

HOLLYBUSH GARDENS PRESENTS:

Upstairs

Knut Henrik Henriksen:

How I copied another man's signature for 20 years without knowing (diagonals and doubt)

Preview: Thursday 22 November

Exhibition 23 November - 21 December

Doubt is an emotion that underpins Knut Henrik Henriksen's approach to making. Oscillating between doubt and the removal of it Henriksen appears to be simultaneously attracted and repulsed by this state of uncertainty. Standardisations, that have informed much industrially produced materials and have come to permeate modern life in the form of architectural rules and mass produced systems, are a means of removing uncertainties, removing doubt. The ISO paper size A4, often seen as the standard of standards, has become an object of enticement for Henriksen over the last two decades, and it is also what interrelates the works in this exhibition along with the diagonal line.

Endless Column, a series started in 2006 is made from cut mirror glass, each section made of a fold and placed on top of one another, its proportions derived from a diagonal divide into the 'A' ISO paper sizing system. The sculpture, reflecting the architecture of the room creates new spatial arrangements, using its mirror-quality to cut and fold space in a mimicry of the materiality of the object itself. In an ongoing series of wooden reliefs Henriksen has made several diagonal cuts into paper formats and played around with the fragments. One relief takes on the shape of a snake and another that of an envelope, hand-painted in a palette originated by Le Corbusier. Whilst working on his catalogue *Architectural Doubts* (Koenig Books, 2017) and going through Walter Porstmann's personal archive, Henriksen learnt that Porstmann used the diagonal running through paper formats as his signature and logo for his company. Henriksen had at this point unknowingly been enacting Porstmann's signature for 20 years.

Herr Porstmann (2011) is a black steel sculpture placed on the floor. This ornamental portrait of Walter Porstmann, the inventor of the ISO system renders in three dimensions the diagram underlying the A series, combining the dimensions of A5 and A6 in different ways. Henriksen's impulse to intervene in standard formats is not about breaking with conformity, instead he sees both beauty and potential in the simplicity of the logic of standardisations that become conditions from which to reintroduce subjectivity, bodily and human-scale relationships.

A site specific intervention turns to the experience of the exhibition space. A pink painted wooden skirting board reveals the odd angle in an added wall. Henriksen's work, much like standards, is both site-specific and have generality, making the former transportable and the latter concrete. Standards and architecture codify our behaviour and reproduce forms of control. By working within the logic of a given standard or architecture Henriksen proposes that these parameters should be continuously turned over in a critical reflection of the conditions they produce and what other conditions are possible within the limits of their own rationale.

Recent exhibitions include: *The Irrational Curve*, Kristiansand Kunsthall (N), 2018; *Gone with the Wind*, Lorck Schives Kunstpris, Trondheim Kunstmuseum, 2017, (N); *The story of a man who lost interest in his job and started walking in circles*, Hollybush Gardens, London (UK); *Echoes & Notes to Stones*, Bergen Kunsthall, (N), 2014 & 2012; *Opelvillen*, Rüsselsheim, 2013; *Squares and Rectangles*, Kunstmuseum, Bern, 2011; Momentum - Nordic Biennial of Contemporary Art, 2013; *2006, Poor Thing*, Kunsthalle Basel 2006; *DUO: Hans Arp / Knut Henrik Henriksen*, Galleri Würth, Nittedal (N) cat, 2008; *All that is solid melts into air*, Frac des Pays de la Loire, Carquefou (F), cat, 2006; *Berlin North*, Hamburger Bahnhof, Museum für Gegenwart, Berlin (D), cat, 2004

Architectural Doubts is a major survey monograph examining 20 years of Knut Henrik Henriksen's practice. The book looks in detail at his central concepts of 'architectural doubts' and 'architectural frustrations'. It is published by König Books with essays and texts by Knut Henrik Henriksen, Karl Holmqvist, Lars Bang Larsen, Ellef Pretsaeter, Alexander Scrimgeour, Amy Sherlock. ISBN 9783863355241

Notable Permanent public works include Tideway, Falconbrook, London (UK), Upcoming, 2021; *Bird in Space*, 2018, Oslo; *Full Circle*, 2009, Kings Cross Station, Northern line, London; *Facade Charade*, 2008, University Hospital Akershus, (N); *L'heure Bleue*, 2009, Høgskolen i Vestfold (N) and *Poème de l'angle droit*, 2014, Greåker Videregående skole, (N).

Gallery open:

Wednesday - Friday 11 - 6 pm

Saturday 12 - 5 pm or by appointment

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