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## ART BASEL 2022 | BOOTH L6 HOLLYBUSH GARDENS

For Art Basel 2022, Hollybush Gardens presents work by Andrea Büttner, Lubaina Himid, Charlotte Johannesson, Claudette Johnson, Bruno Pacheco and Reto Pulfer, coalescing practices which are attentive to systems, series and medium-specific trajectories. A sequence of newly-restored digital slides by Charlotte Johannesson provides a highlight for the presentation. These digital compositions renew Johannesson's early experiments carried out at the Digital Theatre (1981-1985), Scandinavia's first digital arts laboratory established by Johannesson and her husband, Sture Johannesson. Experimenting with socio-political commentary, contemporary mass media and graphic abstraction, Johannesson's slides utilise early digital technology to create a new kind of image production. The slides are shown in relation to a series of plotter prints by Johannesson from the 1980s. Teaching herself computer programming during this period, these prints translate Johannesson's pioneering digital graphics into discrete images, combining pixelated textures with early pop cultural iconography, mythological symbols and techno-utopian imagery.

Andrea Büttner's *Phone Etching* (2015) series depicts the individual traces made by her finger while searching the Internet on her iPhone display. These vestiges of interaction are preserved as enlarged graphics onto an etching plate, their smears printed in various colours. Büttner's magnifying of such interactions continues her engagement with the minutiae of repetitive, haptic gestures as lenses of social, cultural or institutional dynamics. These etchings make visible the physical reaction and minor slippages that occur when negotiating virtual space, evidencing our involvement with digital devices as ultimately connected to the body. By enlarging the proportions of these overlooked marks from hand-held devices, Büttner provides a commentary on the logic of art production itself, reiterating mark-making as established foremost by the hand.

Lubaina Himid's paintings consider the fullness of Black experience, sustaining reflections on remembrance, exchange, desire, place and transformation. Himid presents *The Rope Seller* (2022), a new figurative painting which depicts a rope seller against a mountainous landscape, looking over his shoulder at possible disturbance. Clutching his material, the rope seller is, as Himid describes: 'both a dangerous and a useful man. He is strong, unafraid and imperious yet wise enough to be best friends with men who make clothes.' *The Rope Seller* accompanies works on paper from Himid's *Plan B* series (1998-2000). In these early works, Himid composes imaginary interior spaces which actualise a recognisable reality but evoke more psychic and emotive resonances. Unoccupied chairs and assembled tables, clocks, ladders and other objects remain anonymous yet curiously arranged within their communal spaces, including expansive windows offering views of ocean vistas. Himid articulates tension between the ad-hoc meeting spaces, seen in works such as *Time Cafe* (1999), and the expansive ocean beyond, suggesting places of future exchange or abandoned action. These scattered collections of objects compel a kind of use which nevertheless remains ambiguous and unquantifiable, suggesting that an imagined architectural space is also a psychological space, each work on paper realising an interiorised drama of self-identity.

Claudette Johnson's *Study for a Larger Work* (2022) continues her commitment to portraying the complexity of Black subjectivity while considering the interpersonal process of portraiture. Using gouache and the tonal transitions afforded by pastel, Johnson navigates the representation of masculinity by foregrounding the interiority of her subject as opposed to conveying an objective likeness. External or contextual referents remain absent, lending the work an ahistorical quality that recognises personal histories as intergenerational and embodied. With portions of the paper exposed, Johnson manifests the subject through line and mark-making; pigment and texture; space and scale. In turn, Johnson eschews the historical trajectories of representation and portraiture, articulating her sitters with a profound presence as well as something universal of their existence. This work is accompanied by two small-scale studies of oil pastel on paper. *Self Study 1* and *2* (2022) avoid the genre of portraiture by prioritising an exploration of the medium of drawing. Setting the terms of her self-representation, Johnson explores the expressive capacity of drawing materials through reflective studies on subjectivity.

Bruno Pacheco's methodology is intimately connected to the processes of replication and seriality. Presenting new paintings titled *In a flash* (2022), Pacheco disassembles visual hierarchies which might

otherwise constitute the very 'visibility' of a coherent image. Through a process of 'neutralisation', Pacheco paints ambiguous scenarios which fuse form and ground, intensifying the painted surface as a site of collapsed time and pictorial morphism. *In a flash* marks a departure from a group of previous works, *Removal* (2017-2018), which depict figures moving paintings and tapestries. For *In a flash*, the paintings variously handled, moved and bridged by a peripheral figure are sourced from Maiolica plates, with narratives related specifically to the process of metamorphosis: Daphne and Apollo, Andromeda and Perseus, and Ovid's *Metamorphoses*. These depictions from Maiolica plates becomes a lens through which Pacheco articulates the very process, rather than mere illustration, of transformation within painting: through compositional rigour, paint handling and colour variance. As a kind of reproduction, Maiolica lifts compositions and narratives while providing its own historically anonymous iteration, a manoeuvre which Pacheco acknowledges in the mutuality between content and supporting figure. *In a flash* distills the temporal oscillation between historical narrative representation and its immediate evocations to dwell within the space and sensation of transformation itself.

Reto Pulfer's practice investigates various conditions of mutability, incorporating fabric as a malleable, sensorial feature of his installations and performances. Here, Pulfer presents a selection of paintings and a new fabric sculpture, continuing his consideration of the mnemonic and imaginary potential of structures and codes. Pulfer's textile sculptures frequently become their own fluid yet unified landscapes, evoking a kind of 'garden architecture' as Pulfer describes, 'landscaping across centuries and styles, referencing ancient and post-modern architecture with a material as simple as textile.' This cohesion applies to *mm zu r wird glückstor* (2022) – a new sculpture comprising both knitted and plant-dyed fabric. In this asymmetric patchwork, the knitted elements span historic and geometric traditions of ornaments, inflected with details of Pulfer's own lived environment. The ornamental motifs weave a matrix of association from the diminutive to the immense, each with its own significance: rhizomes, worms, vegetables and garden tools interlaced with narratives of thunderstorms, dreams and Egyptian hieroglyphs of stars and seeds. *mm zu r wird glückstor* manifests a temporary and adaptable threshold or entrance adorned with narrative, establishing a hybridised, interstitial space between environment, sculpture and nomadic architecture. Pulfer's creation of natural pigments and recycling of material, including rags and bedsheets, relates to the performative and embodied dimensions of his practice as well as his approach to painting. Across several works, Pulfer realises painting in a state of emerging, between nascent experiment and foreseeable reminder. The sensorial qualities articulated through textile and painting address Pulfer's philosophical and constellatory examination of symbiosis and infinitude, metamorphosis and impermanence.

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## **Biographies**

**Andrea Büttner** (b. 1972, Stuttgart, Germany), lives and works Berlin, Germany, and is Professor for Art in the Contemporary Context at Kunsthochschule Kassel. She received a PhD from the Royal College of Art, London, and prior to that studied at the Humboldt University of Berlin and Berlin University of the Arts. Her practice connects art history with social and ethical issues, exploring broad-ranging topics such as poverty, work, community, belief, botany, Catholicism, and philosophy. Her work is based on thorough research into specific areas or situations, and is articulated through diverse formats including printmaking, sculpture, painting, photography, and video.

Büttner was shortlisted for the 2017 Turner Prize and is a winner of the 2009 Max Mara Art Prize for Women. She will present a solo exhibition at the Kunstmuseum Basel in 2023. Significant recent solo exhibitions include *Andrea Büttner*, Hollybush Gardens, London (2021), *What is so terrible about craft?*, Kunstverein München, Germany (2019); *The Heart of Relations*, Hollybush Gardens, London (2019); *Shepherds and Kings*, Bergen Kunsthall, Norway (2018); *Hammer Projects: Andrea Büttner*, Hammer Museum, Los Angeles, USA (2017); *Beggars and iPhones*, Kunsthalle Wien, Austria (2015); *Andrea Büttner*, Walker Art Center, Minneapolis, USA (2015), *BP Spotlight: Andrea Büttner*, Tate Britain, London, UK (2014); and *Andrea Büttner*, Museum Ludwig, Cologne, Germany (2014). Selected group shows include *The Botanical Revolution*, Centraal Museum, Utrecht; *Donation Outset – KW Production series*, Museum Abteiberg, Mönchengladbach, Germany; *The Roaring Twenties*, Guggenheim Bilbao, Spain; *The Displacement Effect*, Capitain Petzel, Berlin, Germany (all 2021); *Parliament of Plants*, Kunstmuseum Liechtenstein; *Smoke and Mirrors*, Kunsthaus Zürich; *Amish Quilts Meet Modern Art*, Staaliches Textil-und Industriemuseum Augsburg, Germany; and *The Botanical Mind*, Camden Art Centre, London (all 2020); *On Vulnerability and Doubt*, Australian Centre for Contemporary Art, Melbourne, Australia (2019); 33rd Bienal de São Paulo (2018); *Turner Prize*, Ferens Art Gallery, Hull, UK (2017); *Broken White*, Van Abbe Museum, Eindhoven, the Netherlands (2016); *British Art Show 8*, UK touring exhibition (2016); and *dOCUMENTA (13)*, Kassel, Germany (2012).

Her work is held the collections of art institutions internationally, including Tate, London; Museum of Modern Art, New York; Walker Art Center, Minneapolis; National Museum Cardiff, Wales; MMK Museum für Moderne Kunst, Frankfurt; Museum Ludwig, Cologne; Lenbachhaus, Munich; Kunstmuseum Bonn; Staatsgalerie Stuttgart; Hamburger Kunsthalle, Germany; Julia Stoschek Collection, Düsseldorf; Reina Sofia, Madrid; Kunsthaus Zürich; Walter Phillips Gallery, The Banff Centre, Canada; Collezione Maramotti, Reggio Emilia, Italy.

**Lubaina Himid** (b. 1954, Zanzibar) lives and works in Preston, UK, and is Emeritus Professor of Contemporary Art at the University of Central Lancashire. She is the winner of the 2017 Turner Prize. Her major monographic exhibition opened at Tate Modern, London in 2021 and travels to Musée cantonal des Beaux-Arts de Lausanne in 2022. Significant solo exhibitions include *Water Has a Perfect Memory*, Hollybush Gardens, London (2022); *Lubaina Himid*, Tate Modern, London (2021); *Spotlights*, Tate Britain, London (2019); *The Grab Test*, Frans Hals Museum, Haarlem, The Netherlands (2019); *Lubaina Himid*, CAPC Bordeaux, France (2019); *Work From Underneath*, New Museum, New York (2019); *Gifts to Kings*, MRAC Languedoc Roussillon Midi-Pyrénées, Sérignan (2018); *Our Kisses are Petals*, BALTIC Centre for Contemporary Art, Gateshead (2018); *The Truth Is Never Watertight*, Badischer Kunstverein, Karlsruhe (2017); *Navigation Charts*, Spike Island, Bristol (2017); and *Invisible Strategies*, Modern Art Oxford (2017).

Selected group exhibitions include *Mixing It Up: Painting Today*, Hayward Gallery, London; *Lubaina Himid - Lost Threads*, The British Textile Biennial, The Great Barn, Gawthorpe Hall, Padigham, Burnley, UK; *Life Between Islands: Caribbean-British Art 50s-Now*, Tate Britain, London; *Relations: Diaspora and Painting*, Esker Foundation, Calgary, Canada; *Invisible Narratives 2*, Yamamoto Keiko Rochoaix, London; *Unsettled Objects*, Sharjah Art Foundation, Sharjah (all 2021); *Frieze Sculpture*, London; *Risquons-Tout*, WIELS, Contemporary Art Centre, Brussels; *Slow Painting*, Hayward Touring UK travelling exhibition (all 2020); *En Plein Air*, The High Line, New York (2019-2020); Sharjah Biennial 14, UAE (2019); Glasgow International (2018); Berlin Biennale (2018); *The Place is Here*, Nottingham Contemporary, UK (2017); *Keywords*, Tate Liverpool (2014); and *Burning Down the House*, Gwangju Biennale (2014). Her work is held in various museum and public collections, including Tate; British Council Collection; Arts Council Collection; UK Government Art Collection; Museum Ludwig, Cologne; Victoria & Albert Museum, London; National Museums Liverpool; Whitworth Art Gallery, Manchester; Hammer Museum, Los Angeles; and Rhode Island School of Design, Providence.

**Charlotte Johannesson** (b. 1943, Malmö, Sweden) lives and works in Skanör, Sweden. Her practice involves working with both the craft technology of the loom and the digital technology of computer programming, exploring their formal and conceptual connections. Trained as a weaver, Johannesson began creating tapestries as art in the 1970s, work that often satirised mainstream politics. In 1981, funded by The National Swedish Board for Technology and Development, she established the Digital Theatre with her partner, Sture Johannesson, in Malmö, Sweden. As Scandinavia's first digital arts laboratory, the Digital Theatre functioned as an independent platform for both research and artistic projects and has been described as one of the most advanced Apple systems of its time, consisting of seven computers, printers, monitors and synthesisers. From these early experiments across textile and technology, Johannesson's practice has developed to encompass a range of media including: weaving, painting, plotted print and digital slideshows. Across these media, Johannesson continues to challenge the conditions of image-making and to enhance the synchronicity between material and digital production.

In July 2022, Johannesson will present a solo exhibition at Badischer Kunstverein, followed by a major monographic exhibition at Nottingham Contemporary in February 2023. Johannesson's survey exhibition, *Take Me to Another World*, opened at Museo Reina Sofia, Madrid, 2021, curated by Mats Stjernstedt and Lars Bang Larsen. Johannesson's work has been exhibited internationally, including The 59th International Art Exhibition of La Biennale di Venezia, *The Milk of Dreams*, Venice, Italy; *HEM (HOME)*, Malmö Konstmuseum, Malmö, Sweden; *Unweaving the binary code – Hannah Ryggen Triennale*, Kunsthall Trondheim, Trondheim, Norway (all 2022); *Our Silver City, 2094*, Nottingham

Contemporary, UK (2021); *The Blazing World*, S|Z Gallery, Sotheby's, London (2019); *Mud Muses*, Moderna Museet, Stockholm (2019); *Still I Rise: Feminisms, Gender, Resistance, Act 2*, De La Warr Pavilion, Bexhill on Sea, UK (2019); *pressure | imprint*, Malmö Konsthall, Sweden (2018); Nordic Pavilion, Venice Biennale (2017); 32nd São Paulo Biennale (2016); *Textila Undertexter*, Marabouparken Konsthall, Sweden (2016); *The Society without Qualities*, Tensta Konsthall, Spånga, Sweden (2013); *Forms of Resistance*, Van Abbemuseum, Eindhoven, Netherlands (2007); and *Pyramid of Mars*, Barbican Centre, London, and Fruitmarket Gallery, Edinburgh, and Trapholt Museum, Kolding, Denmark (2000).

**Claudette Johnson** (b. 1959, Manchester, UK) lives and works in London, UK. Johnson started her career as part of the newly formed BLK Art Group, which she joined in 1981 while she was a student at Wolverhampton University. In the 1980s Johnson showed her work in a number of significant shows including *Five Black Women*, Africa Centre, London, (1983); *Black Women Time Now*, Battersea Arts Centre, London, (1984); *The Thin Black Line*, Institute of Contemporary Arts, London, (1985), and *In This Skin: Drawings by Claudette Johnson*, Black Art Gallery, London, (1992).

Johnson's recent solo exhibitions include *Still Here*, Hollybush Gardens, London (2021); *Claudette Johnson: I Came to Dance*, Modern Art Oxford, (2019), and *Claudette Johnson*, Hollybush Gardens, London, (2017). She has participated in numerous group exhibitions including, *Life Between Islands: Caribbean-British Art 50s – Now*, Tate Britain, London; *Coventry Biennial 2021: HYPER-POSSIBLE*, Herbert Art Gallery & Museum, Coventry; *Bodies in Space*, MIRROR, Plymouth College of Art, Plymouth; *From Hockney to Himid: Sixty Years of British Printmaking*, Pallant House Gallery, Chichester; *Am I Asking for Miracles Here?*, The House of St. Barnabas, London; *Landscape Portrait: Now and Then*, Hestercombe Gallery, Somerset (all 2021); *Close: Drawn Portraits*, The Drawing Room, London, (2018); *The Place Is Here*, South London Gallery and Nottingham Contemporary, UK, (both 2017); *No Colour Bar: Black British Art in Action 1960-1990*, Guildhall Art Gallery, London, (2015-16); and *Thin Black Line(s)*, Tate Britain, (2012). Her work is held in numerous public collections, including Tate, British Council Collection, Arts Council Collection, Manchester Art Gallery, Wolverhampton Art Gallery, Rugby Museum, and Herbert Art Gallery & Museum.

**Bruno Pacheco** (b. 1974, Lisbon, Portugal) lives and works in Lisbon, Portugal and London, UK. He studied painting at the Lisbon School of Fine Art and at Goldsmiths, University of London, where he received an MFA in 2005. Recent solo exhibitions include *uptight*, Appleton, Lisbon; *One two, left right*, Galeria da Casa A. Molder, Lisbon (both 2022); *Borrasca*, Pedro Cera, Lisbon (2021); *ONE*, ampersand, Lisbon (2020); *head (red) hand*, Hollybush Gardens, London (2019); *Vaivém*, Galeria Quadrum, Lisbon (2018); and *Red was the Tone*, Galeria Filomena Soares, Lisbon (2016). He has participated in numerous significant group exhibitions internationally, including *Bodies in Space*, Mirror Gallery, Plymouth College of Art, Plymouth; *Itinerarios XXVI*, The Centro Botín, Santander, Spain (both 2021); *Unsettled Objects*, Sharjah Art Foundation, Sharjah (2021); *Leaving the Echo Chamber*, Sharjah Biennial 14 (2019); *The Making of Modern Art/The Way Beyond Art*, Van Abbemuseum, Eindhoven, Netherlands (2017); *Portugal Em Flagrante*, Coleção Moderna, Calouste Gulbenkian Museum, Lisbon, Portugal (2017); *Nature Morte: Contemporary Artists Reinvigorate the Still Life*, Guildhall Art Gallery, London (2017); *How to (...) Things That Don't Exist*, an exhibition developed out of the 31st São Paulo Biennial, Serralves Museum of Contemporary Art, Porto, Portugal (2014); and 3<sup>rd</sup> Beijing International Art Biennale (2008). His work is held in the collections of Calouste Gulbenkian Foundation, Lisbon; Sharjah Art Foundation, UAE; Museum of Contemporary Art Chicago, USA; Van Abbemuseum, Eindhoven, the Netherlands; Kadist Art Foundation, Paris; Serralves Museum of Contemporary Art, Porto, Portugal; National Art Museum of China, Beijing; and United Bank of Switzerland Art Collection, London, among others.

**Reto Pulfer** (b. 1981, Bern, Switzerland) lives and works in Uckermark, Germany. He creates immersive installations using fabric, plants, drawings, paintings and a variety of found objects. Pulfer participated in Liverpool Biennial 2021 with a major, site-specific work. Recent solo exhibitions include *Reto Pulfer: Gegenwartsgewachse*, Fundaziun Nairs, Switzerland (2020); *Angiozustand*, Lafayette Anticipations, Paris (2020); *Tincti*, Art Basel Parcours (2019); *Bourgeon purin pur*, Centre culturel suisse, Paris (2019); *Die Loci Der Ortie*, Centre international d'art et du paysage de l'île de Vassivière, France (2015); *Gewässerzeiten*, Spike Island, Bristol, UK (2015); *Dehydrierte Landschaft*, Centre d'Art Contemporain Genève, Switzerland (2015); *Les chambres des états*, Musée régional d'art contemporain Languedoc-Roussillon, Sérignan, France; and *Zustandseffekte*, Swiss Institute, New York (2013). Selected group exhibitions include *You*, Musée d'Art moderne de la Ville de Paris (2019); Kunstcredit Basel-Stadt, Kunsthalle Basel (2018); *Metamorphoses – Let Everything Happen to You*, Castello di Rivoli, Turin (2018); *100 Jahre Gegenwart. Der Auftakt*, Haus der Kulturen der Welt, Berlin (2015); and *Animism*, Kunsthal Extra City Antwerpen and M HKA - Museum of Contemporary Art, Antwerp (2010). His work is held in the collections of FRAC Limousin, France; Centre national des arts plastiques, France; Collection Lafayette Anticipations, Paris; Sammlung Kunstcredit Baselland, Basel; and David Roberts Art Foundation, London.