HOLLYBUSH GARDENS
1-2 WARNER YARD
LONDON EC1R 5EY
TEL: +44 (0)207 837 5991
WWW.HOLLYBUSHGARDENS.CO.UK

IN RELATION...

INVITED BY ANNE TALLENTIRE
MOTUNRAYO AKINOLA, GEORGE BULARCA NEGRU, A.MAC GIOLLA BHRÍDE, EVA RICHARDSON MCCREA, AND LUKE SAMUEL

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

As a professor at Central Saint Martins and as co-founder, together with writer Chris Fite-Wassilak, of *hmn*, an experimental, nomadic performance-based programme, Anne Tallentire has dedicated large parts of her professional life to mentoring and being in dialogue with a younger generation of artists. On the occasion of Tallentire's solo exhibition *Begin beginning*, Hollybush Gardens was keen to bring this side of her practice to the gallery, and proposed that she invite artists with whom she feels an affiliation to exhibit in the adjoining space.

As a British-Nigerian who has lived in both countries, **Motunrayo Akinola**'s work examines the subtle differences in how place, identity and movement are experienced. *Back door - Peckham* (2024), is the photographic record of a performance that took place in north Peckham in which the artist carried a door made from old shipping pallets which are used to transport objects around the world. The text on the door lists the street and building names of council-owned housing in Peckham. In the UK, council housing has specific conditions surrounding inheritance of property, which means it is more difficult to pass on to relatives than privately owned housing when a person dies. Akinola is interested in the distinction between housing and home. Here, he highlights the movement between physical places and cultural spaces that people who migrate have to navigate.

A.Mac Giolla Bhríde's practice makes manifest considerations of architectural space, site, and the situated body via staged sculptural arrangements. *guide (haus mvdr)* (2026) are photographs taken of a guide during a tour at the Haus Mies van der Rohe in Berlin. Printed on tracing paper akin to that used in architectural drafting, these photographs belong to an image bank that accrues over time, as the artist attends to different sites, and edits are extracted as needed. The location is often imperative to the work, even if not legible to the viewer. Bhríde often engages with the archetype of the Builder, Architect, and Interior Designer, and attempts to collapse the distinction between these while considering the narratives, ideologies, and values that pertain to each. In considering how dominant Western narratives are reproduced, they often momentarily inhabit these archetypes as a mode of dispensing with them.

Working across video, sculpture and photography, **Eva Richardson McCrea**'s work takes specific sites and scenarios as points of departure for exploring the politics of the built environment and its role in the production of contemporary subjectivities and social relations. Her film *The Decameron* (2025) departs from Giovanni Boccaccio's 14th century book of short stories. Set within a frame story wherein ten young people flee to a villa outside Florence in order to escape the Black Death pandemic, the narrative is relocated to a contemporary 'co-living' development where they 'live, work and play' together. Aimed at a young, affluent and globally transient workforce, co-living developments function to normalise housing crises in an 'age of loneliness' by redefining the concept of home and living. Shot entirely on iPhone with audio from concealed lapel microphones, the clandestine production method provoked encounters between the actors' highly choreographed performances and the contingent elements inherent in this approach to shooting on location.

George Bularca Negru's practice aims to engage with new technologies, their promises of change, and consider how these developments take form as they shape us in return. *Boustrophedon III* (2025) is a series of plotter prints on polyester film encasing the fluorescent bulbs that light the exhibition space. The process behind the work involves taking a photograph and enlarging it to the dimensions of the room, selecting the lights as the only elements where the image manifests. The word 'Boustrophedon' comes from Ancient Greek meaning 'the way the ox turns'. This was first used to describe the way an ox would

plough a field, taking alternating turns with each row to fill all available space in a single line. Later on, it was applied to written text on stelae or public monuments containing information where lines would be written in alternating directions, from left to right and right to left. By taking over the light in the space, Negru's 'electrical image' can be seen as leaving the screen and taking hold of new environments, adding a new interpretation to the ancient Greek word by relating it to expansion and totality.

Working in oil and watercolour, **Luke Samuel**'s abstraction orders colour with close attention to surface, edge, and the interior space in which a painting is encountered. *Gap* (2025) contains a loose grid recalling the mullions of a window or the seams of a wall. The painting elicits an awareness of the architecture around it, drawing an analogue between the framing of colour within a composition and the framing of the canvas as an object within the gallery space. As he paints, Samuel often hangs his works in precise relationships on the walls of his studio, each composition informing the others, so that the paintings are made in conversation with the rooms in which they inhabit.

ABOUT THE ARTISTS

Motunrayo Akinola is a cross-disciplinary artist working across sculpture and installation. He holds a First Class BA (Hons) in Fine Arts from the University of East London, 2017 and completed his postgraduate diploma at the Royal Academy of Arts, London, 2023. Recent residencies include: the South London Gallery Postgraduate Residency, London, 2024, High House Artist Residency, Norfolk, 2024. Solo exhibitions include Bolding, London; Flatland Projects, Bexhill-on-Sea (both 2026), Magma Galleries, Melbourne; Palmer Gallery, London; Bonnington Gallery, Nottingham (all 2025); BLANK, Cape Town and South London Gallery, London (both 2024). Group exhibitions include Messums, London; KO, Lagos (both 2026), Eastside Projects, Birmingham; Investec Cape Town Art Fair, Cape Town; India Art Fair, New Delhi; Institute of Contemporary Arts, London and Messums, London (all 2025); Indigo+Madder, London and Mirror Gallery, Plymouth (both 2024).

George Bularca Negru is an artist interested in problems arising from a mediatised world. He is currently studying at the Städelschule in Frankfurt am Main and is a graduate of Central Saint Martins in London. His work has been shown in solo and group exhibitions, including at SABOT, Cluj; schugar rotariu, Frankfurt am Main; Xxijra Hii, London; Ginny on Frederick, London; Hebbel Am Ufer, Berlin; Steamworks, London; John Hansard Gallery, Southampton; Wysing Arts Centre, Cambridge; London Performance Studios, London. In 2025 he was awarded the DAAD Prize.

A.Mac Giolla Bhrıdé is an Irish artist working in the field of sculpture and photography. Recent solo exhibitions include *a lover beneath me*; mother's tankstation, Dublin (2026); *knee bent elbow slung*, Provisional Information, Dublin; *Double Jetted*, Zyrland Zoiropa, Berlin (both 2025); *son of*, Void Art Centre, Derry; *objects as buoys in the life acted*, The Regional Cultural Centre, Letterkenny; *deep feels and fever dreams*, Kunstverein Aughrim. Dublin (all 2023). In 2024, Mac Giolla Bhrıdé completed an MFA at the low-residency programme at Bard College in 2024, New York, and was a Fulbright Awardee.

Eva Richardson McCrea lives and works in Dublin and Berlin. Her work has been shown in galleries and institutions including Project Arts Centre, Dublin; Douglas Hyde Gallery, Dublin; The Aldrich Museum of Contemporary Art, Connecticut; Composite, Melbourne, Löwengasse, Cologne and CCA Glasgow. She studied at Städelschule, Frankfurt am Main; CRMEP, Kingston University, London; and the NCAD, Dublin. She is supported by the Arts Council of Ireland and her work is included in the Arts Council of Ireland National Collection.

Luke Samuel lives and works in London. He graduated from the Royal Academy of Arts, London, exhibiting in the RA Schools Show 2022. Selected two-person exhibitions include: *Cubitt Invites*, with Hayley Tompkins, Cubitt Art Studios, London (2026); *David Annesley and Luke Samuel*, Permanent Location, London (2026); and *I suppose in a Dream*, with Carole Gibbons, Kupfer, London (2022). Selected group exhibitions include: *New Pastoral*, Pusher, London (2025); *Numberless are the world's wonders*, wc2e9ha, London (2025); *Companions*, Union Pacific, London (2021); and *No Time Like the Present*, Public Gallery, London (2020).

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

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