

Show One of Each: Maia Conran

4 February – 12 March 2011

'It does not seem unlikely to me that there is a total book on some shelf of the universe...The library is unlimited and cyclical...a volume of ordinary format, printed in nine or ten point type, containing an infinite number of infinitely thin leaves.' **The Library of Babel – Jorge Luis Borges.**

For the final instalment of the *Show One of Each* season we present new work from artist Maia Conran. Her observations of everyday objects or situations give her work an uncanny familiarity, rooted in its institutional aesthetic. She interprets these situations using existing structures of communication and knowledge – in this case the library, instruction manuals, the classroom and the gallery space.

On the ground floor is the new film **Course**. Shot in a social sciences library, it tracks around the aisles, slowly circuiting the space. We glimpse categories and titles: *Public Health, Adoption, Mental Health, Care for the Elderly, Death and Dying, Poverty*. Information about these ills and cures of mankind are contained within the books, offering fleeting glances of purpose and meaning. The library represents a distillation of specific knowledge – but our constant motion on the periphery prevents us accessing the knowledge. Instead, we notice the kicksteps becoming animated, maybe having their own unintended purpose of the library space.

On the first floor we are presented with **Form**, a single line of pamphlets on a narrow shelf running the width of the room. The pamphlet is slim and deliberately lo-fi. On casual observation the booklet contains a series of diagrams depicting rooms with the positions of tables and chairs. Doors and windows are marked, as are bookcases and store rooms with some details exploded from the main diagram. Resembling a set of flat-pack furniture assembly instructions, each diagram is numbered, implying a progression, a development over time. The spaces depicted are again institutional, some have shelves of books – maybe libraries or study rooms. The pamphlet, then, is a visual key to learning. However, some rooms seem incomplete, or altogether absent, suggesting that these drawings are perhaps not from direct observation. Offered only a schematic layout of seats and desks, we are left to imagine the room and its purpose. They become an archive of imaginings, gathered memories and possibly failed understanding.

The fire door opposite is ajar, open just wide enough to allow an individual to pass through. It should close automatically whenever it is pushed open, but that motion has been halted. It is improbably held open by a single golf ball that should yield to the closing door. Like a tiny full-stop in the stark white space this is the final pun from the artist. This is not sleight of hand trickery, the title **Pin** gives the game away. Beyond the threshold is a bare white space, another outline that forces us to use our own imagination, intellect and creativity to fill – we are brought finally to the institution of the gallery.

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