

Eigenheim

23 July–13 September, 2020
6 Minerva Street, London

Theodora Allen,
Olivia Erlanger,
Gina Fischli,
Brook Hsu,
Shannon Cartier Lucy,
Nevine Mahmoud,
Brie Moreno,
Kayode Ojo,
Ariana Papademetropoulos,
Stephen Polatch,
Carlos Reyes,
Tenant of Culture

Eigenheim is a German word which translates to describe a single-family home or a stand-alone house. When used poetically, *Eigenheim* can also refer to a home for oneself, an idea that takes on new meaning in today's world. Many of the works in this exhibition interrogate and develop a relationship between interior and exterior spaces, both architectural and psychological. Domesticity and in turn, psychic interiority, have become all-too familiar spaces for reflection and rethinking in the last months. In *Eigenheim*, artists reimagine objects, relationships or spaces that invoke the presence of an individual implied by their absence. Others interlace talismans of nostalgia and subjective taste, to afford an escape into fantasy, while bringing awareness to the precarious performance of desire and aspiration.

Gina Fischli's glitter paintings offer clichés of taste that, pieced together, engender a mood emblematic of her generation's aspirational habitats. Here, a sparkling but vacant birdcage, which lends its title to the exhibition, accompanies

Soft Opening,

a decorative, souvenir mirror which replaces reflective glass, hollow with vacant space.

Across the gallery floor stand six sculptures from *Tenant of Culture*: two tiled hats, a pair of cowboy boots rebuilt from used men's leather brogues, a stack of wooden clogs and mismatched Birkenstock sandals. The mutated former wearables exist between sculpture and product, strangely familiar to everyday articles of dress. Taking clothing, shoes and accessories apart, deconstruction affords insight into industrial processes and uncovers traces of the individual responsible for their assembly.

The quiet loneliness in Shannon Cartier Lucy's work similarly pervades in *Summertime*, where the artist's familiar faceless protagonist turns from the viewer, head in hands over the bow of a boat on stormy water. An uneasy basket of fruit balances over her head, threatening to tumble, while offering some brightness among an otherwise subdued canvas, a streak of hope among the clouds.

Nearby, in her three-panelled work, Brook Hsu inscribes Paul Thek's last letter to close friend, the writer Susan Sontag before his death from AIDS in 1988, in scrawling script. While the content of the letter itself is particularly banal, this quotidian familiarity reveals and commemorates the two friends' devoted intimacy. Hsu finds pain and longing for honesty and acceptance of the artist's diagnosis between the lines of the text.

Kayode Ojo's looped video *Lower East Side (High Rise)*, packages aspiration for the viewer, trapping the protagonist from the 2015 movie adaptation of J.G. Ballard's 1975 dystopian novel *High Rise* in an infinitely looping metropolitan nightmare, displayed stacked atop a shimmering mirrored dresser. The novel describes the disintegration of a luxury high-rise building as its affluent residents gradually descend into violent chaos.

A pair of Carlos' Reyes latest constructions, where towering cubes of egg-boxes filled with coloured eggs are displayed on trims of decorative crochet tablecloth, marry nostalgia with precision and complicate allusions to fragility and the handmade with mass-produced plastic repetition. These translucent mini-architectures reflect and refract light much like the surface of a building, their cell-like inner compartments at once protecting and exposing their precious inhabitants.

Olivia Erlanger examines the ways in which architecture frames American dreams and

delusions. Continuing a body of work in which plexiglas spheres encapsulate similar housing structures, *High Point* represents an oversized snow globe containing a three-dimensional miniaturised model of a suburban home that probes the infatuation with homeownership and infrastructure in the United States. For the artist, this classic souvenir represents the ideal vessel — an inverted panopticon — through which to magnify and interrogate the contradictions that haunt the American dream. Perpetually unattainable, the illusion remains out of reach, protected from reality by a liminal barrier. Much like other works in *Eigenheim*, the domed ceiling suggests entrapment — contained by our own desires, humanity remains stuck in an eternal cycle of aspiration and consumption.

Nevine Mahmoud's bright pink blown-glass breast carves out a hollow negative space that while hovering from the wall, speaks to the ontology of sculpture itself. Continuing an ongoing interest in fragments displaced from a whole, *breast (oracle)* subtly distorts the human form and manifests concerns with the still-prevalent objectification of the body.

Four works on paper from a wider series titled *First Love and Other Stories* see Brie Moreno blend fantasy, escapism, memory, desire and aspiration. Occasionally inserting her own image into her cast of zoomorphic characters, Moreno's intuitive drawings represent playful and explorative extensions of herself.

Ariana Papademetropoulos' paintings consider the illusory pageantry of interior spaces. Gazing searchingly outwards from the organic openings of seashells or flowers, doleful eyes appear as the artist lures the viewer into seductive fantasies that transform, no less seduce. Rooted in devotional imagery, the works in this ongoing series at once signify loneliness, solitude and the miraculous power of the female. These eyes offer an entry point into a beguiling vision, a cavernous opening that might continue beyond the surface of each work.

Six egg tempera panels from Stephen Polatch present dreamlike compositions that mix fictional or mythological characters and recognisable landscapes into surreal, folkloric visions. Each painting maintains its own mysterious narrative: in *I'm so lonely I could cry*, a musician serenades a melancholy moon, while in *Queen of the Night*, a face appears on the surface of a lake,

balancing a red rose in her lips while two row-boats gently disturb the peaceful evening water.

If the smaller pair of Theodora Allen paintings, *Shield (Henbane)* and *Shield (Prickly Lettuce)* refer to landscape by way of their compositional relationships to scientific botanical illustrations and early pharmacopoeial studies, then *Monument, No. 1* by contrast, presents a phantasm of intoxication in order to consider our internal mindscape instead. Set within heraldic framing, the former enshrines two plants known for their psychotropic qualities, while their larger counterpart constructs an archway, a gateway leading out of our earthly realm, our concept of time, via the contents of a spectral vessel, a talisman of transformation.

In 2006, Matthew Higgs curated a group exhibition at Gladstone Gallery in New York, titled *Dereconstruction*. In the exhibition text, he writes “The works in *Dereconstruction* oscillate between the logical and illogical (hints of surrealism prevail.) The works seek to establish an entanglement between the organic and the inorganic, between interiority (i.e. that which is hidden, or suppressed from view), and exteriority (i.e. that which exists on or beyond the surface).” Higgs’ choice of the word ‘entanglements’ expresses an inextricable, reliant relationship between ideas, states or materials that might otherwise be perceived as disparate or conflicting. The works in *Eigenheim* articulate similar such notions: internal space versus external facade, intense connection despite separation, virtual closeness but physical distance, precarity as opposed to stability, fantasy enmeshed with reality. Not opposed but intertwined, these binaries complicate one another, woven together into the fabric of our new reality, a complicated, disrupted, anxious, ‘entangled’ reality.

List of Works,
gallery, left to right...

Tenant of Culture
*Country Styles for
the Young, 2020*
Recycled clog- style
shoes, cement, yarn,
rope and cork
31.5 × 24.5 × 12.5 cm

Tenant of Culture
*Country Styles for
the Young, 2020*
Plaster, tiles, grout,
recycled garments,
eyelets, elastic
12 × 40 × 37 cm

Tenant of Culture
*Country Styles for
the Young, 2020*
Plaster, tiles, grout,
recycled garments,
eyelets, elastic
13 × 37 × 33 cm

Tenant of Culture
*Country Styles for
the Young, 2020*
Recycled Birkenstock
sandals, grout,
tiles, buttons
Dimensions variable
Left foot 6 × 25 × 11 cm
Right foot 6 × 25 × 12 cm

Tenant of Culture
Deadstock, 2018
Recycled shoes,
leather, thread
Dimensions variable
Each shoe measures
48 × 26 × 9 cm

Tenant of Culture
Deadstock, 2018
Recycled shoes,
leather, thread
Dimensions variable
Each shoe measures
48 × 26 × 9 cm

Shannon Cartier Lucy
Summertime, 2020
Oil on canvas
42 × 26 inches

Carlos Reyes
Untitled (Eigenheim) 2,
2020
Eggshell, dye, acrylic
paint, lace, plastic
76.2 × 30.48 × 30.48 cm

Carlos Reyes
Untitled (Eigenheim) 1,
2020
Eggshell, dye, acrylic
paint, lace, plastic
76.2 × 30.48 × 30.48 cm

Theodora Allen
Monument, No. 1, 2018
Oil and watercolor
on linen
170.2 × 144.8 cm

Gina Fischli
Eigenheim, 2020
Glitter, glue, plywood
57 × 36 cm

Kayode Ojo
*Lower East Side
(High Rise), 2019*
Sony Trinitron
PVM-9L2, Mirrored
5 Drawer Slim Chest
Clear Glass, video,
runtime
122 × 29.5 × 35 cm
Edition of 3 plus
1 artist’s proof (#2/3)

Gina Fischli
Good day!/, 2020
Glitter, glue, plywood
39 × 33 cm

Brook Hsu
*Last Preserved Letter
from Paul Thek to
Susan Sontag, March
12, 1987, 2019*

Oil on wood
Overall:
13.97 × 20.32 cm
17.5 × 64.14 cm framed
Each panel:
13.97 × 20.32 cm

Brie Moreno
clockwise from top left:
Mould Map, 2020
Untitled (Cat), 2020
Untitled (Blue), 2019
Woman, Egg, Flower, 2019
All works felt tip marker on newsprint
All works 29.7 × 42 cm
103 × 83 cm framed

Ariana Papademetropoulos
Bewitched, Bothered and Bewildered, 2020
Oil on canvas
40.5 × 51 cm

Theodora Allen
Shield (Prickly Lettuce), 2018
Oil and watercolour on linen
66 × 66 × 3.2 cm
67.9 × 52.7 × 4.4 cm framed

Theodora Allen
Shield (Henbane), 2018
Oil and watercolor on linen
66 × 66 × 3.2 cm
67.9 × 52.7 × 4.4 cm framed

Olivia Erlanger
High Point, 2020
Plexiglass, architectural model, urethane resin, dibond, lichen, charcoal, wood, acrylic paint, artificial snow #15
114.3 × 76.2 × 76.2 cm

Stephen Polatch
Southbourne Romance, 2020
Egg tempera on gesso board
35.5 × 24.5 cm

Stephen Polatch
Queen of the Night, 2020
Egg tempera on gesso board
35.5 × 25.5 cm

Stephen Polatch
Pinocchio and Lampwick, 2020
Egg tempera on gesso board
34 × 24 cm

Stephen Polatch
Jove's Flood, 2020
Egg tempera on gesso board
30 × 24.5 cm

Stephen Polatch
Tamino and Papageno in the Wood, 2020
Egg tempera on gesso board
31 × 24.5 cm

Stephen Polatch
I'm so lonesome I could cry, 2020
Egg tempera on gesso board
24 × 32 cm

Nevine Mahmoud
breast (oracle), 2019
Hand-blown glass, resin
25.5 × 18 × 19 cm

Theodora Allen (b.1985), Los Angeles, CA. Forthcoming and recent solo exhibitions include *Saturnine*, Kunsthal Aarhus, Aarhus, Denmark, curated by Stephanie Cristello (forthcoming), *Light Pollution*, Gallery 12.26, Dallas, TX (forthcoming), *Weald*, Kasmin Gallery, New York, NY (2019), *Vigil*, Blum & Poe, Los Angeles, CA (2017), and *Theodora Allen*, Blum & Poe, Los Angeles, CA (2015). Allen lives and works in Los Angeles, CA.

Olivia Erlanger (b.1990, New York, NY) will open her first solo exhibition with Soft Opening in September 2020. Recent solo and two-person exhibitions include *Split-level Paradise*, Bel Ami, Los Angeles, CA (2020), *Ida*, Motherculture, Los Angeles, CA (2018), *Poison Remedy Scapegoat*, with Nikima Jagudajev, Human Resources, Los Angeles, CA, *mouths filled with pollen*, AND NOW, Dallas, TX, *Body Electric*, curated by Attilia Fattori Franchini, BMW Open Work, Frieze, London (2017), *Dripping Tap*, Matthew, New York, NY (2016), *The Oily Actor*, What Pipeline, Detroit, MI (2016) and *Dog Beneath the Skin*, Balice Hertling, New York, NY (2015). Erlanger lives and works in Los Angeles, CA.

Gina Fischli (b. 1989, Zurich, Switzerland) studied at the Royal Academy of Art, London (2018) and the University of Fine Arts Hamburg, Germany (2015). Solo exhibitions include Neuer Essener Kunstverein, Essen, Germany (forthcoming), 80 WSE, New York, NY (forthcoming), Chapter NY, New York, NY (2021), Soft Opening, London, UK (2021), *Gina Fischli*, 303 Gallery, New York, NY (2020), *Interior Living*, SUNDY, London, UK (2018), *Molto Suggestivo*, DELF, Vienna, Austria (2017) and *London Today*, Forde, Geneva, Switzerland (2016). In 2018 she published *Bad Timing* (Hacienda Books, Zurich). Fischli lives and works in London.

Brook Hsu (b. 1987, Pullman, Washington) lives and works in New York. Recent solo exhibitions include *Conspiracy theory*, Et al., San Francisco (2019); *pond-love*, Bortolami Gallery, New York (2019), *Fruiting Body*, Bahamas Biennale, Detroit (2018). A monograph and edition is forthcoming from American Art Catalogues.

Shannon Cartier Lucy (b. 1977, Nashville, TN) lives and works in Nashville, TN. Forthcoming solo exhibitions include Galerie Hussenot, Paris, France (2020) and Soft Opening, London (2021). Recent solo exhibitions include *The Ever-flashing Strap*, Nina Johnson Gallery, Miami, FL (2020), *Woman with machete*, De Boer Gallery, Los Angeles, CA (2020) and *Home is a crossword puzzle I can't solve*, Lubov, New York, NY (2020).

Nevine Mahmoud (b. 1988, London) received her BA from Goldsmiths, University of London and MFA from the University of Southern California, Los Angeles. Forthcoming exhibitions include *Romancing the Mirror* at the Museum of Contemporary Art, Jacksonville, Florida, the Fondazione Arnaldo Pomodoro in Milan alongside Margherita Raso and Derek MF di Fabio, Milan, Italy, and a solo presentation at the Barnsdall Art Park Foundation at Hollyhock House, Los Angeles, CA. Mahmoud lives and works in Los Angeles.

Brie Moreno (b. 1994, Ottawa, CA) lives and works in London, UK. Her multidisciplinary practice encompasses illustration, jewellery design, and fine art. Moreno has previously been exhibited at Printed Matter, New York; WILD AT HAND, Berlin; Andrew Edwin Gallery, New York; and Jolene's Unit, Yorkshire.

Kayode Ojo (b. 1990, Cookeville, TN) lives and works in New York. He completed a BFA at the School of Visual Arts in New York in 2012. Recent solo exhibitions include Midway Contemporary Art, Minneapolis (forthcoming), Sweetwater, Berlin (forthcoming), *Never Been Kissed*, Praz-Delavallade, Los Angeles (2020), *You dressed him like me?*, curated by Gea Politi and Cristiano Seganfredo,

Via Durini 24, Milan (2019), *Equilibrium*, Martos Gallery, New York (2018), *Closer*, Sweetwater, Berlin (2018), *Betrayal*, Balice Hertling, Paris (2018), Kayode Ojo, Zoe Leonard, Paula Cooper, New York (2018) and *Running on Empty*, AND NOW, Dallas (2018).

Ariana Papademetropoulos (b. 1990, Pasadena, CA, USA) lives and works in Los Angeles, California. Papademetropoulos completed her BFA at California Institute of the Arts in 2012. Solo exhibitions include *Soft Opening*, London, UK (forthcoming), Vito Schnabel Gallery, St Moritz, Switzerland (forthcoming), *Just Like Arcadia*, The Breeder, Athens, Greece (2019), *Sunken Gardens*, *Soft Opening*, London, UK (2018), *The Man Who Saved a Dog from an Imaginary Fire*, Wilding Cran, Los Angeles, CA (2017), *Wonderland Avenue*, MAMA, Los Angeles, CA (2016) and *Wallflower at the Orgy*, SADE, Los Angeles, CA (2015).

Stephen Polatch (b. 1990, London UK) lives and works in Glasgow, UK. After completing his BFA at The Ruskin School of Art, Oxford in 2013, Polatch went on to complete a Postgraduate Diploma at the Royal Drawing School in London. Recent exhibitions include *A many-voiced argument with life*, Market Gallery, Glasgow (cancelled, publication only), *Graven Images*, New Glasgow Society, Glasgow (2019), *Drawings of Iasi*, Iasi, Romania (2019), *Bilder*, New Glasgow Society, Glasgow (2018) and *Unsweet House*, Unit 42, Glasgow (2017).

Carlos Reyes (b. 1977 Chicago, IL) lives and works in New York, New York. In 1999 he completed a Bachelor of Science in Fine Art, Pomona College, Claremont, CA followed by a Masters of Fine Art, New York University, Steinhardt School, New York, NY in 2011. Selected solo exhibitions include *Soft Opening*, London (forthcoming), *Waldo*, Rockport, ME (forthcoming), *Sarah*, Galerie Joseph Tang, Paris, France (2019), *Wst Sd Clb*, Vie d'ange, Montreal, Canada (2018), *West Side Club*, Bodega, New York, NY (2018), *Fashion Cafe*, Cordova Gallery, Vienna, Austria (2016), *Night Club*, Night Club Gallery, Chicago, IL (2016), *Feather Belly*, *Rear Window*, New York, NY (2016), *Carlos Reyes*, White Flag Projects, Saint Louis, MO (2015) and *Pindul's Reward*, Arcadia Missa, London, England (in collaboration with Centro Studi Pier Paolo Pasolini) (2015).

Tenant of Culture (b. 1990, Arnhem, Netherlands) lives and works in London, UK. They received their MA in Mixed Media from the Royal College of Art, London, UK in 2016, and completed a BA in Womenswear at Hogeschool voor de Kunsten, Zwolle, Netherlands in 2012. Recent solo exhibitions include: *Soft Opening*, London, UK (forthcoming), *Sophie Tappeiner*, Vienna, Austria (forthcoming), *I forgot to tell you I've changed*, at Het Fries Museum, Leeuwarden, Netherlands (2020); *Eclogues (an apology for actors)* at Nicoletti Contemporary, London, UK (2019); *Works and Days* at Outpost Gallery, Norwich, UK (2018); *Deadstock* at Sarabande Foundation, London, UK (2018); *Climate | Change* at Clearview, London, UK (2017); and *The Latest Thing* at CODE ROOD Koningsweg, Arnhem, Netherlands (2016). In 2020 *Soft Opening* will co-publish Tenant of Culture's first monograph with Charles Asprey.

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