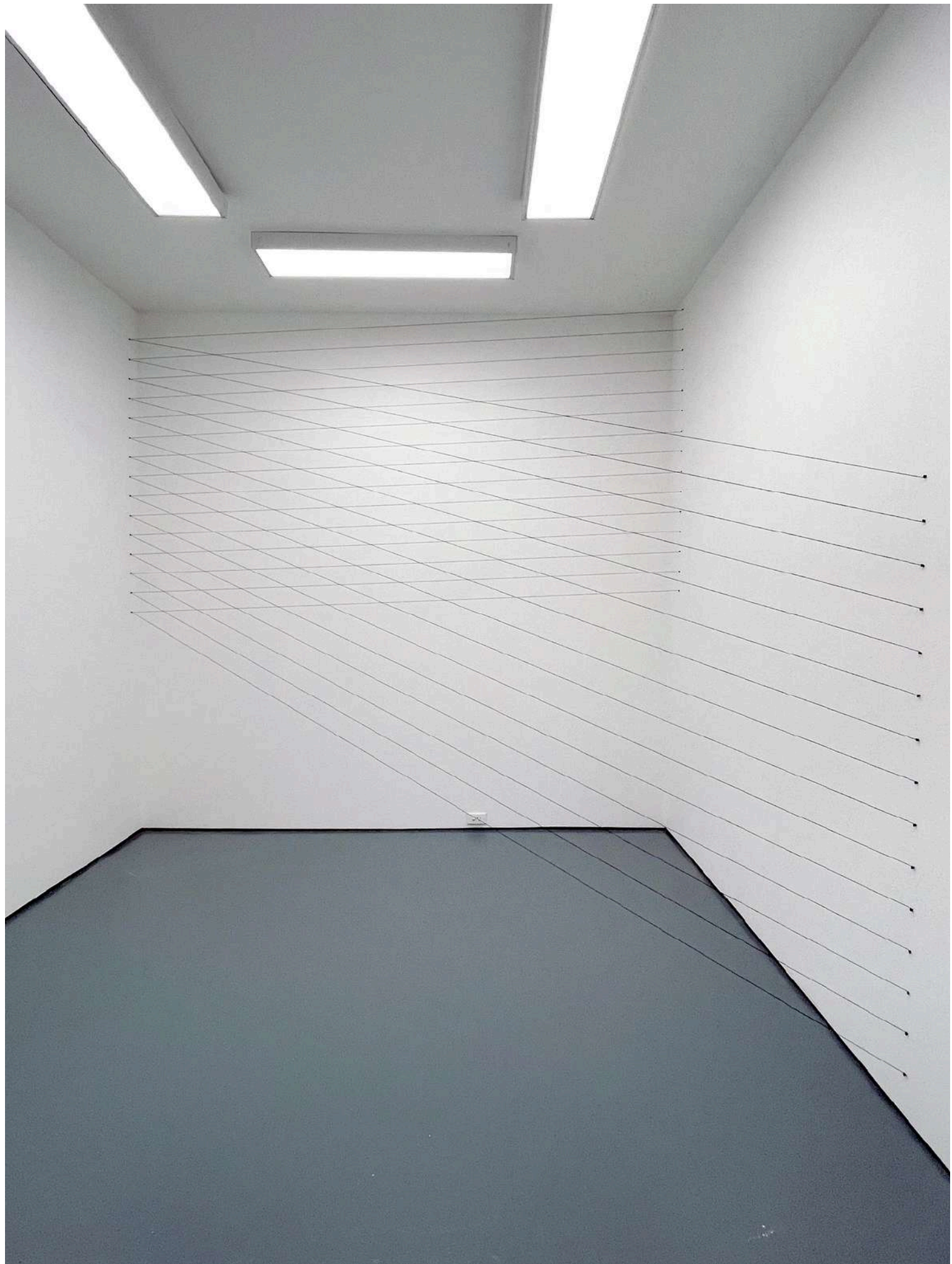
2025

cotton, steel and stained Tasmanian ash

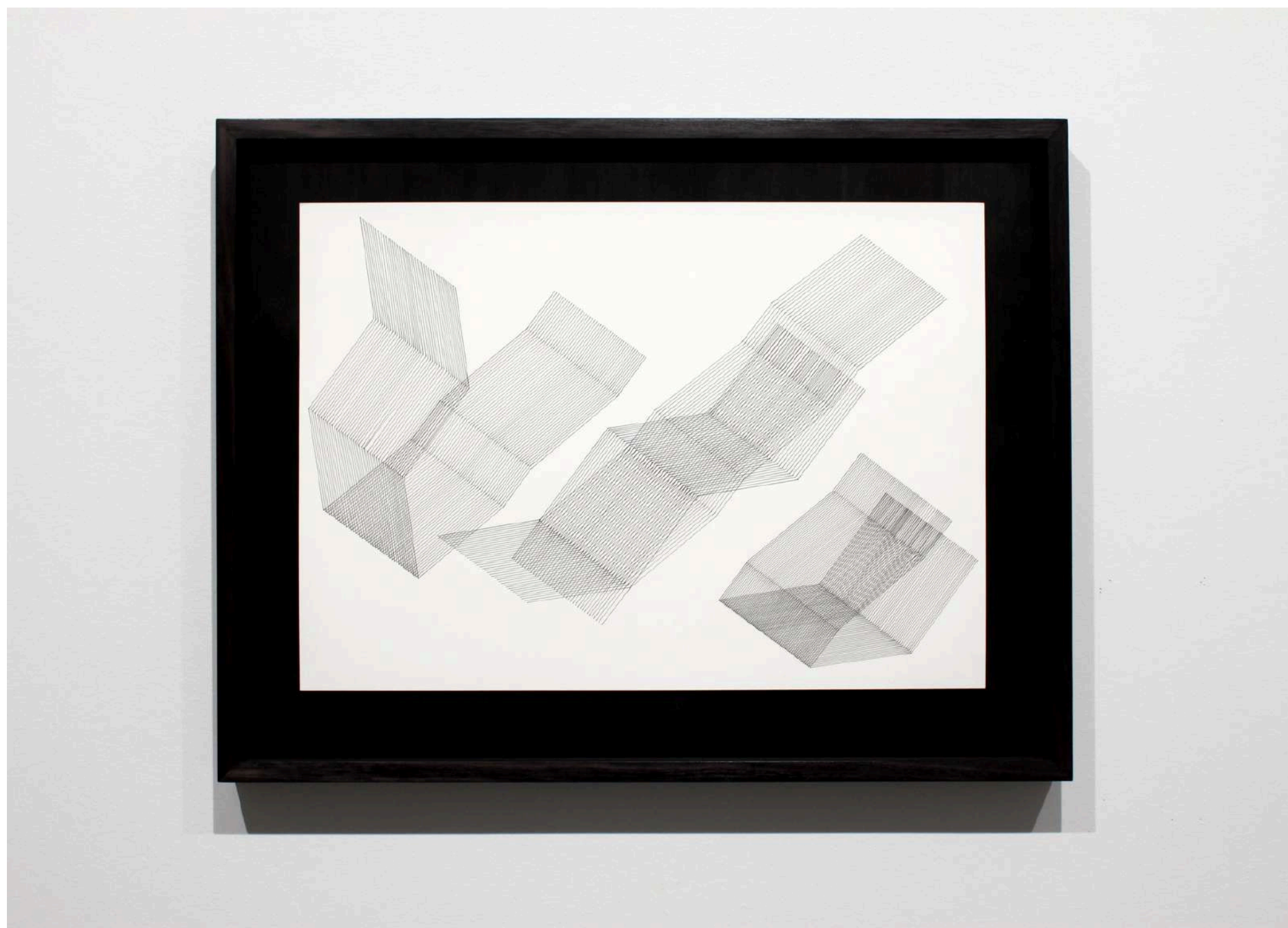
150 x 110 x 110 cm

\$2,300



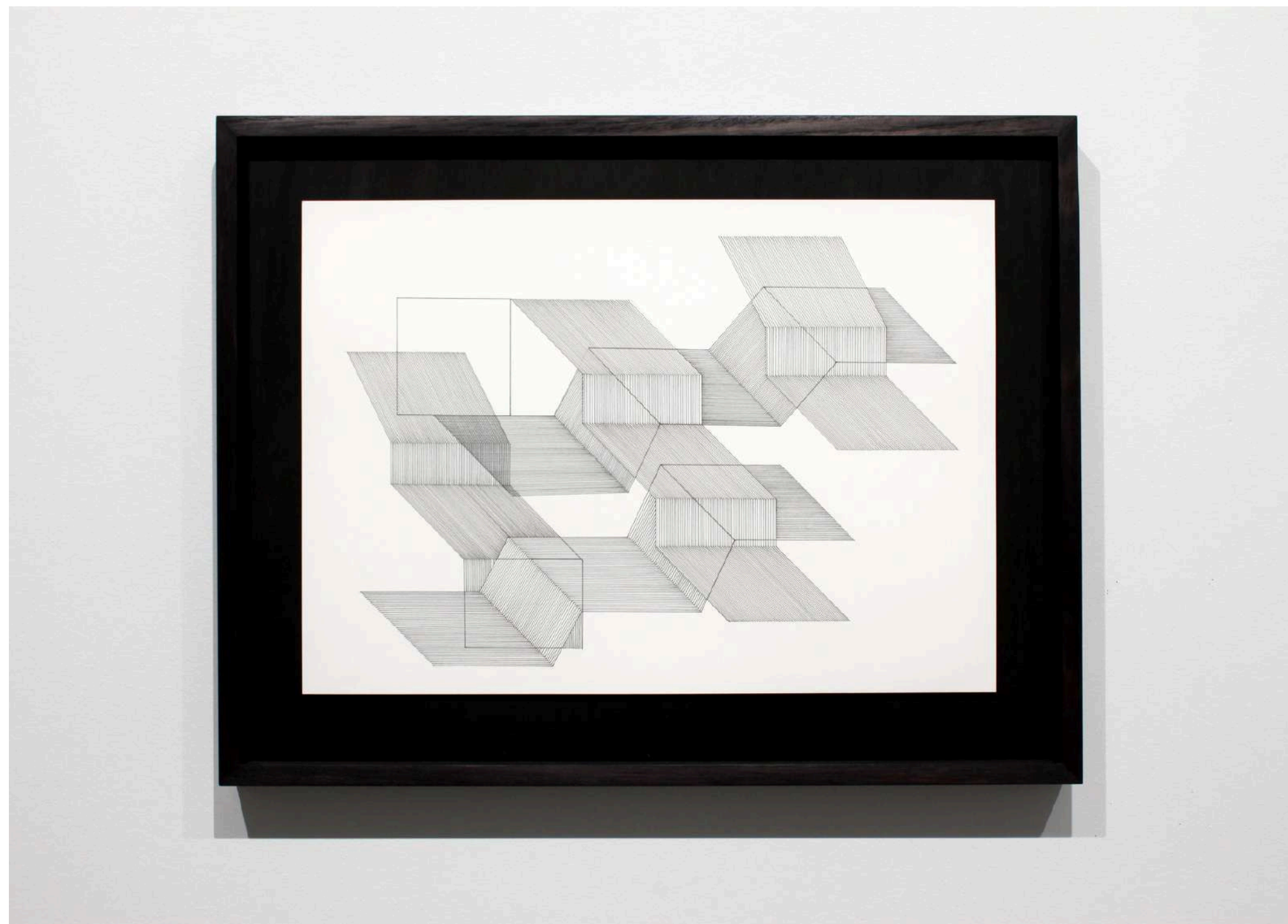


**Britt Salt**  
*Turning the Grid IV*  
2025  
cotton  
312 x 300 x 160 cm  
POA



**Britt Salt**  
*A Constant State of Becoming (II)*  
2024  
pigment ink on archival paper  
52 x 41 cm  
\$990





**Britt Salt**

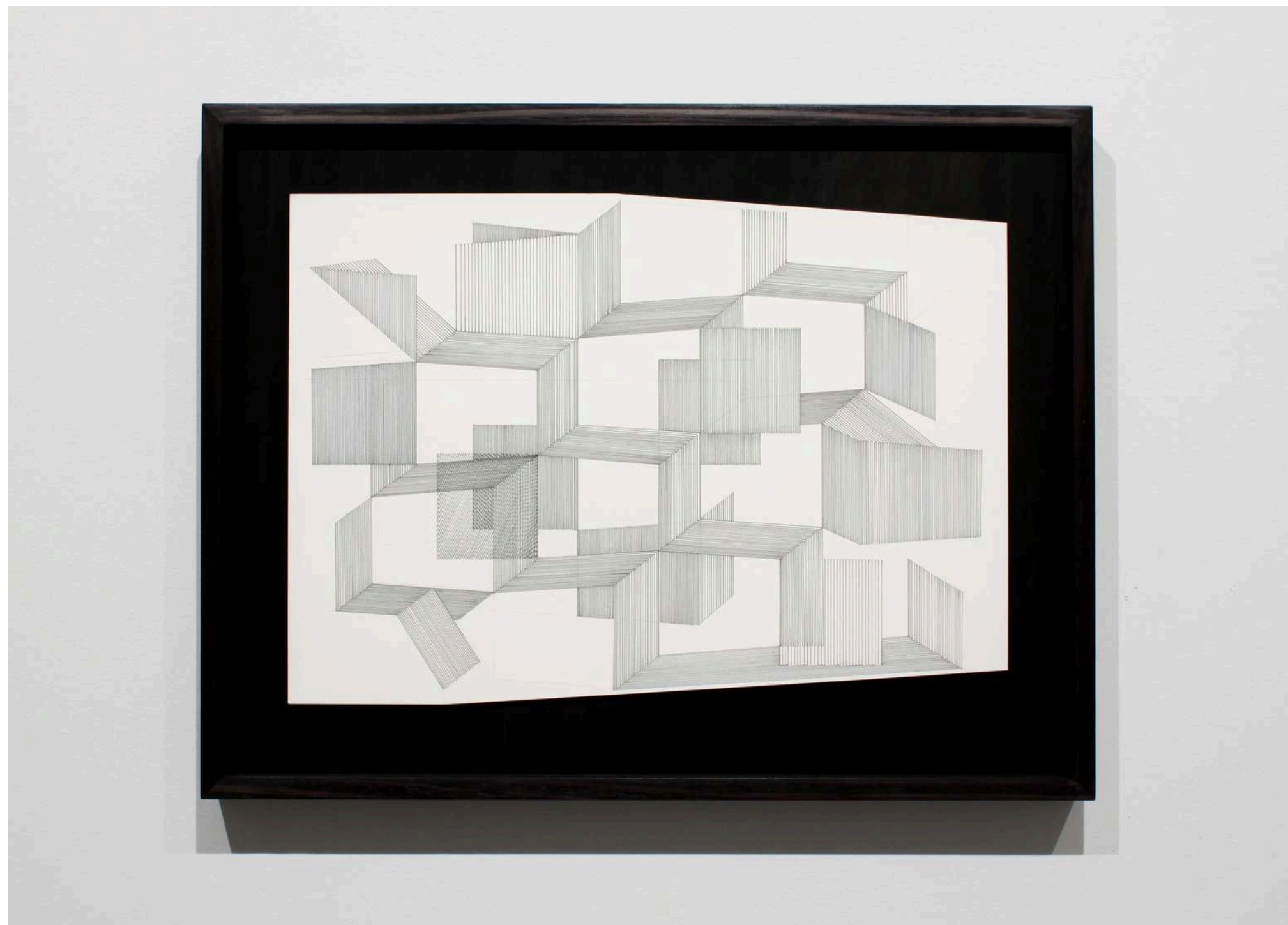
*A Constant State of Becoming (I)*

2024

pigment ink on archival paper

52 x 41 cm

\$990



**Britt Salt**

*A Constant State of Becoming (V)*

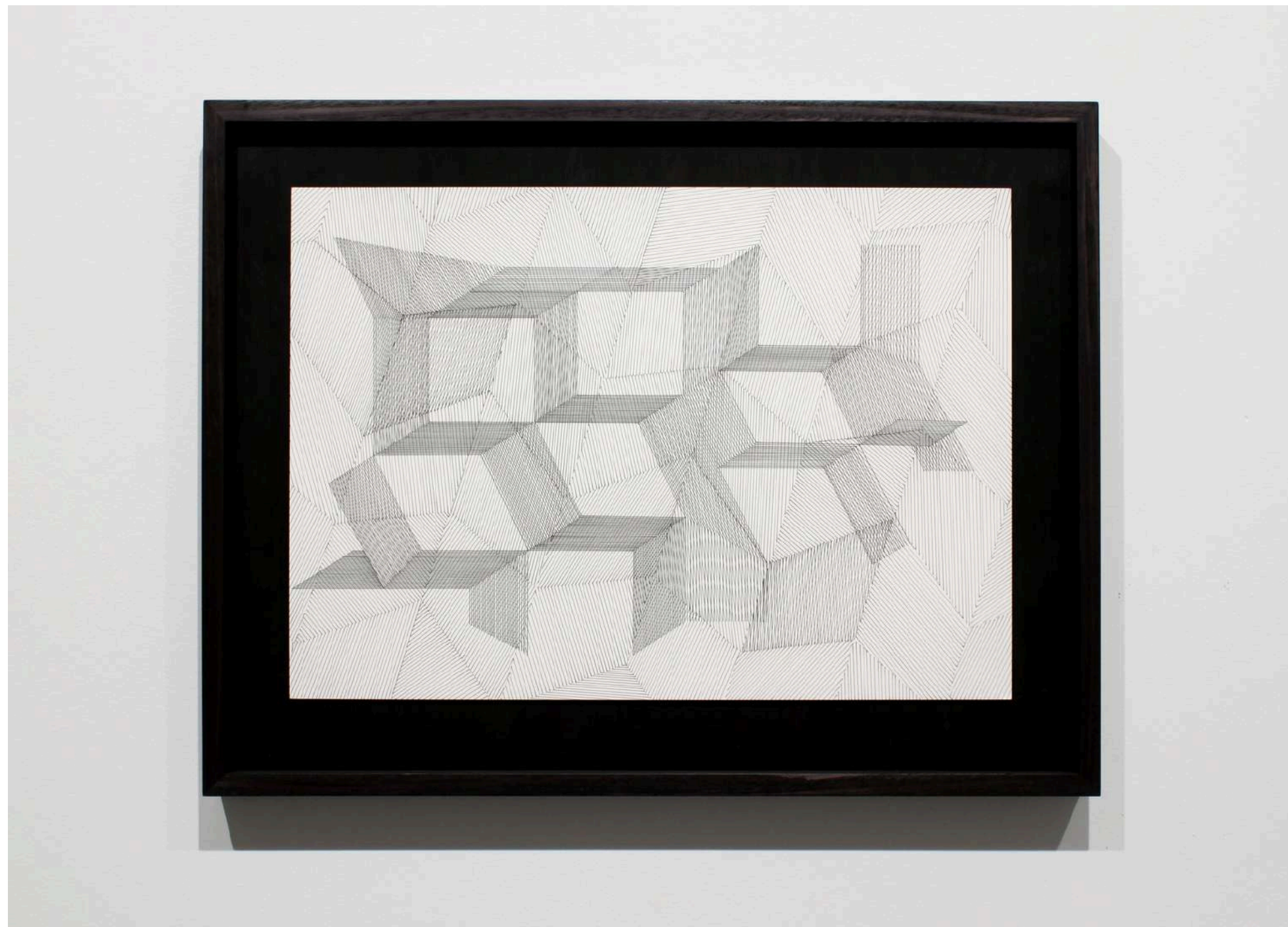
2024

pigment ink on archival paper

52 x 41 cm

\$990





**Britt Salt**

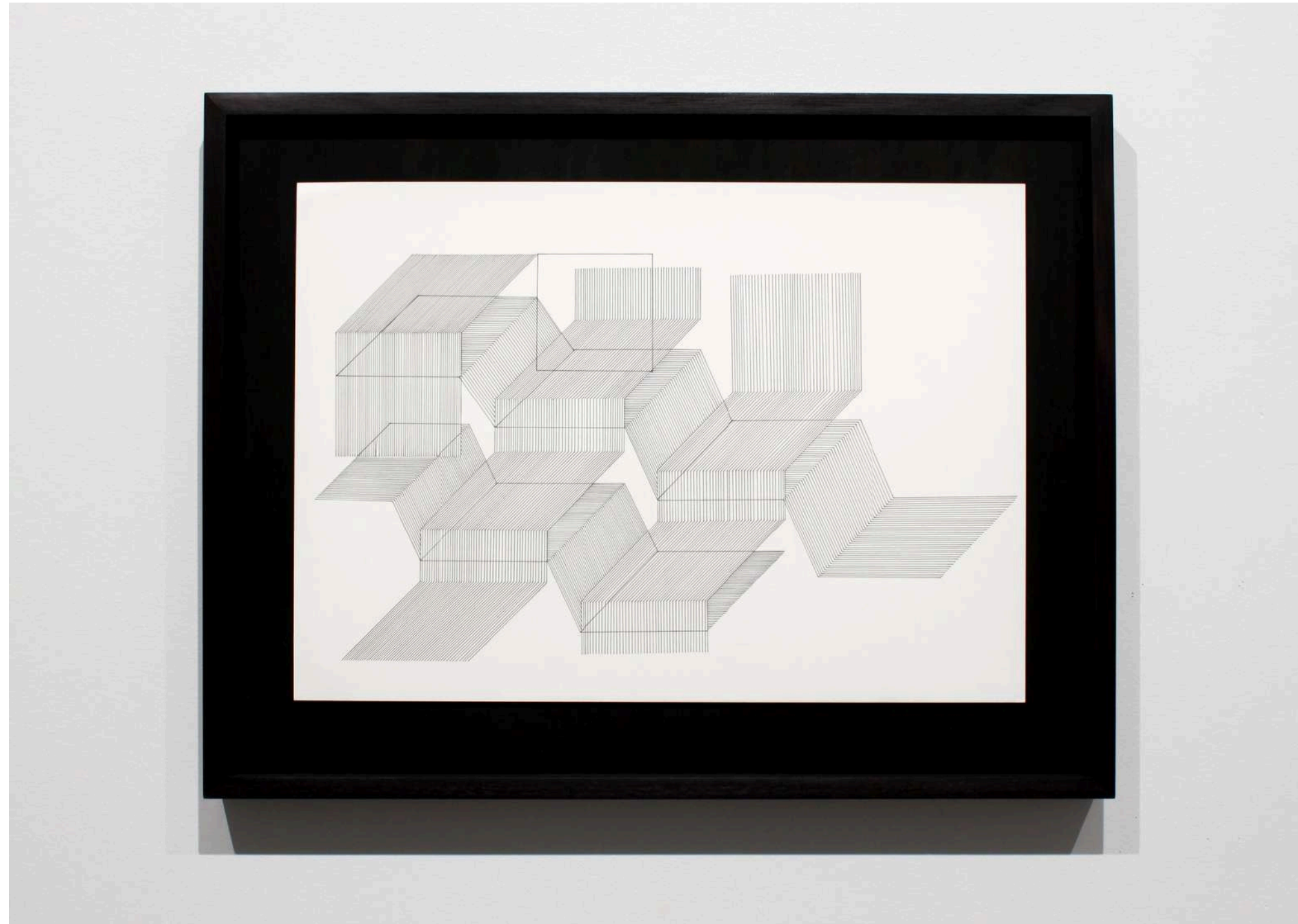
*A Constant State of Becoming (VII)*

2024

pigment ink on archival paper

52 x 41 cm

\$990



**Britt Salt**

*A Constant State of Becoming (VIII)*

2024

pigment ink on archival paper

52 x 41 cm

\$990