

MAIS WRIGHT

CONOR STEIN O'SHEA

A likeness

19 June – 11 July 2026

DOWNSTAIRS

Untitled drawing #1, 2026
pen on paper, Perspex, nails
21 x 29 cm

Untitled 1, 2026
galvanised steel, rivets
50 x 60 x 41 cm

Untitled drawing #2, 2026
pen on paper, Perspex, nails
21 x 29 cm

Untitled drawing #3, 2026
pen on paper, Perspex, nails
21 x 29 cm

Untitled 2, 2026
galvanised steel, rivets, etch primer, colour print paper, matt gel medium
40 x 46 x 160 cm

Untitled 3, 2026
galvanised steel, rivets
174 x 44 x 65 cm

Untitled 4, 2026
galvanised steel, rivets, etch primer, acrylic paint
48 x 28 x 46 cm

Untitled 5, 2026
galvanised steel, rivets, isopropyl alcohol ink
50 x 30 x 29 cm

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UPSTAIRS

Untitled 6, 2026

galvanised steel, rivets, etch primer, acrylic paint
135 x 40 x 23.5 cm

Untitled 7, 2026

galvanised steel, rivets, etch primer, acrylic paint
60 x 63 x 50 cm

Untitled drawing #4, 2026

pen on paper, Perspex, nails
21 x 29 cm
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Untitled 8, 2026

galvanised steel, rivets, isopropyl alcohol ink
45 x 87 x 26 cm

I was reading *Nocilla Trilogy* by Agustín Fernández Mallo, a literary experiment in which short stories repeatedly reintroduce the same images, objects, and characters. I noticed how this same recursive logic appeared in the studio where form, colour, and linework would recur like characters reappearing across different stories, gradually developing a sense of likeness.

Here, the sculptures are made of thin galvanised sheet metal cut into strips using a guillotine, contorted by hand and riveted together, the surface is either painted, collaged or left bare. The forms seen in both the sculptures and drawings do not represent anything in particular.

Rather than trying to understand why or how these forms are made, I refer to Merleau-Ponty's description of the state that precedes making, 'before expression there is nothing but a vague fever.'¹

Conor Stein O'Shea 2026

¹ Maurice Merleau-Ponty, 'Cézanne's Doubt', in *Sense and Non-Sense*, trans. Hubert L. Dreyfus and Patricia Allen Dreyfus (Evanston: Northwestern University Press, 1964), p. 19.