

Pressure Chamber: Nematodes

Contributors' Biographies:

Expanded Paintings

Dale Holmes will produce two new paintings; *Deck Chairs (for Carl Einstein)* and *Sun/Wind Shades (for Frank O Ghery)*. Both works extend and develop Holmes' interest in the expansion of painting practice into materiality, surface and architecture. Using a selection of shaped paintings made with pseudo ethnic fabrics, dance fabrics and upholstery material alongside OBS and plywood Holmes builds *Deck Chairs (for Carl Einstein)*. From the ground up these angular constructions directly respond to the practical methodology developed by Einstein in his book *Negerplastik* (1915) and are dispersed through the space at ArtLacuna. In *Sun/Wind Shade (for Frank O Ghery)* a number of portable hinged screens are made using sheet materials; black polythene, mirrored mylar, clear plastic, tarpaulins and barrier mesh. These surfaces reference architectural structures and in particular Ghery's *Santa Monica House* (1978). For this architecture, Ghery enveloped an existing vernacular building in a group of surfaces that are discontinuous and unsympathetic to the structure they obscure.

Tina Jenkins will produce two new paintings, *Guilty Fire of Friction (for Henri Bergson)* and *das Ding (for Jacques Lacan)*. Both works extend and develop Jenkins' interest in the expansion of painting practice into materiality and surface structure. Using plastic sheeting and plywood Jenkins paints. Mannerisms, neuroses, gestures and marks are repetitively reiterated, removed and reinstated. This affirms, escalates, destabilizes and analyzes the hysterical tendencies that emerge at the site of each and every new painting. A purposefully counter-intuitive methodology is maintained, which results in a systematic undermining of her position as a painter through an over-mining of surface materiality.

CNTU

At the Danielle Arnaud gallery opening an observer (who wishes to remain anonymous) said that they overheard the 'Of' in HOH describing the CNTU, as a 'discrete object/multi-functional-unit/Swiss-army-knife/architecture'. In contrast, 'Hysteria' has been supposedly caught spouting off about the CNTU at the *TETRAGRAMMATON: JOEY HOLDER + JOHN RUSSELL* private view. After delicately sipping h/er/is Stella Artois, s/he proceeded to spit out – amongst a spray of spittle and beer – that the CNTU is 'ruining h/er/is life' and is 'a site of conflict' because it 'will face off with h/er/is paintings'. 'House' has been accused of drunkenly let slip at Lynton Talbot's and Hana Noorali's latest show that the CNTU is a 'glorified display case'. Many claim that HOH have only deployed the CNTU because it is 'a useful device that enables them to incorporate the works into their authorship', while seamlessly covering this up with overtones of, 'the works impinge on the structure not the other way round'. HOH deny all rumours and have released the following statement: 'we're very proud of our CNTU and please refer to the Press Release of our show *Pressure Chamber: Nematodes* for our formal position on the matter'.

HOH is a co-authored project that is coordinated through three strands, which envelope each other. **HOUSE** refers to a project without fixed walls, which like a *house of cards* temporarily forms a cohesive structure through a productive tension, collapses and then is reconstructed. It also loosely refers to the role of Kirsten Cooke, an artist who deploys curatorial strategies. **Of** is the non-

Newtonian slime or virtual cement, which provides the flexible infrastructure for the project. It also situates the position of the artist Mark Nader within the group. **HYSTERIA** is reformulated here to define the repetitive or serial process through which an art practice occurs. It also defines the research and practice of the artist Tina Jenkins.

LISA BARNARD

*come little **** i'll take u away
into the fire into the fire
hey little **** into the grey*

Isla Frost is poison and her confusion muddled with intrusive thoughts are yours now. In the future it was hot, stuffy like she was inside a tent. but now, curved forward she opens up your mouth and laps the frigid pool of scum below her stomach. Touch every shift and deceitful piece of her, her fake memories- Isla Frost is poisoning the well.

<http://lisabarnard.org>
<http://islafrust.tumblr.com>

KIRSTEN COOKE

Kirsten Cooke is an artist that deploys curatoratorial strategies and has co-authored the projects: Material Conjectures, KollActiv and House of Hysteria. Cooke is a PhD candidate at the University of Reading and she has organised conferences, delivered papers, curated/written articles for journals and produced texts for projects in London, Reading, Paris and LA. Cooke experiments with different forms of staging and situates curating, as a primary practice within the construction of exhibitions and often co-produces architectural environments. Recent exhibitions, events and conferences have been staged at WORK (Black Dog Publishing, London), Artsadmin (Toynbee Studios, London), Sonce Alexander gallery (LA), Université Paris 1 Panthéon-Sorbonne (Paris), Beaconsfield gallery (London), University of Reading (Reading), Kynastonmcshine (The Old Police Station, London). The following exhibitions will take place this year, as part of Cooke's collaborative projects: *Pressure Chamber: Nematodes* in May at ArtLacuna (London), *Concrete Plastic* in September at Los Angeles Contemporary Archive (LA) and *Abandoned Temporary Treatment Facility* in October at Beaconsfield gallery (London). Cooke is a visiting lecturer at Chelsea College of Arts and the University of Reading.

DALE HOLMES

Dale Holmes is an artist working with painting in order to investigate collisions and collectives and is the co-founder of Material Conjectures (see Kirsten Cooke's bio above) and the collective Totaller (with Lesley Guy and Lea Torp Neilsen). He has shown work both nationally and internationally including John Moores 23 and 24 at the Walker, Liverpool. Recent shows include *15" Stuffed Crust Portugeuse Man O'War* at Paper, Manchester (2015), *BARR'S DIAGRAMATIC RECLINING MONOLITHIC CIRCUITADE (TOTALLER'S WALL)* at Garage, Edinburgh (2015), *Kristallin 11* at Atelier Salzmat, Linz, Austria (2015), *Domino Architecture/Riot Augmentation* at Spinach, Islington (2013), *AB ST RA CT* at Essays and Observations, Berlin, Germany (2012), *Sunrise Shine in a Midnight Sky* at Sheffield Institute of the Arts Gallery, Sheffield (2012), *The Monumental Pictures* at Bloc Projects, Sheffield (2011).

DASBOOTSTHECHEMIST

Formed at the end of the crap year of 2014, Das Boots The Chemist are an under 4 piece band that play music. Their music is a bit like punk, post punk, rockabilly, and classic rock. BULLET POINTS:



The songs are just intricately genius jokes.



They often play the bits wrong and then scream because it all gets a bit you know.



They write a new song during every rehearsal and then discard it because it sounds too much like a song by one of their friends' bands. Sometimes one song that only vaguely sounds like something else slips through the net and that's how the set was made.



TINA JENKINS

Tina Jenkins' makes paintings that affirm, embody and consume what she perceives to be hysterical tendencies in painting practice. She was the winner of the 2014 Threadneedle Art Prize. Recent exhibitions include: Codex, with Mark Nader, Studio 1 Gallery, London (2015); Transplastic, solo show, Cabin Gallery, London (2015); Hystoria, solo show, Mall Galleries, London (2015); The Trouble with painting today, group show, Pump House Gallery, London (2014); The Threadneedle Prize, group show, London, (2014); 30 artists 30 days, solo show, Studio 1;1 London (2014); Two and a Half Dimensions, group show, London (2011); The Marmite Prize for Painting, group show, London, Manchester, Coventry (2010 -2011). She has been featured in The Catlin guide (2015) Artists and Illustrators (2015) After Nyne (2014).

MARK NADER

Mark Nader is an artist who uses the medium of painting to collage and layer many centuries' worth of historical and contemporary data culminating in artwork that records and critiques everyday occurrences. He is exhibited both nationally and internationally including Across the Sea, J Space, Beijing, China (2015), Codex, with Tina Jenkins, Studio 1 Gallery, London (2015), In Search of Imaginary World, Nunc Contemporary, Antwerp, Belgium (2015) 100 Painters of Tomorrow, One Art Space, New York, USA (2014) and published in 100 painters of tomorrow, Thames and Hudson, London (2014). He is also one of the founding members of Collective Studios and its project space, Studio One gallery.

URBORORO

UrBororo are objectively boring. They also view themselves as boring. UrBororo actually refer to themselves with typically irritating self-deprecation as 'The People Who You Wouldn't Like to be Cornered by at a Party'. They regard most of what they do as a waste of time. Based on a managerial help book, the songs they play propose a skewed filing cabinet swamp blues for corporate inflight listening. They have been described as the culmination of millennia of human creativity as a complementary bag of Haribo with the thing you bought on Ebay.

<https://soundcloud.com/urbororo>

SHARON KIVLAND

ONE OR TWO THINGS THEY KNOW ABOUT HER

In 1999 Book Works published *A Case of Hysteria*, in which Sharon Kivland followed Sigmund Freud's analysis of a young woman, 'Dora' (Ida Bauer). The book merges many voices and confusions of identity arise. Indeed, it turns on a matter of voice. There is a long chapter that appears to be a play, with many characters. They are those who have written about the case (a 'fragment of an analysis of a case of hysteria'), their words extracted as dialogue when they assert something – a speculation – about 'Dora' for there is no textual evidence in Freud's account or 'fragment'. To this impossible dramatisation the author added the stage directions of a twentieth-century play, Samuel Beckett's *Endgame*. It has never been performed, though its performance has been imagined. Originally for seventy voices, including those of Jacques Lacan, Sarah Kofman, and Octave Mannoni, it has been adapted for twenty voices for *Pressure Chamber: Nematodes* hosted by *House of Hysteria* as a read-through or table work, with the author as dramaturge.

Linda Stupart

Linda Stupart is from Cape Town, South Africa and is currently completing their PhD in the Art Department at Goldsmiths College with a project engaged in new considerations of objectification. Their writing and visual practice enacts a non-division between writing and making; experimenting with intimacy, embodied critique and realisms without representation. Thematically, the work situates 'self' and bodies as material – working with strategies of confessional, critique and fictional writing and image/object production in relation to other kinds of materials, and in particular relation to productions of images, art and art worlds. They currently have a solo show at Arcadia Missa (until March 8th) *A Dead Writer Exists in Words and Language is a Type of Virus* and recently launched their debut novella, *Virus*, also at Arcadia Missa. Their work has been the focus of two solo exhibitions in Cape Town and has also recently been shown/performed at Matt's Gallery, The Showroom, a.m. gallery, the ICA and Guest Projects in London. They have presented at a number of conferences including, recently: FOMO at the ICA, Aliens and Anorexia: A Chris Kraus Symposium at the RCA, Affect, Trauma and the Transmission of Memory at Goldsmiths, Contemporary Experimental Women's Writing at the University of Manchester, World Ornamental Forum at the Kirchner Museum in Davos and Shimmering Worlds at the University of Manchester.