

Fergus Feehily

Sweet Dependence

7 March – 11 April 2026

“Art is what makes life more interesting than art.”

- **Robert Filliou**

Fergus Feehily's *The Ship* (2012), foil, enamel, spray paint, pen on paper, found frame, glass, was the first work discussed and serves as an anchor for this exhibition. By chance, its placement under the window allows the work to interact with the steel window frame and the greenery outside. As objects sit long enough in a space, these interactions reveal themselves becoming part of the work. This creates relationships of form and colour that emerge only in this context, highlighting the principle of looping, connecting the work's history with its current environment. Each restaging is never identical, yet the work carries and contributes to the provenance of its previous contexts and interactions, it resonates with Fluxus ideas of art as a living, interactive network, where works continuously breathe, shift, and respond to their surroundings.

In this sense, *The Ship* (2012) functions as the origin of the exhibition and could be seen as the schematic for the sculpture, *Diver Diviner* (2026). Initially formed in the studio using makeshift light sconces and the gallery floorplan, the work appears to draw from the ship's internal forms and extends its linear form into the space. From a particular angle, viewers step into orbit with the works, and as the string encounters the green foil the two forms overlap like an eclipse.

After meeting Fergus Feehily in Tokyo and later traveling to Berlin to visit his studio, the work process felt close to Fluxus in the way one participates in an intuitive network of unpredictable actions and reactions. Recognising this interconnectedness, perhaps triggered by our own transnational encounters, I asked him about it, which led him to recount a story.

This story tells of a moment when a small fruit crate, left over from a purchase of summer strawberries, was brought to the studio. Feehily recognised something especially interesting about this object. Half a year later, it was turned into a work and subsequently shipped to an exhibition. During this, a mark was discovered on the surface. It seemed to be an addition, a fingerprint on the surface.

Feehily then brought the work to a conservator. It turned out the mark was not a mark, not an addition, but a loss, a removal of a non-visible layer of chalk that covered this object. By choosing to restore this mundane object turned artwork and having the conservator painstakingly relay the original chalk layer, he acknowledged its individuality prior to his adoption as meaningful events, significant enough to warrant careful intervention by a trained conservator.

In the midst of this issue, Feehily arrived at a tram stop, looking down to see another fruit crate of almost identical dimensions sitting at the seats for waiting passengers. This crate became the foundation of a second work, *Foundling* (2026). Rather than losing a work, the artist made another, gained another.

This way of working encompasses Feehily's practice as a whole and a feeling visitors will encounter in this exhibition. It brings an intensity to the overlooked and situates the work within a living network of actions and gestures. This reflects well-known Fluxus principles of shared authorship, the performative nature of art, and a continuing openness to chance.

Works:

1. Fergus Feehily

Foundling, 2026

found fruit crate, enamel on foil, foil,
glitter fabric, cardboard, carpet tacks
29 x 19 x 10cm

2. Fergus Feehily

The Ship, 2012

foil, enamel, spray paint, pen on paper, found frame, glass
37.5 x 26.5 x 1.5 cm

3. Fergus Feehily

Diver Diviner, 2026

string, cord, wire, clips, found muselet, wood, beads,
Dimensions variable

Fergus Feehily (b. 1968, Ireland; lives and works in Berlin, Germany) Selected solo exhibitions include: *Flat Stone Reminder*, Shūrinkan, Kanazawa, 2025; *Fortune House*, Temple Bar Gallery + Studios, Dublin, 2024; *Half Doors*, Lulu, Mexico City; *Cameos Calls Dust*, Galerie Christian Lethert, Cologne, 2022; *Early Lonesome*, La Maison de Rendez-vous, Brussels, 2020; *Everything is Here*, MISAKO & ROSEN, Tokyo, 2018; *Impossible Things*, Institute for New Connective Action, Seattle, 2017; *Invincibles*, Capital, San Francisco, and The Suburban, Milwaukee, 2015; *The Paradise [37]*, 2012, and *Pavilion*, 2009, both at The Douglas Hyde Gallery, Dublin; *Concentrations 54: Matt Connors and Fergus Feehily*, Dallas Museum of Art, Dallas. He has been included in numerous group exhibitions including at Walker Art Center, Minneapolis, Tokyo Opera City Art Gallery, Tokyo, X Museum, Beijing, Shimmer, Rotterdam, Visual, Carlow, June, Berlin, Chris Sharp Gallery, Los Angeles, Parts Project, The Hague, Max Mayer, Düsseldorf, Two Rooms, Auckland, Bozar: Palais des Beaux-Arts, Brussels and Irish Museum of Modern Art, Dublin. Feehily's work is included in the collections of the Dallas Museum of Art, the Irish Museum of Modern Art, and An Chomhairle Ealaíon/The Arts Council of Ireland.

Conor Stein O'Shea

www.sydneysydney.netinfo@sydneysydney.net

