

OBLIVION PAVILION



roslyn oxley9 gallery

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Gonadal inclination is on the decline in the original amusement zone. The slumbering brainchild is concussed and abandons all pre-programmed language to riddles. We are left to process life's rich pageant with dumbed-down neuronal and emotional apparatus and tinker with schizophrenic tools in order to assemble meaning. Memorials – flashbacks in the story department – are witnesses to system's upheaval. Imagination compensates across the memory gap.

Amidst the ruin, the thought factory, a mechanical and apparently risk-laden contraption processes incessantly. It conveys discrepancies between work and play, a nuts-and-bolts-type scenario constructed via the difference between effort and effortlessness, alternating between building an empire against and giving in to sometimes agreeable, sometimes disagreeable forces.

The subject is adrift in a world not firmly located. Substance and the limits and comparative scales of things are fully negotiable. Fluids emanate from the medium. Eggs, classical architecture etc. are equally fragile forms. The structure of the eye is part of the structure of the brain. In a fit of decoration, architecture gives birth to furniture.

Language is architecture. The variable product of the combinative function. Mottos are props, signposts by which to navigate personal inclinations and flag sympathies within the heart of things. A face – an edifice – answers a question. It adorns the gates of exalted memories. It rearranges things to find new meaning. Living has been only due to the kindness of others.

Amanda Rowell