

HS PROJECTS

# Paradigm Store

5 Howick Place, London

25 September - 5 November 2014



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## Paradigm Store

5 Howick Place, London

25 September - 5 November 2014

HS Projects is pleased to announce the presentation of its second major group exhibition Paradigm Store at Howick Place, a new landmark development at the heart of Victoria's rapidly emerging cultural quarter, from 25 September to 5 November 2014. Paradigm Store examines the interface between art and design and the latent socio-economic and political forces that underpin it through new and recent work by seventeen UK and international artists.

Spread across five floors and 80,000 sq ft of Howick Place, HS Projects brings together a diverse line-up of emerging and established artists to explore issues of the decorative and the functional through a mixed range of media, proposing new ways of re-considering our environment and social structures. From immersive, site-specific installations and large-scale sculptural works to paintings, performance and film, the exhibition aims to investigate artists' unrivalled engagement with art and life through reference to the readymade, 20th Century Modernism, architecture, specific histories and origins, as well as the subversion of language and modes of popular culture.

Highlights of Paradigm Store include a new 'still-life' ceramic arrangement by British artist Simon Bedwell; an "art store" installation by artist duo Cullinan Richards; an animated rock garden by Harold Offeh; a collage installation of cut-up fragments and clay bricks by paula roush; a sculptural relief by Theo Stamatoyiannis which questions the boundaries of sculpture and architecture; a free-form installation by Beatriz Olabarrieta that combines low-fi building materials with video; and new collage sculptural structures by Anne Harild. A film by Brazilian artist Beatriz Milhazes inspired by Japanese 'sangaku' will be shown in the UK for the first time, courtesy of the Cartier Foundation, alongside other works making a UK debut by Kendell Geers, Claire Barclay, Nike Savvas and David Shrigley. Other participating artists include Yutaka Sone, Maria Nepomuceno, Ulla von Brandenburg, Elizabeth Neel and Tobias Rehberger.

A private view will be held on Thursday 25 September from 6-9pm featuring a one-off performance by artist collaborators Meta Drcar and Dori Deng featuring three female dancers responding to the architecture of the space, alongside a live performance of sculptural objects by Harold Offeh based on his series of work looking at elements of historical 17th and 18th century gardens as sites of artifice, spectacle and theatre.

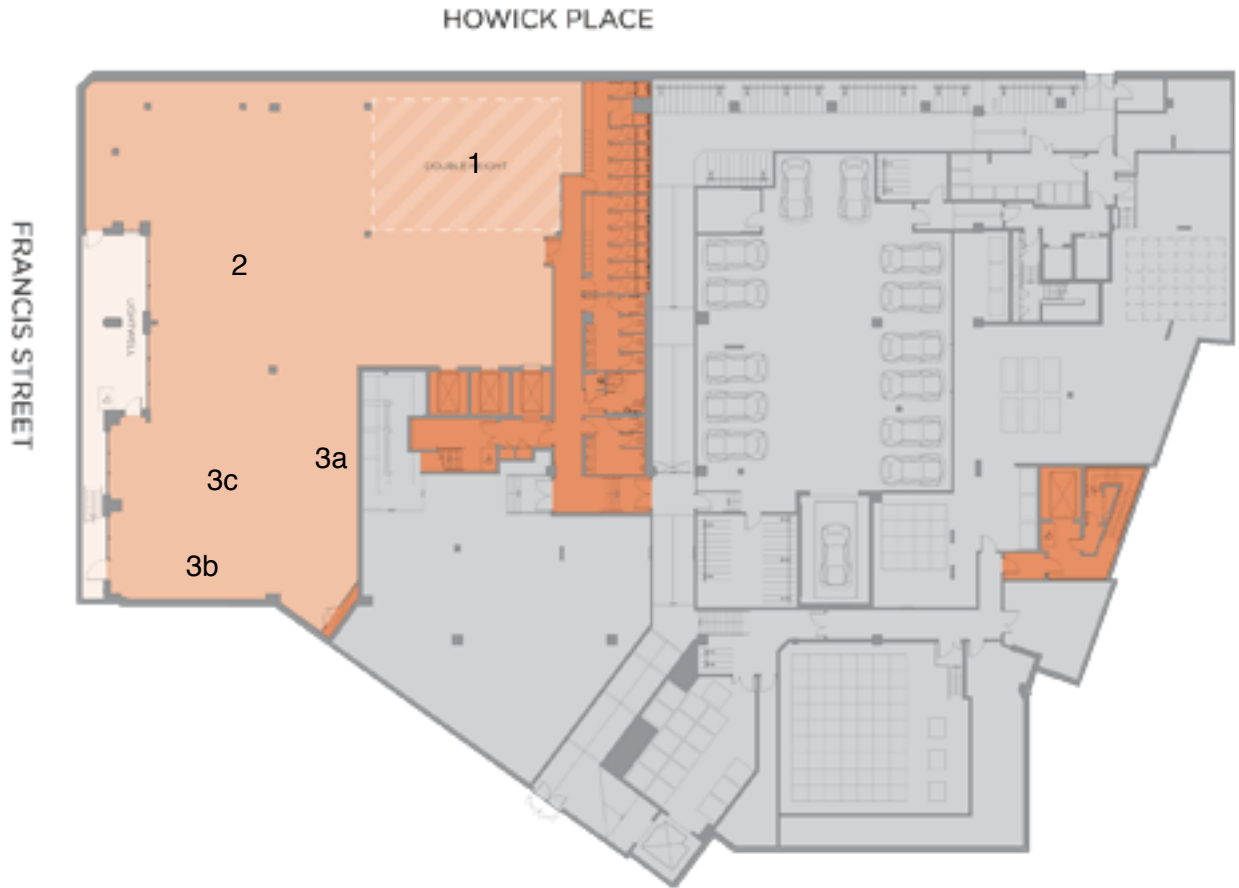
HS Projects is a London-based art consultancy led by curators Alistair Howick and Tina Sotiriadi. HS Projects produce and deliver ambitious projects that seek to engage new audiences with the arts. In May 2014, HS Projects presented the highly successful Interchange Junctions exhibition at Howick Place, which explored the themes of migration, trade and colonial struggle. The exhibition followed Wind Sculpture (2014), a permanent installation located directly across from Howick Place by renowned artist Yinka Shonibare MBE in response to the history of the area, which was commissioned by HS Projects on behalf of Doughty Hanson & Co Real Estate and Urban & Civic.

Paradigm Store has been made possible by Invesco Real Estate (IRE), the global real estate investment manager and new asset manager of 5 Howick Place and Urban & Civic, the joint developer behind the landmark building with Doughty Hanson & Co Real Estate.

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LOWER GROUND FLOOR

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## LOWER GROUND FLOOR

1: Claire Barclay: Unbound 2013

Painted steel, lycra, flint, machined aluminium, mirroring paint on glass  
and swen cotton  
400 x 275 x 360cm  
courtesy the artist and Stephen Friedman Gallery, London

2: Dori Deng and Meta Drcar: Rhythm Series, Work No.3 2014

7mins Performance  
Performers from The People Pile Collective  
courtesy the artists

3a: Elizabeth Neel: Sphinx Ditch 2011

Oil and spray paint on canvas  
190.5 x 218.4 cm  
courtesy the artist and Pilar Corrias, London

3b: Elizabeth Neel: Dorsolateral Prefrontal 2011

Oil and spray paint on canvas  
193 x 243.8cm  
courtesy the artist and Pilar Corrias, London

3c: Elizabeth Neel: Slept and Slept 2011

Wooden dowels, steel, acrylic paint, sheepskin  
62 x 54 x 337.8 cm  
courtesy the artist and Pilar Corrias, London



Lower Ground Installation photograph copyright the artists and Sylvain Deleu

**Claire Barclay** is known as an artist who makes installations in and for particular spaces. Her work collapses her own concerns into successive contexts, each invitation to show her work is an invitation to think about a new place, and about what she makes and how she might continue to make it there. *Unbound, 2013* was presented for the first time for the group exhibition 'function/dysfunction' (2013-14) at the Neues Museum, Nuremberg, Germany where the geometric steel rods complemented the linear window frames of the museum façade. Similarly at Paradigm Store the work connects directly to both the verticality of the double height space and its lateral architectural features. A sheet of peach coloured fabric imitates a layer of stretched skin as it is assembled taut alongside the bold fabric of a harlequin costume. Figurative yet abstract, the forms collide in union and bounce off each other in a contemporary yet antique dialogue.



Claire Barclay: *Unbound 2013*, photograph copyright the artist and photographer Sylvain Deleu

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Flint nodes lie randomly on the floor evoking an anthropological sensibility alongside the billowing fabrics forms which are cast like sails in the wind. Like much of Barclay's work, she summons a moment which is elusive and transformative, allowing the materials to operate entirely under her control while simultaneously permitting the human experience to ponder. This work will be seen for the first time in the UK in Paradigm Store.



Claire Barclay: Unbound 2013, photograph copyright the artist and photographer Sylvain Deleu

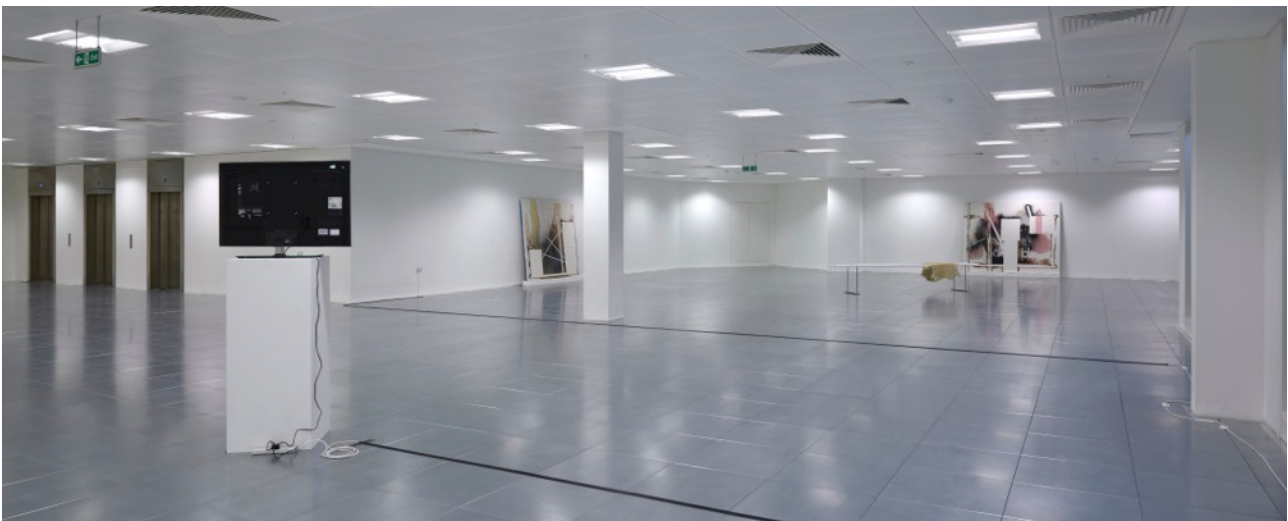
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**Dori Deng and Meta Drcar's** investigations always start from the architectural structure, and its transformation through movement of the elements of light and the body. They explore the notion of altering the perception of the space and transforming one's understanding of its physical structure. Deng and Drcar tend to use dance movement as a medium that is generated from a score system that they create. In their current work, *Rhythm Series No.3*, they manipulated the notation and movement spatially and rhythmically by using moving projected light and bodies. The temporal existence of these elements led them to explore the creation of a visual rhythm. The rhythm without the physical sound; the rhythm that is being translated into a dialogue between all elements during the live moment of the event.

All of their performances are site-specific and adapted to the architecture of the given space. By using moving bodies and light in an interactive manner with the space, they are exploring the assumption or expectation of the experience of the space in live performance. Deng and Drcar work in a realm of live generated structure that can also be understood as a live installation. Their outcome has a minimalistic aesthetic and simplicity that allows the audience to be attuned to everything they see and to the process of seeing.



Dori Deng and Meta Drcar: Rhythm Series, Work No.3 2014, photograph copyright the artists and photographer Sylvain Deleu

**Elizabeth Neel** explores intersections between gesture, material, memory, and space. The title of the painting *Sphinx Ditch, 2011* encapsulates the essence of a number of paintings produced during this time. 'Sphinx Ditch', refers to a channel surrounding the body of the iconic Sphinx monument of Giza. The Ditch is a by-product of reductive sculptural technique but, rather than representing a mute void, this non-subject is replete with evidence of practical thought and creative methodology. By referencing this archaeological discovery as an ancient architectural sign-post, Elizabeth Neel suggests a folding of time and space in which pattern, order, recognition and ritual are gained, lost and reclaimed through cycles of use, disuse and re-use.

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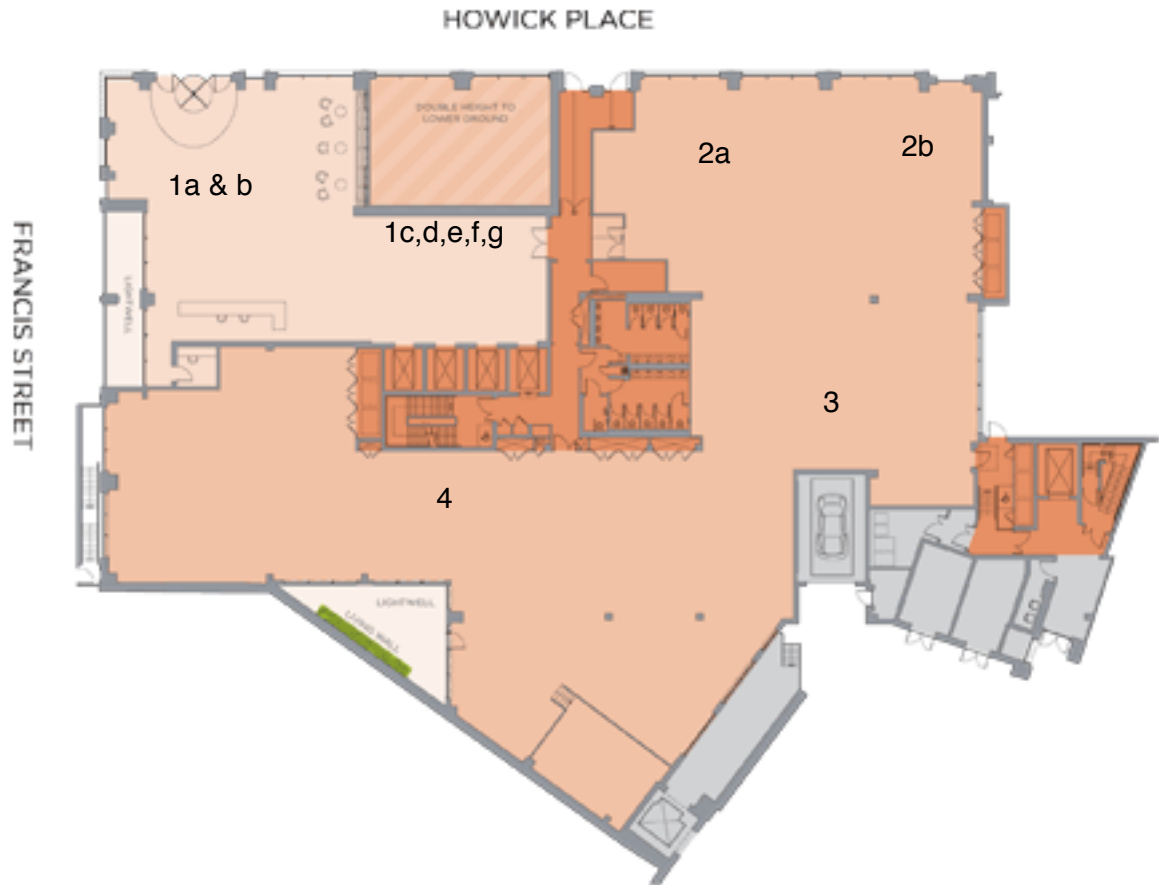
In *Slept and Slept, 2011* a sheepskin is draped over a set of poles resembling ballet training bars - relating to the adjacent dance based performance Rhythm Series, work No.3, choreographed by Meta Drcar & Dori Deng. Elizabeth Neel's sculptural forms extend this sensibility into three dimensions, using a diverse array of materials. This group of assemblages foregrounds a tension between impulse and control while insinuating aspects of both organic and inorganic architecture.

In Elizabeth Neel's *Dorsolateral Prefrontal, 2011*, there is tension between the random and the formal in her use of materials and the presentation of the work. While ostensibly abstract, Neel's paintings have an uncanny insistence on representational residue, mood and content. Neel's paintings record a sequence of gestures that refer to their own construction while simultaneously registering subject matter external to the procedure of their making. Masked areas of canvas, often completely unpainted, activate hand painted, brushed and spray painted constellations of marks.



Elizabeth Neel: *Dorsolateral Prefrontal, 2011* & *Slept and Slept, 2011*, photograph copyright the artist & photographer Sylvain Deleu





## GROUND FLOOR

1a: Kendell Geers: Obelisk 2008  
Concrete and glass  
349 x 75 x 75cm  
courtesy the artist and Stephen Friedman Gallery, London

1b: Kendell Geers: Monument to the F-Word XI 2010  
Polished bronze  
118.5 x 25 x 25cm  
courtesy the artist and Stephen Friedman Gallery, London

1c; Kendell Geers: T.O.T.I. (121) 2005  
Found object and chevron tape  
69.5 x 18.5cm  
courtesy the artist and Stephen Friedman Gallery, London

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- 1d: Kendell Geers: T.O.T.I. (125) 2005  
Found object and chevron tape  
72 x 15.5cm  
courtesy the artist and Stephen Friedman Gallery, London
- 1e: Kendell Geers: Twilight of the Idols 21 2009  
Found object and chevron tape  
64 x 35 x 30cm  
courtesy the artist and Stephen Friedman Gallery, London
- 1f: Kendell Geers: Brawl I 2009  
Glass and wood  
69.5 x 20 x 33cm  
Unique in a series of 3  
courtesy the artist and Stephen Friedman Gallery, London
- 1g: Kendell Geers: Brawl II 2009  
Glass and steel  
69.5 x 20 x 33cm  
Unique in a series of 3  
courtesy the artist and Stephen Friedman Gallery, London
- 2a: Yutaka Sone: Little Manhattan 2007-2009  
Marble  
21 3/4 x 104 3/8 x 33 1/2 inches  
55 x 265 x 85 cm  
Edition 1 of 5, 1 AP  
courtesy David Zwirner, New York/London
- 2b: Yutaka Sone: Light in between Trees #3 (tree trunk) 2011  
Marble  
25 1/4 x 23 5/8 x 18 1/2 inches  
64 x 60 x 47 cm  
Edition 2 of 3, 1 AP  
courtesy David Zwirner, New York/London
- 3: Ulla von Brandenburg: Segel (Sail) 2012  
Fabric and rope  
dimensions variable  
courtesy the artist and Pilar Corrias, London
- 4: Cullinan Richards: Contingent Exhibitionists; evidence of a connected approach like spaghetti  
and string 2014  
Plastic, canvas, paint, scaffolding, tape, plywood, fluorescent lamps  
Variable dimensions  
courtesy the artists

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Kendell Geers: Obelisk 2008, photograph copyright the artist & photographer Sylvain Deleu

*Obelisk*, 2008 is a unique and free-standing sculpture by **Kendell Geers**. Taking the form of this triumphal sculpture, the work is a quadrangular shaft made from cast cement embedded with broken green glass bottles. Monolithic and tapering, the elegant form is reminiscent of historic and public statuary. Here, however, the entire form and even its pyramidal apex is encrusted with shimmering fragments of glass lending the form both an alluring and menacing quality. Historically the Obelisk is a symbolic marker of exchange between Nation States, celebrating alliances between different cultures. By inserting green glass into the concrete obelisk, Geers transforms this gesture of benevolence into a complex and barbed realisation of exchange, suggesting an underlying truth about the difficulties and embedded prejudices between cultures. This work was exhibited in the recent major survey exhibition 'Kendell Geers' 1988-2012' at Haus der Kunst, Munich, Germany. The work is illustrated in the catalogue. This work will be seen for the first time in the UK in Paradigm Store.

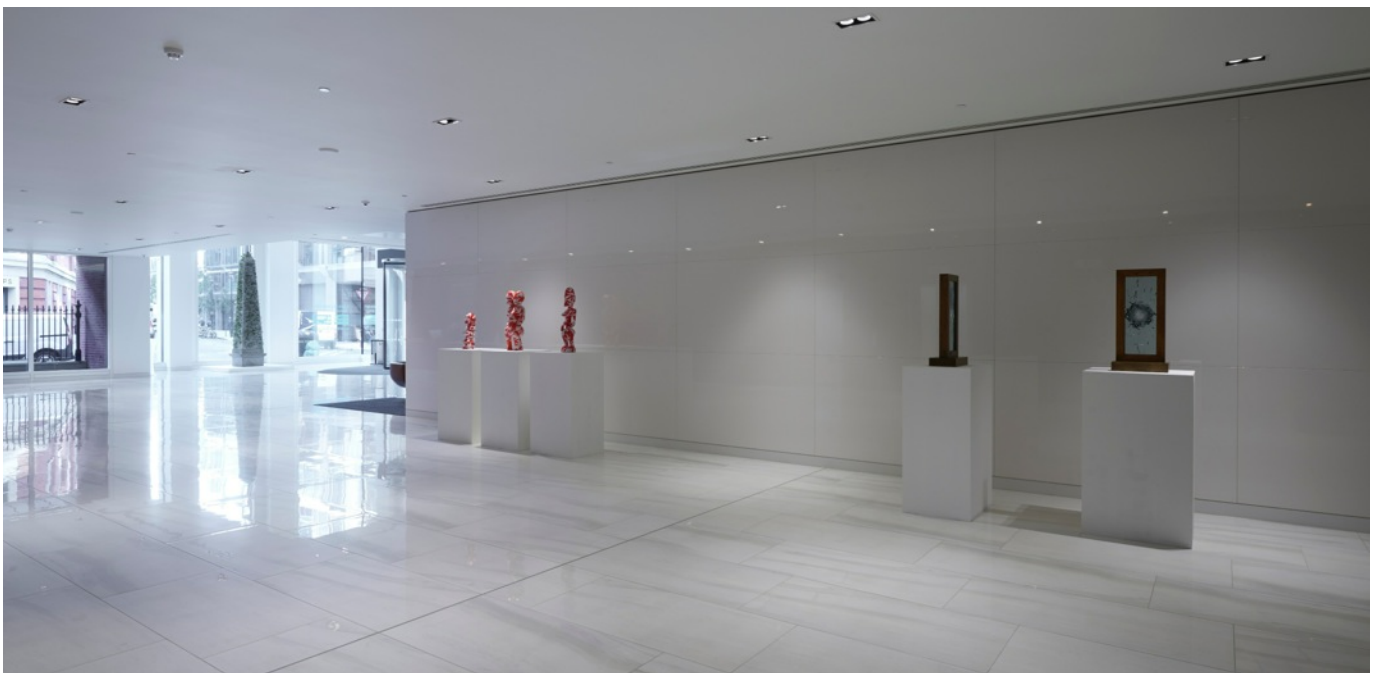


Kendell Geers: Monument to the F-Word XI, 2010, photograph copyright the artist & photographer Sylvain Deleu

Kendell Geers is known for work that confronts the viewer head on. It often startles the eye and requires a degree of interrogation from the spectator. In *Monument to the F-Word XI 2010*, the artist has reconfigured the four letter word into a three dimensional sculpture, cast in polished bronze and steel. Language becomes abstracted under Geers's touch, with the negative space between the letters given positive form and the linguistic device essentially transfigured. This work will be seen for the first time in the UK in Paradigm Store.

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In *Brawl I* and *Brawl II*, 2009 South African artist Kendell Geers instigates a powerful and confrontational dialogue with 'readymade' icon and Dadaist great, Marcel Duchamp. The works form part of a series of sculptures consisting of sheets of bullet-proof glass that have been shot at with a rifle. In a contemporary renewal of Duchamp aesthetic, the beautiful delicacy of the shattered panes provides a rich juxtaposition with the violent act that created them. Here, the physical properties of the materials have been pushed to their very limit, creating a work that resonates with a powerful sense of the corporeal. Neither homage nor naïve appropriation, the 'Brawl' works demand that the viewer reassess pre-conceived notions of the 'authentic' - both in the art world and in wider political spheres.



Kendell Geers: T.O.T.I. (121 & 125), 2005, *Twilight of the Idols* 21, 2009 & *Brawl I & II*, 2009 , photograph copyright the artist & photographer Sylvain Deleu

Kendell Geers' sculptural series T.O.T.I., 2005 and *Twilight of the Idols*, 2009, are iconic found object figures wrapped in red and white hazard tape. Here Geers aims to alert us to the ways in which we consume images and the meanings of cultural icons and symbols. Traditional African figures are bound in chevron tape, turning their aura on its head and transforming them into fallen heroes for the late capitalist era. The works also raise questions on the authenticity and validity of the object as we no longer know what is contained inside. Here bound, gagged and packaged, the traditional meaning of the icons seems to have collapsed. A question hangs in the air: what do these icons really mean today?

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Developed over a lengthy period of time, with plans dating back to the late 1990s, **Yutaka Sone's** *Little Manhattan, 2007-2009*, a two-and-a-half ton marble sculpture, may from a distance appear to present a large, weightless sheet of drapery, yet upon closer inspection, it reveals a detailed, intricately carved model of the island of Manhattan, the cradle of modernist design and architecture. Avenue by avenue, block by block, building by building, Sone, aided by photographic reproductions, imagery from Google Earth, and several helicopter rides, has rendered the densely populated borough to scale, showing the paths through Central Park, the bridges to the east and west, and the many piers along the two rivers. Revolving around a tension between realism and perfection, *Little Manhattan* offers a commemorative portrait of the ever-changing island—a physical replica of its present formation and diverse architectural landscape.



Yutaka Sone: *Little Manhattan*, 2007-2009, photograph copyright artist & photographer Sylvain Deleu



Yutaka Sone: Light in between Trees #3 (tree trunk), 2011, photograph copyright the artist & photographer Sylvain Deleu

*Light in between Trees #3 (tree trunk), 2011*, forms part of a small series of sculptures in which Yutaka Sone has meticulously carved out tree crowns and trunks next to individual rays of light, giving explosive, concrete shape to the immaterial qualities of the sun's reflections. These works epitomize the tension within Sone's work between the natural and the man-made.

The result is a precarious balance between transience and stasis, or ephemerality and durability, which, more so than providing an illusory, trompe-l'oeil effect, creates a sense of enchantment. Sone's sculptural works attest to a profound interest in landscapes, whether natural or architectural, and their ability to capture light relates them to a genre primarily associated with painting and photography.



Ulla von Brandenburg: Segel (Sail), 2012, photograph copyright the artist & photographer Sylvain Deleu

**Ulla von Brandenburg** works in a diverse range of media to create complex, multi-layered narratives that investigate the thresholds that exist between reality and artifice. The mobile fabric panel is perhaps the most emblematic and well-known feature of Ulla von Brandenburg's practice. *Segel (Sail) 2012*, is a large-scale fabric work, created as a response to traditional landscape murals, the colours spanning from land-to-sky, expanding the interior space to bring the outside in.



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Installed in a similar way as in 'Film as Sculpture' 2013', WIELS, Brussels, the work has a strong physical presence and metamorphoses the exhibition space, offering a specific route outlined by the fabric. The installation has a lot of importance in Ulla von Brandenburg's work, because it allows the anchorage in space of the piece, developing a dialogue with the site's specificity. A different configuration of the work was created for the exhibition Mirrorsong at Pilar Corrias Gallery, where it floated across the gallery's ceiling.



Ulla von Brandenburg: Segel (Sail), 2012, photograph copyright the artist & photographer Sylvain Deleu

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Cullinan Richards: *Contingent Exhibitionists; evidence of a connected approach like spaghetti and string*, 2014, photograph copyright the artists & photographer Sylvain Deleu

*Contingent Exhibitionists; evidence of a connected approach like spaghetti and string*, 2014 is a new installation by **Cullinan Richards**, using existing works from the studio - both old and new - as 'raw material'.

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If the exhibition functions as a *Mise-en-scène*, the artworks could be seen as choreographed characters within the exhibition scenario, opening up networks and conversations reflecting the way artists work and how ideas move around. 'Our interest lies in positioning the art object within tightly designed scenarios, disrupting traditional hierarchies of display and subverting the importance of a singular object.'



Cullinan Richards: Contingent Exhibitionists; evidence of a connected approach like spaghetti and string, 2014, photograph copyright the artists & photographer Sylvain Deleu

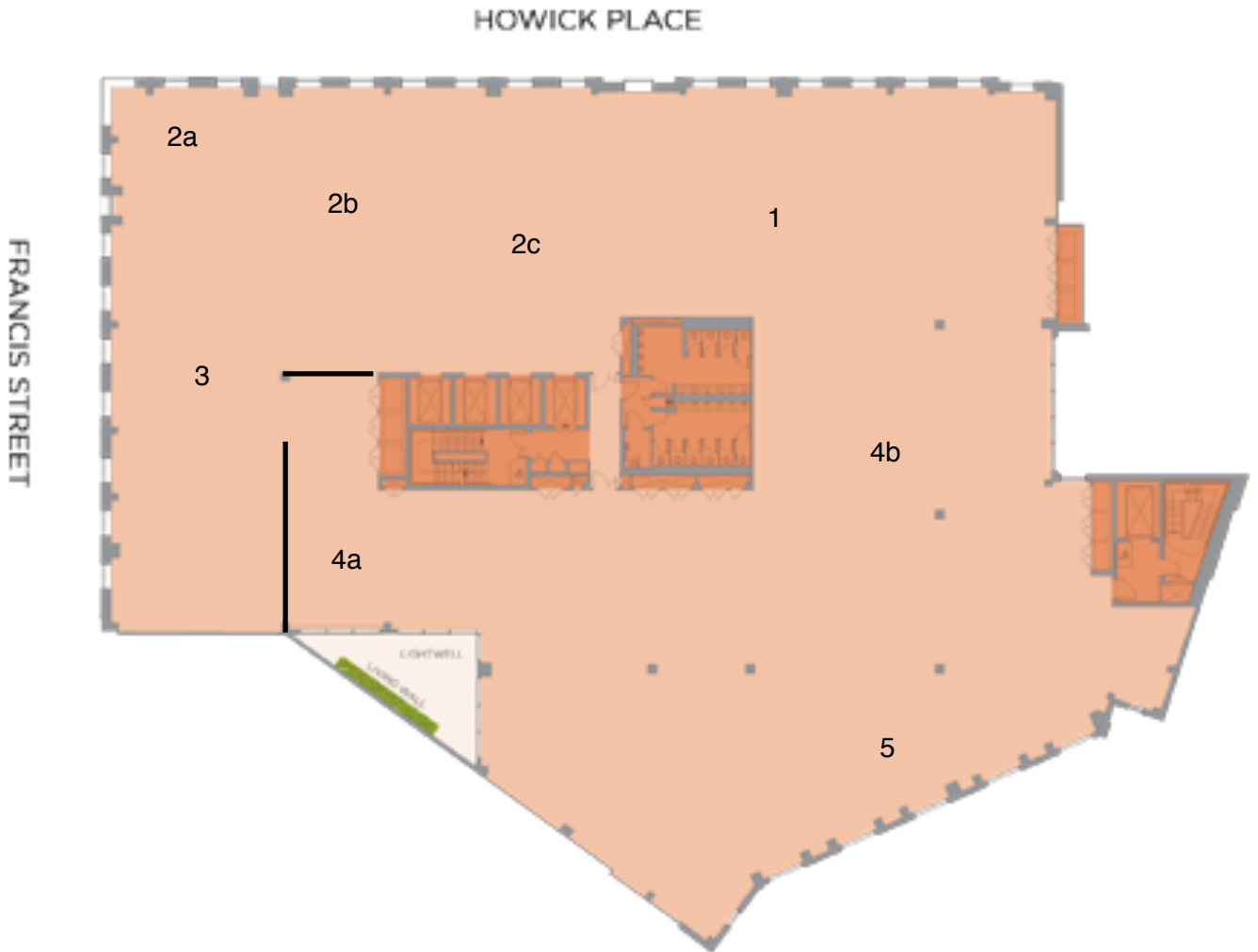
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Discrete studio production is re-positioned and re-evaluated according to its context. We build particular scenarios around the art object, specifically focusing on paintings, so that the object is approached and viewed through a set of filters, which are particular to each context. We consciously direct the way the object is seen, allowing situation and object to fluidly interrelate. Instead of understanding the work in batches, it has become important for us to view it as a continuum of production and to set up systems of viewing as well as systems of display in order to deal with what we think of as the reality of the artwork.'



Cullinan Richards: Contingent Exhibitionists; evidence of a connected approach like spaghetti and string, 2014, photograph copyright the artists & photographer Sylvain Deleu

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THIRD FLOOR

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- 1: Beatriz Milhazes: Les Paradis mathématiques, created in 2011  
by Beatriz Milhazes and BUF for the exhibition Mathematics, A Beautiful Elsewhere  
Collection of the Fondation Cartier pour l'art contemporain, Paris  
Additional thanks to James Cohan Gallery, New York
- 2a: Tobias Rehberger: Take Care 2012  
Acrylic, wood, canvas, silicone, plywood, glue, paint aluminium  
4 parts, varied dimensions  
courtesy the artist and Pilar Corrias, London
- 2b: Tobias Rehberger: Anne Frank 2011  
Wood, paint, motor, photoprints  
2 parts: 220 x 110 x 80 cm & 195 x 110 x 150 cm  
courtesy the artist and Pilar Corrias, London
- 2c: Tobias Rehberger: Again 2011  
Wood, paint, acrylic, foil, motor  
193 x 130 x 80 cm  
courtesy the artist and Pilar Corrias, London
- 3: Theodoros Stamatogiannis: Untitled 2010  
wood, door handle, hinges  
Dimensions: length 680cm, height 195cm, width 5cm  
courtesy the artist
- 4a: Maria Nepomuceno: Untitled 2011  
Wooden table, ropes, beads, fibreglass, resin and ceramic  
300 x 300 x 500 cm  
118 1/8 x 118 1/8 x 196 7/8 in  
courtesy the artist and Victoria Miro Gallery, London
- 4b: Maria Nepomuceno: Untitled 2010  
ropes, beads and fabric  
440 x 360 cms  
173.36 x 141.84 inches  
courtesy the artist and Victoria Miro Gallery, London
- 5: Nike Savvas: Sparks 2014  
Printed vinyl wallpaper  
Dimensions variable  
courtesy the artist and Arc One Gallery, Melbourne

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**Beatriz Milhazes'** film, *Mathematical Paradises*, 2011, produced in collaboration with BUF, is based on a suggestion by the French mathematician Cedric Villani. Milhazes has composed a landscape in which plants, animals and natural phenomena are interspersed with triangles, circles and other geometrical forms inspired by Japanese sangaku, the wooden tablets inscribed with sacred geometry found in Japanese temples from the 17th to the 19th century. These tablets featured mathematical problems based on simple mathematical forms such as circles, squares, triangles and ellipses that were displayed with or without solutions. They were hung up in sacred places as offerings to the gods and were thus accessible to everyone.

A set of equations is added to this landscape to show how the illustrated natural phenomena can be described using mathematics: the continuity of light (the sun's rays), the Bernoulli Principle (birds in flight), iridescence (the peacock's tail), electromagnetism (lightning), waves (sea waves), diffusion of heat (fire) and morphogenesis (the jaguar's spots).

*Mathematical Paradises*, 2011 will be seen for the first time in the UK in Paradigm Store.



Beatriz Milhazes + BUF: *Mathematical Paradises*, 2011, photograph copyright the artist & photographer Sylvain Deleu

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**Tobias Rehberger** creates spaces that dazzle and disorientate as in *Take care, 2012*, which was exhibited in Rehberger's most recent European solo show at Schirn Kunsthalle, Frankfurt. At the intersection of the realms of art, design and architecture, Rehberger is constantly prepared to question matters as they stand. Rehberger draws inspiration from modernist art history, fashion, architecture, 1960's and 1970's design to create interactive objects, sculptures and environments, principally revolving around the concept of transformation. As with all of Rehberger's works, the viewer plays a vital role in the interpretation and meaning of the work and is invited to enter into a dialogue on perception, authorship and temporality.



Tobias Rehberger: Take Care, 2012, photograph copyright the artist & photographer Sylvain Deleu



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*Untitled (Anne Frank)*, 2011 is a brightly coloured, fluorescent sculpture and neon-environment machine composed of two parts, where the slick, glossy perfection of the manufactured is paired with the intentional imperfection of the crafted and the hand made. One work, Frank, composed of yellow, orange and transparent eclipses speckled with dots, creates an enjoyably kitsch, colourful, modulating abstraction, while the other work, Anne, is an upright of cubist wooden geometry which casts a shadow spelling the word 'Anne'.



Tobias Rehberger: Anne Frank, 2011, photograph copyright the artist & photographer Sylvain Deleu

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*Again, 2011*, a brightly coloured, abstract sculpture with retro, kitsch, Op like qualities, is part of Rehberger's unique shadow sculptures series. Depending on the ambient light, the work casts an eloquent word shadow on the floor, which reads 'AGAIN'. The shadow word and its disappearance in space plays a visual trickery on the beholder and acts as a good metaphor for movement, for shifting from one place to another. Working with industrial processes and technological innovations, and drawing on a repertoire of quotidian objects appropriated from everyday culture, Rehberger translates, alters and expands ordinary situations and objects with which we are familiar.



Tobias Rehberger: *Again*, 2011, photograph copyright the artist & photographer Sylvain Deleu

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**Theodoros Stamatogiannis'** practice questions the boundaries between sculpture and architecture to explore private and public space, either physically, psychologically or socially. The artist deals with architectural components like floors, doors or windows, creating work that re-approaches the relationships between those elements, questioning their function and their given role in the composition of space and consequently our mental perception of space.



Theodoros Stamatogiannis: Untitled, 2010, photograph copyright the artist & photographer Sylvain Deleu

The volume of space has always been a major concern that is explored by sculpture. The door is one of these simple architectural elements that affects what we could define as the volume of architectural space and this is where its function is found. In *Untitled 2010*, the door is hinged and moving on its normal axis, but exaggerated, to describe a much larger volume. The cantilevered object balances its weight with its leverage finding a new rhythm in the space. Its function competes with the rest of the architecture and forces the viewer to manoeuvre around it.

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**Maria Nepomuceno's** vibrant, seductive work, *Untitled, 2010*, draws on the craft traditions of her native Brazil. Using traditional methods of rope weaving and straw braiding as well as techniques of her own design, she creates biomorphic sculptural forms that appear to evolve and mutate organically. Over time her constructions have become increasingly complex and sophisticated, as she has explored the potentially endless permutations of this adaptable form. Her sculptures and installations incorporate beads and found objects of varying sizes and are often realised in carnival-bright colours. These works are metaphorically rich, suggesting basketry, hammocks, umbilical cords or strands of DNA, sprouting, hanging or trailing plant life, and microscopic or macrocosmic organisms. Nepomuceno's fluid forms articulate space in a playful way.



Maria Nepomuceno: *Untitled*, 2011, photograph copyright the artist & photographer Sylvain Deleu

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In Maria Nepomuceno's *Untitled, 2011* pre-existing elements such as ceramic vessels, beads, bulbs and even the walls merge with the organic forms of the sculptures. The crossing and interlacing of materials express a desire for spatial expansion beyond the physical confines of the exhibition space. As Nepomuceno explains: "The system of thought that has developed within my practice follows the logic of the movement of the spiral – and the starting point is the sewing that builds the works. The spiral moves from the inside out, and this movement seeks a relationship with the world, as evidenced in my work in the approach to space and the incorporation of architectural elements from everyday life. The spiral also moves from outside to inside, and thus the works also seek my roots, embody my history and my origins: most crucially painting and the craftsmanship of indigenous Brazilian cultures'.



Maria Nepomuceno: *Untitled*, 2010, photograph copyright the artist & photographer Sylvain Deleu

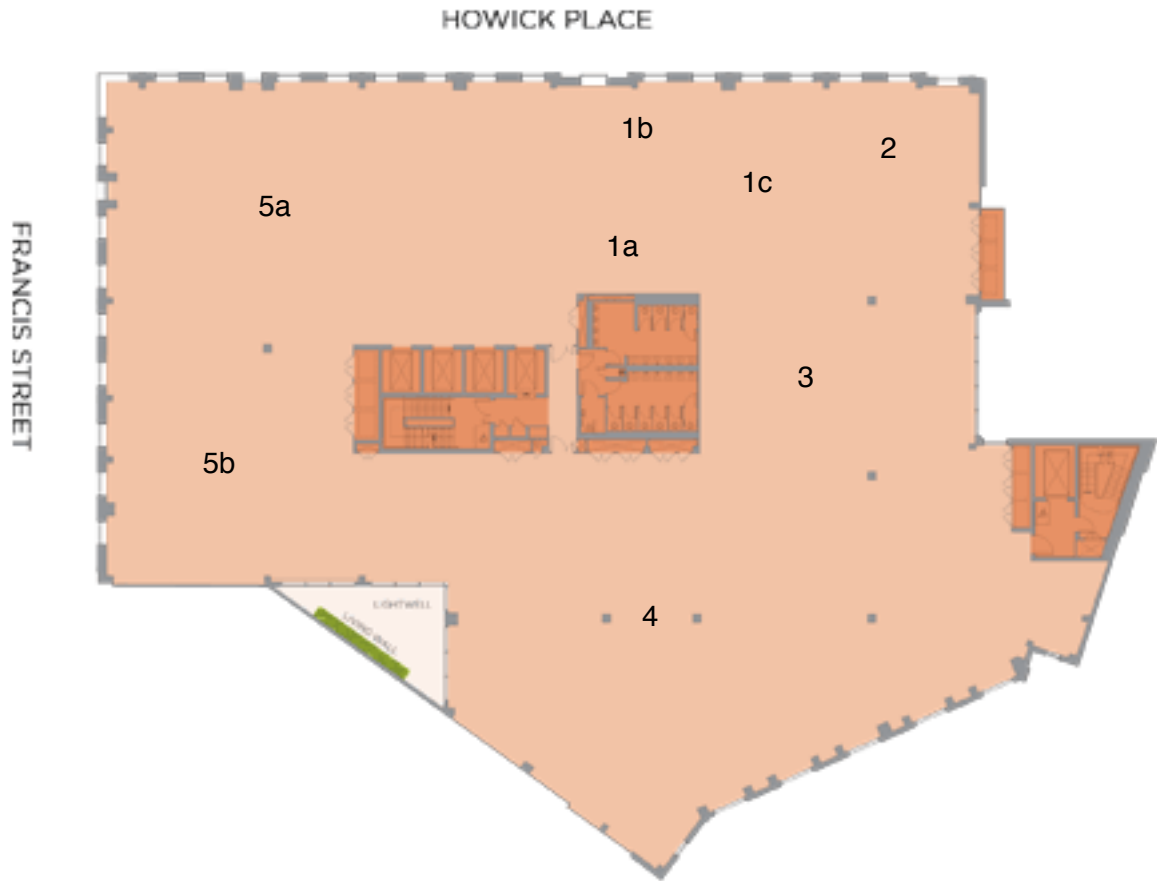
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**Nike Savvas' *Sparks*, 2014** utilise different pictorial conventions. Some conform normatively as pictures, while others function more formally as optical devices. The molten sun burns brightly, and loud. The black sun invites longer deliberation of its diminishing tones, perhaps reminiscent of the imagined final flailing throes of a dark dying star seeking to suspend the inevitable. Alternatively, the moiré demands an optical specificity so impossibly rigorous that one must eventually abandon the quest and submit instead to a state of perceptual disarray. Wall mounted amid gaping windows, the works elicit a mixed response depending on the natural light and time of day they are viewed. There will be moments when the natural light will accommodate the demands of the work, and others, where its unexpected brilliance may decimate our visual faculties, instantly rupturing any discernment of subtlety or specificity.



Nike Savvas: *Sparks*, 2014, photograph copyright the artist & photographer Sylvain Deleu

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## FOURTH FLOOR

### 1a: Anne Harild : Taking Time 2013

Animation (Acrylic rods, perspex mirror, paper, lighting gels, natural light, electrical light)  
single channel video, 10:39 min  
variable dimensions  
Sound by Max de Wardener  
courtesy the artist

### 1b: Anne Harild : one:one 2014

plywood, pencil and collage  
2.5 meters x 90 cm  
courtesy the artist

### 1c: Anne Harild: Relief 2014 - (wooden sculptures)

paper, collage, pencil, wood  
3 structures of 2x2x2 meters  
courtesy the artist

### 3: Theodoros Stamatogiannis: Untitled 2014

wood, perspex  
Dimensions: Width 400cm, length 300cm,height 25cm  
courtesy the artist

### 2: Simon Bedwell: UNTITLED (NO INSIDE) 2014

Single installation comprising 19 pieces:

1. Untitled, 2014. Unfired clay, ceramic, spraypaint, metal stand, plinth
  2. Untitled (pot 5), 2014. Ceramic
  3. Untitled, 2014. Unfired clay, ceramic, adjusted table, cushion, plinth
  4. Untitled (Basket Without Handles), 2014. Slipcast glazed ceramic
  5. Untitled (Me), 2014. Unfired clay, adjusted table
  6. Untitled (Me) 2, 2014. Glazed ceramic, stool
  7. Untitled (pot 7), 2014.
  8. Untitled, 2014. 'Sang de boeuf'-glazed slipcast ceramic, seating plinth
  9. Untitled, 2014. Glazed & unglazed ceramic
  10. Untitled (me) 3, 2014. Unfired clay on plinth
  11. Untitled (me) 4, 2014. Unfired clay, adjusted table
  12. Untitled, 2014. Celadon-glazed ceramic
  13. Untitled (Gut), 2014. Airdrying clay, adjusted table
  14. Untitled, 2014. Ceramic & airdrying clay, table, cushion, aerobics step
  15. Ashtray, 2014. Airdrying clay, shower seat
  16. Untitled, 2014. Ceramic
  17. Sculpture, 2014. Airdrying clay, seating plinth
  18. Untitled (pot 8), 2014. Ceramic
  19. Untitled, 2014. Slipcast ceramic, adjusted table
- variable dimensions  
courtesy the artist and MOT International



# HS PROJECTS

## FOURTH FLOOR

4: Ulla von Brandenburg: Singspiel 2009

Black and white 16mm film transferred to digital with audio

Duration: 14 minutes 45 seconds

Edition of 5

courtesy the artist and Pilar Corrias, London

5a: Claire Barclay: Fault on the Right Side 2007

Oak, glass with mirroring paint, brass and screen-printed fabric

275 x 696 x 152cm

courtesy the artist and Stephen Friedman Gallery, London

5b: Claire Barclay: Flat Peach I 2010

Sinamay, aluminum rod, machined aluminum, leather and stained wood

200 x 210 x 160cm

courtesy the artist and Stephen Friedman Gallery, London

5b: Claire Barclay: Soft Group 2010

Machined aluminum, screenprinted aluminum foil and stained wood

61 x 173 x 178cm

courtesy the artist and Stephen Friedman Gallery, London

5b: Claire Barclay: Flat Peach II 2010

Sheet aluminum, machined aluminum and stained wood

200 x 210 x 100cm

courtesy the artist and Stephen Friedman Gallery, London

## HS PROJECTS

The stop-motion animation *Taking Time, 2013* sets out to slow down our experience of time and space, mapping the changes in light in **Anne Harild's** constructed environment. In reality, time is accelerated, showing us images taken at regular intervals over the course of a day in just over ten minutes. Light becomes visible and exists as a form of drawing that maps out the space over time, shifting our perceptions of space, form and dimension. The immaterial quality of the light in various forms is captured by manipulating the pace of its movement, creating a poetic and meditative experience that demands us to pause.

A grid acts as a container for a series of materials which are inserted into the structure, highlighting certain aspects of the space and responding to the variations in light. As we move through the intervals of layering differing surfaces and materials that explore the potential of the grid, we are reminded of the experience of moving through contemporary cities, layered with colours, textures and shape, juxtapositions, materials, facades that meet and overlay and this landscape is supported sensitively by Max de Wardener's responsive sound track.



Anne Harild : Taking Time, 2013, photograph copyright the artist & photographer Sylvain Deleu

# HS PROJECTS

Taking the visual structure of the grid as it's starting point, *one:one*, 2014 explores the clarity and limitation of these systems. Three panels link together to form a screen, consisting of two sides that correspond and investigate a common idea. "My work is like a collection of thoughts and experiments, some of the forms borrow their language from scaffolding which is rhythmical in its simplicity and beautifully describes form without any solidity. Scaffolding like drawing is crucial to the architectural process." Harild's work questions how we perceive space in the western world, how we represent it and the effect of repetition and density on our perception of perspective.



Anne Harild : *one:one*, 2014, *Relief*, 2014 , photograph copyright the artist & photographer Sylvain Deleu

"I tried to recall spaces and what I remembered was surfaces" Lisa Robertson: *Occasional Work and Seven Walks from the Office for Soft Architecture*. *Relief*, 2014 a series of collages that explore architectural surface and the exterior of buildings, layers of mark and residue of shape. The images are set within three identical structures that emphasise the rhythm and repetition within the built environment. The work contains a sense of something seen and experienced which has been collected and processed in the mind, allowing the potential for new meaning to emerge in the space between seen and remembered.

## HS PROJECTS

*Untitled 2014* has been based on **Theodoros Stamatogiannis'** research about the concept and the properties of storefronts such as the range of materials used or their states of change. Considering storefronts as an architectural threshold between private and public space, they vary formally with their marketable design. The work explores how storefronts relate and interact with other architectural components and how we physically and psychologically perceive them as a whole.



Theodoros Stamatogiannis: *Untitled*, 2014, photograph copyright the artist & photographer Sylvain Deleu

The sculpture is a relief on a herringbone-patterned, wooden floor, and with it the artist references how, historically, reliefs decorate architecture and yet map a trajectory for the viewer, orientating how they explore the space, through sculpture and the pictorial.

## HS PROJECTS

Since 2011 **Simon Bedwell** has been working mostly with clay, and the current display *UNTITLED (NO INSIDE) 2014* features sculptural work both fired and unfired, with furniture found, made and altered. A main feature of *UNTITLED (NO INSIDE) 2014* are large objects - pots - which, possibly, just miss being sculptures. Other more figural works, intestinal torsos with headcasts of the gurning author and a polystyrene wig-stand, feature portraiture but are, likewise, pots: nominally functional, though they're functions we don't need anymore. The big single pots are as large as the artist can make them within the constraints of gravity, mass, shrinkage, drying time, and the threat of sudden collapse.



Simon Bedwell: *UNTITLED (NO INSIDE)*, 2014, single installation comprising 19 pieces, photograph copyright the artist & photographer Sylvain Deleu

## HS PROJECTS

They are all started the same way, but each ends differently; slow months of drying time later, a haphazard, one-off firing either completes or destroys the pot. Too large to claim the alibi of utility, these objects are perhaps also excessive to the manners of recent décor or art: too vulgar, too base in both form and allusion, for any ideal home, with swollen, sensual contours that belie the technical demands of their improbable realisation. As art they are eccentrically expressive, almost ersatz: the pliant material of clay candidly pressed into bulging abstraction, massaged into spirals, drooping over other pots, or sinking into damaged, outré furnishings.



Simon Bedwell: UNTITLED (NO INSIDE), 2014, single installation comprising 19 pieces, photograph copyright the artist & photographer Sylvain Deleu

Ulla von Brandenburg: Singspiel, 2009, Black and white 16mm film transferred to digital with audio photograph copyright the artist & photographer Sylvain Deleu

## HS PROJECTS

**Ulla von Brandenburg's** *Singspiel*, 2009, made for the Venice Biennale, was shot in Le Corbusier's Villa Savoye and continues her investigation into the mechanics of theatre, the exploration of constructed behaviour through performance and the significance of gesture, with a special emphasis on the formal aspects of staging, as well as uneasy or unexpressed psychological states. Loosely inspired by the history of the building while it was still in the hands of its original owners, von Brandenburg constructs a series of evocative, narratively sparse episodes that revolve around what appears to be a family. Using professional actors for the first time, the artist sets up a series of cinematic encounters inside the house. As in her previous films, these play out as autonomous but also interconnected episodes that rest on minimal, symbolic, sometimes even absurd gestures rather than an immediately legible narrative structure.



Ulla von Brandenburg: *Singspiel*, 2009, Black and white 16mm film transferred to digital with audio  
photograph copyright the artist & photographer Sylvain Deleu

## HS PROJECTS

**Claire Barclay's** *Fault on the Right Side*, 2007 recalls the wooden frame of a long banquet table, and thus evokes a social narrative. In this scenario, the table has no chairs and no top; instead the diners are present as oval mirrors which have been silvered in a poured painterly manner. These elements are slotted into the structure as if in a fixed dialogue with each other and the surrounding space but there is a passive tension in the careful constructed composition. On closer inspection, a precarious vertical metal rod stops the saw slaps from clapping shut as an especially designed elegant fabric printed with a motif is draped over one end of the table. The mirrored forms reflect the anticipation of the surrounding space as they too could fall at any moment. This metaphoric tableaux teeters somewhere on the brink between the figurative and the abstract, between the ambiguous and the referential. This work was exhibited in 'Fault on the Right Side' at Kunstverein Braunschweig, Haus Salve Hospes, Braunschweig, Germany (2007). It has not been shown before in London. This work will be seen for the first time in the UK in Paradigm Store.



Claire Barclay: *Fault on the Right Side*, 2007, photograph copyright the artist & photographer Sylvain Deleu



## HS PROJECTS

*Flat Peach I 2010, Flat Peach II 2010 and Soft Group 2010*, part of an original presentation at Stephen Friedman Gallery where Claire Barclay responded to the heritage of the gallery's location in the heart of the world-renowned tailoring district of Saville Row, London, these three works are floor based sculptures which are composed of hand-printed fabrics, silks and leathers, draped over wooden blocks. These materials, selected for their contrasting textures, suggest the inhabitation of human forms. Woven sinamay, commonly used for hat blocks, produces here curious bowl-like forms which in turn resembles a bowler hat. A polished aluminium cone suggests a heel of a shoe. Leather and silk pockets appear as though torn from trousers and are placed carefully on the wood blocks. An aluminium rod has been bent to create a giant arrow pointing our attention to the materials. The abstract elements here refer to the figurative reality and suggest a highly performative and human response to materials. Barclay's refined use of the language of formal abstraction is not a resolution or an end point. Instead her works suggest origins, processes and the act of making as a continuum. Her various ensembles seem to materialise with great consideration for all their apparent casualness or lightness of touch.

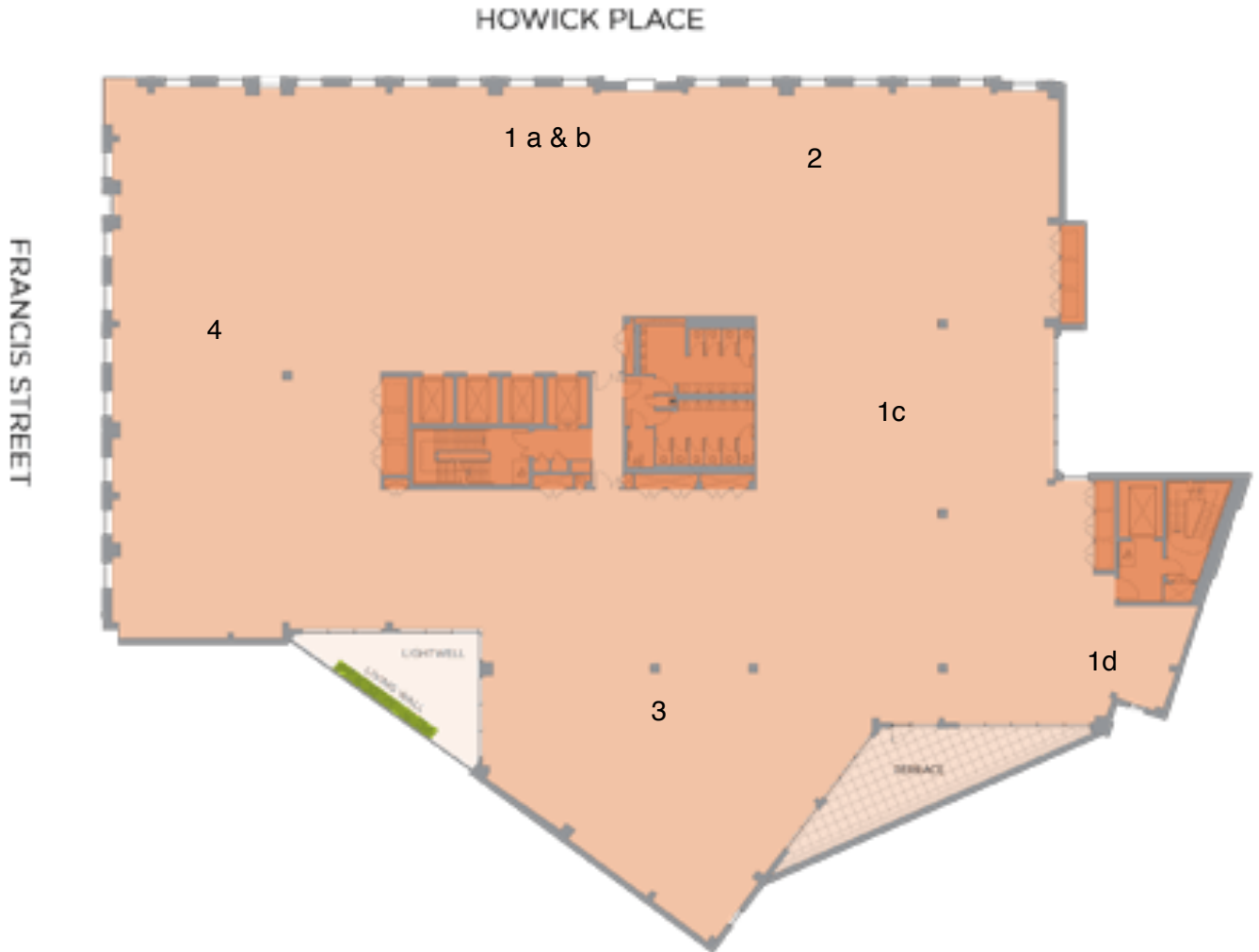


Claire Barclay: Flat Peach I & II, Soft Group, all 2010, photograph copyright the artist & photographer Sylvain Deleu

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# HS PROJECTS



FIFTH FLOOR

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# HS PROJECTS

## FIFTH FLOOR

1a: David Shrigley: Cheers 2007

Waders with foam

145 x 45 x 58cm

courtesy the artist and Stephen Friedman Gallery, London

1b: David Shrigley: Sleeping Bag #1 (Red) 2007

Sleeping bag with foam

30 x 211 x 106cm

courtesy the artist and Stephen Friedman Gallery, London

2: Harold Offeh: Arcadia Redesigned (again) 2014

Wood, Fibreglass, Metal, Foam and Toy cars

X1 The Grotto: H 2m, W 2m, D 1.5m

X3-4 Mobile Rocks: H 50cm, W 50cm

courtesy the artist

1c: David Shrigley: Tent 2007

Tent with foam

Tent: 107 x 177 x 122cm

courtesy the artist and Stephen Friedman Gallery, London

1d: David Shrigley: Bird Table 2007

Bird table with foam

150 x 75 x 75cm

courtesy the artist and Stephen Friedman Gallery, London

3: Beatriz Olabarrieta: Blue Coat and Yellow Vest 2014

HD video files, 3 flat screens on wheels, speakers, black solid mdf, whitepeg board, one side white melamine mdf, various kinds of rope, plasticine, ready-mades

Dimensions variable

courtesy the artist and MOT International

4: paula roush: Participatory Architectures 2014

installation with photographs, architectural materials, archive and publication

variable dimensions

courtesy the artist

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## HS PROJECTS



David Shrigley: Tent, 2007, photograph copyright the artist & photographer Sylvain Deleu

**David Shrigley** is best known for his distinctive drawing style and works that make satirical comments on everyday situations and human interactions. In *Tent, Sleeping Bag, Bird Table* (all from 2007), originally presented at Malmö Konsthall in Sweden, Shrigley makes physical some of his more curious and eccentric propositions by transforming found objects. A tent, sleeping bag and bird table have been filled with expanding foam filler, a building material which grows out of control, giving the artist little or no influence over the outcome. The empty vessels are now host to this strange material, whose chemical character suggests that a major toxic disaster may have taken place.



David Shrigley: Bird Table, 2007, photograph copyright the artist & photographer Sylvain Deleu

## HS PROJECTS

In *Cheers*, 2007, previously shown at the Baltic in 2008, a pair of rubber fishing waders have been filled with expanding foam filler. The foam stretches the trousers and overflows from the waist, lending the two legs a corporeal presence while also suggesting an absence and a play on negative space. In a parody of the culture industry, Shrigley entwines humour with a distinctly dystopian vision of the world.



David Shrigley: *Cheers*, 2007 & *Sleeping Bag #1 (Red)*, 2007, photograph copyright the artist & photographer Sylvain Deleu

*Tent*, *Sleeping Bag* and *Bird Table* will be seen for the first time in the UK, in Paradigm Store.

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# HS PROJECTS

**Harold Offeh's** *Arcadia Redesigned (again)*, 2014 is the development of a project exploring ideas of utopia and arcadia through gardens and the countryside as forms, futurism and fantasy. *Arcadia Redesigned*, was originally commissioned for the National Trust's Garden of Reason exhibition at Ham House and Gardens in Richmond, London in 2012. The installation looked at the 17th century garden as a theatrical space. Offeh created a fake rock grotto and performed as a resident hermit for the estate. The grotto, a symbol of solitude and reflection since antiquity has always provided a space for escapism. In 17th and 18th century European gardens, the grotto became a popular feature, creating a fantasy space for contemplation. As such the grotto can be seen as a prop, a performative object that absurdly collapses artifice and reality, decorative and functional elements.



Harold Offeh: *Arcadia Redesigned (again)*, 2014, photograph copyright the artist & photographer Sylvain Deleu

An initial inspiration for the grotto design was Diane Arbus' photograph *Rocks on Wheels*, Disneyland, 1962 depicting a group of fake rocks on trolleys overlooking a vast mountainous landscape. Arbus' image provides the catalyst for *Arcadia Redesigned (again)*. This new iteration will use the grotto created for Ham House as the centrepiece for an animated rock garden, consisting of the grotto itself; the installation invites viewers to sit and reflect in the space as a series of mobile rocks animate the surrounding space.

# HS PROJECTS



Beatriz Olabarrieta: Blue Coat and Yellow Vest, 2014, photograph copyright the artist & photographer Sylvain Deleu

**Beatriz Olabarrieta**, *Blue Coat And Yellow Vest*, 2014, the title for this new installation comes from a chapter in 'A Lovers Discourse' by Roland Barthes and it refers to the clothing that a subject is preparing to wear (the dressing up moment) for a potential amorous encounter with the intention of seducing the loved object: "I wanted to embrace these ideas not as much in terms of clothing but once more (as in recent works of mine) to the possibility of a body that has the capacity to build/ dress itself or that is making itself in resonance with a specific architecture; as if an object could make itself into subject or the other way round"



Beatriz Olabarrieta: Blue Coat and Yellow Vest, 2014, photograph copyright the artist & photographer Sylvain Deleu

## HS PROJECTS

By embracing these ideas, Olabarrieta's spatial intervention negotiates video, sound, construction materials and ready-mades departing from a pre-existing meeting point structure of the building. As if the installation had a particular 'fictional functional narrative': "I like presenting objects that cross over into a kind of furnituresque or theatrical proposal, creating a sense of expectation, anticipation and possibility of event". "All the component parts of the sculptures are interchangeable, nothing is glued or fixed, just like the object-subject 'amorous encounter' nothing is fixed and opportunities are anticipated".



Beatriz Olabarrieta: Blue Coat and Yellow Vest, 2014, photograph copyright the artist & photographer Sylvain Deleu



# HS PROJECTS



paula roush: Participatory Architectures, 2014, photograph copyright the artist & photographer Sylvain Deleu

**paula roush's** *Participatory Architectures, 2014* lays out the outdated remains of a 20th century architectural utopian estate. For this contested site, the Apeadeiro estate, in Meia Praia, in southern Portugal, photography's roving credibility as index to the real, provides another set of lenses to scrutinise the fleeting relationship between memory, archive and history. The estate was developed as part of the national housing programme code-named SAAL (Mobile Service for Local Support) that emerged in the short but intense experience of participatory democracy during the Portuguese revolution of 1974-75. From this very experimental programme of people's 'right to place' that lasted less than two years, resulted in around 170 participatory architectural projects.



paula roush: Participatory Architectures, 2014, photograph copyright the artist & photographer Sylvain Deleu

## HS PROJECTS

Since then, western-style consensual democracy has replaced the participatory experiments put in place during the revolution and right now the estate is threatened with demolition. The focus is not the documentation of a community but how time and political rhetoric transform architectural utopia into an abject site. All the forty-one houses have been photographed and un-archived as collages of cut-up fragments and clay bricks, bound by the same cotton tape used for tying up bundles of documents in the Portuguese National Library. A literal photographic archaeology of a dispossessed site. A brick-image that can be thrown against the glass wall of political impotence.



paula roush: Participatory Architectures, 2014, photograph copyright the artist & photographer Sylvain Deleu

## NOTES & CREDITS

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paula roush: Participatory Architectures, 2014, photograph copyright the artist & photographer Sylvain Deleu