

Krys Huba

not quite a love poem

curated by Philipp Lange | 30.6.–27.7.2024

In moments of impermanence, a transformation is revealed. Different temporalities, rhythms and speeds, colours and forms dissolve, flow into one another and sometimes create shimmering nuances. Be it in the search for inner identity, in the constant exchange with the outside world or in the ongoing transformation of urban space—a dynamic back and forth is always at work when a balance created by individual forces begins to falter. Krys Huba's solo exhibition *not quite a love poem* is dedicated to the moment of impermanence and examines queer identity and social belonging in seemingly standardised social structures. Orientated towards the big city life, where diverse subjects co-exist, paintings, installations and poetic texts come together. The works reflect an urban reality, not without including the immediate surroundings of Mouches Volantes. Cologne's Ebertplatz, surrounded by non-stop busy streets, anonymous building façades and the everyday hustle and bustle of the city, serves as a point of reference and source of inspiration alongside Krys' life in Berlin.

Accordingly to their artistic practice, the focus is on paintings in which the physical act of the production process can be recognised in the application of paint. Human bodies emerge—fragmented, distorted, sometimes only hinted at. The figures merge together or dissolve organically, which may indicate the passage of time or a change of perspective. Emotions such as joy, sadness or anger can be attributed to their ghostly faces. In their imprecision, the abstracted motifs function like blurred mirror images that reflect our own physicality. Shifting from one posture to another, with virtually no fixed position, the depicted beings are in motion, like us walking through the exhibition or through the city.

In addition to linen, sawn wooden panels also appear repeatedly as picture carriers. They come from discarded Billy shelves that the artist finds on classified ad portals or on the street. The well-known piece of furniture is used here as a symbol for an intermediate state, as it is often only used temporarily—for example, when furnishing a newly occupied flat for the first time. As a mass product, it is designed for a fast-moving consumer society in which questionable production conditions are overlooked or even accepted. In its simplicity, the shelf is suitable for everyday use in every individual life, receding into the background and creating space for individual use.

By appropriating the Billy shelf as an artistic medium, literally taking it apart and elevating its parts to works of art, Krys Huba not only robs it of its predetermined function, but also demonstrates a fluidity that is inherent in every reutilisation. Individual wooden panels rise up sculpturally in the room, recalling both a fictitious urban landscape and architectural elements from the immediate surroundings. Elsewhere, the classic furniture appears in a recognisable and functional form to keep various objects presentable: a glass, printed A4 sheets, sketchy drawings and scrap book-like collages. The objects, lightly wrapped in a whitish fabric curtain, appear to have been casually set down and bear witness to the recent or distant presence of a person.

With *not quite a love poem*, Krys Huba removes the dividing lines between seemingly solidified states, between hard and soft, visible and opaque, public and private. The title comes from a poem by the artist, which is on display in the exhibition and will be recited as part of performative reading sessions in and around the space. It is part of a collection of texts in which Krys Huba associatively combines fleeting memories of experiences, encounters, observations, imaginations. What is in the process of becoming seems to be paraphrased in delicate contradictions. *not quite a love poem* is a plea for the impermanent.

With love,
Philipp

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www.mouchesvolantes.org | [@mouches_volantes_](https://www.instagram.com/mouches_volantes_)

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MOUCHES VOLANTES