



Zoë MacPhail Prineas
Nothing rhymes with Mirror

17 May - 1 June 2024

Location

Level 1, 158 Edinburgh Rd
Marrickville NSW 2204

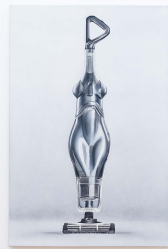
Opening hours

12 - 5pm, Fri & Sat
& by appointment

Contact

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LILA.





LILA.



Tuba, 2024
acrylic on canvas
910 x 1200 mm
\$2,000



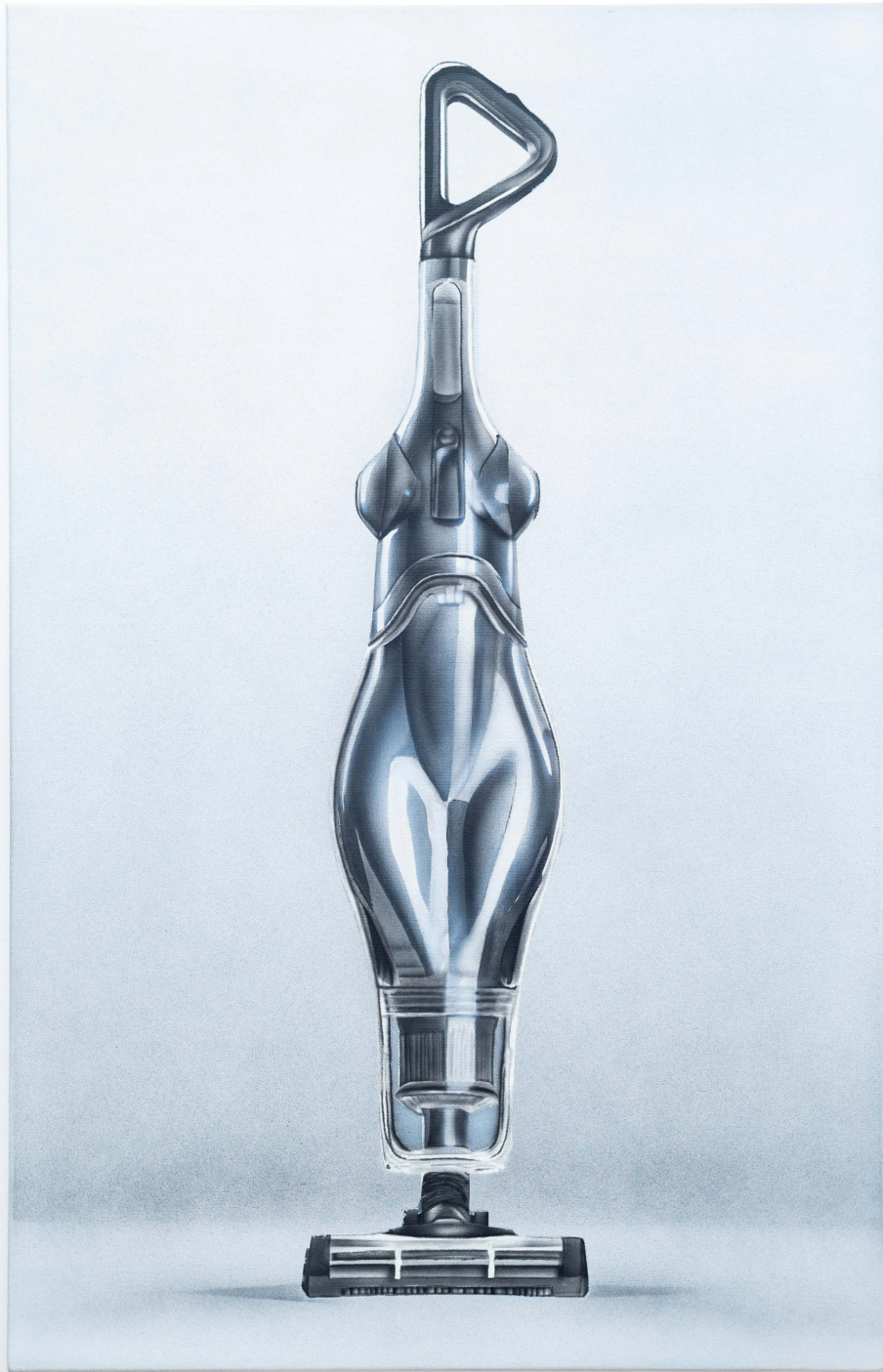
From dust you come and from dust yo shall return, 2024

acrylic and charcoal on canvas

610 x 914 mm

\$1,200

LILA.



Odalisque, 2024
acrylic and charcoal on canvas
610x 914 mm
\$1,200

LILA.



suck bot, 2024

acrylic and charcoal on canvas

610 x 914 mm

\$1,200

LILA.



Facelift, 2024

heat transfer vinyl, elastane fabric, chains, tassels

2000 x 1842 x 450 mm

\$3,500



LAILA.



LAILA.



Nothing rhymes with Mirror

In the domestic sphere, there exists a fascinating convergence of humanity and technology. Mass-produced machines, while fulfilling their utilitarian roles, also engage in a quiet conversation with our concepts of identity. This dialogue is especially profound when we examine the enigmatic nature of twin-hood—where the development of 'selfhood' and sexuality is intrinsically connected to another being, both mirroring and uniquely separate. "Nothing Rhymes with Mirror" metaphorically encapsulates this existential reverberation, reflecting the distinct yet intertwined identities that are forged during our formative years.

Vacuum cleaners, with their inherent readiness to engage and suck, transcend mere cleaning—they expose and ingest the hidden particulates of our existence, mirroring the human desire for cleanliness and a deeper, perhaps unsettling, integration with our machines. This perverse intimacy, where appliances reveal the private and the hidden, parallels the way identities are formed and deformed in the presence of another so similar yet separate, like an identical twin. These everyday machines—sleek, efficient, and eerily autonomous—act as proxies for the exploration of alienation and similarity. Their designs echo a promise of unfettered productivity and aesthetic purity, yet they also hint at a future nostalgia for an era when functionality was masked by reductio ad absurdum minimalism. The chrome finishes, of ambiguous utility, reflect societal preferences for superficial enhancements that pervade both our living spaces and our physical bodies.

For those of us who navigate the world as identical twins, the reflections in the chrome and glass of our domestic machines complicate the concept of the original and the copy—terms foundational to Baudrillard's theory of simulacra. Like the reflected image, which both is and is not 'us,' the twin exists as a simultaneous original and duplicate. This duality challenges the primacy of the 'authentic' self in a culture increasingly dominated by copies—objects, images, avatars, deep fakes—that are indistinguishable from their originals.

In catching our reflections in the curved surfaces of faucets or the depths of a glossy dishwasher door, we face a moment of *déjà vu* recognition. These are not passive encounters but active engagements, where the familiar form of our own reflection becomes something alien and otherworldly. This experience mirrors the transformation wrought by digital technologies, which have so thoroughly integrated into our lives and bodies as to render us cyborgian. In this landscape, every polished surface, every piece of technology we use to 'enhance' our homes and bodies is both a tool and a testament to our participation in a culture of perpetual self-creation and identity performance. The absurdity of aesthetic choices, like the use of chrome or tassels in a home, reflects a deeper yearning for an idealised form of existence that is always just out of reach, forever promised by the next product, the next upgrade. In reflecting on these themes, "Nothing Rhymes with Mirror" seeks a deeper contemplation of how our identities are continuously molded in the mirrored surfaces of our modern existences.

"Nothing Rhymes with Mirror" explores the complex relationship between technology and identity. By examining our interactions with everyday appliances, it reveals deeper insights into our desires and the duality of existence. In a world where the line between original and copy is increasingly blurred, these reflections challenge us to recognise the ongoing cycle of self-creation and the pursuit of an ever-elusive ideal.