



# DINING WITH CORDYCEPS

An installation of an entire dining room by Jodie Goldring

With invited guests Sue Dilley and Barbara Hawkins







left:

**Jodie Goldring, Mantelpiece**  
recycled mantelpiece, plastic  
bread bags, parsley roots,  
papier-mâché, copper wire,  
linen thread and poly fill

165cm h x 140cm w x 25cm d,  
2011

above:

**Jodie Goldring, Paintings**  
recycled paintings, red hot poker,  
recycled wool, wire & newspaper

left to right

Painting 1:  
51cm h x 47cm w x 21cm d

Painting 2:  
(Also featured on the front cover)  
55cm h x 40cm w x 26cm d

Painting 3:  
40cm h x 48cm w x 22cm d,  
2011

## Exhibition opening from 6-9pm Friday 16<sup>th</sup> September 2011

Exhibition dates: 16 September - 7 October

Gallery Hours: Thurs - Fri 12.30pm - 6:00pm & Sat - Sun 12:00pm - 5:00pm

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# INSECTS AND RUBBISH

## Exploring the Artwork of Jodie Goldring

*Essay by Peter Eglezos*

Jodie Goldring explains the embedded environmentalist factors that run throughout her body of work; she is, in a sense, telling a story. Her artwork references humanity, and its 'coexistence' with not only the natural environment, but also within the domestic environment. The artwork on display exposes humanity as a consumerist and destructive entity. Using the parasitic fungi named cordyceps as a metaphorical reference to humankind, Goldring begins to tell us this story.

What we begin to encounter is an almost brutal representation of humanity. In nature, the cordyceps is a parasitic fungus that invades, and infects a living host. The body of

this unfortunate insect is then slowly overrun and replaced by the cordyceps, and its long 'club-like' forms which begin to protrude from the body of this once living creature. The terms 'Parasitic' and 'Invading' are highly provocative; Goldring uses this metaphor to shed slightly pessimistic light on human kind. In Goldring's eyes, human kind is a consuming and destructive organism, no less merciful towards its surrounding environment than this fungus is towards its insect host.

However, upon viewing this work, Goldring takes us on a journey that goes far beyond this metaphor. Goldring places us inside this reconstructed dining room. We are confronted by this fascinating world that, simultaneously seems oddly familiar, yet also seems completely alien to us. The withered World War II furniture has been destroyed and overrun by these beautiful yet damaging forms that push through surfaces, making the furniture almost obsolete and useless. This is a graveyard of what used to be a home.

As human beings, we have an almost unconscious connection to furniture. Tables, chairs and other domestic fixtures have become so embedded within our culture and lifestyles that one begins to feel slightly awkward when viewing the installation on display. There is a desire to give some form of functionality to these







objects; to use the chairs, to sit on them. However they have been carefully and purposely stripped of their use. Overrun by Goldring's colourful cordyceps, there is no longer any domestic use to these objects. This seems like a fairly simple thought, but it is in fact quite confronting. Perhaps Goldring is commenting on humanity's utter dependence on these items, one is left vulnerable surrounded by objects that once were familiar but no longer are.

What is intriguing about Goldring's work is that it is aesthetically quite beautiful; through her destruction of the furniture and manipulation of raw, recycled materials Goldring has created a series of sculptural works that are, in fact stunning. There is a powerful reference to humanity as a careless and destructive entity, and this is a very disturbing and confronting thought. However, Goldring works this idea into her artwork in such an intelligent and subtle way, that instead of blatantly screaming some sort of "I told you so" cliché at the viewer, the viewers are drawn into this conclusion through their own personal exploration of this beautiful world she has created.



above left:  
**Jodie Goldring, Sue Dilley  
and Barbara Hawkins, Table**  
recycled table, clothes, wool,  
flax, combungi, palm bark,  
bread bags, wire & poly fill,

124cm h x 120cm w/d,  
2011



## ARTIST STATEMENT

Jodie Goldring  
2011



far right:  
**Jodie Goldring, Corner Unit**  
recycled corner unit, plastic  
bread bags, plastic pool toys,  
combungi, paper mix, wool,  
tree roots, copper & steel wire,  
rusting agents, lights & poly fill

167cm h x 80cm w x 50cm d,  
2011

**D***ining with Cordyceps* is concerned with the insidious changes to our domestic environment and consumption habits over the last century. Past attitudes of domestic thriftiness that curtailed waste have been replaced by a proliferate society seemingly oblivious to the waste produced by excessive consumption.

I am using the parasitic fungi, cordyceps as a metaphor to illustrate the invasion of rampant consumerism and wastefulness in the home. These particular fungi invade insects and cause their premature death; their nature is predatory. Whilst consuming and killing their healthy host they grow into weirdly beautiful fruiting forms before exuding a mass of spores that await the next insect to invade and transform.

In this exhibition discarded and reclaimed dining room furniture is invaded by forms inspired by cordyceps. Simple pre World War 2 wooden furniture is used to refer to past attitudes and is depicted as skeletal by holes that are drilled into it. The cordycep forms are created by stitching, coiling and/or twining recycled waste materials and corded into an alluring fibre.

The use of waste materials confronts the viewer with the by product of consumerism in the home,

using waste to highlight waste. It has become the norm to dispose of waste weekly and forget about it, in part due to such efficient removal processes – out of mind out of sight. In this exhibition the waste becomes sinister as what is usually disposed of quickly comes back and proliferates – it demands our undivided attention.

*Dining with Cordyceps* continues and refines materials, techniques and ideas developed over a number of years. In 2007 I joined the Basketmakers of Victoria and participated in a number of workshops held by the organisation to expand my use of materials and techniques. In November 2009 I exhibited a series of trials at the Yarra Sculpture Gallery using newly acquired materials and techniques to grow cordyceps off furniture.

*With invited guests Barbara Hawkins and Sue Dilley*

*I collaborated with two distinguished basketmakers to create the table for Dining with Cordyceps. The collaborative process involved monthly meetings over a six month period where we would share and discuss our work and watch the table evolve.*







above left:

**Jodie Goldring, Chair 1**

recycled chair, wool, clothes,  
combungi, wire & poly fill,  
103cm h x 46cm w x 43cm d,  
2011

above right:

**Jodie Goldring, Chair 2**

plastic pool toys, plastic  
mattress bags, tree roots  
& copper wire,  
103cm h x 46cm w x 43cm d,  
2011

For further information about  
the art practice of Jodie  
Goldring please visit past  
projects and cv at:

[www.jodiegoldring.com.au](http://www.jodiegoldring.com.au)

**off the Kerb**

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