

Simon Callery - Vlatka Horvat

Opening: 14 April 2023, 6-8 pm
15.4. - 20.5.2023

Simon Callery and Vlatka Horvat: Two artists, two dialogues, two discourses

Skipping rope, fibreglass lampshade, cable spool. A mirror ball in a football shell, a skipping rope between floor and cardboard cone, a ruler through a basketball hoop.

Vlatka Horvat transposes the process of merging words - a game that offers endless possibilities in the German language - into the physical world: instead of words, she ties together two objects that seem to have little relation to each other. In the exhibition at annex14, she presents a new series of hybrid two-part objects, collectively titled "Twos". The surprising art objects comprising the series use gestures of deconstruction and disassembly on the one hand, and combining and merging on the other, to evoke ideas around intimacy, equivalence, collaboration and entanglement.

Things are connected by propping, inserting, leaning, stacking and balancing various objects against each other. Natural boundaries become fluid, new relationships are established, and new bodies created.

Where does a thing begin and where does it end? When do two things become one? These questions are not limited to the art presented here, but also concern larger, social contexts. Where does a body, a space, a city begin? And where do they end?

Alienated from their original purpose, the two objects Horvat connects to one another can be seen as occupying both a symbiotic and parasitic relation. It is not their habitual use that determines them, but the new structures and forms into which they connect to make new objects. In the process of merging, the individual parts no longer exist as separate entities but emerge as new propositions.

If Vlatka Horvat's "Twos" series can be described as dismantling physical, social and psychological entities, Simon Callery's works initiate an equally multifaceted discourse of doubling, with the viewers.

Callery's work in the exhibition focuses on a double dialogue in his painting. His works create a dialogue with themselves by doubling, mirroring, or pairing parts of the painting; materiality and content are equated to external discourses.

The physical experience of this process is particularly evident in the two-part chromium oxide green paintings. The canvas undergoes a sophisticated process: it is pigmented, cut, pierced, sewn, pinned, and worked with rabbit glue. Here, too, the objects face an alienation of purpose and become a new body. The artwork blurs with the landscape through which it was made. Callery's titanium-white "Full Circle Pit Painting" (2022) visualizes a duplication on the one hand, and the reference to nature in his works on the other. Unconventionally, the wing-like round canvases stand out from the gallery walls. They are an expression of his collaboration with archeology and how it has informed the paintings. The arrangement of the two canvases creates a pit, suggesting an inside and an outside.

By bringing the process and natural fragments of the outdoor space into the interior of the gallery, Simon Callery decelerates the process of looking at art.

The British artist's personal engagement with his origins is also visible in the collage, which features a photograph of the young Queen Elizabeth II. The British royal family and the Queen's death in 2022 was an unavoidable public discourse that the London-based artist absorbed in his work, but alienates almost beyond recognition.

Despite material and content differences, the common focus lays on the two-part nature of the artworks and their multi-part discourses. The moment of connection is evident through communication and collaborative work, as is the doubling of both artists' works. Callery's flat paintings and "Pit Paintings", like Horvat's two-part objects, embody a cooperative multipartness.

Naomi Wood

Simon Callery

*1960, lives and works in London, UK

1983 Cardiff College of Arts, Cardiff, UK

COLLECTIONS

Arts Council Collection, Hayward Gallery, London, United Kingdom

Astrup Fearnley Museum of Modern Art, Oslo, Norway

Comune di Carrara, Carrara, Italy

Birmingham Museum Trust, Birmingham, United Kingdom

British Museum, London, United Kingdom

European Investment Bank, Luxembourg

Fonds National D'Art Contemporain, Puteaux, France

Nottingham Trent University, Nottingham, United Kingdom

South Glamorgan County Council Cardiff, Wales, United Kingdom

Tate, London, United Kingdom

Private collections in Europe and U.S.A.

Vlatka Horvat

*1974 in Croatia, lives and works in London, UK

2009 PhD. Roehampton University, London, UK

1997 MA (Performance Studies), Northwestern University, Evanston, US

1996 BA (Theater). Columbia College, Chicago, US

COLLECTIONS

Museums Sheffield, Sheffield, UK; CAA - Creative Artists Agency, Los Angeles, USA / London, UK; EVN Collection, Vienna, A; Hessel Museum of Art, Annandale-on-Hudson, NY, USA; MUDAM - Musée d'Art Moderne Grand-Duc Jean, L;

The Vehbi Koç Foundation Contemporary Art Collection, Istanbul, TR; Filip

Trade Collection, Zagreb, HR; Gallery Bunkier Sztuki, Krakow, PL; October

Salon Collection / Kulturni Centar Beograd, SRB; Fondazione Arte e Scienza

VideoInsight, Turin, I; *ARS AVEI Collection* / Museum of Contemporary Art,

Sarajevo, BIH.

Private collections in Europe, U.S.A. and Asia.