

Barnie's

Hannah Lees

Dream Miami 2017

5th - 10th December

www.dreamartfair.com

Barnie's is proud to present a solo presentation of new works by Hannah Lees for Dream Miami.

The wall-based works 'Tablet LIII' and 'Tablet LIV' are continuations of the artist's series of Tablets (2011-ongoing) that comprise of her beach-combed findings from the River Thames in London and various beaches from around the world. The objects are combined with elements such as copper dust, mica flakes and Chinese Ink, and embedded in plaster forms reminiscent of ancient artefacts.

In the newest iteration of the Tablet series, Lees has used Beehive Honeycomb frames (with the honeycomb removed but foundation wires retained) as dividers to formalise the display. Lees uses these frames to emphasise the sense of the Tablets, like the honeycomb extracted from the collective hive, being isolated elements that form a larger collection of documentation and personal narrative.

'Great Wonders of the World' and 'Genghis Khan' are knitted VHS video tapes, sourced from second-hand and charity shops. Each video tape textile is a single VHS video, for example 'Great Wonders of the World' is a Reader's Digest film about the wonders of the world such as the Taj Mahal and Stonehenge; 'Genghis Khan' is knitted from the film of the same name.

'A hidden cache' is three dates cast in rubber; this work is a continuation of previous cast works Lees has produced by replacing organic objects with a more permanent material. The original dates are gone, leaving a solid, lasting metaphor or symbol for storing food. Like animals storing food for harsh winters ahead, Lees seeks to create something to stand the test of time and remain frozen in its symbolic connotations.

In all of these works, the artist takes objects and re-purposes them: ultimately the VHS video tape is still the same but without the cassette or the VHS player the audience is unable to learn from it what they once may have done. Instead one is forced to appreciate it in another way and to consider the failures of technology and the history of materials. The re-purposed tapes become visually appealing sculptures with titles which offers the viewer the opportunity to meditate on the information stored inside the stitches.

Hannah Lees (b. 1983, Kent, lives and works in Margate and London, UK) gained her Post-Graduate Diploma at Chelsea College of Art (2011) and completed a Foundry Residency at the Royal College of Art (2012).

Recent and forthcoming solo shows include Barnie's, London, UK; Reading Room, Melbourne, AU (both 2018); Slugtown, Newcastle, UK; Kingsgate Workshop, London, UK (both 2017), Turner Contemporary, Margate, UK; and Workbench, Milan, IT (both 2016).

Recent and forthcoming group shows include CASS Sculpture Foundation, Goodwood, UK; SAMUEL Gallery, Chicago, US (both 2017); The Approach, London, UK; Lock Up International, Frankfurt, DE; Seventeen, London, UK; LambdaLambdaLambda, Pristina, KS; ADDAYA Centre d'Art Contemporani, Majorca, ES (all 2016); Kunsthal Charlottenborg, Copenhagen, DK; The Sunday Painter, London, UK (both 2015)

www.barnies.gallery
hello@barnies.gallery
[@barniesgallery](https://www.instagram.com/barniesgallery)
+44 (0)7900 234 566

