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ANNE TALLENTIRE
BEGIN BEGINNING

Preview: Thursday 12 November, 6-8 pm
Exhibition: 13 November - 19 December 2026

Hollybush Gardens is pleased to present *Begin beginning*, Anne Tallentire's fourth solo exhibition at the gallery, bringing together a new body of work in which material has been abstracted and stripped of all past narrative to bring a thing back to itself – in this time, in this place. Tallentire is drawn to materials from the fabric of the built world, in particular, the usually unseen structural elements that sustain a building's architectural integrity; small items of domestic hardware that join, attach, or anchor, which are visible when a building is constructed or demolished. From here, she enters a space of speculation, undertaking processes of improvisation, making, unmaking, configuration, reconfiguration and assemblage.

Installed on parallel surfaces high on the walls of the gallery entrance, *Syndeton 1, 2 and 3* (2026) are constructed from aluminium cable trays. Their heightened placement incorporates the exposed infrastructure of the gallery into experiences of the grounded exhibition space, opening up syntactical readings of the building. Measured in lengths that relate to the human body, the trays are joined with metal plates, washers and bolts and infilled with tarpaulin. The title refers to the *syndeton*, a grammatical and rhetorical device in which words, phrases or clauses are linked by coordinating conjunctions such as 'and', 'or', 'but'. Discrete yet linguistically fundamental, the device holds together states that are open and closed.

Upon entering the gallery space, viewers encounter a work from Tallentire's series of three-dimensional drawings *Still this interval* (2026), which arose through a process of experimentation where one thing was put into relation with another according to a condition of speculation. Fixings left over from domestic and studio activity are assembled into groupings and secured by magnets and coloured vinyl tape. Adhered to panels edged in white laminate, these formations acquire newfound permanence through assembly within a shallow, vertical space.

Joist 1_RAL 3002 and *Joist 2_RAL 7038* (2026), are single-form steel sculptures modelled after joist hangers – metal brackets used in construction to connect horizontal wooden beams (joists) to headers, walls, or ledger boards without underlying support. Enlarging these typically hand-held pieces of hardware according to the dimensions of the gallery doorway, the scale of the work accommodates new associations when presented in relation to bodies standing or seated. Defying immediate legibility, the objects are transformed into what might be thought of as templates for a form of shelter. Spray painted in grey and red, the colours remain close to that of the original object and an imagined future rusted version of itself.

Questions relating to scale and conditions of social housing continue to be a concern for Tallentire. A new series of tape drawings, *Adjoining*, *Elevation* and *Screen* (2026) enter into a speculative dialogue with architect Eileen Gray, whose ideas for communal living provide privacy, light and storage in relatively small but flexible living spaces, suggesting how we might think, live and occupy space differently. Beginning with a consideration for generative concepts of habitation, Tallentire's drawings are based on elements from the floorplans of Gray's villa E-1027, in Roquebrune-Cap-Martin, France, which are repeated and altered through hole-punched layers of coloured tape.

Continuing Tallentire's investigation into the geometry of everyday objects, *Off-cut RAL 6018* (2026) is a scaled-up version of a wooden off-cut. Constructed in MDF and spray-painted a vivid matt green, the truncated wedge, positioned at a threshold, resembles a doorstop. The function of a doorstop, to hold a door open, or to prevent it from opening, can be considered as an interruption of, or adaptation to architecture.

The works in *Begin beginning* proceed by accumulation: one gesture leads to the next until reaching a point of rest, from which another work begins. Running through this iterative process is a tension between

structure and lived experience. Formations that appear fixed prove to be as transient as the lives they hold, and each configuration remains open to another beginning yet to come.

The exhibition is accompanied by a new *Companions* text by Yve Lomax, titled *The Agency of Transformation*.

ABOUT THE ARTIST

Anne Tallentire (b. 1949, County Armagh, Northern Ireland) lives and works in London, UK. Recent solo exhibitions include *Setting Out 6, The Hospitable Threshold: 25 Years of Angel Mews*, *Le Seuil Accueillant*, Cubitt, London (2026); *measurement plan*, Cromwell Place, London (2023); *Material Distance*, John Hansard Gallery, Southampton (2022); *But this material…*, The MAC, Belfast, Ireland (2021); *As happens*, Hollybush Gardens, London (2020); *Plan (…)*, Grazer Kunstverein, Graz, Austria (2019).

Group exhibitions include *Hidden on Tape*, ZKM Center for Art and Media Karlsruhe, Germany; *Technologies of Peace: Art and Transition in Contemporary Europe*, Irish Museum of Modern Art, Dublin; *The Way We Live*, The Box, Plymouth (all 2026); *Coalescence: Happenstance With All Due Intent,* Shimmer, Rotterdam; *Here is a Gale Warning: Art Crisis and Survival,* Kettle's Yard, Cambridge (both 2025); *All Flowers in Time Bend Towards the Sun*, Dublin Castle Coach House Gallery, Dublin; *Periodical Review 14—A Language to Shout In Pallas Projects,* Dublin, (2024–25) *Vertices: Anne Tallentire* and *Olga Balema*, Lismore Castle Arts, Co. Waterford (2024), Ireland; *Women in Revolt! Art and Activism in the UK 1970–1990*, National Galleries of Scotland, Edinburgh and Tate Britain, London (2023–24); *Found Cities, Lost Objects: Women in the City,* curated by Lubaina Himid, Lead Art Gallery, Royal West of England Academy, Bristol; Southampton City Art Gallery and Birmingham Museum & Art Gallery (2022–23); *IMMA 30 Setting Out*, Irish Museum of Modern Art, Dublin, Ireland (2021); *REFUGE,* Green on Red Gallery, Dublin, Ireland (2021); *Extrospection*, Pi Artworks, London (2020); *Truth: 24 Frames Per Second*, Dallas Museum of Art, Dallas, USA (2017); *Keywords: Art, Culture and Society in 1980's Britain,* Tate Liverpool, UK (2014); *Publish and be Damned*, ICA, London (2013); and *Anthology - for Lucy Reynolds, Film in Space,* Camden Art Centre, London (2012).

Her work is held in significant public collections, including Irish Museum of Modern Art, Dublin; Arts Council Collection, UK; Government Art Collection, UK; British Council Collection; Arts Council England Collection and Arts Council Ireland Collection. In 2018 Tallentire was the recipient of a Paul Hamlyn Award for Artists; and in 2022, Tallentire was the recipient of a Henry Moore Foundation Artist Award. She is Professor Emerita at Central Saint Martins, where she taught from the early 1990s to 2014.

For press enquiries and further information, please contact: grace@hollybushgardens.co.uk

Gallery Hours: Wednesday – Saturday, 11am - 6pm or by appointment.