



Minerva at “NADA New York”
Andy Boot, Jonny Niesche,
Joshua Petherick, Marian Tubbs
14 May – 17 May, 2015



Booth 1.17
Pier 36, Basketball City
299 South Street
New York, NY 10002

INTRODUCTION:



MINERVA, SYDNEY.



The gallery name is derived from its prominent location in the curved art deco Minerva building (c.1937). A glamorous construction positioned next to the film production house of Kennedy Miller Mitchell and slam-dunked in the historical inner city region of Potts Point (the first deliberately designed Australian suburb). The area is populated by an idiosyncratic mix of high flyers and streetwalkers, all equally shaded by London Plane trees and the shadows of migrating fruit bats. Minerva opened in February 2014, with "Sunny and Hilly", an exhibition offering a nod to the rise and fall of this temperate harbour city.

The Minerva logo highlights the olive sprig and the crescent moon of the classical coin 'Owl of Athena', many specimens which were damaged in circulation by ancient coin testers (slashing and gouging into the surface) trying to sort the original from the counterfeit production. Finally, enlightened by wisdom, the traders adopted

a numismatic practice of non-destructive looking, touching, listening, and weighing. Stamped with the countermark of the first internationally traded coin (gesturing toward peace, wisdom, and nocturnal majesty), Minerva hopes to create a similar environment, supporting an authentic exchange of critical discussion and considered viewing inside macro and micro views of contemporary art. The gallery's non-hierarchical model is strongly informed by a program of local and international artists, writers, and curators.

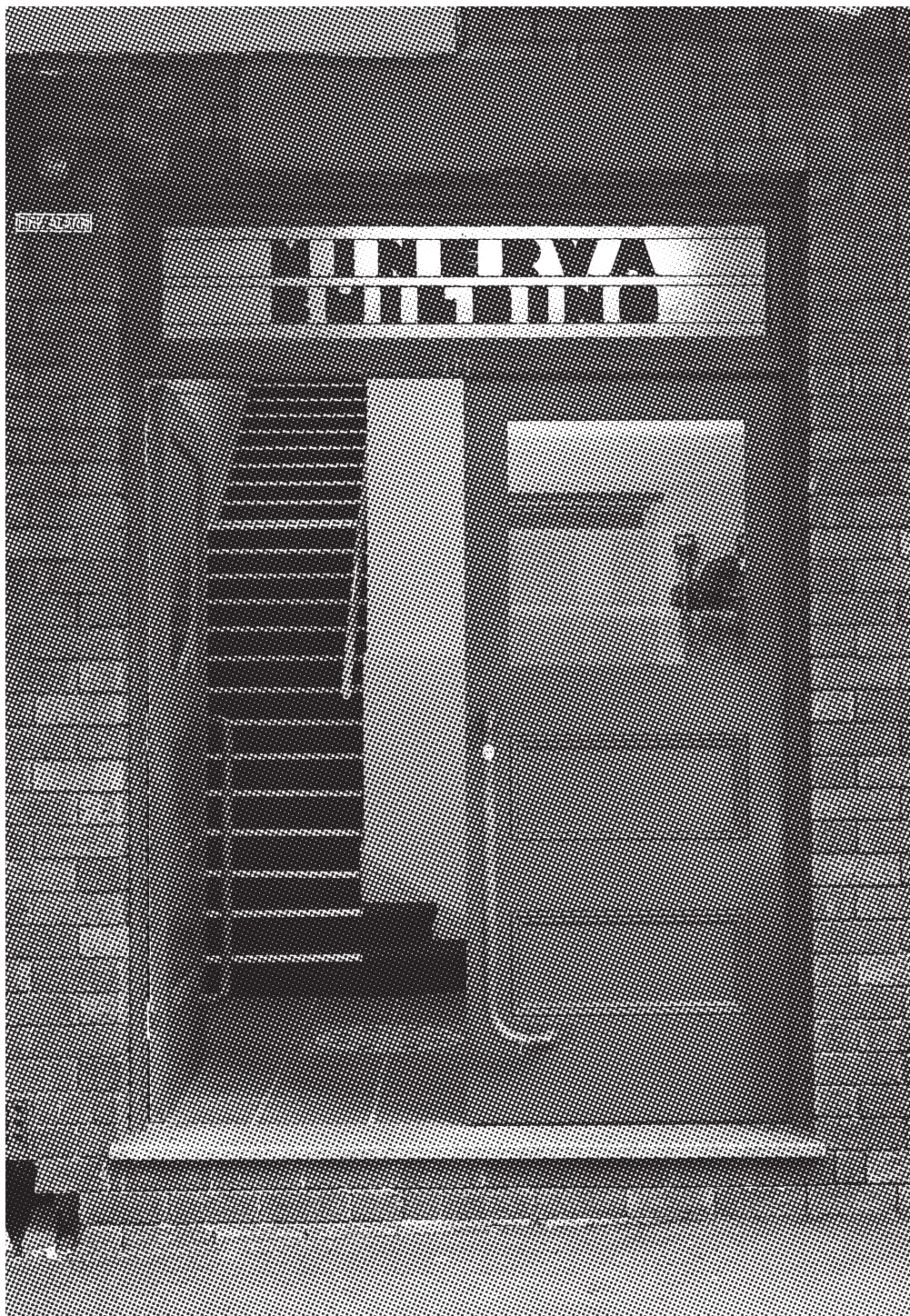
In 2015 Minerva's program features: "Have It Your Way" with Will Benedict (USA) & David Leonard (UK), Fiona Connor (NZ/USA), Puppies Puppies (USA), Joshua Petherick (AUS); "U:L:O" at Interstate, Brooklyn; and the solo exhibitions of Anne Schneider (AU) and Dan Arps (NZ). Initiated by independent art publisher 3-Ply, Helen Johnson's book "Painting is a Critical Form" is the first to be co-published with Minerva, following a series of original texts created for specific exhibitions.



"MINERVA'S SUPERFETATION"

A POEM ON THE OCCASION OF THE OPENING OF THE
MINERVA GALLERY SYDNEY, 8 FEBRUARY, 2014

JUSTIN CLEMENS



'THE OWL OF MINERVA ONLY TAKES
FLIGHT AT DUSK.' - G.W.F. HEGEL

HERE, NOW, IN SYDNEY, THE
OLDEST WEST OF WHITE AUSTRALIA

—
STILL THE BASTARD LOVE-CHILD
OF BENTHAM AND DE SADE

(AS ROBERT HUGHES PUTS IT IN
THE FATAL SHORE)

—
AT AN INDISTINCT YET ABSOLUTE
FAULT LINE OF THE CITY

WHERE THE OLEAGINOUS NETWORKS
OF FISCAL ASCENDANCY

LICK THE DRUG-BESPATTERED ARSE
OF THE ROTTEN CROSS,

AND THE JUNKY DANCERS CAN
BARELY BE TOLD FROM RICH
JOGGERS,

ALL LYCRA AND NAVEL-PIERCINGS
AND TANS-SO-FAKE-THEY-MUST-
BE-REAL,

THERE STANDS MINERVA,
'AN HISTORICALLY-SIGNIFICANT
INTER-WAR BUILDING'

BRIDGING THE HARD CORNER
OF ORWELL AND MACLEAY STREETS,

NAMED FOR THE ROMAN GODDESS
WHO PRESIDES OVER ART,

WISDOM, SCHOOLING, MEDICINE
AND WAR, ARROGANT, VIRGINAL,

NOT BORN THROUGH PARTHENO-
GENESIS NOR POLLINATION NOR
SEXUAL REPRODUCTION,

BUT FROM THE FIRST THOUGHT OF
JUPITER, LORD OF THE GODS,

WHEN THEY CLEFT HIS FOREHEAD
AND HIS DAUGHTER LEAPT OUT

SCREAMING A WAR-CRY SO TERRIBLE
THE SKIES THEMSELVES TREMBLED,

THAT ONE GETS THE DERIVATION
FROM SANSKRIT, *MEN-, 'MIND,'

AS THE ORIGINAL TERROR OF
THINKING ENTERING THE WORLD

ON WINGS AS DEADLY AS THE OWL
HER SPIRIT COMPANION,

BLACK EYES WITHOUT PROFILE
AT THE LAST HINGE OF DAY AND
NIGHT,

GIVING TEN THOUSAND WORKS TO BE
SEEN THAT WERE NEVER BEFORE.



MINERVA PROGRAM:



"NADA NEW YORK"
Andy Boot, Jonny Niesche,
Joshua Petherick, Marian Tubbs
14. 05. – 17. 05. 2015

"HAVE IT YOUR WAY"
Will Benedict & David Leonard,
Fiona Connor, Puppies Puppies,
Joshua Petherick
09. 05. – 20. 06. 2015

"SLUSH"
09. 05. – 20. 06. 2015

"LEAN CUISINE"
Bonita Bub, A.D.S. Donaldson,
Jason Markou
Curated by Hany Armanious
28. 03. – 02. 05. 2015

"SELBY WARREN"
Selby Warren, 1887 – 1979
from the collection of
Patrick Hartigan
28. 03. – 02. 05. 2015

"MIDDAY HOUR"
Andy Boot
07. 02. – 21. 03. 2015

"FUN HOUSE"
Andy Boot, Guy Benfield,
James Deutsher, Fayen d'Evie,
Hamishi Farah, Lewis Fidock,
Jonny Niesche, Joshua
Petherick, Marian Tubbs
31. 01. – 28. 02. 2015

"LANGUAGE FACE"
Gabriel Curtin, Hana Earles,
Briony Galligan, Constantina
Iacovou, Natasha Madden,
Nell Pearson, Dan Petersen
and Nick Ryrrie
Curated by Helen Johnson
31. 01. – 28. 02. 2015

"HABITAT"
(with World Food Books)
Lupo Borgonovo, Janet Burchill
& Jennifer McCamley, Lewis
Fidock, HR Giger, Piero Gilardi,
Veit Laurent Kurz, Cinzia
Ruggeri, Michael E. Smith,
Lucie Stahl, Daniel Weil, Wols
Curated by Joshua Petherick
& Matt Hinkley
15. 11. – 20. 12. 2014

"POTPOURRI"
Morag Keil
20. 09. – 08. 11. 2014

"PICS, OR: IT DIDN'T HAPPEN"
Hamishi Farah
20. 09. – 08. 11. 2014

"SPRING 1883"
Hany Armanious, Andy Boot,
Fayen d'Evie, James Deutsher,
Helen Johnson, Jonny Niesche,
Joshua Petherick, Marian Tubbs,
Alex Vivian
14. 08. – 17. 08. 2014

"LAYERS THAW"
Marian Tubbs, Hito Steyerl,
Leigh Ledare, Zachary Formwalt,
Linda Stupart, Eddie Hopely,
Dream Factory by Aily Nash
and Andrew Norman Wilson
(Harun Farocki, Pilvi Takala,
Andrew Norman Wilson, Neil
Beloufa, Michael Bell-Smith,
Harm van den Dorpel, Hito
Steyerl, Mark Leckey & DIS)
Curated by Amelia Groom
09. 08. – 13. 09. 2014

"MENRVA/CASA"
James Deutsher
28. 06. – 02. 08. 2014

"SEGREGATE"
Hao Guo
28. 06. – 02. 08. 2014

"NAIROBI HIGH"
Guy Benfield
10. 05. – 21. 06. 2014

"EX-EXECS"
Helen Johnson
10. 05. – 21. 06. 2014

"VEGAS CAN BE"
Jonny Niesche
19. 03. – 03. 05. 2014

"SUNNY AND HILLY"
Hany Armanious, Andy Boot,
James Deutsher, Fayen d'Evie,
Helen Johnson, Jonny Niesche,
Joshua Petherick, Marian Tubbs
08. 02. – 15. 03. 2014



ANDY BOOT
(b. 1987)

Sydney-born Andy Boot lives in Vienna, Austria. Attacking bold and ephemeral material works, he foregrounds the array of invisible camouflage cutting across our daily visual landscapes. Past work investigated an aleatory process by trawling archives of junk emails to isolate shadows and layers of digital confetti superimposed upon advertisements. Now, using Johns Hopkins University research on 'the average colour of the universe', Boot depicts their incorrect calculations in turquoise coloured laser-cut panels. By blurring technological research with deft curiosity, he explores all manner of surface and form along the spectrums of visible/invisible, digital/physical, and social/virtual. His painterly notions of foreground, background, subject, and landscape transform traditional materials (steel, MDF, linen, concrete, wax) into diverse works combining depiction and abstraction, expression and representation, illusion and referentiality. Andy Boot leaves a strong imprint amongst the virtual and physical landscapes while searching for that elusive middle ground where each layer does not interfere with the aesthetic enjoyment of our world – regardless of 'the message'.

Boot is represented by Minerva, Sydney; Croy Nielsen, Berlin; and Galerie Emanuel Layr, Vienna. Recent exhibitions include:

"Midday Hour", Minerva, Sydney;
"C C", Croy Nielsen, Berlin;
"Stay in Love" curated by Chris Sharp, Lisa Cooley and Laurel Gitlen, New York;
"Allegro Giusto", Instituto Svizzero, Rome; and "The Go-Between", National Museum of Capodimonte, Naples. His work is held in private collections in the USA, Europe, and Australia.

PP. 9, 10, 11
"Untitled", 2015
laser cut and powder coated MDF, brass
215 × 356 × 2.5 cm
Unique 4 panels





ANDY BOOT, "Untitled" (detail), 2015



ANDY BOOT, "Untitled" (detail), 2015

JONNY NIESCHE
(b. 1972)

Jonny Niesche positions expressive language symbols like a psychedelic riff at the forefront of the high modern. Picturing the 'Glam Rock' star lost in desperate posturing, he gathers the flippant symbolic gestures that adorn our frenetic social communication, and energises their vapid digital emotions into a binary love cloud emitting X's and O's: shimmering, falling, flickering, and pulsing against the rigid control of the framed pattern. His previous exhibition title "Nothing goes as deep as decoration" could be a line stolen from *The Ticket That Exploded*. The cut-up novel of Burroughs describing 'great sheets of magnetised print held colour and disintegrated in cold mineral silence as word dust falls from demagnetised pictures'. Using minimalist formal abstraction, negative space is cut-up, destroyed, and reborn, with X's and O's charged against habitual usage and emboldened by a pointillist surface of expressive dust. The pre-shaped components of his factory-born glitter, inert representations of stars, love hearts, hugs and kisses, are now bombarded by multiple versions of digital imagery and captured in light reflections. This shimmering quality is shared by mica-flecked cave paintings and reflects a deep-seated primitive need for ornamental pleasure. 'More than this ... you know there is nothing ... More than this ...'

Niesche lived in New York in the 1990s, immersed in the hardcore and experimental music scene. Returning to Australia to complete his Masters at Sydney College of the Arts, he completed a semester at the Academy of Fine Arts in Vienna studying under Heimo Zobernig, and in 2014, was awarded the prestigious Fauvette Loureiro Travelling Scholarship. Recent exhibitions include: "The Kaleidoscopic Turn" at the National Gallery of Victoria, Melbourne; and the solo exhibitions "Vegas Can Be" at Minerva, Sydney and "Nothing goes as deep as decoration" at Station, Melbourne. His work is held in the collections of the National Gallery of Victoria, Melbourne; Museum of Old and New Art (MONA), Tasmania; Artbank; and private collections in the USA, Europe, Asia and Australia. He is a member of the collaborative art group SLUSH.

PP. 13, 14, 15

"XO, Debbie.H", 2015
glitter, acrylic on linen
2 parts, each 147 × 122 × 4.2 cm

P. 16

"() V", 2015
voile, wood
120 × 120 cm

P. 17

"() VI", 2015
voile, wood
120 × 120 cm

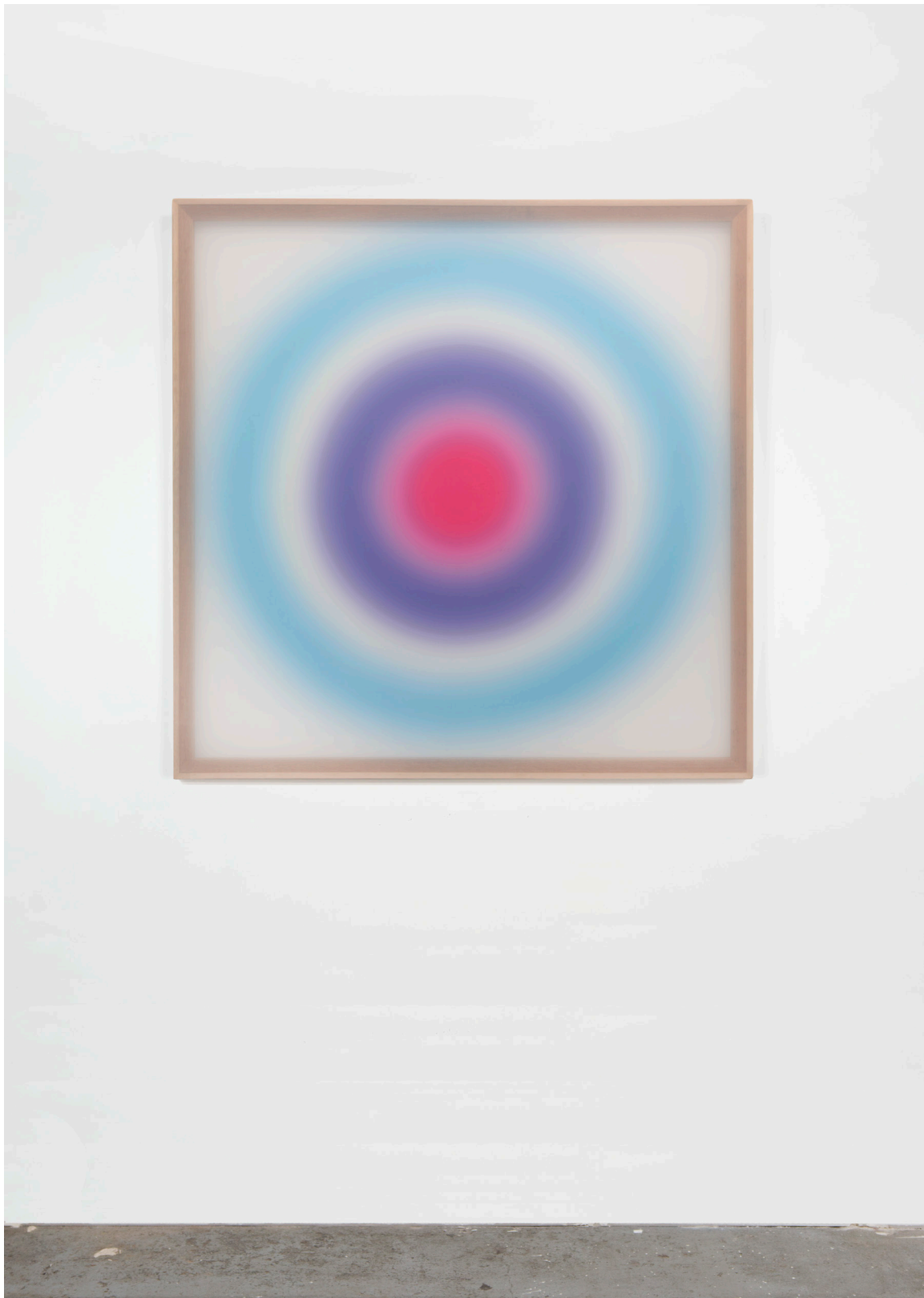




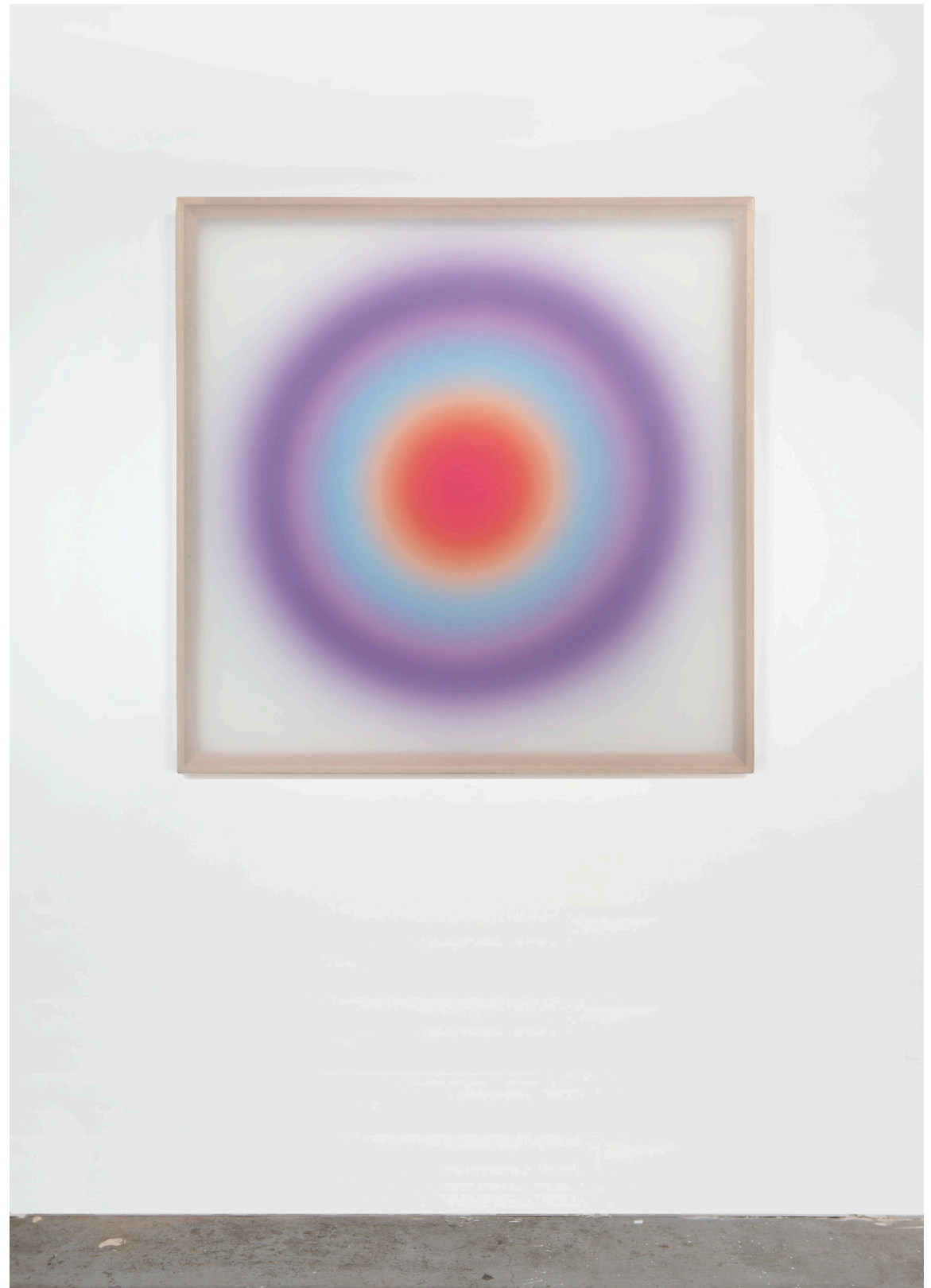
JONNY NIESCHE, "XO, Debbie.H" (1 part), 2015



JONNY NIESCHE, "XO, Debbie.H" (1 part), 2015



JONNY NIESCHE, “() V”, 2015



JONNY NIESCHE, “() VI”, 2015

JOSHUA PETHERICK
(b. 1979)

Joshua Petherick trips expertly through modern product advertising and contemporary packaging design. Incorporating carbon-fingerprint dust as a base material, like a new-age forensic detective, he agitates and inverts copies of antioxidant-rich cereal boxes and organic milk box cartons, filtering object and image from fixed positioning to reveal the detritus lost in print and edit room gutters. Similar to the dust that grips delicate skin tissue residues, he explores a strange resinous spectrum of visual and tactile nutrients left behind, grading his discoveries for qualities of fineness, of adhesion, of sensitivity, of colour, and of flow. Concerned with forming radical assemblage combinations, he blends synthetic and natural materials by leaping between digital, manual graphic and sculptural processes until sensual relics are created that nourish our visual and tactile understanding. The fantastical titles (“Petrified Dawn III”, “Capitulating Study I” et al.) signify layers of complex imagery that hint toward the pioneers of Special FX prosthetic teams and Fantasy RPG designers. Petherick convincingly argues that visual and material production is never lost, but merely fossilised, and at the break of dawn, there is no event horizon, only an apparent horizon, an ambiguous plane dissolving our material boundaries: beautiful, cool, serene.

Petherick exhibits the performative aspects of image via assembly, collage, sculpture and video and is represented by Croy Nielsen, Berlin; Minerva, Sydney; and Robert Heald Gallery, Wellington. His work has been exhibited at the Tate Modern, London; ACCA, Melbourne; CAPC, Bordeaux; The Vanity, Los Angeles; Glasgow International (w. The Common Guild), Glasgow; with upcoming exhibitions including “Technologism” at MUMA, Melbourne and solo exhibitions at Croy Nielsen, Berlin; Minerva, Sydney; and Robert Heald Gallery, Wellington. His work is held in the collections of the National Gallery of Victoria, Melbourne; Monash University Museum of Art (MUMA), Melbourne; and private collections in the USA, Europe, New Zealand and Australia.

P. 19
“Petrified Dawn I”, 2015
Plus Antioxidants in modified archival print packaging
33 × 22 × 7.5 cm

P. 20
“Petrified Dawn III”, 2015
Plus Antioxidants in modified archival print packaging,
polyurethane resin, weld-bond,
carbon powder, silicone rubber
33 × 22 × 7.5 cm

PP. 21, 22, 23
“Petrified Dawn II”, 2015
Plus Antioxidants in modified archival print packaging,
polyurethane resin, weld-bond,
carbon powder, silicone rubber
33 × 22 × 7.5 cm



JOSHUA PETHERICK, “Petrified Dawn I”, 2015



JOSHUA PETHERICK, "Petrified Dawn III", 2015



JOSHUA PETHERICK, "Petrified Dawn II", 2015



JOSHUA PETHERICK, "Petrified Dawn II" (detail), 2015



JOSHUA PETHERICK, "Petrified Dawn II", 2015

MARIAN TUBBS
(b. 1983)

Marian Tubbs unveils poetic and political power inside an emotional reservoir of discarded images, poor materials, and 'small' talk. Printed silk and sculpted towels are hung, folded, and draped like lost conversations. Natural and 'fake' imagery is delicately captured in numerous randomised fluid and static visions. Discarding the use of hierarchy to preference various elements, she creates a poetic nexus of photographic collusion: plastic pearls, fake petals, abstract metals, finger-paintings, gymnastic hoops, stickers, free apps and deformed text. Precarious, fragile, and incommensurable elements are shared and valued by Tubbs, their conspiratorial force brought forth by the valour of her recognition. Language provides the platform: no, not the dull edited scripts, ceaselessly repeated, but the spontaneous, sometimes vulgar, and emotionally fragile ends of the night. Her work identifies an important place where sympathy is strength, where the feminine and found are assembled to defiantly assert: 'the poor material is my agent because it is set to fail at being 'fine''.

Tubbs' practice is imbued with poor materiality and minor aesthetics sourced from vernaculars of the street and online. Recently exhibiting at the Museum of Contemporary Art, Sydney; Minerva, Sydney; Arcadia Missa, London; The National Gallery of

Australia, Canberra; and UNESCO, Paris. She is the inaugural recipient of the Museum of Contemporary Art's "Online Commission". A member of the collaborative art group SLUSH, Marian teaches in the "Photography and Situated Media" course at the University of Technology, Sydney and recently completed a PhD at UNSW Art & Design focused on art that poetically critiques cultural ascriptions of value. Her work is held in the collection of the The National Gallery of Australia, Canberra; and private collections in the the USA, Europe and Australia.

PP. 25, 26

"under striates 2" (detail), 2014
digital print on micro-georgette, wood, steel, rubber, 3D printed polymer, marble
dimensions variable

P. 27

"glean", Minerva, Sydney
09. 08. – 13. 09. 2014





MARIAN TUBBS, "under striates 2" (detail), 2014



MARIAN TUBBS, "glean", Minerva, Sydney, 09.08. – 13.09.2014



COLOPHON

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“NADA NEW YORK”

Andy Boot, Jonny Niesche, Joshua Petherick, Marian Tubbs
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Cover, P. 3
South West view the Minerva Building and Minerva Theatre, c. 1939, photograph: Arthur Ernest Foster, Box 69, No. 949, digital order number: a6942001. Courtesy Mitchell Library, State Library of New South Wales, Sydney.

P. 1
Classical Owl Type A
full-crest tetradrachm (17.05g, 23mm), Athens, c. 454–431 BC, Sear 2526v., Starr Pl. 22 No. 3, Svoronos Pl. 11 No. 7.

P. 2
Classical Owl Type A
test-cut tetradrachm (16.91g, 24mm), Athens, c. 454–431 BC, Sear 2526v., SNG Lockett 1841, Szego 13.

PP. 5, 6
Classical Owl Type B
test-cut tetradrachm (17.12g, 25mm), Athens, c. 454–431 BC, Sear 2526v., SNG München 52, Davis 143, Szego 14.

PP. 6, 7
Classical Owl Type B
test-cut tetradrachm (16.99g, 26mm), Athens, c. 431–393 BC, Sear 2526v.

P. 28
Classical Owl Type C repaired tetradrachm (17.34g, 23mm), Athens, c. 431–393 BC, Sear 2526.



