

“Fiona Connor, Sydney de Jong, Audrey Wollen”
Fiona Connor, Sydney de Jong, Audrey Wollen

29 October — 10 December, 2016
Opening: 29 October, 5-8 PM

Press Release #5:

Staffroom kitchens are invariably populated by unremarkable cups and plates, a white plastic kettle, a drawer full of orphaned plastic lids, and signs requesting the return of missing cups and cutlery. Left around the workplace, the abandoned cups quickly grow idiosyncratic rounds of floating mould. If I were to work at Minerva Gallery, each day of this exhibition I would eat my sandwich and drink my tea using Sydney de Jong’s ceramics in the strangely personal but impersonal space of the gallery kitchenette.

The divide between private and public is further collapsed by Fiona Connor’s removal and display of all the gallery’s doors, including that to the bathroom. No longer practical objects, the doors recessed into the walls become the objects of art and their function a kind of uncanny subject.

It is difficult not to talk about the doors, or any door, as anything but dead weights to be moved around and framed. This is because the functional and cultural implications of the most ordinary of objects and structures are often the hardest to perceive. That’s why it is important to remember that everything is being formed and continually forming around us. Like all spaces, the gallery is not only a setting but also a sort of laboratory in which things can be rearranged such that we get a sense of the implicit.

Audrey Wollen’s *Objects or Themselves* will be playing in a dark room. The film picks apart the viewing process and ideas we bring to painting and to art history. Although the narrative is very informative, it was the pauses that made me realise this was an artwork about art. The film works symmetrically almost to the end - painting and film, voice over and written text, two girls lying down, two beds, two series of cuts, two mends, and then the two girls go their separate ways. The voice-over girl works out how to turn the phenomenon

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of hundreds of years of body self-consciousness on its head
while the painted girl, although part of this lineage, ends up
printed on the mug in someone's staffroom.

—Catherine Dale

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