

PRESS RELEASE

FOR IMMEDIATE RELEASE

AGATA MADEJSKA

Grand Habitat Horror Vacui

FTHo

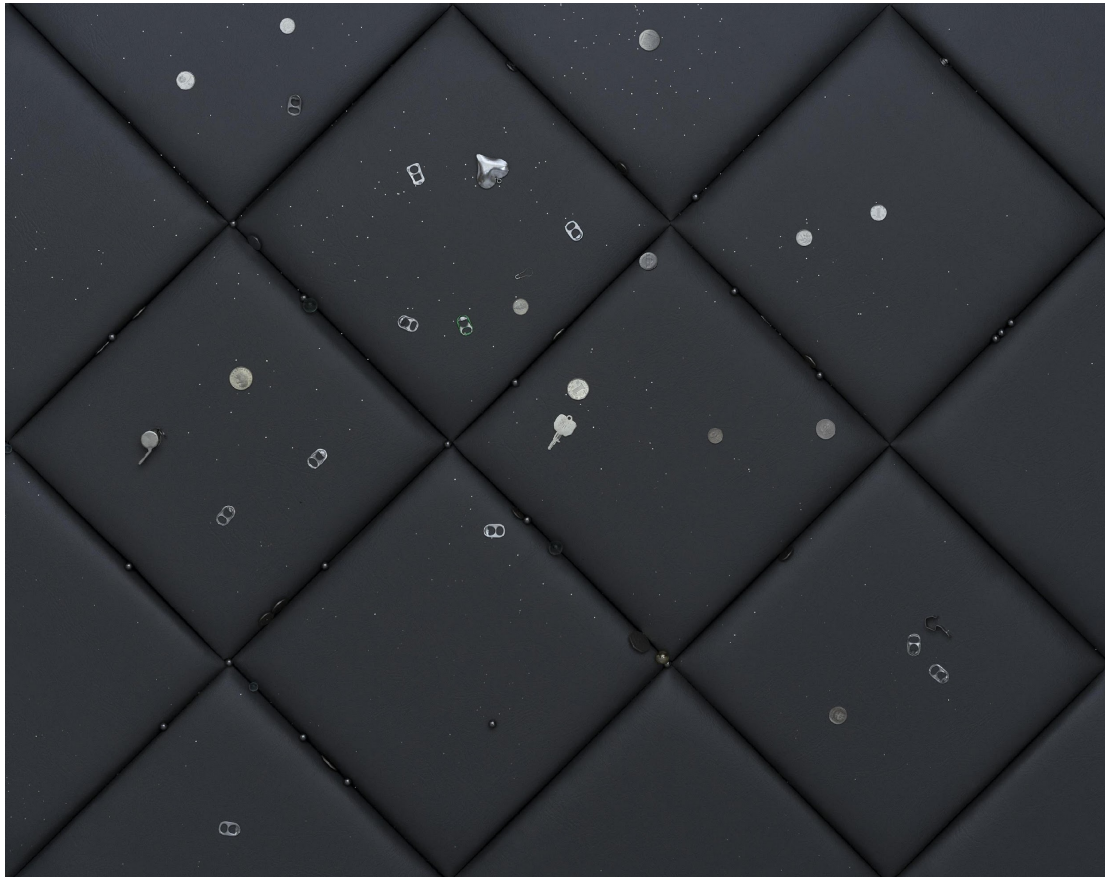
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11 January–18 February 2024

Opening Reception: Thursday 11 January 6–9pm

Free Admission

Thursday–Sunday 12–6pm



Agata Madejska, *Essentials*, 2024. Leatherette, plywood, carpet underlay, steel, ring pulls, marbles, money, glitter, keys, whistles, toy cars, personal and found objects. Site-specific flooring installation, dimensions variable.

Agata Madejska's artwork explores the power structures inherent in language and speech. These explorations are often expressed as sound, sculpture and installation, alongside post-photographic processes. Informed by her personal history, of growing up in and migrating from post-communist Poland, Madejska has responded to the space at Flat Time House by expanding and overlaying these narratives with an exploration of the power dynamics of the domestic and intimate. The exhibition

includes a series of site-specific interventions for the successive rooms of FTHo such as a padded leatherette floor, a smoke sculpture, spoken word sound piece and a large organza fabric intervention, each a specially commissioned structure or environment. *Grand Habitat Horror Vacui* is the artist's first UK institutional solo show.

With a background in photography, Madejska has increasingly pushed beyond the surface of the flat image, expanding into embedded and durational forms. This new body of work examines the parameters of value and revenue by looking at various ideologies of ownership, such as assets; natural and public resources; housing and infrastructure; the woman's body as commodity; and the body politic at large. Through oblique critique of recent political debates, in Poland and internationally, Madejska scrutinises the structures of persuasion, be they myth or fable, propaganda or spam, gossip or speculation. For *Grand Habitat Horror Vacui* Madejska questions the articulation of power and how modes of address are used to assemble or disintegrate the public mood.

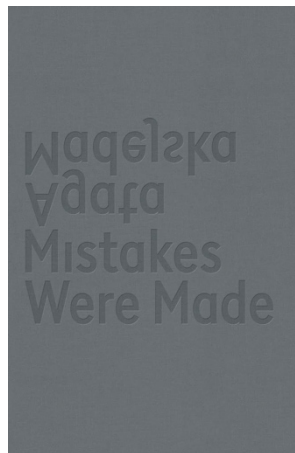
Events

Friday 26th January 6–8pm

Agata Madejska: Mistakes Were Made – Book launch with readings and recital at 7pm

A collection of deconstructed speeches, this new book reimages the poetic pathos that has come to structure the radicalisation of mainstream political thought.

Publication



Grand Habitat Horror Vacui coincides with the launch of a new publication by Agata Madejska. ***Mistakes Were Made*** (Edition Taube, 2024) develops Agata Madejska's ongoing interest into the fissures of institutional power by looking closer at the linguistic structures of contemporary politics. The collection of poems at the core of MISTAKES WERE MADE are deconstructed speeches made by Western leaders between 2016 and 2022 — pronouncements which mark the beginning or the end of a political reign. Transformed into jittering, self-affirming monologues, here, the political content of these public announcements has been removed. Debased of rhetorical action, Madejska's editing exposes the patterns of persuasion that colour the play of contemporary political practice.

This publication not only brings together transcriptions of these ominous proclamations but positions them next to a range of abstract light-sensitive drawings. Operating in a manner similar to courtroom sketches, these drawings are instinctive gestures made by the artist as she pays witness to the narrative flows of political rhetoric. Loose and ephemeral, they record how the lulling voice of politics infiltrates the body, directing one's movements through as well as one's adaptations to life.

In an age of ever-increasing radicalisation and shifting narratives within mainstream discourse, *Mistakes Were Made* asks us to look beyond the facade of our political architecture and to become more cognisant of the grains that dictate our social being.

Agata Madejska: Mistakes Were Made

Published by Edition Taube, Munich. Co-published by Belmacz, London.

2024-01-15, Softcover, Edition of 501, 272 pages, 14 × 22 cm, 978-3-945900-96-3

To pre-order contact: info@flattimeho.org.uk

Agata Madejska (b.1979, Warsaw, Poland), graduated from Folkwang University of the Arts, Essen in 2007 and the Royal College of Art, London in 2010. Through post-(and)photographic processes, sculptural interventions, and installation, Madejska delves into the multiple ways in which power can be manifest. With their *liquidus* feel, her works question the smooth façades of language, architecture, and public agreements – forms that hold associative or symbolic value. In turn, she poses deeply philosophical questions which demand viewers to think and re-think how we have come to know not only our world but ourselves in this world-space – *how* and *why*.

Selected exhibitions include: *No Meat Without Bones*, Belmacz, London (2022); *I Dialogue, Kinch*, Belmacz, London (2021); *Mother Mercury*, Art Night, London (2019); *Modified Limited Hangout*, Kunsthalle Wilhelmshaven (2018); *Technocomplex*, Parrotta Contemporary Art, Stuttgart (2017); *Place. Tlomackie 3/5*, Jewish Historical Institute, Warsaw (2017); *Entoptic Screening*, Galeria ASP, Warsaw (2016); *Johanna Jaeger & Agata Madejska*, Kunstraum griffelkunst, Hamburg (2016); *Kingly Things*, Chandelier Projects, London (2015); *Conflict, Time, Photography*, Museum Folkwang, Essen, Albertinum Dresden (2015) and Tate Modern, London (2014); *Form Norm Folly*, Kunstverein Krefeld, Krefeld (2014); *Twisted Entities*, Museum Morsbroich, Leverkusen (2013); *Man and his Objects*, Museum Folkwang, Essen (2012); *Made in Germany Zwei*, kestnergesellschaft, Hannover (2012); *Menos tiempo que lugar*, Palacio Nacional de las Artes, Buenos Aires (2010); *reGeneration 2*, Musée de l'Elysée, Lausanne (2010) and Aperture, New York (2011); *Bloomberg New Contemporaries*, ICA, London (2010); *Menos tiempo que lugar*, Centro de Arte Contemporaneo, Quito, Ecuador (2009); *Agata Madejska*, allerArt, Bludenz (2009); *gute aussichten 2007/2008*, Goethe Institut, Washington D.C., USA (2008); *XIII European Photography Prize Riccardo Pezza*, Triennale di Milano, Italy (2008); *The poetry of the functional*, SMWK, Dresden, Germany (2007); *Kodak Nachwuchs Förderpreis*, Haus der Wirtschaft, Stuttgart, Germany (2007); *Agata Madejska*, Projektraum Mikro, Düsseldorf, Germany (2006).

Madejska was awarded the renowned Contemporary German Photography award by the Alfred Krupp von Bohlen and Halbach Foundation in 2008 and the Emerging Artist Award of the State of North Rhine-Westphalia in 2011. She has also been the recipient of public funding awards in both the UK and Germany.

Flat Time House (FTHo) was the studio home of John Latham (1921–2006), recognised as one of the most significant and influential British post-war artists. In 2003, Latham declared the house a living sculpture, naming it FTHo after his theory of time, 'Flat Time'. Until his death, Latham opened his door to anyone interested in thinking about art. It is in this spirit that Flat Time House opened in 2008 as a gallery with a programme of exhibitions and events exploring the artist's practice, his theoretical ideas and their continued relevance. It also provides a centre for alternative learning, which includes the John Latham archive, and an artist's residency space.

FTHo



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