

ALAN S. TOFIGHI & X\_\_\_\_\_

**MECHANISED & MANUFACTURED INTERIORS:  
HOARDER'S FOLLY (2008-2???)**

25th APRIL - 1st JUNE, 2024

The Horse is fortunate to be presenting *Mechanised & Manufactured Interiors: Hoarder's Folly (2008-2???)* - Alan S. Tofighi's second solo-exhibition at the gallery: a presentation of new sculptures, paintings, video and photographs. This body of work is the result of ongoing research into the nature of both external and internal Art Brut<sup>(1)</sup> and its adverse relationship to the canon of art history as well as its absolute necessity within today's society of excess. Through Tofighi's research into Follies and their continuation via 'patarchitecture and their seeming conclusion into the unmovable mass of the hoard, the work raises questions of authorship, synchronicity, data, legislation, bureaucracy and time.

At the centre of the show sits two sculptures on separate performing tables. The sculptures are renderings of data taken from two 3D scans made by Tofighi. Their form stands somewhere between a cartographical depiction and a mathematical organism; regardless of whether this can be pinned down what is important is where the data comes from. One of the renderings is from a scan of Grandma Prisbrey's *Bottle Village* in Simi Valley, CA and the other scan is an interior of a hoard. Within *Hoarder's Folly* Tofighi is keen to re-designate hoarders as artists without time or resources. The master architects of Art Brut were keen to never refer to themselves as artists, they are characters that (Tofighi postulates) have vanished in recent years and retreated behind closed doors, taking up the hoard as an act of defence and creation. This due (in part) to changing environments - fiscal, material, social, spatial and bureaucratic.

A second array of sculptures sits on another table, these are partially destructed artefacts taken by Tofighi in collaboration with the anonymous artist from the site of their hoard. The forms are mostly made up of toys that have been melted and stuck together, pressing the distorted boundaries into defined globs. Seemingly these globular forms take on direct resemblance to distinct past artworks: notably Mike Kelly's *Memory Ware*, Tatlin's *-Tower: Monument to the Third International* (1919–20), *Akira* (1988), *Les Chants de Malderor* (1869), *Finish Fetish*, *Trylon* and

(1) For essential background information, please read the accompanying essay - *History, Variants and Decline of 'patarchitecture in the Oncoming Virulent Amalgamation (Part 1)* by Alan S. Tofighi

Toys are a part of the language of Tofighi's practice. In *Hoarder's Folly* Tofighi discovers these objects through peeling off layers of stuff within the hoard, akin to geological samples from sedimentary layers, their original cultural signposts act as markers of time. The toys presented here mostly come from fast-food giveaways, (the earliest of these dates from 1999). The play between object and art-object extends beyond these distorted masses, given Tofighi's past history with the readymade -its complexity derived from its removal of use- is inverted against the hoard, an entire network of objects removed from use.

The paintings in *Hoarder's Folly* further isolate and remove specific objects from the hoard resulting in borderline satirical genre paintings that explore still-life, abstraction, appropriation et al. In non pictorial temporal reality, the removal of an object from the hoard creates a chain reaction typically resulting in an avalanche, this process is reversed in the simulated removal of objects from one genre painting to another.

Following the previous iteration of this cycle in which Tofighi proposed the site of the hoard as a future cultural landmark to be... ie - *Watts Towers, Bottle Village, The Winchester House*, etc. *Hoarder's Folly* is a restructuring of the hoard as a reducable and ultimately workable site. Not an impossible mass but one who's formlessness shifts into new terrains of distraction, reformation and possibility. Via strategies of reconstruction and/or removal The hoard is presented not as monolithic but as potential: a site for future works and the hopeful reclamation of space, art and life.

The exhibition is open until June 1st.

Founded in 2021 The Horse is an artist run contemporary art gallery in Dublin 1 that seeks to provide a platform for emerging, experimental and underrepresented art practitioners. For sales, viewings and programming in general, please email Matthew Wilkinson – [mw@thehosedublin.xyz](mailto:mw@thehosedublin.xyz)

MECHANISED & MANUFACTURED INTERIORS:  
HOARDER'S FOLLY (2008-2???)

1 *Post-Unhomely: TPL RDG DRV (entrance)*  
2018-2024  
C-type print  
118 x 65 cm

2 *Post-Unhomely: TPL RDG DRV (sliding door)*  
2018-2024  
C-type print  
118 x 65 cm

3 *Post-Unhomely: Hoarded Loop*  
2008-2024  
digital video

Objects from hoarder site selected by  
Alan S.Tofighi & X\_\_\_\_\_

4 *Curatorial Calcination II (Not From Yesterday)*  
2024

5 *Curatorial Calcination V (Les Chants De Maldoror)*  
2024

6 *Curatorial Calcination IX (Double Pyramid  
Fluorescent Green)*  
2024

7 *Curatorial Calcination VI (The Wizard)*  
2024

8 *Curatorial Calcination VII (Ouroboros)*  
2024

9 *Curatorial Calcination I (Monument To The Third  
International)*  
2024

10 *Curatorial Calcination XII (Caduceus)*  
2024

11 *Curatorial Calcination XI (Solid Eye)*  
2024

12 *Curatorial Calcination IV (Trilon & Perisphere)* 19  
2024

13 *Curatorial Calcination VIII (Aviary Series)*  
2024

14 *Curatorial Calcination III (The Eye)*  
2024

15 *Curatorial Calcination XIII (MK Birdhouse)*  
2024

16 *Partiality Recovery (Memory Reconstruction)*  
2024

17 *Partiality Recovery (Memory Inversion)*  
2024

18 *Partiality Removal VI (Disheveled Organ)*  
2024  
acrylic over giclee print

19 *Partiality Removal VII-XVI - (Bow)  
(MK Birdhouse) (Trust Auto Sales)  
(Alf Mask) (John D.) (Pillar) (Antenna)  
(Nugget) (light Cone) (Dinosaur Bank)*  
2024  
acrylic over giclee print

20 *Partiality Removal IV (MURPHY)*  
2024  
acrylic over giclee print

21 *Partiality Removal V (Draught Piston)*  
2024  
acrylic over giclee print

22 *Partiality Removal II (Sentinel)*  
2024

23 *Partiality Removal III (Étant Donnés)*  
2024

24 *Partiality Removal I (Monitor)*  
2024  
acrylic over giclee print

25 *Post-Unhomely (Reframed Typology)*  
20008-2024  
artist's rubbish, digital picture frame

26 *TPL RDG DRV (Stalagmitically Reprocessed)*  
2018  
3D print, small performing table

27 *GRNDM PRSBR BTTL VLLG (Stalagmitically  
Reprocessed)*  
2024  
3D print, small performing table

