

Minerva,
"Remainder"
Jason Markou
7 June - 5 July 2025

These small paintings inhabit the tension between modernist ambition and its inevitable demise. They originate from a methodology of limitation, resisting the imperative to scale up, overwhelm or lay claim. Their diminutive scale, simple materiality, restricted palette, and elemental forms convey a reticence and remoteness in which the grandiose and spectacular is over-mined in favour of the stark and propositional.

Guided past a veneer of precision, they are neither laboured nor perfect. Off-cut plywood substrate retains signs of errant saw blades. The natural wood grain interrupts geometric precision, and gradients feather the arrest of setting paint. Close inspection reveals evidence of revision – ghost traces of painted-over decisions that map the working process, like an archaeology of intent.

I see them as gestures of flawed hubris and insufficiency, akin to the weathered structures of brutalist Spomeniks of eastern Europe, or the faded insignia of abandoned movements. They emerge as small, melancholic monuments to latent utopias, submerged by systems that compress possibility into commodity. They appear as remnants of sunk costs – quiet testaments emerging from the fragile space between hope and despair, aspiration and restraint. A reluctance that embodies a paradoxical form of perceptual hospitality.

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