

Fiona Connor *My muse is my memory, an archive of Closed Down Clubs*

Château Shatto, Los Angeles 19 March – 7 May

In a room high above street level, one-to-one replicas of club and storefront doors from Fiona Connor's *Closed Down Clubs* series (2017–) stand at attention, guarding an otherwise empty gallery. The New Zealand-born artist has staked her claim in her adopted city of Los Angeles with remakes of these hyperlocal indices of urban transience. She initially worked from community message boards – which she duplicated down to their push-pinned business cards and tear-away adverts offering lessons in English and guitar – before moving to the doors of shuttered venues and businesses. The easy, open-ended poetics of Connor's project has made the artist a favourite of critics and creative peers in her LA and Auckland circles, whose goings-on she regularly folds into the fabric of her work through large-format 'classifieds' and other printed takeaways in which they make cameos.

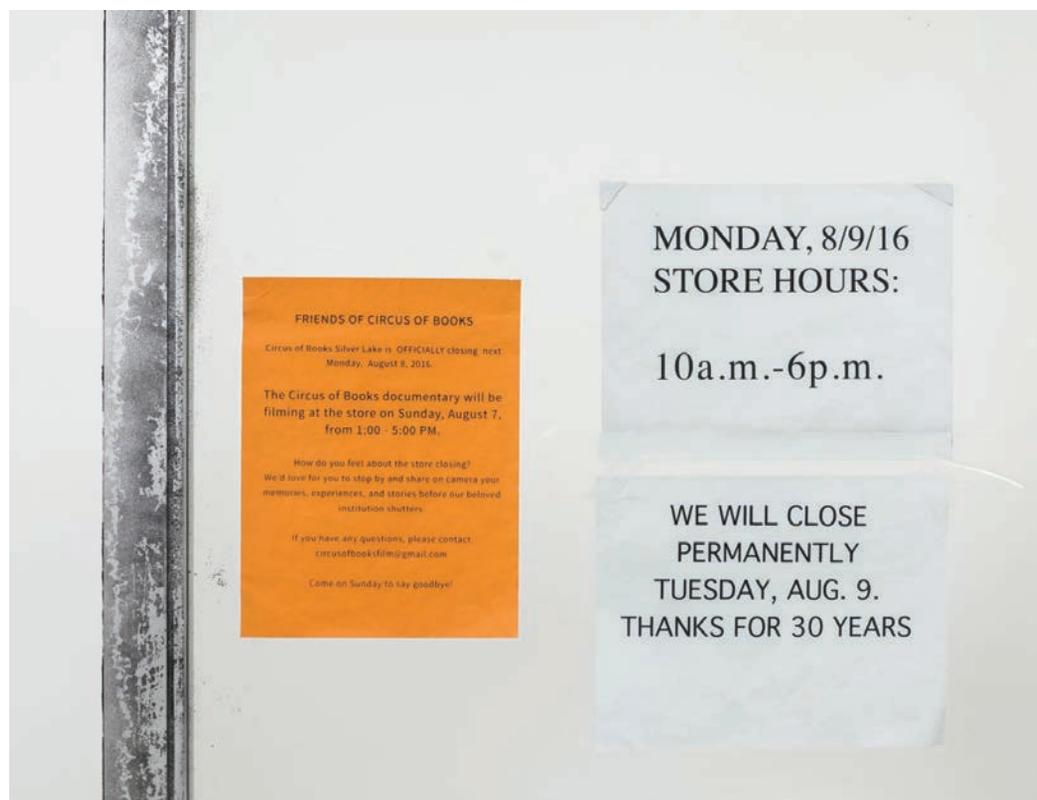
Some of the doors on view have been exhibited over the past five years, while others

were fabricated just a few months prior to this show. However the scuffs and corrosion of their surfaces suggest significantly longer-term use; plastered to these supports are notifications (recreated via silkscreen on paper-thin aluminium sheets) of ownership change or 'indefinite closure', often heart-rendingly relayed in handwritten script or typed invitations to 'keep up with us online'. The works are continuously swapped in and pulled throughout the show's duration, a conceit that serves the artist's interest in flux and seriality, which has elsewhere bled into a distribution service for small-press publications and a yearlong exhibition series in her apartment. Despite the sombre circumstances of their referents, the obelisklike pieces suggest less the finality of burial markers than evidence of the activity of an outsized circulating archive. In keeping with this show's archival theme, its checklist includes

the original's location and an exhibition history for each copy.

While Connor's overarching project is tethered to the mapping of intersectional social networks, the titular dance clubs of her sculptures cannot be divorced from the dual implication of invitation and obstacle, as if they are gatekeepers robbed of their parties. The pleasures of bodies grinding in darkness may be largely past, and this timely new iteration of *Closed Down Clubs* both commemorates these communal spaces and freezes their thresholds at the cusp of erasure so as to place their memories in continuous circulation. Whatever barrier to entry these clubs may have presented while open, in this half-life their doorways are invested with a more egalitarian ethos in which their 'behinds', thus emptied out, invite in – albeit with the inevitable provisions their referents imply.

Cat Kron



*Closed Down Clubs, Circus of Books* (detail), 2018, commercial aluminium-frame glass doors, silkscreen on coated aluminium foil, vinyl, surface coatings, 212 × 106 × 5 cm. Courtesy the artist and Château Shatto, Los Angeles