

28 November–25 January

Flat Time House and Askeaton Contemporary Arts are pleased to present the first UK solo exhibition of Lyónn Wolf, and a new commission initiated during an artist residency at FTHo in summer 2024. Wolf creates an installation running through a succession of spaces in Flat Time House, dramatically transforming its interiors through sculptural and textual interventions. Playing upon the narrative and spatial tropes of popular Science Fiction, *De-production* has grown into an ongoing project for Wolf, tracing states of transition through what he describes as ‘an intentional re-patterning of reproductive logics’. Themes drawn from close readings of Ridley Scott’s *Alien* motion picture and subsequent sequels from 1979 to 1997 are a dominant aspect explored – monstrous motherhood, alienated embodiments and transitional states.

Over the course of his extended residency Wolf has worked with the hybrid histories and functions of Flat Time House as a domestic and patriarchal site modified to accommodate artistic production, personal archiving and exchange of ideas. He pays particular attention to the legacy of John Latham’s blueprint, designating FTHo as a living sculpture of anthropomorphised spaces named after different parts of a body. Over the past decade Lyónn Wolf has developed an interdisciplinary practice, oscillating between installation, performance and experimental workshop formats. The exhibition unfolds in three successive sections presenting these interrelated aspects of the overarching *De-production* project: a reading room (or Reading Womb) for Wolf’s most recent book in The Mind, the deconstructed performance in The Body Event and finally the presentation of the *Breeding Room Archive* in The Hand. Latham anthropomorphised these rooms of FTHo as a means to represent different states of understanding, and spray painted The Shift on the walls at points of transition. Wolf has embodied this in *De-production*, introducing PVC strip curtains, a material resonant of industrial and alternative club spaces.

In the first gallery, which Latham named The Mind, Wolf has created a space for reading, in coloured light and separated from other spaces with red curtain. Visitors are invited to sit facing the *Reading Womb* banner on the sculptural chaise longue and read Wolf’s artist book. Wolf has made *Big Book of De-production* as an installation comprising the unique artist book within an environment for sitting and reading. The book is a singular object only available for reading within the exhibition. The custom printed textile on the banner and hand-made cushion is the first appearance of repeated motif throughout the exhibition using a re-working of the placenta as a site of transition. The book is secured dramatically by chain as a tongue in cheek reference to the securing of knowledge and the weight of making things public. It also alludes to Latham’s large book intervention The Face cantilevered through the front window, heavy, awkward and deliberately unreadable.

Key to Wolf’s approach has been an ongoing practice of DIY publishing, often done collectively, to traverse queer economies and spatial politics, the lived present and imagined futures. Incorporating auto-fiction and anecdote, Wolf engages a tradition of queer-transfeminist working class vernacular and ethics, finding forms of recycling, thrift and ephemera to pose questions about value, accumulation and authorship. Wolf describes *Big Book of De-production* as charting ‘an extended time of relational self making’, citing Nat Raha and Mijke Van Der Drift’s book *Trans Femme Futures* as a particularly important reference, detailing ‘the importance of practices that transform our everyday lives - such as practicing solidarity, support, care, theorising and embodied transformation’. As the wall text states, you are encouraged to take some time to read the book.

Moving through further curtains through the office Latham called The Brain and again to The Body Event, Wolf has deconstructed his performance of *De-production* which took place as part of Eva International, Limerick, earlier in 2025. At FTHo it is presented as an installation of two sound pieces and two videos moving in and out of sync, with wall mounted imagery. The script for the performance is included in the back of the *Big Book of De-production*. *De-production* begins with an undoing of the production and maintenance of gender within the nuclear family, and unfolds towards a trans and working-class poetics of time, labour and relationship. The artwork queries what it means to reproduce ourselves away from state apparatuses while also developing formats where this becomes a shared project. Wolf’s collaborative practice is on display here: the spoken word piece, voiced by Transboydom,

derives from their live performance and the sound piece made with Theresa Stroetges, accompanies a 3D placenta pattern screened on the ceiling of The Body Event made in partnership with Makode Linde. Wolf has designated this area as trans in its logics. He uses Latham's idea of a house as a manifestation of state changes to explore an interest in thresholds, the pleasures of alienation and relational self-making.

Moving through the final set of curtains to The Hand is a display of *The Breeding Room (TBR)*, presented here for the first time as an archive. Wolf intends *TBR* to act as counter to traditional institutional intentions and structures, whilst also documenting and sharing elements of a practice of gathering. *TBR* is a communal and auto-archiving practice intent on gestating queer, trans and crip social reproduction. Borrowing from the subversion at play in queer breeding kinks, it takes space for family abolition, de-colonial crip time, cross class contact and trans revenge. *TBR* accompanies the project *De-production* as a manifestation of the work's intention to weave community away from the structural apparatus of the nuclear family and towards DIY organising, mutual aid, and cultural production by us and primarily for us.

In The Hand, Wolf has hand-pasted an image of the Limerick iteration of *TBR* at Starling Starling to the walls with the accompanying *TBR* archival materials encompassing ceramics and a zine of contributions made whilst on residence at Flat Time House in 2024. Additionally, Wolf has selected a series of book works by John Latham which originally accompanied his 1994 *Cosmic Blood and the Niddrie Woman* series. As part of the Artist Placement Group program, Latham undertook a placement with the Scottish Office in 1975 focused on giant shale heaps from the oil industry, known as 'bings'. Latham identified 'The Niddrie Woman' from an aerial image, an anthropomorphic shape resembling a female body complete with a heart, torso and uterus. This work influenced the creation of the FTHo living sculpture and when Latham died in 2006, his ashes were scattered at the site.

Wolf's ongoing experiments with zine and book creation offers a counterpoint to the repeated deployment of the book within Latham's work. Moving through the spaces of FTHo Wolf offers spatial inflections that hold the body awash with colour, enclosed by temporal thresholds, drenched in sound and seduced by ephemera.

Lyónn Wolf is an artist and writer currently engaged with de-productive trans & class poetics. His work unfolds a desire for structures of being away from the logics of reproductive colonial time towards the collective reimagining of political futures centred on pleasure & interdependence for queer, trans & crip social bodies. Through contra-institutional research practices across the development of long-term projects Wolf nurtures communities of interest alongside the making of promiscuous works that engage forms of recycling, thrift & ephemera, resulting in soft modularity, wild archiving & performative intervention, posing questions about value, accumulation & authorship.

Wolf has developed a trilogy of works since 2014 dealing with queer & working class counter propositional spatial politics, historical & speculative: *The Re-appropriation of Sensuality, Sex in Public & Domestic Optimism*. Exhibitions include Project Arts Centre, Dublin (IE), Grazer Kunstverein (AUT), Steirischer Herbst Festival (AUT), NCAD Gallery (IE), Dundee Contemporary Arts (SCT), nGbK Berlin (DE), Survival Kit Festival (LV) & De Appel (NL). Wolf is the author of *Text in Public, Zine Performances and Rants* published by Archive Books, Scriptings Berlin & EECLECTIC Publishing in 2022, and is currently a field:arts Independent Artist in conjunction with Iarlaith Ní Fheorais.

A limited-edition zine produced by Wolf as part of his summer 2024 residency at Flat Time House, *De-production – First Trimester Mourning Sickness* features contributions by Iarlaith Ní Fheorais, Linda Stupart, Raju Rage and Promona Sengupta. *De-production* is additionally supported by the Berlin Artistic Research Program, where Wolf was a fellow in 2022-23. *The Breeding Room* archive contains materials generated through artist-led community activities at Flat Time House in 2024 and EVA International, Limerick in 2025.

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