

**Curators Text**

*Jinkyun Ahn, Jemima Burrill, Paul Eachus, Katherine Green, Judith Hayes, Nadège Mériaux, Poppy Whatmore, David Ben White, Caroline Wright*

*including a collaborative commission by David Ben White and Poppy Whatmore*

*20 June – 2 October 2013*

*at Collyer Bristow Gallery,  
4 Bedford Row, Holborn,  
London WC1R 4TF*

*Curated by Day+Gluckman*

*Image: Poppy Whatmore, Champagne Days;  
timetable – 09.42am, 2012*



# Antechamber

## On the threshold of the domestic

*Our lives are delineated by our domestic and working environments, within which we negotiate and rearrange our identities. Taking the unusual gallery space at Collyer Bristow as the starting point, this exhibition confronts the ideas and ideals implicit in our domestic environments. From the ideologies presented through 'interior design' to the contested place of women in the home, nine artists explore both personal and societal ideologies through paintings, photography, drawing and sculpture.*

*Individual responses to the term "domestic" are, in part, conditioned by our own personal histories alongside a more sublimated relationship with advertising, mass media and societal shifts. What was once considered radical (Bauhaus, Modernism, William Morris) is now familiar and codified – the original ambitions consigned to heritage preservation and ubiquitous in designs available on the high street.*

**Katherine Green's** on-going series of photographs, *At Home with Morris* were initiated in 2007, when she was on the board of the William Morris Museum in Walthamstow. Finding that many involved with the museum had their own 'Morris' wallpapers, Green documented their homes, revealing a wide range of personal tastes underpinned by a passion for William Morris's libertarian socialist beliefs. **David Ben White** similarly appropriates the political nuances inherent in the modernist aesthetic and creates visual connections between his painted interiors and the familiar layout of the corporate meeting room.

The touchstones of domesticity could be defined as universal: bread, water, tables, chairs whose transformative power is acutely apparent in the works in *Antechamber*. **Poppy Whatmore's** photographic series of faded upholstered chairs are anthropomorphised into party animals whilst **Judith Hayes** uses a dining table in *A Last Supper: Truth, Lies and Other Stories - My Life as a Table* to explore the ritualistic and domestic use of the centrepiece of any home. The religious iconography of both the table and bread create fascinating dialogues when seen alongside a new work by **Nadège Mériaux**. *Debordement*, meaning 'overflow' or 'outburst', shows rising bread forcing its way through the cavities of a doll's house – an act of creativity verging on transgression.

How physical space asserts itself, quietly yet forcefully, on our everyday lives becomes apparent throughout the exhibition. A collaborative work by **David Ben White and Poppy Whatmore**, commissioned by Collyer Bristow and Day+Gluckman, imposes the domestic on to the office environment. Blank high street units are stripped of their sleek lines through the imposition of discarded doors, whilst on the platform space a floor is upturned in to a tidal wave of domestic dis-order. Alongside these **Jinkyun Ahn** photographs of his parents' apartment in Korea confuse us with their seeming familiarity whilst in the photo-triptych, *Squeeze*, two large wooden structures, reminiscent of theatre sets, face each other off, the distance between them reducing in each image. The inference of performance and the claustrophobia of the family unit are poignant. Similarly, in **Jemima Burrill's** two series *Left Out* and *Secured Home*, the malevolent impact of daily life on the protagonists is evident. *Left Out* sees a bikini-clad woman folding herself into a shopping trolley, a watermelon cage and a shop's fridge, somehow being abandoned by or abandoning the chores of domestic life. For *Secured Home* a 'scarlet' woman, or grown up Red Riding Hood, attempts to enter a series of boarded up houses. Darkly humorous, the works pick at the unravelling behind the scenes of the woman at home.

**Caroline Wright's** *Journey* drawings offer the mapping of remembered paths through her own and others' domestic spaces. The repetitive patterns of life and behaviour within our homes are caught in animated pencil line. **Paul Eachus** explores these obsessive characteristics to the extreme in his densely constructed photo-works. Suggestive of a hoarder's dedication, a closer inspection reveals cogent patterns and thought processes that imply far more complex political narratives. Here the architectural imagery reflects, with startling and disturbing vivacity, the psychological void between the individual and the group.

*The gallery space at Collyer Bristow is designed to be both corporate and yet familiar enough to be welcoming – domestic even. This exhibition aims to tease out the nuances of these opposing worlds, through works that take us from personal histories and current concerns through to critiques of social engineering. Antechamber is the portal to another place and gives us the breathing space to unpick our relationship between our working and domestic environments and the unspoken, strange hinterland that exists between the two.*

**Day+Gluckman** are Lucy Day and Eliza Gluckman. Both trained as artists, Day+Gluckman have been working together curating projects and exhibitions since 2006. From Museum-based exhibitions to collaborations with old master dealers, the duo has worked with over 200 artists in diverse environments. Day+Gluckman aim to work directly with artists with rigorous and inspiring art practices to create thought provoking exhibitions of high quality and dialogue.

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