

# LUNGLEY

## Habits of Modern Dwelling

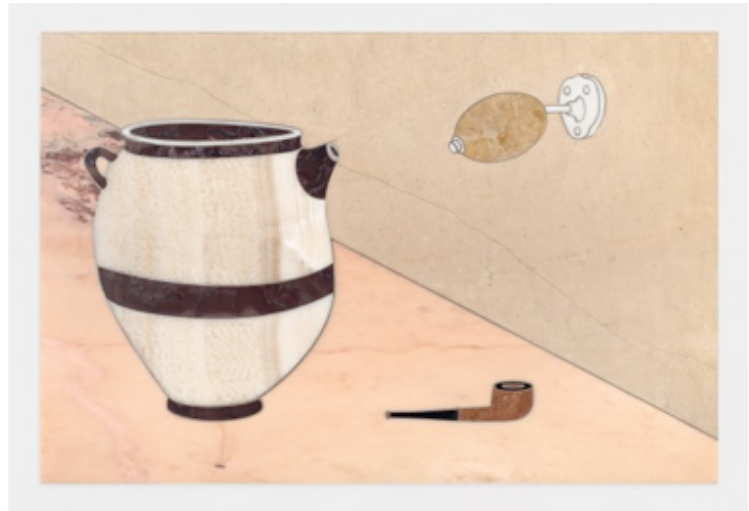
Daniel Dewar & Grégory Gicquel, Gina Fischli, Neil Haas and James Rollo  
Curated by Jo Harrison

08/03/19 - 31/03/19

Private view 06/03/19, 6-9pm

*To live is to leave traces.*<sup>1</sup>

For *Habits of Modern Dwelling*, the first group show at Lungley, an allusion to the domestic interior is evoked. Work by Gina Fischli, Neil Haas, James Rollo and Daniel Dewar & Grégory Gicquel, is brought together to create an absurd living room. Objects that we know and recognise are altered or intervened with, reimagined and immortalised, as strange renditions of their former or dream selves.



Gina Fischli's glitter drawings confront our understanding of taste. Depictions of both household and design objects have been drawn on a 1:1 scale, then coloured in with glitter and glue (an

accomplished skill which has become distinctive to her practice). Meeting failure with fetish, Fischli lovingly renders furniture, coffee cups and houseplants, each object acting as a nuanced signifier to a particular milieu within the interior, as symbols of luxury, class and kitsch.

**Daniel Dewar and Grégory Gicquel**

Stone Marquetry with Vase, Soap and Pipe I (2017)

Marble, limestone, granite, onyx

26 x 39 3/8 x 3/4 inches (66 x 100 x 2 cm)

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James Rollo defamiliarises everyday objects through a process of subtle intervention. A light bulb or plug socket becomes engulfed in cement: the initial impulse to activate these objects with their original function is derailed. Beer and wine bottles are sliced, elongated or truncated, and then stacked. Like building a house of cards, there is a patient dedication in precariously balancing these repurposed segments back together. Rollo sets up his sculptures as quietly perverse metaphors, perhaps illuminating the absurdity found in the mundane modes of labour we carry out through everyday routines.

The stone marquetry work by Daniel Dewar & Grégory Gicquel conjures a curious domestic scene. A large vase, soap dispenser and pipe, are meticulously depicted in marble, limestone and granite. The traditional allocation for these particular varieties of stone would be for building kitchen and bathroom surfaces; using this as their initial reference point, Dewar & Gicquel simply take this material determinism to its extreme conclusion. Their practice is forged from a commitment to craftsmanship, skilfully constructing objects which are as delightfully silly as they are serenely beautiful.

Neil Haas creates intimate mise-en-scènes with his distinctively tender and contemplative drawings on plastic blinds alongside variously branded items of appliquéd clothing. The coloured pencil drawings compounded with the subject matter (disembodied jackets, hoodies, and other clothing) act as vestiges of a familiar domestic scene. His employment of Venetian blinds-as-canvas stems from Haas's early teenage memories, secretly looking through an obscured bathroom window at a neighbour's son across the road. The blinds act as a visual allegory: at once imitating the original source of Haas's voyeurism, but also, by drawing attention to the act of looking itself, destabilising conventional notions of the subject/object dichotomy of the gaze.

Gina Fischli (b. 1989, Zurich, Switzerland) lives and works in London. Fischli studied at the Royal Academy, London (2015-2018). Recent exhibitions include *Interior Living*, Sundry, London (2019);

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<sup>1</sup> Walter Benjamin, "Paris, Capital of the Nineteenth Century", 1970

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*Steel Trout*, Horse Hospital, London; *Way Out*, JENNY'S, London; *Ties And Fries*, Her Gallery, London (all 2018); *I've still got to do it but do I want it*, DELF, Vienna; *Molto Suggestivo*, DELF, Vienna; *Christie: Gina Fischli & Issy Wood*, ZAK's, New York (all 2017).

James Rollo (b. 1984, Mississauga, Canada) lives and works in London. Rollo gained his MFA at Slade School of Art, London (2015-2017). Recent exhibitions include *Almost always coming back to this*, OUTPOST, Norwich; *Rotating Edible Object*, Chalton Gallery, London (both 2018); International Biennial of Humour and Satire in Art in Gabrovo, Bulgaria; *Authentic Tongues* [performance], Bloomsbury Theatre, London (both 2017). Rollo was the recipient of the 2017 Julia Wood prize and the 2015 Mudge Massey Travelling Award.

Neil Haas (b. 1971, South Shields, UK) completed his MA in painting at the Royal College of Art in 2014. Last year he was invited to do a residency at Moly-Sabata / Fondation Albert Gleizes, France, which concluded in *Fleurs Dans La Pluie*, a solo exhibition at Musée Estrine à Saint-Rémy-de-Provence. His recent exhibitions include *Neil Haas*, *Patrick Procktor*, *The Approach*, London; *To Die For*, Castiglioni, Milan; *Kids Use Laptops*, Union Gallery, London (all 2018); *I've still got it but do I want it*, DELF, Vienna; *Spunky Clipper*, Almanac, London (both 2017); and *Not Really Really*, Frédéric de Goldschmidt collection, Brussels (2016).

Daniel Dewar (b. 1976, Forest of Dean, UK) lives and works in Brussels. Grégory Gicquel (b. 1975, St. Brieuc, France,) lives and works in Plevenon. Recent exhibitions include *Kunsthalle Basel*, (Forthcoming); *Rosa Aurora Rosa*, CLEARING, New York (2018); *The Mammal and The Sap*, Portikus, Frankfurt; *Le Nu et la roche*, HAB Galerie, Nantes; *The Nude and The Sap*, Witte de With, Rotterdam (all 2017); *Stoneware Murals*, Galerie Loevenbruck, Paris; *Stoneware Murals and Vessels, Tapestries and Wood Carvings*, Jan Kaps, Cologne; *Digitalis*, Kiosk, Ghent (all 2016); *La Jeune Sculpture*, Musée Rodin, Paris (2014).

With very special thanks to Mark Lungley, Holly Caldecourt, Regina Lazarenko, Sophie Clark and Theo Vidgen.

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