

HOLLYBUSH GARDENS IS DELIGHTED TO PRESENT:

AS FAR AS BY ANNE TALLENTIRE

PRIVATE VIEW THURSDAY 7 APRIL 6 - 8 PM

EXHIBITION OPEN 8 APRIL - 21 MAY

AS FAR AS is Anne Tallentire's second solo exhibition at the gallery and will include works spanning from 1989 to the present day. This exhibition welcomes Anne Tallentire to the gallery program.

In the 1980s Tallentire made a series of works centering around experiences of dislocation, posing questions around who speaks and what is the nature of this speaking. At this time Tallentire often worked with performance strategies, developed not only through installation but also by the use of the camera - as an instigator of activity and also a recorder of a partial view; bringing the idea of the fragmented subject position to the fore.

At the core of Tallentire's work is a refusal to harness easily available visual language, instead in works such as the film *The Gap of Two Birds* (1989), the identification of the subject's position in relation to the object (in this case Maumeen Pass, Connemara) remains obscured. As Jean Fisher has remarked "The title also announces a 'gap' in language: a semantic conundrum which may be poetic, a fragment of a song, a non-sense even...but which, in a stuttering and delirious lapse, a 'gap of two birds' may slip into a 'a gap of two words'.

Typical of Tallentire's work is also an unwillingness to hold on to a finished form, works are re-presented and recycled - elements and fragments come in and out of view. From *Instances* (1999), initially a three part work consisting of a video projection, a video/performance cycle shot with a hand held camera and a video loop of a single image - performance action is presented here. The artist is brought into the frame, her body evidenced, listening - a sensory evocation is produced. The production of this counter sensorium to the visual provides us with an inverse of how and what we witness and how testimony may or may not find form.

From, in and with (2015) is a series of photographs displaying a selection of objects, such as tape, a ruler etc. The arranged objects act as a form of translation and plan-making, aiming to provoke reflection on Dublin's built environment and the role of women architects in it.

Alongside previous works from 1989 to now, three new works will be on view moving from the ghosting of the image in *The Gap of Two Birds* to the hard edge of building materials made present in the sculpture/drawing *Lag 1*, the performative diagram *Walk* and the video work *Morning Lane*.

Lag 1 (2016) is a stack of grid insulation board, angled and positioned to create a volume as you enter the gallery space. Referring to *Lag 1* not only in sculptural terms but as an act of drawing, Tallentire is interested in the hyper modernity of the material and its delineation as part of our time. Oscillating between a sense of usefulness, and uselessness - the object proposes itself as a work of art, stripped of function and refusing its potential to be moulded into shape, becoming instead in its own image.

In *Morning Lane* (2016) we are presented with an all too familiar view of the fast fix building pandemic changing city life. Captured and framed the building site is temporarily dislocated, the material-ness of the fabric of construction left hovering until a bus or other markers of life and scale snaps it back into its frame of reference. The facade on view, part of the new outlet store area of Hackney is indicative of the constant flux and movement between capital and geography.

Walk (2016) has emerged through a set of relationships and observations, starting with 5th Avenue in New York. Thin strips of MDF were seen taped to pavement seams - the sort of low-fi solution observed as part of the maintenance of the city. The performed diagram here, goes through another act of translation - the floor plan revealing the smallest sized bedrooms legislated as part of the 1985 UK housing act.

The bringing of material in and out of view, found, harnessed and pulled into Tallentire's lexicon is a trope found across her practice; the material world as witness to change, upheaval or stasis. In her own words Tallentire has described an impulse of being drawn to certain objects and not others. Interested in the plain and the ordinary, dismissed or overlooked she finds potential in objects destined for a different purpose. Anne Tallentire's practice defies easy categorisation, making claim instead to a nimble dexterity in form, medium, and ideas; for hers is a practice constantly on the move.

Tallentire has participated in numerous national and international exhibitions to date, including the solo exhibition *This, and other things* at The Irish Museum of Modern Art, Dublin, 2010 accompanied by a catalogue with writing by Charles Esche, Hans Ulrich Obrist, Vaari Claffey and Rachel Thomas. In 1999 she represented Ireland at the Venice Biennale. Her 1999 monograph *Anne Tallentire* featuring essays by Jean Fisher, John Seth and Sabina Sharkey was published by Project Press Dublin. Tallentire has contributed to the Hollybush Gardens programme since 2007 including her solo show *Drift* (2012), and in 2015 re-staging *Trailer* by her collaboration work- seth/tallentire as part of *STUDIO*, a week of performance and talks at the gallery. *Object of life* is an artist book published by Copy Press in 2013. Tallentire was a Professor of Fine Art at Central Saint Martins where she taught and inspired generations of artists from the early 1990s to 2014.

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