

## HOLLYBUSH GARDENS IS DELIGHTED TO PRESENT:

Every Object is a Thing but not every thing is an object:

Eva Fabrégas, Jaimini Patel, Ruth Proctor, Reto Pulfer, Alex Reynolds, Anne Tallentire, Aaron Tan

Preview: 12 April, 6.30 - 8.30 pm

Exhibition: 13 April - 19 May

*Every Object is a Thing but not every thing is an object* brings together seven artists who share an economy of means in their making. Industrially produced materials, functional objects, personal effects and performative situations have been dislocated, re-appropriated, re-contextualised, translated and transformed.

With this exhibition we are interested in looking at the porous and relational, how artworks suggest and evoke possible forms, structures and languages. Each work, an act of transformation, speaks of its process of becoming and thereby a mutability of states. As well though, the works are firmly rooted in social and political conditions that inform the formal and narrative possibilities at play.

A performative aspect is present; sometimes literally as in Alex Reynold's video *Esta Puerta, Esta Ventana*, 2017, in which a choreographer and a drummer explore expectations through rhythm and movement as well as spoken language; and in Eva Fabrégas' kinetic sculptures *Self-Organised Systems*, 2014, where packing materials become mobile, possibly changing the path of the viewer. At other times, the performative aspect is suggested through the process of making - Reto Pulfer's recycling and transformation of material use; Jaimini Patel's process of observing, collecting and attending to materials; Ruth Proctor's journey with makeshift souk umbrellas from Morocco; Aaron Tan's gathering and display of personal effects; and Anne Tallentire's work that mediates the space between building material and a photographic image, referencing the construction of a youth centre in Calais.

Eva Fabrégas' *Self-Organising System*, 2014, is a colony of objects including polystyrene foam inserts, edge protectors and other industrial packing materials, all of which were originally designed for protecting consumer goods and fragile items in transit. Styrofoam materials are as ubiquitous as they are essential to the global circulation of commodities, but reaching their destination they are immediately discarded. Here, a group of these found materials navigate the exhibition space, moving around slowly and interacting with one another as a community of their own, while the viewer is encouraged to seek patterns in their behaviour. Left to their own devices, these minimal objects remain within the sphere of circulation but are no longer in need of human agency to instigate their mobility.

With the title, *The new Moon with the old Moon in her arm*, 2018, Jaimini Patel references the appearance of the new moon as the light reflected from earth reveals the dark side of the moon. Emerging are contemplations on cycles, nourishment, light, growth, time, and repetition. A drop of water containing blue-green algae lands as a bead on the surface of paper. As the water evaporates, the drop shrinks and the algae settles on the outskirts forming a darker ring delineating its border. With an oil drop, however, it is difficult to define its edge and to know when it has come to rest; a line has to be approximated. In this work each series of daily practices and singular gestures gravitate to each other, as colour mutates, edges bleed and forms come in and out of visibility.

Ruth Proctor's new fabric pieces *Freedom of Movement (Aourir)*, 2018, are presented in two distinct ways articulating their shift from function to art object. The two anchor each other and affirm an existence that is not singular. With an interest in heterotopias, the being in and of multiple locations at the same time, Proctor was drawn to the multiplicity of origins held within these works and the further transformation promised by her own intervention. Proctor bought these at a marketplace in Morocco where they served as makeshift umbrellas protecting vendors and their products from sun and rain. Each small patch of fabric has its history of manufacturing - becoming garments, table clothes and curtains, then again assembled to form a shelter. Proctor introduces a double layer of dislocation; from market to gallery. Proctor's journey alongside their constructed togetherness take us through different stages of displacement questioning the concept of what is located and what is dislocated. In the gallery setting any previous purpose is rendered obsolete and the viewer is invited to consider the qualities found in an object made out of necessity and practicality.

Staircases and other liminal spaces such as doorways and corridors recur throughout Reto Pulfer's practice. His *Small Sirius Staircase*, 2015, reflects an interest in states of being, as these objects and spaces highlight a time or space of transition, the in-between. The title for the staircase references the stars providing another angle for contemplation on our situatedness.

*This Door, this Window (Esta Puerta, Esta Ventana)*, 2017, by Alex Reynolds emerged from the desire to make a portrait of Alma Söderberg and Nilo Gallego, a choreographer and a musician with whom she shares an obsession with rhythm. Both of them were filmed in the same space, but not at the same time. Whilst they never appear together onscreen, the synchronicity of their rhythms, pauses, and movements produce an effect of coexistence, The rehearsal room they inhabit is like a physical rendering of the only place that holds them together: the virtual space of a film. Sound is not only the way in which they first appear together, it is their only way of being together. *This Door, This Window* sits somewhere between portraiture and sonic performance, the result of fantasising with a calculated and perverse use of sound and rhythm in order to consciously invade, connect, and alter the body.

Anne Tallentire frequently combines still and or moving images in assemblages and sculptural works that produce spatial, temporal and political dialogue. In *GF3-3*, 2018 a photograph taken during the building of a youth centre in Calais in January 2016 and building materials, such as those used in the construction of the centre are brought together. *GF3 -3* takes its title from a hand written mark related to the factory production set up designed for the supply of three composite panels made of two 9mm OSB (orientated strand boards) bonded to fireproof insulation thickness. The marking indicates that the boards were designated for a ground floor storey. Here five sections of un-bonded OSB boards referencing the geometry of the image are balanced, layered and propped underneath and around the photograph (printed on news print) to address stasis, the incomplete and a conceptual tension between what is depicted and modes of depiction itself.

In dialogue with the architecture of the gallery, Aaron Tan's new works manifest as a series of material and spatial encounters, which folds in the circulation of the public into a private lexicon. Receipts, notations, thread, magnets, packing cardboard, screws, aluminium plates, clothing and architectural elements are assembled and dispersed across the gallery, moving through spaces of inhabitation and currencies of exhibition making. Positions are roused, but then quickly flipped, or re-configured; a cut out of a pair of trousers solicits a rear entry into the space, the writer becomes the reader, a proliferation of walls calibrated in till rolls and receipts. What emerges in this disarticulated reading across scales, values and legibilities is not a question of figuration but that of event and choreography- how our bodies move from the contingency of spaces into a politics of alterity, backwards into forwards, and then backwards again, and into the gaps and openings of which absence points, that of the fugitive, the transient, and the queer.

Gallery open: Wednesday - Friday 11 - 6 pm, Saturday 12 - 5 pm or by appointment

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### EVERY OBJECT IS A THING BUT NOT EVERY THING IS AN OBJECT

#### Artist Bios

**Eva Fabregas** lives and works in London UK. Her practice explores the eroticism of consumer objects and the engineering of desire, across sculpture and video, installation and sound. Her ongoing interest in affect has led her to produce work that addresses the cultures of wellness and relaxation, psychodrama and market-oriented research, as well as online therapeutic subcultures.

Recent solo and group shows include: *First Act: Smooth Operations*, Laure Genillard, London; *Scissors cut paper wrap stone*, Ormoston House, Limerick, West Cork Center, Cork, and CCA Derry~Londonderry; *Eyecatcher*, Big Screen Southend, Focal Point Gallery, Southend-on-Sea; *Picture yourself as a block of melting butter*, Fundació Miró, Barcelona; *Systems for displaying matter*, Enclave, London; *Teesside world exposition of art and technology*, MIMA, Middlesbrough; *Soft control*, Embassy Gallery, Edinburgh; *Projective ornament*, García Galería, Madrid; *The stuff that surrounds us*, José de la Fuente, Santander; *How are you feeling today?*, Window Space (Whitechapel), London; *Unforeseen changes*, The Green Parrot, Barcelona; and *Eva Fàbregas & Andrew Lacon*, Kunstraum, London.

**Jaimini Patel** is a London-based artist making site-specific installations that respond to the behaviour and properties of materials. Her work investigates the agency of matter through the negotiation of boundaries, systems and performative actions. An action may repeat, but it cannot be identical. Incremental variations in timing, rhythm, pressure, or temperature influence the outcome, which is unique each time. Such apparently chance elements are played out within carefully controlled scenarios that may threaten failure. The process of observing, collecting and attending to materials isolates momentary states and the placement of attention. The resulting ephemeral propositions often suggest the possibility of transformation having occurred, or of being imminent: an avocado stone loses moisture, a flame disappears, colour mutates.

Recent projects include *Rosina #0*, Limone Space, London; *Measure*, Centrum, Berlin; *Remainder 10/14-09/15*, balank, Turin; *DADU: Conversations*, DADU, East Nashville; *Topography Disarranged*, The Queen of Hungary Project Space, Aylsham; and *Sightline*, Diogenes Tram, Turin.

**Ruth Proctor** is interested in repeating and re-working ideas and visual elements in to new forms to create a thread through the work that references itself and mirrors or doubles in on it's self, the history of a work still evident within its new form. With a background in skating

and dance she has a keen sense of the relationship between movement, performance, music, spatial awareness and a staged presence that forms the basis of ideas running through her practice, for example; how the sporting and the artistic and the technical and the beautiful, can be two sides of the same thing. The crossover between the idea of the staged and the fleeting moment/event are ideas that Proctor has been using within her work for sometime. Things that Proctor once dealt with physically within her time as an ice skater have worked their way in to artworks in a different form such as rhythm tempo which manifest themselves in form, pattern, texture, material presence and repetition.

Her recent exhibitions and commissions include, performances at the *Whitechapel Gallery*, London; *Museo Nacional de Arte MUNAL*, Mexico City and at the *Along Lines Symposium - Nida Art Colony*, Lithuania. Exhibitions include, *As if Nothing Happened*, Norma Mangione Gallery, Turin; *Putting It On*, Hollybush Gardens, London; *Still Not Fixed*, John Jones Project Space, London; *Risk*, Turner Contemporary; *On Dynamics and Monuments*, Kunstverein Nürnberg. She was also Commissioned by Cambridge University to create *We Are All Under The Same Sky*, a permanent artwork for The University of Cambridge Primary School, Cambridge, UK.

**Reto Pulfer** constructs singular universes, both intuitive and complex kinds of 'synaesthetic artworks' combining installation, sculpture, painting, performance, music and architecture. To create his environments, he adopts a very simple technique, close to the crafts, and uses basic materials, often recycled, such as bed sheets, cloth, paper and found objects, tinged by an aura. An artist of method and process, he uses a systematic nomenclature to title his works and invents simple fictional narratives - that he calls mnemonics - as the basis for each of his interventions.

Pulfer was born in Bern, grew up in Basel Land and now lives in Berlin. Recent solo exhibitions include Hollybush Gardens, London; Centre d'Art Contemporain Genève; Kunstverein Nürnberg - Albrecht Dürer Gesellschaft, Nuremberg; and Swiss Institute, New York.

**Alex Reynolds** is an artist and filmmaker living in Brussels and Berlin. She has developed a consistent trajectory as an artist whose constant obsession is the exploration of cinematic structures. For her, a film is a testing ground where power relations, the difference between spectator and witness, empathy, and the invasive and expansive potential of sound and point of view may be investigated. Through sound works, performances, texts, publications, and moving image, her work places the viewer at its centre, meticulously examining, isolating, and displacing elements from film to generate situations where things may be seen for the first time.

Recent exhibitions and projects include *This Door, This Window*, Estrany de la mota, Barcelona; *She is a Film*, Marta Cervera Gallery, Madrid; *Playground Festival*, Leuven; *Moving Image Contours: Points for a Surrounding Movement*, Tabakalera, San Sebastian; *By Day*, Artium, Vitoria; *Syndikate*, Cologne; *Stiff Hip Gait*, Komplot, Brussels; *We Can't Go Home Again*, CAC, Vilnius; *he she it/did said would*, Tenderpixel, London; *Elisabet, Lena, Tobias...*, the National Music and Theatre Library of Sweden, Stockholm; and *A Trip to the Moon, Before and After Film*, Bonniers Konsthall, Stockholm. Her work has also been included in screenings and festivals such as Las Palmas de Gran Canaria Film Festival, Les Rencontres Internationales, Aesthetica Film Festival, and Kunstfilmtage Düsseldorf.

**Anne Tallentire's** practice engages a range of media and forms including installation, performance and moving image. She was born and raised in Co. Armagh in the north of Ireland, and has lived and worked in London since 1984. Central to Tallentire's investigation is how institutional, political and social systems might produce a peripatetic practice. Committed to the overlooked and the mundane, her practice often forms itself on the street, from filming workers in the city of London to locating materials for use in installations.

Exhibitions and projects include *Shelter; 14-18NOW; Nerve Centre*, Derry commission; *AS FAR AS*, Hollybush Gardens; a major survey show *This and Other Things*, IMMA; *Drift: diagram xiii*, Void, Derry; and *Instances*, representing Ireland at the Venice Biennale. Group shows include *Keywords: Art, Culture and Society in 1980's Britain*, Tate Liverpool; *At Your Service*, Technisches Museum, Vienna; *Le Monde Physique*, La Galerie, CAC, Noisy-Le-Sec, Paris.

**Aaron Tan's** artistic practice is invested in the materiality of spaces and how they can be articulated as a porous form of writing. In his economy of personal effects and surplus materials, the work raises questions about the sensorial and metabolic use and exchange of the everyday, and how they may be re-configured to occupy and inhabit other relations. Often working with the makeshift, he is interested in how the transitory can be deployed in the tension between the studio and exhibition, recalling not only of spaces in formation but also the intimate politics of his artistic labour.

Born in Singapore and based in London, he received his BFA from Goldsmiths College and MFA from The Ruskin School of Art, Oxford. Recent projects and exhibitions include *The Ashtray Show*, 4COSE, London; *It is "I am feeling this."*, soft/Wall/studs, Singapore; *Hmn edition 9*, London.