

An exhibition over two weeks with two different presentations at Y3K Gallery

'DEFINITION OF HOTEL WOMAN: A fugitive sensibility or character, often "feminine," reprieved of the rigours of fixed address.'

Wayne Koestenbaum, *Hotel Theory*, Soft Skull Press, 2007.

Hotel Theory (or *l'Hôtel th.*) is curated by Liv Barrett at Y3K Gallery, Melbourne, 2010. This exhibition is made possible through the generous support of Arts Victoria through a Presentation grant. *Hotel Theory* is also the name of two books in one, by Wayne Koestenbaum: one a meditation on the meaning of hotels, and the other a dime novel featuring Lana Turner and Liberace. *Typical of Koestenbaum's invigoratingly inventive style, the two books — one fiction, one non-fiction — run concurrently, in twin columns, and the articles "a," "an," and "the" never appear. The non-fiction ruminations on hotels are divided into eight dossiers, composed of short takes on the presence of hotels in the author's dreams as well as in literature, film, and history. Guest stars include everyone from Oscar Wilde to Marilyn Monroe. Hotel Theory gives (divided) voice to an aesthetic of hyperesthesia, of yearning. It is an oblique manifesto, the place where writing disappears. A new mode of theorizing — in fiction, in fragment, through quotation and palimpsest — arises in this dazzling work.* Amazon.com

Curated by Liv Barrett

WEEK ONE

19 - 23 OCTOBER

Gallery hours: 6pm – 12am

- **Hotel Women**
- **Simon Denny CRASH mix**
- **Design elements by Matt Hinkley**
- **High Orders of Mixed Business, Joshua Petherick**
- **Andy Warhol love story: two love-birds locked in a cage**
- **Arrangements with Joshua Petherick, flowers renewed daily**
- **Residue of Foodcourt du Jour with Tara Rawlins, Jarrod Rawlins, Nikos Pantazopoulos and James Deutsher**
- **Humidifier / de-humidifier facing towards each other**
- **Eau de Parfum**

'And the best love story is just two love birds locked in a cage.' Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)*.
Nb. The breed of bird is Lady Gouldian Finch.

Mix of digital music by artist Simon Denny. The exhibition *Hotel Theory* takes prompts from *The Philosophy of Andy Warhol (From A to B and Back Again)*, specifically the chapter titled 'Atmosphere'. The chapter concludes: *The best atmosphere I can think of is film, because it's three-dimensional physically and two-dimensional emotionally.* The question of the physical and the more poetic kind of dimensionality within the moving image is treated in Denny's 2009 solo exhibition at Galerie Daniel Buchholz, *Deep Sea Vaudeo*.

"Since everything that happens on the television screen is two-dimensional, this kind of art, as well as the commentary upon it, would also have to be adapted to these two dimensions." (Ursula Wevers, "The television gallery idea and how it failed", 1979)

On the eve of the disappearance of the tube television from retail stores Simon Denny presents a misleadingly vivid system of multimedia works that tip their hats to the regular sensibility of sobriety. In a logically fallacious gesture, the exhibition will attempt a levelheaded analysis of the physical thinning out of the television set and link it to the depth of represented space in the presented imagery, the ubiquitous TV-store display regular of aquatic scenery. By misusing this underwater imagery, the logic of the symbolic games touched on in "Aquarium Videos", "7 Drunken Videos" and "Watching Videos Dry" are brought to a no-nonsense end point, a sober small-screen comedy. Denny constructs a four dimensional Tetrad diagram of the outmoded hardware of the domestic lounge room's 4th wall, making confusing switches between author and media leading to a final display which is as thin as the argument it propounds. Excerpt from text accompanying exhibition.

A late encyclopedia, a glass of bad rum, a glass of river water (Yarra), artists serving tray, 2010.

A display of objects placed on the trolley of *World Food Books* during the exhibition *Hotel Theory* that align themselves with a local history of both the printed word and the temporary room in which one might read it.

Melbourne's first Hotel was Melbourne's first public library, which was in turn Melbourne's first Public House.

For a short, un-licensed moment they all shared a turf hut behind a timber yard on the corner of William St and Flinders Lane built by the savvy 'dream-colonist', merchant and questionable founder of Melbourne, John Pascoe Fawkner. A proponent of the arts, knowledge, and capitalism in general, Fawkner placed an advertisement for his new hotel in his newspaper (also Melbourne's first) *The Melbourne Advertiser*, each copy written entirely by hand as he awaited the arrival of what would become Melbourne's first printing press, from Van Diemen's Land. Rather than list the usual amenities of a hotel that such an advertisement might (none of which, according to popular opinion, Fawkner's could actually boast... ie. a place to sleep, a good glass of liquor... clean water), to the sojourner Fawkner simply promoted its "mental recreation of a High order."

"There are provided 7 English & 5 Colonial Weekly News papers, 7 British monthly Magazines, Three quarterly British Reviews up to July and August 1837. A very Choice Selection of Books including Novels - Poetry - Theology - History - Philosophy - Chemistry & N.B. A late Encyclopedia." *The Melbourne Advertiser*, Port Phillip, Volume 1 No. 4, January 22nd, 1838.

"Everything in a bedroom should contribute to an atmosphere of peace." Billy Baldwin

New arrangements of flowers each day, timed with the 24-hours logic of hotel. Each is somehow compositionally responding to a JPEG of a hotel interior, or the colour palette of a hotel reception area, or the lavender-painted closet of the smallest room at Chateau Marmont. Colours from JPEGs matched to flowers then arranged; colours then matched to colour swatches in Dulux Colour Specifier Book(Series 2); poems composed using the names of the matched colour swatches. Past examples include: *Poolside Love Pat*.

WEEK TWO

26 - 30 OCTOBER

Gallery hours: 12pm – 6pm

A DAY LATE Mateo Tannatt (Los Angeles)

SATURDAY 30 OCTOBER
MATEO TANNATT
PERFORMANCE 7pm
AND CLOSING RECEPTION
6 – 9pm

A private dinner hosted at Y3K

In the bottle, perfume is an object. In the air it contributes to atmosphere. Atmosphere is what spaces have instead of emotions. I prefer perfume ads in magazines that do not contain a sample of the smell, the atmosphere inferred in the advertising image is more descriptive of what the perfume 'means' and of course there is always a slight scent of the cheap glue...

Parfum 1: three different combinations of Gucci ENVY for Men and Gucci Envy for Women, each with a different balance of male and female envy.

Parfum 2: mixed floral perfumes and pieces of marble, an attempt to realise a scent as described in a novel. 'She was so sad and so calm, so gentle and, at the same time, so reserved, that you felt a sort of icy charm when you were with her, the kind of shiver that comes over you in a church from the perfume of flowers and the cold of the marble. The others too came under her spell.' Gustave Flaubert, *Madame Bovary*

Parfum 3: scent extracted from US\$ bills. *You smell me girl / I smell like money*, Lil Wayne, 'Feel Me', 2007.

Mateo Tannatt, born Los Angeles, California, 1979. At the time of printing, elements of Mateo's project include: always being a day late because of the Melbourne/LA time difference, Nicole Kidman, bad luck, Joni Mitchell/Joan Mitchell, high heels, wigs, hotel cinematography, offset printing plates. With Liv Barrett and Matt Hinkley, Mateo will publish a book as part of *A DAY LATE*, at the conclusion of the exhibition. Mateo is represented by Marc Foxx in Los Angeles.



Mateo Tannatt, 2010