

CORONATION

curated by Àngels Miralda

Opening 28 January
18-22h

On view by appointment
29 January - 18 February

Closing event 18 February

KHALED BARAKEH
BETH COLLAR
SANDRA MUJINGA
VALINIA SVORONOU
THOMAS YEOMANS



This exhibition is about the disjuncture of our times.

Worlds that exist parallel to each other.

A unique sense of the contemporary, lateral truths in inconsistent layers.

Somewhere between nostalgia and hope, lies our special temporality which we always seem to be attempting to escape. Apocalyptic visions of our future crowd contemporary theory while nostalgic historical futurisms substantially proliferate. A 90's utopian naiveté and Cold War science fiction use our own failures to describe worlds that are simultaneously awake.

Historical re-enactment, appropriation, and gesture re-think our relationship with the past and our own identities. History and heritage become a refuge from daily trials. Brands act as standard, national symbols, and create legacy. From a Holloway pub to corporate advertisement, flags and standards from the Middle Age continue to conjure mass emotion.

Gaps and fissures, cracks and chasms, inconsistency and divergence. All seething and alive.

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Artist information



Khaled Barakeh, *Materialised Distance*, ceramic, 23x17x15cm, 2013.

Maurice Harron's *Hands Across the Divide* was first unveiled in Derry/Londonderry straddling the river Foyle in 1992, 20 years after bloody Sunday. Situated on Craigavon bridge, this monument is symbolic as a gesture of the attempt at reconciliation between two populations. The river is a border that separates the Catholic from the protestant neighbourhoods of Derry, and representative of the bitter divide in the region.

Although the sculpture was erected in 1992, a year in which we should already have entered the utopian stage of Fukuyama's "End of History," the sculptor did not complete the gap between their hands.

Another 20 years later, Khaled Barakeh re-enforces the gesture of hope and simultaneous recognition of its impossibility by 3-D scanning the gap between the two men's outstretched hands. By materialising this distance, Barakeh exhibits the divide rather than the attempt. In the video piece that accompanies the ceramic sculpture, the mass and form of the unresolved distance floats, a spectre over Derry's horizon.

Khaled Barakeh (b. 1976, Damascus, Syria) completed his Meisterschueler at the Städelschule Art Academy, Frankfurt am Main in 2013. Selected exhibitions include: *Borderlines*, Galerie Postel, Hamburg (2017); *We Shout and Shout, But No One Listens*, Centre for Art on Migration Politics, Copenhagen (2017); *Why Not Ask Again: Arguments, Counter-Arguments, and Stories*, 11th Shanghai Biennale, Shanghai (2016); *Sans Papiers*, Kurt-Kurt, Berlin (2016); *Beachhead's Peace of Mind*, Artspace, Auckland (2016); *iKB*, Atelierfrankfurt, Frankfurt a.M (2015 – solo); *Apricots from Damascus*, SALT, Istanbul (2015); *Overshadowed*, Gallery Holger John, Dresden (2015); *Titled*, Heike Strelow Gallery, Frankfurt a.M. (2015); *Mail Art*, Goethe University, Frankfurt (2015).

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Beth Collar, *TBT*, collected video footage on assorted monitors, 2018.

Beth Collar works with performance and sculpture using artefacts from archaeology and history as main reference points. In a project exploring the stereotypical cloaked male monumental figure, Collar has been collecting footage of historically important people represented in the form of dark public sculptures. Based on her archive of collected footage from around Europe, the work strings together a thread of white patriarchal power that covers the continent in this nearly indiscernible form.

The cloak is a recurring symbol in Collar's work as it represents a medley of fantastic characters from wizards, vampires and superheroes to emperors and popes. The cloak is thus a situating symbol of powerful historical figures as an object and in a certain time, it is reserved for the gendered body and stance becoming a constant visual anecdote in people's daily urban encounters. The monuments begin to compile a disturbing fetish and remembrance for a past standing counter to all ideas of progress and increasing equality offered in the present day. For the first presentation of this work it will take the form of a video and sound installation in a procession down a long hallway showing a selection of the overall collection.

Beth Collar (b. 1984, Cambridge, UK) graduated from the sculpture department at the Royal college of Art, London in 2012. Recent exhibitions include: *Seriously* (solo), Standpoint Gallery, London (2017); *A Rock That Keeps Tigers Away*, Kunstverein München, Munich (2017); *Household Values*, Yvonne Lambert, Berlin (2017); *Preserves and Presences*, IMMA, Dublin (2016); *Tarantallegra*, Hester, New York (2016); *Secret Surface*, KW, Berlin (2016); *Secret Agents*, Guest Projects, London (2016); *A Million Lines*, Bunkier Sztuki Contemporary Art, Krakow (2016); *The Spirit of the Staircase*, The Sunday Painter, London (2015); *The Cypher and the Frame*, Cubitt, London (2015). Performances Include: *Kunstraum*, London (2017); *Serpentine Gallery*, London (2015); *Nottingham Contemporary* (2015); *Rijksakademie*, Amsterdam (2015); *Raven Row*, London (2015).

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Sandra Mujinga, v, PVC, acrylic paint, faux leather, grommets, carabiner, glycerin, threaded rod, rod coupling, hooks, latex, denim fabric, 2017.

Sandra Mujinga's textile works play on the performative ability of textiles and material layering. Shawl (elephant ear) proposes a new functionality for clothing. When used as a prop, the textile does not necessarily cover one individual but could be worn in parts by several performers. Questioning the singularity of the human individual, the textiles also refer to our planetary co-inhabitants - in this case the elephant with other pieces in the series referencing the octopus and other critters, earth-dwellers, and parallel species.

The series is based off of Octavia Butler's Xenogenesis trilogy which imagines a future where benevolent colonisers reach the earth and change the course of human history. Butler's narrative written at the end of the cold war (between 87 to 89) pits the two species apart and unable to compromise with humans who act ungrateful to the technological and genetic advancements brought to earth and fight to survive in a pure human environment. Butler's own biographical trajectory follows her as an award-winning black female science-fiction writer who was able to become a successful and influential figure in the face of all adversity.

Sandra Mujinga (b. 1989, Goma, DRC) graduated from the Malmö Art Academy in 2015. Recent exhibitions include: ALBUM, Kunsternes Hus, Oslo (2017); Oslo Museum for Samtidskunst, Kunsthall Oslo (2017); Skip Zone, Magenta Plains, New York (2017); Amiga, Noplace, Oslo (2017); Hverdagen, Kristiansand Kunsthall (2017); Opaque Poetics, Wysing Arts Centre, Cambridge (2017); Apparat, Kunstverein Braunschweig (2017); Norsk Skulpturbiennale, Norwegian Sculptor's Society, Oslo (2017); Plat(t)form, Fotomuseum Winterthur (2017); Real Friends (solo), Oslo Kunstforening (2016), Number 13 Missed Connections, Julia Stoschek Collection, Düsseldorf (2016); We will push the ship ashore and let it drift to the darkest of oceans, Malmö Art Museum (2015). Performances Include: ACUD Backyard Studio, Berlin (2017); Auto FLT ap OFF, X and Beyond, Copenhagen (2016).

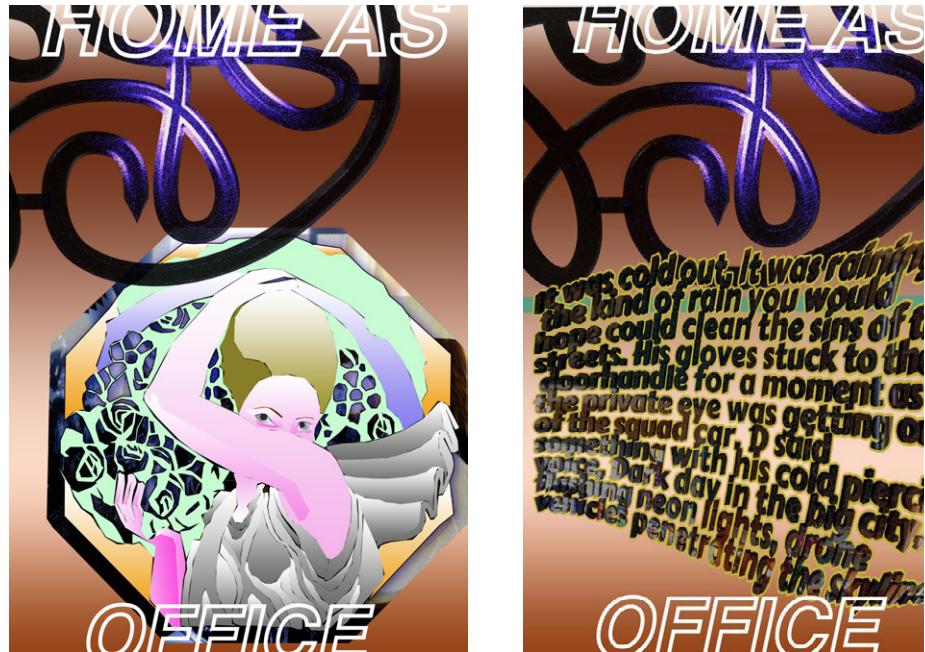
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Valinia Svoronou, HOME AS OFFICE PRELUDE. Promotional posters for *Home as Office*, HD video, 3'42", 2017.

Valinia Svoronou based her new film *Home as Office* in a local J.D. Wetherspoon's pub branch called The Coronet in Holloway, London. Originally called "The Savoy", and a listed art deco building, it was used from the 40's until the late 80's as a cinema, the last film it screened being *Blade Runner*, before being remodelled into the current pub space. Svoronou explores how the purpose of the space followed a growing generation of people living in the area, in parallel with the mutations of the architectural space changing with time. The film recreates a tech noir narrative and atmosphere with the aid of 3d rendered imagery and direct motion captures on the actual pub space to speculate on a narrative appropriated from the same cinema genre. Furthermore, the film investigates appropriated aesthetic tropes of design and ornament as bearers of a specific era and their resonance, or reflection in a possible present; thus the spectre's of modernism act as hauntological features which retain resonant echo's in our current times.

In the 1940's Le Corbusier's functionality flourished in Europe while a more classic style remained in England. The leftover Art Deco designs from this period represent an inconsistent and layered existence, as they represent a shift from the styles of the continent but are themselves a French import from before World War I. A new series of sculptures reproduces the architectural features of The Coronet as soft curving forms - malleable to context; the result is to transmogrify and add to the eclecticism of the past by presenting them as detached bodies which contain the source material of their previous incarnations.

Valinia Svoronou (b. 1991, Athens, Greece) Recent exhibitions include: *Hyperlink*, Romantso, Athens (2017); *Pitstop on the way to dancing with cosmic forces*, Kensington High Street, London (2017); *The Hive Mind*, Koppel Project, London (2017); *Best Buddies: Chill Culture Vol. 1*, Enterprise Projects, Athens (2017); *The Glow Pt. 2: Gravity Regimes*, curated by Rachel Walker at Frankfurt am Main, Berlin (2016); *Rooms*, Kappatos Gallery, Athens (2016); *The Equilibrists*, Benaki Museum, Athens (2016). Performances and Events include: *Political Animal*, The Showroom, London (2017); *Dr. Champion*, The Beautiful Erah, Berlin (2017); *Speculative Societies*, Tramperry X Barbican, London (2017); *Citizens5*, Art Athina, Athens (2017). Publications: *High Tide Planetary Pull* (2017).

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Thomas Yeomans, *Fully Automated Luxury Gay Space Communism*, digital image on light box, 2017.

Thomas Yeomans works with appropriated video images and sounds. In his fast-paced video montages he collects and cuts filmographic conventions of generating mass emotional responses in audiences. In his new film *Bloom and Creep*, Yeomans creates a club landscape in which brand names begin to blend with national symbols. Sampling corporate and nationalist marketing strategies to reveal their common origin, the film likens logos and sigils to their medieval origins in an accelerated and dark club atmosphere. The ominous slogans and images leave figures lost in an environment without direction, filled simply with the possibility of coercion and manipulation of the public in any given direction. In a parallel new series of light boxes, Yeomans creates 3-D renders of underground flags from the internet that represent the desires of marginal groups. Ranging from "Fully Automated Luxury Gay Space Communism", "Antifa", and "Queer Sigil", to the "Imperial War Flag of British Fascism", the project covers ideologies across the board connected only in their obscurity next to recognisable national flags and references the online culture war happening online.

Thomas Yeomans (b. 1986, Coventry, UK) Graduated from the Painting department at the Royal College of Art, London in 2012. Recent projects include: *Future Ritual*, SPACE Art + Technology, London (2017); *this is about you*, Project Native Informant, London (2017); *Belief in the Power of Gesture*, Projektraum LS43, Berlin (2017); *Off to Mahagonny*, curated by Canan Batur, London (2016); *Artist's Moving Image Screening*, Exeter Contemporary, Exeter (2016); *Open Process #5*, SPACE Art + Technology, London (2016); *On the Wire*, The Foundry, London (2015); *Mono*, curated by Rafal Zajko, London, (2015); *Screening Mathis Gasser*, Lychee One, London (2015); *Futurologics #1*, Confort Moderne, Poitiers (2015); *Art Herning*, galleri KANT, Herning (2015); *Atomic Pictures II*, Jeune Création, Paris (2015); *30 Years of the Future*, Castlefield Gallery, Manchester (2014); *A Long Time Ago, But Somehow in the Future*, Kiasma Museum of Contemporary Art, Helsinki (2014).

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About HORSEANDPONY Fine Arts

HORSEANDPONY Fine Arts is an artist-run project space founded by artists Carrick Bell and Michael Rocco Ruglio-Misurell in 2013, and located near Körnerpark in Neukölln. The mission of the space is to provide artists, curators, and other project spaces with the opportunity to extend existing practices, or act with disregard to their typical roles, leading to artist-curated projects, or hosted exhibitions and events put on by other projects that don't fit the constraints of their typical programming objectives.