

## House

Anna Fasshauer, Lubaina himid, karl Holmqvist, luca frei & falke pisano, belÉN uriel

Exhibition: 12 June - 19 July

A house is a structure with an inside and out. A house can be large or small, and it can be the home of an individual, couple, family or collective. A house is to be lived in. A house affects the quality of life of its inhabitants, and the aesthetic experience of the geographical area that it is situated in. A house communicates the wealth or lack of wealth of the people that live in it, and perhaps that of the surrounding area. The person that designed the house had a certain intention with its aesthetics and function, moderated by the demands of budget, building regulations and basic needs. The style of a house speaks across generations, telling us of both the time when it was built, whilst often revealing something of the people it currently holds. A house is a construct within a larger system that speaks of a socio and economic strata, or if we widen our gaze, a population. It speaks of human worth, ethics and what people as part of a certain society and economic belonging might believe in, aspire to and expect from life.

Falke Pisano and Luca Frei's double video projection *LC in the Bijlmer, 2014* began as a commission for the second edition of *Bijlmer Art International* in Amsterdam. The artists were invited to make a semi-permanent pavilion reflecting on the work of Brazilian artist Lygia Clark. Although the project fell through, Frei and Pisano continued their research, examining the context of the original commission; what it means to make a pavilion that reflects the work of another artist and what affect it would have had on the local people, both physically and psychologically.

If Pisano and Frei's piece comes out of a failed architectural project, Lubaina Himid's paintings, that are part of a series titled *Architects, Models, Plans made 1997-98*, show us imagined buildings by imaginary Black female architects. Himid proposes, through her imaginary architects - public and private spaces for women to live and work, in open expansive and well-designed splendour.

Karl Holmqvist's video *Our House* is a black & white video, with music composed by Jay Chung. The video shows flickering images of facades of different kinds of 'plattenbauten' - a prefabricated construction method used extensively in Germany and particularly for public housing in Berlin after the Second World War. The functional architecture aimed to provide a good standard of living for people of all economic backgrounds. Holmqvist's wallpaper piece *Give Posters a Try* consists of slogans, cut up phrases and texts and found images arranged by Holmqvist on 71 A1 posters. The posters as wallpaper cover a section of the gallery walls changing the experience of the space.

Belén Uriel's sculptures reflect on the aesthetic intentions of Modernism, and in particular the ideas held by the so-called International Style of the interwar years, through her de and reconstruction of their design ideas. *Manual, 2012* is a sculptural screen or space divider that uses pictograms as icons to convey and challenge the meaning of objects as we perceive and know them. A small wooden sculpture sits on a piece of folded paper. The folds in the paper represent the possible shapes of the sculpture. Uriel's works act within space and question the process of commodification by re-valuing not just things per se, but also the way we refer to them and eventually exchange them.

Anna Fasshauer's transmitters are made out of found materials that we might come across in someone's domestic environment through construction and DIY. The titles of the sculptures *Glycin* and *Serotonin* are those of different hormones that exist in our brains and that affect the way that we feel internally but also how we experience and thus understand things and relations outside of us.

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