

HOLLYBUSH GARDENS

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EVERY OBJECT IS A THING BUT NOT EVERY THING IS AN OBJECT

Artist Bios

Eva Fabregas lives and works in London UK. Her practice explores the eroticism of consumer objects and the engineering of desire, across sculpture and video, installation and sound. Her ongoing interest in affect has led her to produce work that addresses the cultures of wellness and relaxation, psychodrama and market-oriented research, as well as online therapeutic subcultures.

Recent solo and group shows include: *First Act: Smooth Operations*, Laure Genillard, London; *Scissors cut paper wrap stone*, Ormoston House, Limerick, West Cork Center, Cork, and CCA Derry~Londonderry; *Eyecatcher*, Big Screen Southend, Focal Point Gallery, Southend-on-Sea; *Picture yourself as a block of melting butter*, Fundació Miró, Barcelona; *Systems for displaying matter*, Enclave, London; *Teesside world exposition of art and technology*, MIMA, Middlesbrough; *Soft control*, Embassy Gallery, Edinburgh; *Projective ornament*, García Galería, Madrid; *The stuff that surrounds us*, José de la Fuente, Santander; *How are you feeling today?*, Window Space (Whitechapel), London; *Unforeseen changes*, The Green Parrot, Barcelona; and *Eva Fàbregas & Andrew Lacon*, Kunstraum, London.

Jaimini Patel is a London-based artist making site-specific installations that respond to the behaviour and properties of materials. Her work investigates the agency of matter through the negotiation of boundaries, systems and performative actions. An action may repeat, but it cannot be identical. Incremental variations in timing, rhythm, pressure, or temperature influence the outcome, which is unique each time. Such apparently chance elements are played out within carefully controlled scenarios that may threaten failure. The process of observing, collecting and attending to materials isolates momentary states and the placement of attention. The resulting ephemeral propositions often suggest the possibility of transformation having occurred, or of being imminent: an avocado stone loses moisture, a flame disappears, colour mutates.

Recent projects include *Rosina #0*, Limone Space, London; *Measure*, Centrum, Berlin; *Remainder 10/14-09/15*, balank, Turin; *DADU: Conversations*, DADU, East Nashville; *Topography Disarranged*, The Queen of Hungary Project Space, Aylsham; and *Sightline*, Diogenes Tram, Turin.

Ruth Proctor is interested in repeating and re-working ideas and visual elements in to new forms to create a thread through the work that references itself and mirrors or doubles in on it's self, the history of a work still evident within its new form. With a background in skating

and dance she has a keen sense of the relationship between movement, performance, music, spatial awareness and a staged presence that forms the basis of ideas running through her practice, for example; how the sporting and the artistic and the technical and the beautiful, can be two sides of the same thing. The crossover between the idea of the staged and the fleeting moment/event are ideas that Proctor has been using within her work for sometime. Things that Proctor once dealt with physically within her time as an ice skater have worked their way in to artworks in a different form such as rhythm tempo which manifest themselves in form, pattern, texture, material presence and repetition.

Her recent exhibitions and commissions include, performances at the *Whitechapel Gallery*, London; *Museo Nacional de Arte MUNAL*, Mexico City and at the *Along Lines Symposium - Nida Art Colony*, Lithuania. Exhibitions include, *As if Nothing Happened*, Norma Mangione Gallery, Turin; *Putting It On*, Hollybush Gardens, London; *Still Not Fixed*, John Jones Project Space, London; *Risk*, Turner Contemporary; *On Dynamics and Monuments*, Kunstverein Nürnberg. She was also Commissioned by Cambridge University to create *We Are All Under The Same Sky*, a permanent artwork for The University of Cambridge Primary School, Cambridge, UK.

Reto Pulfer constructs singular universes, both intuitive and complex kinds of 'synaesthetic artworks' combining installation, sculpture, painting, performance, music and architecture. To create his environments, he adopts a very simple technique, close to the crafts, and uses basic materials, often recycled, such as bed sheets, cloth, paper and found objects, tinged by an aura. An artist of method and process, he uses a systematic nomenclature to title his works and invents simple fictional narratives - that he calls mnemonics - as the basis for each of his interventions.

Pulfer was born in Bern, grew up in Basel Land and now lives in Berlin. Recent solo exhibitions include Hollybush Gardens, London; Centre d'Art Contemporain Genève; Kunstverein Nürnberg - Albrecht Dürer Gesellschaft, Nuremberg; and Swiss Institute, New York.

Alex Reynolds is an artist and filmmaker living in Brussels and Berlin. She has developed a consistent trajectory as an artist whose constant obsession is the exploration of cinematic structures. For her, a film is a testing ground where power relations, the difference between spectator and witness, empathy, and the invasive and expansive potential of sound and point of view may be investigated. Through sound works, performances, texts, publications, and moving image, her work places the viewer at its centre, meticulously examining, isolating, and displacing elements from film to generate situations where things may be seen for the first time.

Recent exhibitions and projects include *This Door, This Window*, Estrany de la mota, Barcelona; *She is a Film*, Marta Cervera Gallery, Madrid; *Playground Festival*, Leuven; *Moving Image Contours: Points for a Surrounding Movement*, Tabakalera, San Sebastian; *By Day*, Artium, Vitoria; *Syndikate*, Cologne; *Stiff Hip Gait*, Komplot, Brussels; *We Can't Go Home Again*, CAC, Vilnius; *he she it/did said would*, Tenderpixel, London; *Elisabet, Lena, Tobias...*, the National Music and Theatre Library of Sweden, Stockholm; and *A Trip to the Moon, Before and After Film*, Bonniers Konsthall, Stockholm. Her work has also been included in screenings and festivals such as Las Palmas de Gran Canaria Film Festival, Les Rencontres Internationales, Aesthetica Film Festival, and Kunstfilmtage Düsseldorf.

Anne Tallentire's practice engages a range of media and forms including installation, performance and moving image. She was born and raised in Co. Armagh in the north of Ireland, and has lived and worked in London since 1984. Central to Tallentire's investigation is how institutional, political and social systems might produce a peripatetic practice. Committed to the overlooked and the mundane, her practice often forms itself on the street, from filming workers in the city of London to locating materials for use in installations.

Exhibitions and projects include *Shelter; 14-18NOW; Nerve Centre*, Derry commission; *AS FAR AS*, Hollybush Gardens; a major survey show *This and Other Things*, IMMA; *Drift: diagram xiii*, Void, Derry; and *Instances*, representing Ireland at the Venice Biennale. Group shows include *Keywords: Art, Culture and Society in 1980's Britain*, Tate Liverpool; *At Your Service*, Technisches Museum, Vienna; *Le Monde Physique*, La Galerie, CAC, Noisy-Le-Sec, Paris.

Aaron Tan's artistic practice is invested in the materiality of spaces and how they can be articulated as a porous form of writing. In his economy of personal effects and surplus materials, the work raises questions about the sensorial and metabolic use and exchange of the everyday, and how they may be re-configured to occupy and inhabit other relations. Often working with the makeshift, he is interested in how the transitory can be deployed in the tension between the studio and exhibition, recalling not only of spaces in formation but also the intimate politics of his artistic labour.

Born in Singapore and based in London, he received his BFA from Goldsmiths College and MFA from The Ruskin School of Art, Oxford. Recent projects and exhibitions include *The Ashtray Show*, 4COSE, London; *It is "I am feeling this."*, soft/Wall/studs, Singapore; *Hmn edition 9*, London.