

Since the late eighties, Margaret Honda (\*1961 in San Diego, lives and works in Los Angeles) has developed a practice that is deeply sculptural in nature and in which historicity of objects, autobiography and process all play equal roles as working materials. A reconsideration of production methods and their protocols as well as the basic premise of rearranging things—scale, concepts, functions—underlies her entire work regardless of the medium she deploys. Sculpture, photography, performance, drawing and, more recently, film, are media through which the artist examines the material basis of her output and interrogates the processes by which objects are made, presented and seen.

For her exhibition at the Künstlerhaus Bremen, Margaret Honda has made a new time-based work titled *Film (Künstlerhaus Bremen)*. Throughout the fourteen weeks of the exhibition, the entire range of E-Colour+ gels from the company Rosco, normally used as light filters in the film industry, will be placed each on the gallery's fifty-six windowpanes—turning their physical presence into the main focus. Only fifty-six gels can be installed at a time, hence the entire set of 323 filters is divided into six reels, each on view for sixteen days. Most people, including the artist, will never see the entire work, which will change not only with each different reel, but also with the shifting light conditions throughout a single day.

The exhibition includes *Big Mr. Elephant* and *Brown Puppy IV*—replications of stuffed animals, which hark back to early working methods of the artist. They are enlarged seventeen times from their original form and lack their stuffing. Encompassing the artist's earliest and most recent modes of production—sewing and filmmaking—the three works in *An Answer to 'Sculptures'* bracket Margaret Honda's entire practice.

Margaret Honda conceived *An Answer to 'Sculptures'* as a response to her exhibition *Sculptures*, which took place at Triangle France, Marseille in 2015. Together, the two institutions have co-published the signed and numbered edition *Writings*. This almost complete written record of the artist's work, edited by Matthew Evans and designed by Dan Solbach, will be on display and available at Künstlerhaus Bremen. *An Answer to 'Sculptures'* is Margaret Honda's second solo exhibition in Europe and her first in Germany.

The exhibition is curated by Tenzing Barshee and Fanny Gonella.

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