

secession

Vereinigung bildender KünstlerInnen Wiener Secession
Friedrichstraße 12, A-1010 Wien
T. +43-1-587 53 07, F. +43-1-587 53 07-34
office@secession.at, www.secession.at

Press release

Fiona Connor

#8, Closed for Installation, Sequence of Events

June 27 – September 1, 2019

Grafisches Kabinett

Press conference: Wednesday, June 26, 2019, 11 a.m.

Opening: Wednesday, June 26, 2019, 7 p.m.

The New Zealand-born artist Fiona Connor makes sculptural installations in which she replicates objects and structures of everyday life. Her recreations of bulletin boards, drinking fountains, furniture, and doors not only draw attention to these widely overlooked items and their forms, they also reconstruct the histories and micro-economies of communities. Many of her works respond to the infrastructure of the places and environments where she exhibits them, uncovering the underlying mechanisms that may inform our interactions with art and art institutions. The sculptures reveal the artist's deep curiosity about how things are made. They play with the ambiguity of the handmade and the manufactured, as well as with the boundaries of an art object.

For her exhibition at the Secession, *#8, Closed for Installation, Sequence of Events*, Connor has developed a body of work that comprises 23 bronze objects that resemble tools commonly used in the installation process of an exhibition: a measuring tape, ruler, pencil, dolly, etc. The sculptures work with the rules of a certain period of labour and maintenance, replicating tools that look very similar all around the world and are usually out of sight at the opening of the exhibition.

In the framework of Connor's exhibition, the artist was also realizing two projects outside of the Secession: One at Karl-Marx-Hof, a municipal housing complex, where she made a copy of a community bulletin board and relocated it for the duration of the show to a private apartment. The other one is to permanently exchange a standard door from another social housing project in Vienna with a door from a house in Los Angeles.

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Interview with Fiona Connor

Annette Südbeck: For your exhibition at the Secession, you had sculptures cast in bronze that all resemble tools commonly used in the installation process of an exhibition. How would you describe your process of making these replicas? Is this based on observation or do you, rather, apply mechanical techniques?

Fiona Conner: It is a mixture—I selected the objects through observing and taking notes and collecting and drawing. Then I had to figure out how I wanted to cast them. I worked with three different foundries that each have different approaches and employ different technologies. For some of the tools I reenacted how they were originally made with sand casting, and then for other more chaotic forms like the plastic bags, I used silicone molds, and then for some objects I used a combination of the two.

AS: Does the notion of the handmade matter to you, for instance in the sense that the viewer is able to notice the artist's touch?

FC: I am interested in confusing the distinction between a handmade object and a mass-produced one, for instance making something that looks manufactured, but is actually handmade. I am interested in that ambiguity, and I also like it when the environment touches an object, like weathering or wear, and the object is changed.

AS: You have also realized two projects in municipal housing complexes in Vienna. What is the idea here?

FC: For my exhibition I wanted to connect the gallery at Secession with these other sites in Vienna where people are living today. The works are part of an ongoing project called Sequence of Events that consists of mostly permanent installations in homes. A home is a place for using and living with objects; artworks in a domestic context have a more limited audience but over a longer period of time, so the relationship with the artwork is ongoing. The relocation of the bulletin board from a public space in the Karl-Marx-Hof to a personal residence in some sense turns the building inside out, and the swapping of the doors between Los Angeles, where I live, and here in Vienna suggests another kind of exchange and connection.

AS: How do these works relate to the ones shown at the Secession?

FC: The installation of tools that are normally cleared away when a show opens and the off-site interventions in domestic spaces all engage with the hard edges of exhibition-making—the physical and temporal boundaries of a show.

AS: Was it also part of your consideration to double the bronze works and show them concurrently at the Sculpture Center in New York and at the Secession in Vienna?

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FC: I like to think about the repetition and singularity of every install—the routine maintenance and usual procedures that produce a unique exhibition. The set of bronze objects will be the same in both exhibitions, but they will be installed differently and become two different representations of labor. Interestingly, in their previous lives both gallery spaces had a relationship to maintenance—the Sculpture Center space was a tram repair shop and the gallery Grafisches Kabinett at the Secession was an apartment for the housekeeper.

AS: Focusing on the idea of reproducing something, what do you think happens in the gap between original model and copy, between source and work?

FC: The process of remaking something requires obsession: you look at the object and you draw it and map it and work out how to remake it—in some sense you become the thing—and when it is made, although it reminds you of the original thing, it has a different sort of heat because it has been translated through another body and a different set of tools.

AS: Reproduction techniques are closely linked to the idea of appropriation. In the history of appropriation there are many approaches: the Pop artists, for example, focused on anonymously produced goods, and a couple of years later, the so-called Pictures Generation mainly turned their attention to mass-media imagery. How do you choose what to reproduce? What are your parameters? I noticed, for instance, that many of your works are grounded in social contexts and deal with how objects are used.

FC: I am interested in making work about civic life and sculptures you can sit on. For me, when I remake an object, it is a way of taking possession of something without directly disturbing the social fabric from where it was sourced—like taking a photo.

Fiona Connor was born in Auckland in 1981 and lives and works in Los Angeles.

The exhibition program is conceived by the board of the Secession.

Curator: Annette Südbeck

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Artist's book

Fiona Connor. *Sequence of Events* #1–10

Format: 255x105 mm

Details: Softcover, concealed binding

Length: 20 pages

Concept: Fiona Connor

Text: Leslie Dick

Secession 2019

Distribution: Revolver Publishing

EUR 15.00

A text by Leslie Dick runs adjacent to 10 postcards featuring a *Sequence of Events*, a series of mostly permanent installations in homes. The project draws lines between public institutions, apartment galleries, private residences, owned homes, social housing, and rented apartments. *Sequence of Events* questions the duration, visibility, and boundaries of a site, including that of an artist's book.

Curators' guided tour

Thursday, July 4, 2019, 4:30 p.m.

Curators Jeanette Pacher, Bettina Spörr and Annette Südbeck give a tour through the exhibitions by Nora Schultz, Rosalind Nashashibi and Fiona Connor.

Press contact

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Press images

Installation views are available for download at www.secession.at/en/presstype/aktuell

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Werkliste / List of works Fiona Connor #8, *Closed for installation, Sequence of Events*

Closed for installation

2019

Bronze

#7

2019 –

Existing doors / Vorhandene Türen

Tietzestraße, 1220 Wien, Austria / Österreich & Altura Walk, Los Angeles, 90031, U.S.A.

The swapping of an internal door from Kimberli and Sylke's house in Los Angeles with Astrid and Flo's apartment in Vienna. /

Tausch einer Zimmertür aus dem Haus von Kimberli und Sylke in Los Angeles mit einer Tür aus der Wohnung von Astrid und Flo in Wien.

#8

2019 –

Custom bulletin board, silkscreen and UV print on aluminum plates, paint /
Maßgefertigte Anschlagtafel, Siebdruck und UV-Druck auf Aluminium, Farbe

Grinzingerstrasse, 1190 Wien, Austria / Österreich

A community notice board from a public entranceway at Karl-Marx-Hof remade and installed in Teuta's apartment, who lives there. /

Nachbildung einer Anschlagtafel von einem öffentlichen Durchgang im Karl-Marx-Hof und Installation in der Wohnung Teutas, die dort lebt.

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Biografie / Biography Fiona Connor

Fiona Connor, 1981 geboren in / born in Auckland (Neuseeland / New Zealand), lebt und arbeitet in / lives and works in Los Angeles.

Einzelausstellungen (Auswahl) / Solo exhibitions (selection)

- 2019 *Closed for installation, Fiona Connor, SculptureCenter, #4, New York SculptureCenter, New York*
- 2018 *Fine Arts Sydney, Sydney*
Closed Down Clubs, MAK Center for Art and Architecture, Los Angeles
Condo London: 'Community Notice Board and Monochromes', Modern Art hosting 1301PE, London
Community Notice Board (Snax in the City), Marquise, Lissabon / Lisbon
#1, Salon Stuttgart, Berlin
- 2017 *Color Census, 1301PE, Los Angeles*
Chicago Architecture Biennale, Chicago
- 2016 *Process Interrupted, UCLA Architecture and Urban Design, Los Angeles*
Can you help with this project? Will you please print a page of the book? Could you print as close to 100 copies as possible?, Gallery at REDCAT, Los Angeles
- 2015 *On what remains, Lisa Cooley, New York*
Community Notice Board, 1301PE, Los Angeles
- 2014 *Wallworks, Monash University Museum of Art MUMA, Melbourne*
- 2013 *Bare Use, 1301PE, Los Angeles*
- 2012 *Mount Gabriel, Ruby and Ash, Hopkinson Cundy, Auckland*

Gruppenausstellungen (Auswahl) / Group exhibitions (selection)

- 2018 *Green Man, Talbot Rice Gallery, Glasgow*
Bureau of Unspecified Services (O.U.S.), Salt Galata, Istanbul
Stories of Almost Everyone, Hammer Museum, Los Angeles
- 2017 *An Ephemeral History of High Desert Test Sites: 2002-2015, High Desert Test Sites, Joshua Tree, USA*
- 2016 *Fiona Connor, Sydney de Jong, Audrey Wollen, Minerva, Sydney*
Routine Pleasures, MAK Center for Art and Architecture, Los Angeles
- 2013 *13th Istanbul Biennial, Istanbul*
Scape Public Art Biennial, Christchurch, Neuseeland / New Zealand
- 2012 *Made in LA, 1st Los Angeles Biennial, Hammer Museum, Los Angeles*
Gap, Mark, Sever and Return, curated by Chiara Giovando, Human Resources, Los Angeles
- 2011 *The Experimental Impulse, REDCAT, Los Angeles*
ON FORGERY: IS ONE THING BETTER THAN ANOTHER?, curated by Andrew Berardini and Lesley Moon, Los Angeles
- 2010 *Another Romance: The New Wight Biennial, UCLA Wight Gallery, Los Angeles*

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Exhibitions

Hauptraum
Galerie
Grafisches Kabinett

Nora Schultz. *Would you say this is the day?*
Rosalind Nashashibi. *DEEP REDDER*
Fiona Connor. #8, *Closed for Installation, Sequence of Events*

Exhibition dates

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Opening

Wednesday, June 26, 2019, 7 p.m.

Opening hours

Tuesday – Sunday 10 a.m. – 6 p.m.

Permanent Presentation

Gustav Klimt, *Beethoven Frieze*

Admission

Beethoven Frieze & Contemporary Art Exhibitions
Adults € 9,50
Pupils, students and senior citizens € 6,-

Guided tours

Every Saturday at 11 a.m. in English and 2 p.m. in German
€ 3,- per person plus admission (without registration)

Art Information

Every Saturday, 1 – 2 p.m.
(while exhibitions of contemporary art are on view), free of charge

Press contact

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Press images

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