



## FRANCESCO JOÃO

Before turning my place into a home, I used that apartment as a studio for a while. When I decided to turn it into my home, the first thing I needed to do was buy a kitchen. I didn't want to buy from Ikea, but I also couldn't afford a proper high level design kitchen. So I decided to build one myself. I used materials I had on hand, colored in a lacquer vermillion red, equipped it with an induction cooktop, a sink, and a side-mounted faucet because I didn't want to give it a fixed orientation. I thought of Judd's first stack, made in 1965, which was constructed out of galvanized iron and looked like a shelving unit. In the early 1970s, Donald Judd began to design furniture for 101 Spring Street in New York. His first designs were a wood bed and metal sinks that looked very much like his sculptures. By 1984, Judd had designed a range of wooden furniture, including beds, desks, benches, chairs, and shelves, as well as metal furniture, including chairs, benches, beds, and a table.

I have always thought of this kitchen as a sculpture, but also as a perfectly functioning object. Just as it would be absurdly functional to use a Caravaggio canvas to light a fireplace. I am interested in the relationship between the contemplative aspect of a work of art and its function, just as I am interested in the relationship between transcendence and economy.

I like to think that Judd's sculptures resemble furniture and that his furniture resembles sculptures in nonlinear trajectories generated over time by these relationships. In this exhibition, I made two versions of my home kitchen in different colors. They are, in every way, sculptures; at no point are they design objects. Rather, they are sculptures that can be used by their owner (it's also about the responsibility of who owns a work of art—not about who makes it) and then returned to their contemplative/transcendent/spiritual state.

Next to the sculptures, there are two paintings from a series I began in 2016, which I continue to develop in various iterations. On this occasion, they are gouache, vinyl, and acrylic on raw canvas, created by adding multiple layers of different color tones. The final result leaves the surface streaked with various shades of caramel, while the other piece is a midnight blue with the last layer composed of dots in a slightly magenta tone. Like the sculptures, the drying time of the layers, the different color tones, and the subject itself are all related to this idea of "trajectories" that exist within the work itself. Both sculptures and paintings have a trajectory of their own, independent of any role from me.



# HUSSENOT



## LOLA STONG-BRETT

Lola Stong-Brett (b.1996) is an artist from London. Primarily working in oil, Lola's paintings mingle abstraction with figuration to depict altered realities of our everyday. Taking imprints of her immediate surroundings, she uses gestural, emotive mark-making to explore wider social themes reflecting on her upbringing, class, memory, and nostalgia. Living by the sea in Margate, Lola's paintings balance interior domesticity with natural elements beyond our control. There's turmoil, mixed with familiarity, bringing together the mundane (ie pool tables and pub scenes) with elements of nature and our relationships with others. Text from poems she's written enters her work, and tattoos she's had appear almost like graffiti, across the canvas.

Lola has recently been looking at the concept of escaping, searching, or wanting to move on, yet equally not wanting to, and wanting to return. These continuous push/pull, or highs and lows, reference both socio-economic background, personal ups and downs, relationships, and the concept of above and below, heaven and hell. The cartoons create humor as audiences recognize the resemblance between Max Fleischer's Bimbo and Pop-Eye, combined with the agony, and violence of gritty, everyday scenes of lives unfolding before you.

Lola has just recently completed the Tracey Emin Artist Residency in Margate, where she now lives and works. She has previously shown work with Guts Gallery, and Roman Road Gallery, exhibiting in Christie's, London. She is currently working closely with Carl Freedman Gallery in Margate, and has an upcoming residency in Mexico City with Naranjo141.