
FOR IMMEDIATE RELEASE

Claire Fontaine

October 11 - December 7, 2013

Opening reception:

Friday, October 11th. 6 – 9 PM

Gallery Hours:

Wednesday-Saturday 12- 6 pm
or by appointment



Untitled (Votre Famille), 2013

Galería Agustina Ferreyra is pleased to announce *OPEN*, an exhibition by the Paris based collective artist Claire Fontaine.

The exhibition gathers a group of works that focus on the meaning of waste, consumption, poverty, private property and the use value of everyday objects; all recurring inquiries of her practice.

The neon sign *OPEN* is an iconic objet of American commercial culture and a wonderful ready-made, because of its metaphysical implications (openness can be a moral position, an attitude that just welcomes possibilities).

Claire Fontaine has used an anagram of this sign that looks exactly like the original object, it has the same colors and the same form, but the letters that compose the word have changed position and have transformed it into a laconic and depressed negation: *NOPE*. *OPEN (2012)* advertises gratuitous negativity and generic refusal, it's a variation of Bartleby's -Herman Melville's character- famous sentence "I would prefer not to".

It calls for a pause, a reflection, because everyone knows that saying "no" is always more important and more painful than saying "yes"

For additional information visit www.agustinaferreyra.com

Untitled (Votre Famille) 2013 is a photograph that displays a found object: a large Coca Cola bottle filled with a liquid that looks like urine. The object portrayed is interesting for several reasons, first of all its size: it's a family sized bottle that contains a very large quantity of this dubious liquid; second, for the inscription that the bottle carries: in this new series of packaging Coca Cola has tried to personalize the plastic bottles so that they "call" the consumer by his or her own name, the bottles also bear this name and as ready-mades they are subjectified whether the name is objectified (it becomes a bottle filled with coke). In this specific case the family sized bottle commercialized in France displays "Votre Famille" (Your Family) which is offensive enough when the bottle is full of soda, but even more disturbing if it happens to be filled with urine.

Untitled (Toy for 4-6 months / discontinue use after 6 months), 2012. This assemblage of beer bottles and plastic bags looking like simple waste hides a possible use value as a toy for a child old enough to crawl, but not strong enough to lift the object and eventually break it. It belongs to a series of works by the artists that reflect upon the possible use value of waste and the poetic potentiality of thrash. The noise of the glass bottles hitting each other is a sort of rattle for the young child.

Along these lines, *Untitled (Rattle), 2013* is a primitive home made toy for babies constituted by an empty *Badoit* water bottle and a mix of rice that has a musical effect that resembles the sound of the sea waves when moved or shook. The empty bottles used as baby toys evoke the picture of *Votre Famille* whilst materializing a frugal childhood and more generally poverty.

America Burning, 2013 is an image of an action that took place in the artist run space Queen's Nails in San Francisco. A sculpture composed of thousands of matches fitted into previously hand-drilled holes composing the shape of the United States of America is being burnt by one of the people that run the independent space. What the viewer is faced with, once the action is completed, is a sort of painting created by the fire. The economical and

political tragedies of contemporary United States in this particular sculpture take the form of a consumed catastrophe that has exhausted lives and raw materials and only leaves calcinated traces of the pre-existing shape of a nation.

As a central piece of the exhibition we find *Passe-Partout (San Juan) 2013*. Passe-Partouts are a series of sculptures fabricated from anonymous instructions for potential thieves that can be found online by anyone. They are pocket sculptures made of hacksaw blades, different objects and key-rings, but they also hold a potential use value that threatens private property and directly refers to the problems of theft and appropriation. The addition of touristic gadgets and souvenirs makes these sculptures into diaries of trips and witnesses of encrypted events that take place in particular cities. Passe-Partouts are also small metaphors of the means used by people to open doors and overcome obstacles and exclusion in daily life.

Passe-Partout (San Juan)

<http://www.lysator.liu.se/mit-guide/mit-guide.html>

<http://www.hackerethic.org>

<http://www.lockpicks.com>

<http://www.lockpicking101.com>

<http://www.gregmiller.net/locks/makelockpicks.html>

2013