

Andréhn-Schiptjenko

STOCKHOLM PARIS

SIOBHÁN HAPASKA

Born 1963 in Belfast,  
Northern Ireland.

Lives and works in London,  
United Kingdom.



*Olive*, 2014  
(detail)

# Andréhn-Schiptjenko

STOCKHOLM PARIS

## SIOBHÁN HAPASKA

Hapaska has over the past almost three decades created original and formally complex work difficult to categorize. Moving effortlessly between abstraction and figuration the viewer is ultimately left with the space her sculptures and installations leave for the imagination, allowing for a more abstract reflection. Her practice has long been known and celebrated for its diverse vocabulary of organic and synthetic materials, its complex layering of narrative and its immaculately crafted, descriptive detail. Drawing from both technology and nature, her materials charged with history and sometimes conflicting meanings. Without directly addressing political issues Hapaska's work oftentimes references issues of territory and cultural identity, alienation and solitude, often with an element of humour and hopefulness and never with cynicism.

Hapaska (born 1963 in Belfast, Northern Ireland) lives and works in London and Rotterdam. Recent projects include a solo-exhibition at Kunstmuseum St. Gallen, Switzerland as well as a permanent installation at Chateau Lacoste, France (both 2020), solo exhibitions at John Hansard Gallery, University of Southampton, UK, (2019) Museum Boijmans Van Beuningen, Rotterdam (2015) and Magasin III Stockholm Konsthall, Stockholm (2013–2014). Her work has also been shown in numerous group exhibitions such as, among others, *Dreamers Awake*, White Cube, Bermondsey, London, UK, (2017) The Hepworth Wakefield, UK, (2017), *Forecast of the Next Century*, Eli and Edythe Broad Art Museum, Michigan State University (2017), the Azerbaijan Pavilion, 56th Venice Biennale, *Astralis* at Espace Louis Vuitton, Paris (2014). In 1997 Hapaska participated in Documenta X and in 2001 she represented Ireland at the Venice Biennale.

### Recent solo exhibitions

**2021** Douglas Hyde Gallery, Dublin, Ireland.

**2020** *Siobhán Hapaska*, LOK, Kunstmuseum St. Gallen, St. Gallen, Switzerland.

**2019** *Olive*, Andréhn-Schiptjenko, Paris, France.

*Snake and Apple*, John Hansard Gallery, Southampton, United Kingdom.

**2016** Kerlin Gallery, Dublin, Ireland.

**2016** Andréhn-Schiptjenko, Stockholm, Sweden.

### Recent group exhibitions

**2021** *Ghosts from the Recent Past*, Irish Museum of Modern Art, Ireland.

**2019** *Sense and Suggestion*, Podesta Collection, American University Museum of Art, Washington, USA.

*Shadowplay*, Kerlin Gallery, Dublin, Ireland.

**2018** *Dorothy Cross, Aleana Egan, Siobhán Hapaska, Isabel Nolan*, Kathy Prendergast, Kerlin Gallery, Dublin, Ireland.

*Traces*, Lismore Castle, Ireland.

*Traces*, Kasteel Wijlre, The Netherlands. *Ngorongoro II*,

*Lehderstrasse 34*, Berlin, Germany.

*Strike Strike*, BACKLIT, Nottingham, United Kingdom.

**2017** *Dreamers Awake*, White Cube Bermondsey, London, United Kingdom.

### Public Collections

American University Katzen Museum of Art, Washington, DC, USA.

The Arts Council of Ireland, Dublin, Ireland.

Château La Coste, Le Puy-Sainte-Réparate, France.

Hirschhorn Museum and Sculpture Garden, Washington, DC, USA.

Irish Museum of Modern Art, Dublin, Ireland.

Magasin III, Stockholm Konsthall, Stockholm, Sweden.

Massachusetts Institute of Technology, Cambridge, USA.

Moderna Museet, Stockholm, Sweden.

Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.

Museum of Contemporary Art, Chicago, USA.

Museum of Contemporary Art, Shenzhen, China.

Museum of Fine Arts, Boston, USA.

The Tate Modern, London, United Kingdom.

Ulster Museum, Belfast, Northern Ireland.





**Siobhán Hapaska**  
Installation view, Kunstmuseum St. Gallen, St. Gallen, Switzerland, 2020





**Siobhán Hapaska**

Installation view, Kunstmuseum St. Gallen, Switzerland, 2020





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**Siobhán Hapaska**

Installation view, Kunstmuseum St. Gallen, St. Gallen, Switzerland, 2020





**Siobhán Hapaska**  
Installation view, Kunstmuseum St. Gallen,  
St. Gallen, Switzerland, 2020





**Siobhán Hapaska**

Installation view *Olive*, Andréhn-Schiptjenko, Paris, France, 2019-2020





**Siobhán Hapaska**  
*Want*, 1997

**Siobhán Hapaska**  
 Installation view *Olive*, Andréhn-Schiptjenko,  
 Paris, France, 2019-2020



**Siobhán Hapaska**  
*Olive*, 2014



**Siobhán Hapaska**

*Snake and Apple*, 2018

Installation view, John Hansard Gallery,  
Southampton, United Kingdom, 2019







**Siobhán Hapaska**  
*Candlewick*, 2018  
Installation view, John Hansard Gallery,  
Southampton, United Kingdom, 2019



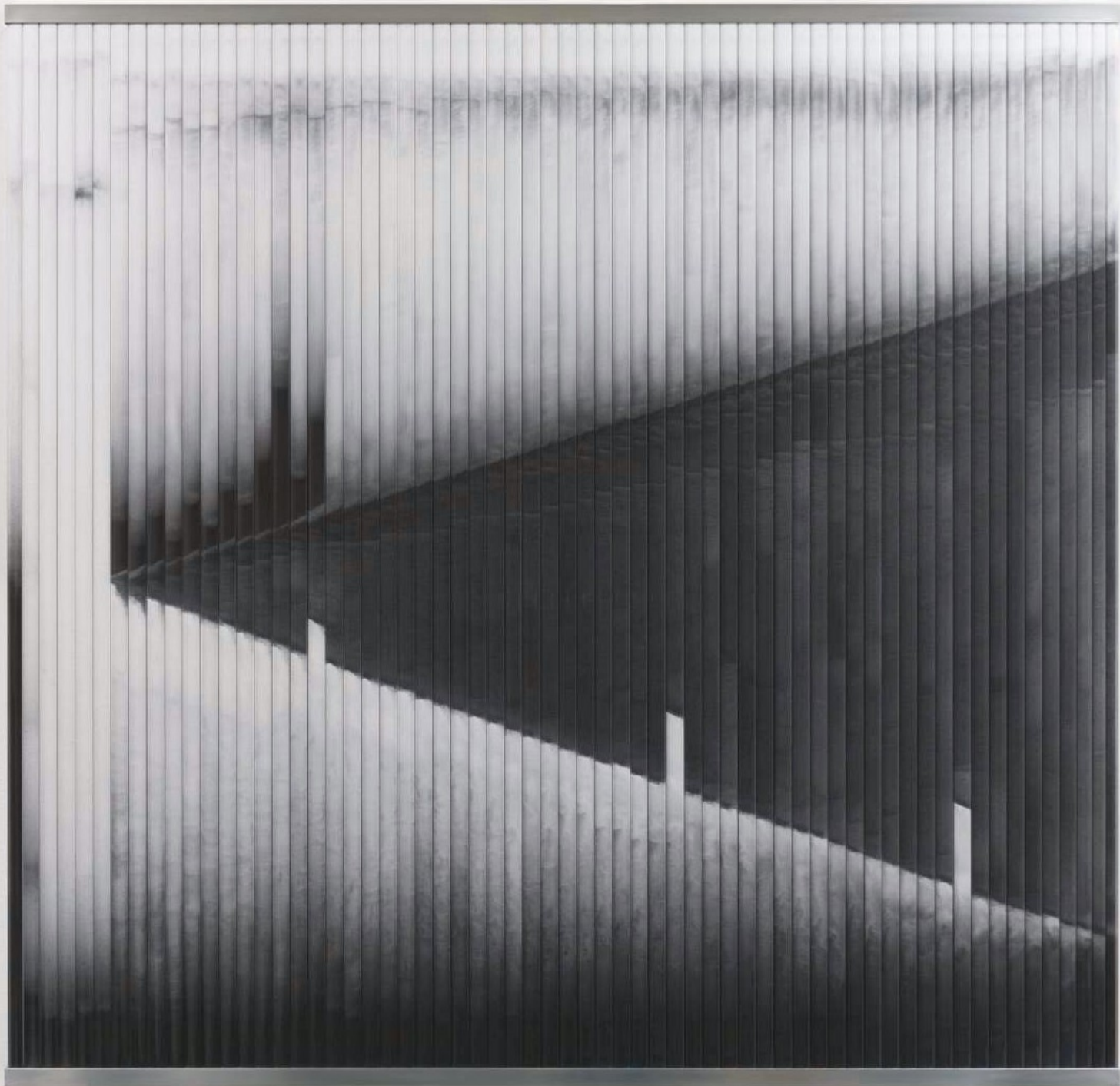


**Siobhán Hapaska**

*Mule*, 1997

Installation view, Williams College Museum of Art, Massachusetts, USA, 2019





**Siobhán Hapaska**

*Untitled, 2019*

Carbonized oak, white marble  
powder, aluminium and acrylic  
twinwall channel

126 x 126 cm

49.6 x 49.6 in.



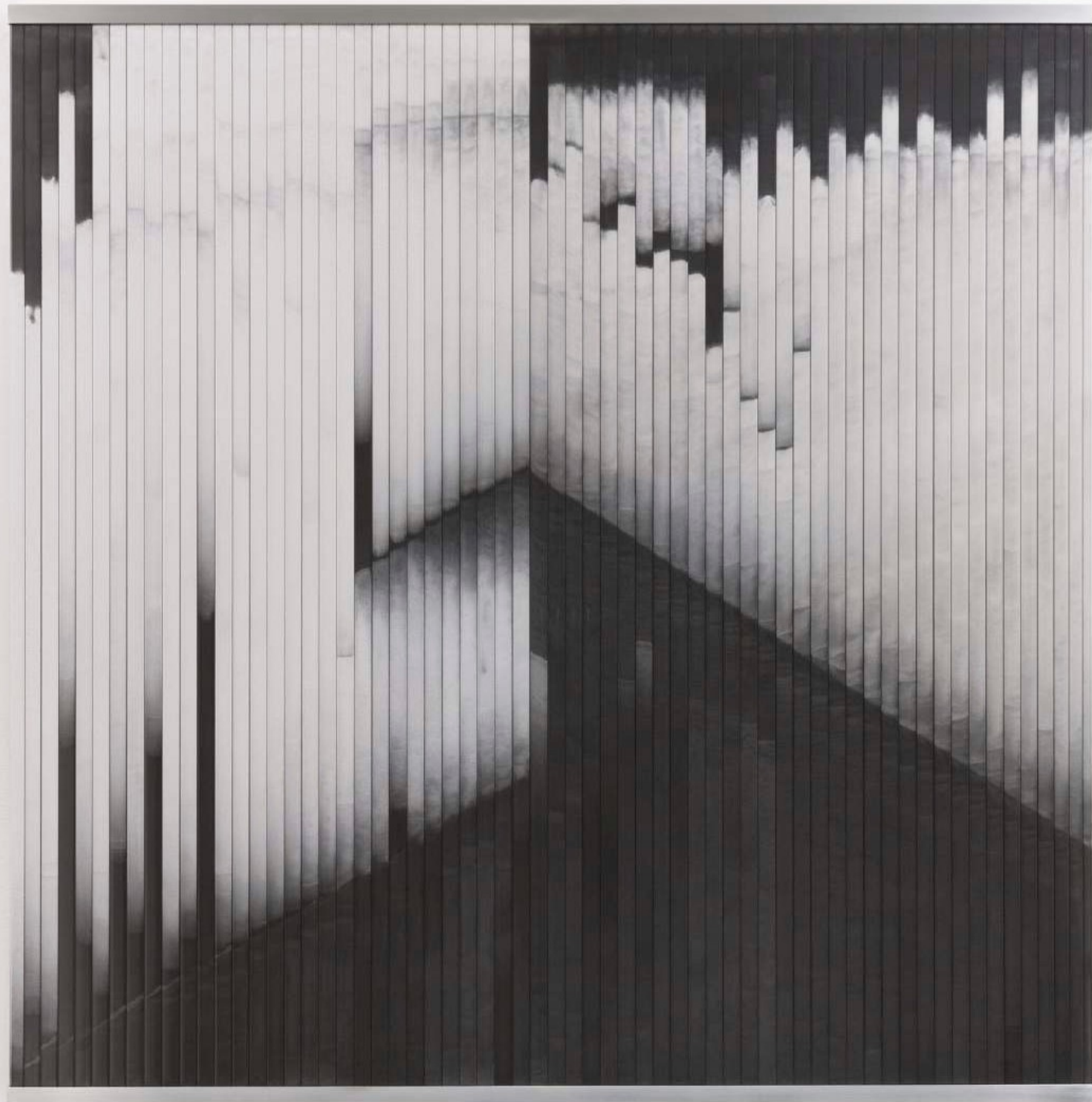
**Siobhán Hapaska**

*Untitled, 2019*

Carbonized oak, white marble  
powder, aluminium and  
acrylic twinwall channel

126 x 126 cm

49.6 x 49.6 in.







**Siobhán Hapaska**

*Snake and Apple, 2018*

Aluminium, artificial snakeskin,  
fibreglass, stainless steel,  
two- pack acrylic paint, lacquer

250 x 215 x 205 cm

98.4 x 84.6 x 80.7 in.



**Siobhán Hapaska**

*Snake, Apple, Tree*, 2018

Aluminium, artificial snakeskin, fibreglass,  
two-pack acrylic paint, oak, lacquer

46 x 65 x 66 cm

57.5 x 25.6 x 26 in.







**Siobhán Hapaska**

*Snake and Apples*, 2018

Aluminium, artificial snakeskin,  
lacquer, fibreglass, two-pack acrylic paint

251.1 x 173 x 147.5 cm

98.9 x 68.1 x 58.1 in.



**Siobhán Hapaska**

*Love*, 2016

Concrete cloth,  
fibreglass, two pack acrylic paint  
and lacquer, oak

141 x 233 x 102 cm

55.5 x 91.7 x 40.2 in.







**Siobhán Hapaska**

*Us*, 2016

Concrete cloth, fibreglass, two pack acrylic paint  
and lacquer, stainless steel, oak

135 x 110 x 100 cm

53.1 x 43.3 x 39.4 in.



**Siobhán Hapaska**

*Touch*, 2016

Concrete cloth, oak, synthetic fur, aluminium,  
steel, two-pack acrylic paint and lacquer

230 x 95 x 140 cm

90.6 x 37.4 x 55.1 in.







**Siobhán Hapaska**

*Repressed Apple, 2015*

Aluminium, artificial snakeskin,  
lacquer, fiberglass, two-pack acrylic paint

300 x 65 x 77 cm

118.1 x 25.6 x 30.3 in.



**Siobhán Hapaska**

*Cube of Fools in a Matrix*, 2014

Cold cast brass, aluminum and  
a jesmonite mix with perlite, mica, white  
granulated marble and slate powder

Approx. 50 x 50 x 35 cm

Approx. 29 1/8 x 20 13/16 x 9 in.







**Siobhán Hapaska**

*A Wolf, an Olive Tree and Circumstances, 2014*

Aluminum tubing, forged scaffold fittings,  
2 military ratchet straps, artificial wolf fur,  
vibratory motor, electrical components, olive tree

250 x 450 x 260 cm

98 3/8 x 177 1/8 x 102 5/16 in.

Installation view, Andréhn-Schiptjenko Stockholm, Sweden, 2016



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Installation view, Andréhn-Schiptjenko  
Stockholm, Sweden, 2016



**Siobhán Hapaska**

*Olive*, 2014

Olive tree canopy head, olive tree trunk base,  
olive tree root ball, aluminium fiber glass

238 x 203 x 160 cm

93 11/16 x 79 7/8 x 62 15/16 in.

Installation view, Andréhn-Schiptjenko, Stockholm, Sweden, 2016





**Siobhán Hapaska**  
*Olive*, 2014  
(detail)

**Siobhán Hapaska**

*Four Angels*, 2012

Selenite, aluminium, concrete,  
cloth, electrical components

158 x 100 x 100 cm

62 3/16 x 39 5/16 x 39 5/16 in.

Installation view, Andréhn-Schiptjenko,  
Stockholm, Sweden, 2016







**Siobhán Hapaska**  
*Four Angels*, 2012  
(detail)



**Siobhán Hapaska**

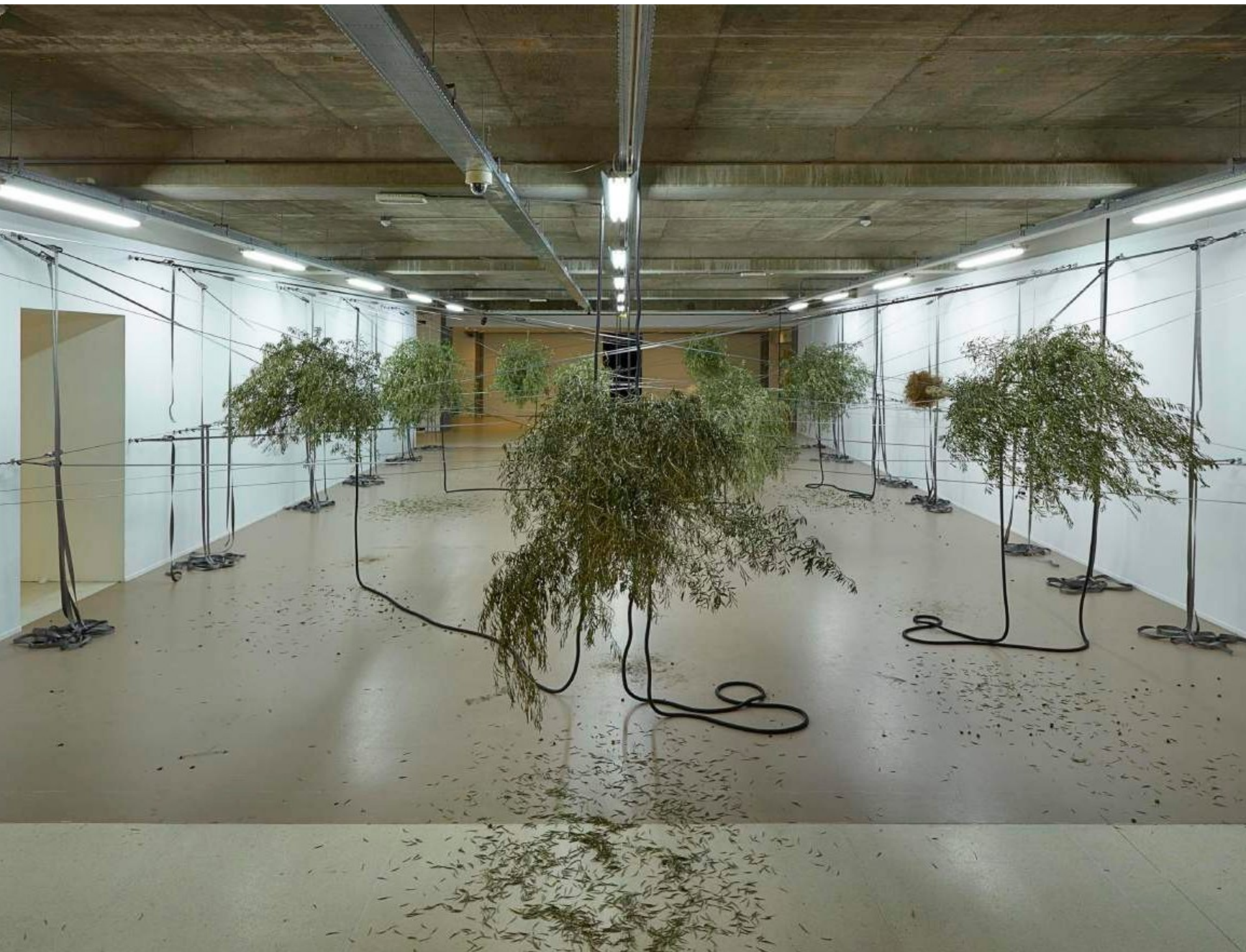
*Sensory Spaces 5*, 2014

Installation view,

Museum Boijmans Van Beuningen,

Rotterdam, The Netherlands, 2014- 2015





**Siobhán Hapaska**  
*Sensory Spaces 5*, 2014  
Installation view,  
Museum Boijmans Van Beuningen,  
Rotterdam, The Netherlands, 2014- 2015

**Siobhán Hapaska**

*Snow Seared*, 2008

Pure sheep's wool, copper, fibreglass,  
aluminium, English oak, Birch, coconuts,  
silver solder, cotton webbing

227 x 170 x 143 cm

89 1/8 x 66 5/16 x 56 1/16 in.

Installation view, Andréhn-Schiptjenko, Stockholm, Sweden, 2012







**Siobhán Hapaska**  
*Snow Seared*, 2008  
(detail)

**Siobhán Hapaska**

*The world at daybreak*, 2011

Steel, travertine split faced marble,  
split faced limestone, moss, aluminium

250 x 96 x 69 cm

98 1/8 x 37 5/16 x 27 1/16 in.

Installation view, Andréhn-Schiptjenko, Stockholm, Sweden, 2012







**Siobhán Hapaska**

*Light lives in a box, 2012*

Solid aluminium plate, stainless steel fittings,  
mirror polished stainless steel, leather, brass,  
Micro mosaic limestone, olive oil, candle wicks

Dimensions variable

Installation view, Andréhn-Schiptjenko, Stockholm, Sweden, 2012

**Siobhán Hapaska**  
*Light lives in a box, 2012*  
(alternate view)







**Siobhán Hapaska**

*Downfall*, 2009

Olive tree, slate powder  
resin, fibre glass, soil,  
steel, cable, rigging components

265 x 121 410 cm

104 1/8 x 47 1/4 x 161 1/8 in.

Installation view, Andréhn-Schiptjenko, Stockholm, Sweden, 2012



**Siobhán Hapaska**  
*Downfall*, 2009  
(alternate view)





**Siobhán Hapaska**

*For Eyes That Are Full, 2012*

Vegetable tanned leather, pheasant feathers,  
brass and silver solder and wax linen thread

107 x 50 x 40 cm

42.1 x 19.7 x 15.7 in.

Installation view, Kerlin Gallery, Dublin, Ireland, 2012

**Siobhán Hapaska**

*So, do you have any regrets?*, 2012

Resin eagle skulls, resin eagle,  
rabbit fur, fox tail, persian lamb  
skin, leather, aluminium and steel

Installation view, Kerlin Gallery, Dublin, Ireland, 2012







**Siobhán Hapaska**  
*So, do you have any regrets, 2012*  
(details)



**Siobhán Hapaska**

*A great miracle needs to happen there, 2011*

Olive trees "Olea europea",

lead free solder, brass, steel, cast iron

Dimensions of each vary





**Siobhán Hapaska**

*Footings*, 2011

Jesmonite, iron powder, white granulated marble, slate powder, perlite,  
vermiculite, olive oil and lit taper, 25 elements arranged in a specific grid

19 x 15 x 15 cm each

7,4 x 5,9 x 5,9 in. each



**Siobhán Hapaska**

*Tick*, 2009

Steel gas pipe, fibre glass, deer skin,  
leather, LED components, slate powder in resin

196 x 214 x 229 cm

77 x 84 x 90 in.





**Siobhán Hapaska**

*Held*, 2008

Stainless steel, acrylic paint, acrylic lacquer,  
fiberglass, music box, horsehair, rope

150 x 45 x 45 cm

59 x 17,7 x 17,7 in.



**Siobhán Hapaska**

*Pause*, 2008

Buffalo skull and horns, stainless steel, acrylic paint,  
acrylic lacquer, coyote pelt, fibreglass, steel cable, ribbon

155 x 245 x 40 cm

61 x 96,4 x 15,7 in.





**Siobhán Hapaska**

*Dry Spring, 2007*

Mixed media

210 x 127 x 124 cm

82,6 x 50 x 48,8 in.



**Siobhán Hapaska**

*Indestructible*, 2007  
Fiberglass, two pack  
acrylic paint, lacquer,  
artificial flowers,  
9 mm bullet cartridges  
38.1 x 38.1 x 61 cm  
14,9 x 14,9 x 24 in.





**Siobhán Hapaska**

*Lung # 1, 2007*

Aluminium, two pack acrylic paint  
and lacquer, loofahs, stainless steel

250 x 43 x 43 cm

98,4 x 16,9 x 16,9 in.

**Siobhán Hapaska**

*Siberia*, 2005

Concrete, iron, wax & fabric

160 x 20 x 40 cm

62,9 x 7,8 x 15,7 in.







**Siobhán Hapaska**

*The Way It Is*, 2005

Iron in resin, ponyskin,  
wood and feathers

32,5 x 25,5 x 17 cm

12,6 x 10 x 6,7 in.



**Siobhán Hapaska**

*Island, 2003*

Palm tree trunks, synthetic, foliage,  
sandbags, nylon, plastic

Dimensions variable





**Siobhán Hapaska**

*Back, 2003*

Lightjet print on fuji crystal  
paper mounted on aluminium

121,5 x 137,5 cm

47,6 x 53,9 in.



**Siobhán Hapaska**

*Robot*, 2001

Lamda print mounted on aluminium

121,9 x 152,4 cm

48 x 59 in.





**Siobhán Hapaska**

*Old Sub*, 1996

Fiberglass, two-pack lacquer paint

165 x 100 x 70 cm

64,9 x 39,3 x 27,5 in.



**Siobhán Hapaska**

*Here*, 1995

Fiberglass, opalescent paint,  
acrylic lacquer, lambswool,  
harness, piped water and oxygen

208 x 78 x 365 cm

81,8 x 30,7 x 143,7 in.

Installation view, Magasin III,  
Stockholm, Sweden, 2014





**Siobhán Hapaska**

*Ecstatic*, 1995

Plexiglass platform, American tumbleweed,  
electrical components, magnets

101,50 x 101,50 x 114 cm

39,7 x 39,7 x 44,8 in.

Installation view, Magasin III, Stockholm, Sweden, 2014

# THE ART NEWSPAPER

TAN FRANCE SAS, GROUPE THE ART NEWSPAPER. MENSUEL. NUMÉRO 15, JANVIER 2020

FRANCE : 7,9 € - DOM : 8,9 € - BEL/LUX : 8,9 € - CH 13,50 FS - CAN : 13,99 \$CA  
PORT. CONT/ESP/IT : 8,9 € - N. CAL/S : 1150 CFP - POL/S : 1250 CFP - MAR : 92 MAD



## AGNÈS B.

La styliste et collectionneuse ouvre La Fab., nouveau lieu culturel parisien. Retour sur une vie de rencontres

ENTRETIEN  
PAGES 14-15



## HENRI LOYRETTE

Longtemps à la tête des musées du Louvre et d'Orsay, le commissaire de l'exposition « Degas à l'Opéra » évoque les temps forts de sa carrière

ENTRETIEN  
PAGES 32-33



## BRAFA

La Foire bruxelloise fête sa 65<sup>e</sup> édition. De l'ancien au contemporain, un aperçu de 5000 ans d'histoire de l'art

FOIRE  
CAHIER SPÉCIAL



## ARTGENÈVE, DU SALON DISCRET À LA FOIRE GLOBALE

Le Salon genevois, qui se tient du 30 janvier au 2 février, s'est imposé comme le premier grand rendez-vous de l'année pour le marché de l'art contemporain en Europe. Sa 9<sup>e</sup> édition ne fait pas exception. À taille humaine, elle accueille à Palexpo 95 galeries – exposants fidèles et nouveaux venus – qui présentent une sélection de premier plan en art moderne et contemporain. Nouveauté : un pavillon baptisé « LOOP Balcony » d'une dizaine de galeries propose un coup de projecteur sur la vidéo. Autre temps fort : la section dédiée aux artistes historiques consacre un focus à Mario Merz, en association avec la Fondation turinoise. Le programme institutionnel, l'une des spécificités d'artgenève, n'est pas en reste, avec la présence du nouveau pôle lausannois Plateforme 10, du Mamco (musée d'Art moderne et contemporain) de Genève, de la Royal Academy of Arts de Londres, de la Fondazione ICA de Milan et, pour la première fois, du Consortium de Dijon ; sans oublier les écoles supérieures de la région. Réunissant collections institutionnelles et privées, ainsi que des galeries de stature internationale, ce Salon devrait cette année encore répondre aux exigences des collectionneurs de l'arc lémanique et internationaux.

Lire notre dossier pages 19-24

## BREXIT : QUEL AVENIR POUR LA CULTURE ?

Au Royaume-Uni, le retour de Nicky Morgan au ministère de la Culture suscite des inquiétudes.

**LONDRES.** Le renouvellement, le 16 décembre, du mandat de Nicky Morgan comme secrétaire d'État à la Culture, six semaines seulement après avoir annoncé qu'elle démissionnait de son poste de député, suscite des inquiétudes quant à l'avenir du Département du numérique, de la culture, des médias et des sports (DCMS) au Royaume-Uni. La décision du Premier ministre de la nommer à la Chambre des lords, afin de lui permettre de siéger au gouvernement, a été une surprise. Certains

estiment que la secrétaire d'État du DCMS pourrait perdre son siège, voire que le ministère soit tout simplement supprimé lors du remaniement prévu par Boris Johnson en février, après la date limite pour le Brexit fixée au 31 janvier. Dominic Cummings, l'influent conseiller de Boris Johnson, estime en effet qu'il y a trop de ministères. La Culture pourrait rejoindre le Département de l'Éducation, au risque d'y être diluée. Le budget annuel alloué par le gouvernement à l'Éducation s'élève à 64 milliards de livres ster-

ling, contre 1,5 milliard de livres sterling seulement pour les quatre secteurs du DCMS.

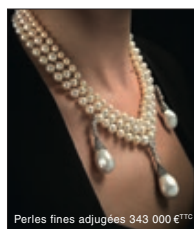
Aussi, quelle place le nouveau gouvernement de Boris Johnson accordera-t-il aux arts ? L'engagement le plus important concerne le Fonds de développement culturel de 250 millions de livres sterling (50 millions de livres sterling par an sur cinq ans), annoncé en octobre. La moitié de cette somme sera attribuée aux bibliothèques et aux musées régionaux. Une enveloppe supplémen-

taire de 90 millions de livres ira au patrimoine, à la culture et à la créativité. Mais le véritable test pour mesurer la politique que mènera le gouvernement dans le domaine de la culture sera le budget accordé au secteur pour 2020. En septembre, le projet de loi de finances relative au DCMS pour la période 2020-2021 prévoyait une augmentation de 4,1 %. Le nouveau projet devrait planifier sa dotation sur un temps plus long, probablement quatre exercices. Boris Johnson devrait augmenter les dépenses publiques, mais la majeure partie de ces hausses concernerait la Santé et l'Éducation. Son programme électoral promettait simplement

l'entrée gratuite dans les musées nationaux. Les secteurs des arts et des musées espèrent donc que les subventions accordées par le gouvernement augmenteront au moins au rythme de l'inflation.

Il faudra surtout compter avec le Brexit, et avec la période de transition qui le suivra. Comme l'a déclaré la Fédération des industries créatives en décembre : « *Quitter l'Union européenne n'est qu'une première étape, et les mois à venir seront l'occasion d'adopter une quantité considérable de mesures cruciales* » – une politique d'immigration viable étant particulièrement importante pour les arts.

MARTIN BAILEY



Perles fines adjugées 343 000 € TTC

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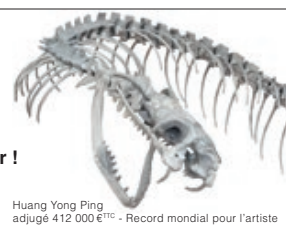
Jean Royère  
adjudé 156 000 € TTC

L'alternative aux leaders  
du marché de l'art

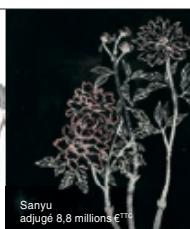
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pour 66 millions d'euros vendus en 2019.

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Huang Yong Ping  
adjudé 412 000 € TTC - Record mondial pour l'artiste



Sanyu  
adjudé 8,8 millions € TTC



## Artistes

# SIOBHÁN HAPASKA, À LA CROISÉE DES CHEMINS

La galerie Andréhn-Schiptjenko propose le premier *solo show* en France de Siobhán Hapaska, qui scrute inlassablement les liens mouvants entre savoir et incompréhension.



Vue de l'exposition de Siobhán Hapaska, galerie Andréhn-Schiptjenko, Paris.

© Andréhn-Schiptjenko

Trois questions à Cilène Andréhn, cofondatrice de la galerie

**Avec Marina Schiptjenko, vous œuvrez depuis bientôt trente ans à Stockholm, contribuant notamment au développement de l'art contemporain suédois. Pourquoi avoir choisi Paris pour votre nouvel espace ?**  
Paris connaît actuellement un renouveau très stimulant, qui lui donne une place d'importance sur la scène internationale. Le public y est l'un des plus exigeants au monde. Par ailleurs, nous avions envie d'un lieu dans une ville géographiquement centrale, qui nous permettrait d'accueillir de manière plus conviviale nos collectionneurs et nos artistes, dont la plupart ne vivent pas en Suède. Grâce à Xavier Veilhan, avec lequel nous travaillons depuis 1992, nous bénéficions d'ores et déjà d'un bon réseau ici. Et puis j'adore Paris !

**Quelle sera votre programmation parisienne ?**  
Pendant un ou deux ans, nous exposerons des artistes représentatifs de la galerie et confirmés à la galerie internationale, afin de livrer une vision précise de notre esprit au public parisien. En parallèle, nous voulons développer des projets hors les murs, à l'exemple de la carte blanche confiée par l'Institut suédois à Paris : trois expositions jusqu'en avril prochain, qui nous permettent de présenter des artistes plus jeunes (Santiago Mostyn, Theresa Traore Dahlberg, Annika Larsson).

**Comment avez-vous découvert le travail de Siobhán Hapaska ?**  
J'avais vu son travail à l'Institute for Contemporary Arts, à Londres, en 1995 puis à la documenta X en 1997. Nous sommes en relation avec elle depuis la fin des années 1990. En 2012, nous avons organisé son premier *solo show* à la galerie. Elle est également représentée par la Kerlin Gallery, à Dublin.

La galerie Andréhn-Schiptjenko, fondée à Stockholm en 1991, fait de sa toute nouvelle succursale parisienne un laboratoire. Des proportions réduites du lieu, ses directrices, Cilène Andréhn et Marina Schiptjenko, entendent faire un atout. Leur objectif ? Monter plus librement des projets spécifiques, déchargés des lourdeurs inhérentes aux grosses structures. Pour leur quatrième exposition depuis l'ouverture de l'espace en mai dernier, elles présentent le travail de Siobhán Hapaska (née à Belfast en 1963), artiste confirmée, mais qui reste méconnue de ce côté-ci de la Manche ; en cause, peut-être, une voie creusée avec lenteur, loin des sirènes médiatiques. La sélection effectuée par les galeristes est pour le moins radicale, fidèle à l'esprit expérimental du lieu : deux pièces, l'une « historique », l'autre plus récente, choisies pour leur faculté à synthétiser la richesse d'une œuvre qui a pris naissance il y a près de trois décennies.

### ACTUALITÉ DES MYTHES

Le travail et le parcours de Siobhán Hapaska, diplômée du Goldsmiths College, à Londres, comme d'autres noms fameux de sa génération – citons Damien Hirst ou Sarah Lucas –, forcent l'admiration. Dès sa première exposition personnelle, construite autour de la figure de saint Christophe, à l'In-

stitute of Contemporary Arts (ICA), à Londres, en 1995, l'artiste suscite un grand intérêt. Quand elle était enfant, le patron des voyageurs avait été rayé du calendrier des fêtes religieuses par le pape Paul VI, faute de preuves historiques de son existence. À l'ICA, le martyr apparaissait sous la forme d'une figure de cire hyper-réaliste, à la chevelure et à la pilosité abondantes, vêtue d'une tunique lie-de-vin amputée aux genoux. C'est moins le déclassement dudit saint qui préoccupait l'artiste que les questions que ce déclassement soulevait : la question du dogme, celle du mythe ou encore l'opposition entre mouvement et immobilité. Autant d'interrogations qui, pour Hapaska, restent d'actualité.

### FORMES BIOMORPHIQUES, IMAGINAIRE TECHNOLOGIQUE

Les années 1990, au cours desquelles l'intelligence artificielle et les innovations technologiques dessinent pour beaucoup un idéal, sont celles des premiers travaux d'Hapaska en fibre de verre. Ce matériau d'origine industrielle favorise l'exploration de formes biomorphiques, « *abstraites* » dit-elle, non identifiables pourrait-on ajouter, qu'elle modèle elle-même (une constante) tout en leur donnant un fini manufacturé. C'est à cette série qu'appartient *Want* (1997), la première des deux pièces que le visiteur découvre chez Andréhn-

Schiptjenko. Une sculpture aux lignes organiques mais à la surface brillante digne d'un objet high-tech et dotée d'une LED verte qui, non sans ironie, semble interpeller le visiteur : « *Je suis en marche.* »

**Matériau d'origine industrielle, la fibre de verre favorise l'exploration de formes biomorphiques, que l'artiste modèle elle-même tout en leur donnant un fini manufacturé.**

L'année 1997 est aussi celle de la participation d'Hapaska à la documenta X, à Cassel, étape d'importance pour la reconnaissance de l'artiste. La représentation de l'Irlande à la 49<sup>e</sup> Biennale de Venise quatre ans plus tard en constituera une autre, tout aussi essentielle. Avec le nouveau siècle, elle parcourt davantage les possibilités de jeu, de contraste et d'affrontement entre le dur et le mou, entre le pérenne et le périssable, réunissant peaux de bête, acier ou fibre de verre (*The Dog That Lost Its Nose*, 2009) et surtout éléments végétaux tels que le *tumbleweed* ou virevoltant (*Ecstatic*, 1999), la mousse (*The World at Daybreak*, 2011) et, pas le moindre, l'olivier.

### TERRITOIRE ET DÉRACINEMENT

En effet, l'olivier, son fruit et l'huile que l'on en extrait sont devenus ces dernières années une composante majeure du travail de Hapaska. L'histoire ancienne de l'oléiculture, le symbolisme de l'olivier au sein des mythologies méditerranéennes et des grands monothéismes, ainsi que les enjeux économiques qu'il génère, notamment au Moyen-Orient, offrent à l'artiste de multiples voies de recherche. *Olive* (2014), seconde œuvre présentée à la galerie Andréhn-Schiptjenko, se compose de racines, d'un fragment de tronc et de branches enchâssés dans des tubes en aluminium recouverts de poudre de béton, et d'une olive géante, comme écrasée, en fibre de verre pourpre. L'occasion pour la plasticienne de poursuivre une réflexion engagée depuis longtemps sur le problème du territoire et de l'identité, elle, fille d'une Irlandaise et d'un Parsi élevée à Belfast pendant le conflit nord-irlandais, qui estimerait progressiste de s'en libérer enfin, serait-ce au prix d'un certain dépouillement.

CAMILLE VIEVILLE

« Siobhán Hapaska. Olive », 30 novembre 2019-18 janvier 2020, galerie Andréhn-Schiptjenko, 10, rue Sainte-Anastase, 75003 Paris, andrehn-schiptjenko.com

# Andréhn-Schiptjenko

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## Siobhán Hapaska, at a crossroads.

Andréhn-Schiptjenko presents the first solo show in France by artist Siobhán Hapaska, who tirelessly scrutinizes the changing links between knowledge and incomprehension.

Andréhn-Schiptjenko, established in Stockholm in 1991, turns its brand new Paris branch into a laboratory. Its directors, Ciléne Andréhn and Marina Schiptjenko, intend to make the reduced proportions of the place an asset. Their objective? To set up specific projects, free of the heaviness inherent in larger structures.

For their fourth exhibition since the opening of the space last May, they present the work of Siobhán Hapaska (born in Belfast in 1963), an established artist, but who remains unknown on this side of the Channel; perhaps due to a slow road, far from the media sirens. The selection made by the gallery owners is radical to say the least, faithful to the experimental spirit of the place: two pieces, one "historic", the other more recent, chosen for their ability to synthesize the richness of a work that was born almost three decades ago.

### CONTEMPORARY MYTHS

The work and the journey of Siobhán Hapaska, a graduate of Goldsmiths College in London, like other famous names of her generation —let us quote Damien Hirst or Sarah Lucas—, forces admiration. From her first solo exhibition, built around the figure of Saint Christopher, at the Institute of Contemporary Arts (ICA), in London in 1995, the artist has garnered great interest. When she was a child, the patron of travelers had been removed from the calendar of religious festivals by Pope Paul VI, for lack of historical evidence of its existence. At the ICA, the martyr appeared in the form of a hyperrealistic wax figure, with abundant hair, dressed in a burgundy tunic amputated at the knees. It is less the declassification of said saint that preoccupies the artist than the questions that this declassification raised: the question of dogma, that of myth or even the opposition between movement and immobility. So many questions which, for Hapaska, remain relevant.

### BIOMORPHIC FORMS, TECHNOLOGICAL IMAGINATION.

The 1990s, during which artificial intelligence and technological innovations drew an ideal for many, were those of Hapaska's first work in fiberglass. This material of industrial origin favors the exploration of biomorphic forms, "abstract" she says, unidentifiable one could add, which the artist models herself (a constant) while giving them a manufactured finish. It is to this series that *Want* (1997) belongs, the first of two pieces that the visitor discovers at Andréhn-Schiptjenko. A sculpture with organic lines but with a shiny surface worthy of a high-tech object equipped with a green LED which, not without irony, seems to call out to the visitor "I'm working".

*Fiberglass, a material of industrial origin, favors the exploration of biomorphic forms, which the artist models herself while giving them a manufactured finish.*



# Andréhn-Schiptjenko

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In the year 1997 Hapaska participated in documenta X in Kassel, an important stage for the recognition of the artist. Another equally essential is the representation of Ireland at the 49th Venice Biennale, four years later. With the new century, it is more about the possibilities of play, contrast and confrontation between hard and soft, between perennial and perishable, bringing together animal skins, steel or fiberglass (*The Dog that Lost Its Nose*, 2009) and especially plant elements such as "tumbleweed" or twirling (*Ecstatic*, 1999), moss (*The World at Daybreak*, 2011) and, not the least, the olive tree.

## TERRITORY AND UPROOTING

Indeed, the olive tree, its fruit and the oil extracted from it have become in recent years a major component of Hapaska's work. The ancient history of olive growing, the symbolism of the olive tree within Mediterranean mythologies and great monotheisms, as well as the economic stakes it generates, especially in the Middle East, all offer the artist multiple paths of research. *Olive* (2014), second work presented at the gallery, consists of roots, a fragment of trunk and branches set in aluminum tubes covered with powdered concrete, and a giant olive, as if crushed, in purple fiberglass. The opportunity for the artist to pursue a long-standing reflection on the problem of territory and identity, she, the daughter of an Irishwoman and a Parsi, raised in Belfast during the conflict in Northern Ireland maybe would consider it progressive to finally free oneself from these considerations, even at the cost of a certain dispossession.

## CAMILLE VIÉVILLE

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Three questions for Ciléne Andréhn, co-founder of the gallery.

***With Marina Schiptjenko, you have been working for almost thirty years in Stockholm, contributing to the development of contemporary Swedish art. Why did you choose Paris for your new space?***

Paris is currently experiencing a very stimulating renewal, which gives it an important place on the international scene. The public there is one of the most demanding in the world. In addition, we wanted a place in a geographically central city, which would allow us to welcome in a more friendly way our collectors and our artists, most of whom do not live in Sweden. Thanks to Xavier Veilhan, with whom we have been working since 1992, we already have a good network here. And I love Paris!

***What will be your Parisian programming?***

For one or two years, we will exhibit artists representative of the gallery and confirmed at an international level, in order to deliver a precise vision of our spirit to the Parisian public. In parallel, we want to develop projects outside the walls, like the carte blanche we have been given by the Swedish Institute in Paris: three exhibitions until next April, which allow us to present younger artists (Santiago Mostyn, Theresa Traore Dahlberg, Annika Larsson).

***How did you discover the work of Siobhán Hapaska?***

I had seen her work at the Institute for Contemporary Arts, in London, in 1995 then at documenta X in 1997. We have been in contact with her since the end of the 1990s. In 2012, we organized her first solo show at the gallery. She is also represented by the Kerlin Gallery, in Dublin.

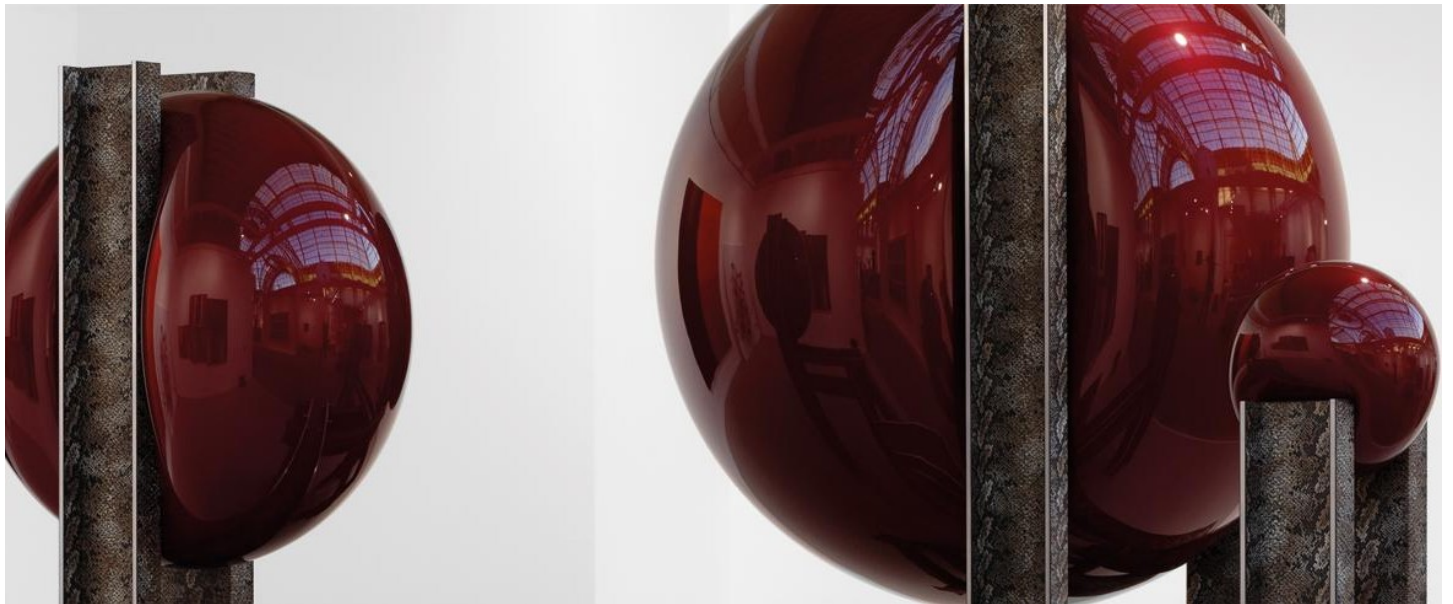
Features /

# One Take: Siobhán Hapaska's 'Snake and Apple'

BY CAOIMHÍN MAC GÍOLLA LÉITH

20 MAR 2019

A new series of sculptures is inspired by the Book of Genesis



Common sense dictates that an artist's most generative work be produced at the outset of her or his career, give or take a few false starts, in a period of early maturity. Yet, a quarter of



a century after her first major show, Siobhán Hapaska has been enjoying a period of renewed productivity during which she has turned to the topic of genesis itself. She has done so in a typically heterodox manner that casts an intriguing retrospective light on her earlier work.

A significant amount of the artist's protean energies have been devoted of late to the generation of a family of six sculptures (possibly more are forthcoming) sharing a variant of the title 'Snake and Apple' – e.g. *snake and apples or snake, apple, tree* (both 2018) – an invocation of one of the harder origin stories of the human race as a fall from primordial grace and an expulsion from paradise. While Hapaska has produced loose groupings of formally affiliated sculptures over the years, this is as close as she has come to working in series. What these sculptures hold in common is the motif of a pinched sphere or spheres of brilliantly lacquered glass in one of several apple-associated colours – red, most often, but also green and yellow – trapped in a vice-like grip by a free-standing framework of interlocking aluminium I-beams coated in artificial snakeskin. The construction of this framework can vary in complexity from something resembling a simple coat stand to an elaborate armature recalling a children's climbing frame.



Siobhán  
Hapaska, *snake  
and  
apples*, 2018,  
aluminium,  
artificial  
snakeskin,  
blerglass, two-  
pack acrylic  
paint, lacquer,  
2.5 x 1.7 x 1.5 m.  
Courtesy: the  
artist, Kerlin  
Gallery, Dublin,  
Tanya Bonakdar,  
New York and  
Nasher Family  
Collection,  
Dallas

This latter comparison, combined with the metal beams' association with a building site, suggests an ancillary evocation of the game *Snakes & Ladders*, though here the serpent's natural sinuosity has been unnaturally rigidified. These snakes look like ladders, or vice versa. If this nod to the enduring popularity of an ancient Indian board game is a wry acknowledgment of human life's perennial ups and downs, its uneven progress and inevitable reversals, it is also true to the ludic temper of Hapaska's work in general, which seems perversely timely just now. Some evidence of an imperilled world's reawakened interest in Johan Huizinga's classic treatise *Homo Ludens* (Man the Player, 1938), published on the eve of World War II, was provided by the curator Ralph Rugo's recent statement –echoing the book's focus –that his forthcoming Venice Biennale will be informed by the argument that 'it is when we play that we are most fully human'.



That said, the primary reference in 'Snake and Apple' is to the Judeo-Christian Book of Genesis, and the original sin for which humankind was driven from the Garden of Eden. Typically and tellingly, in Hapaska's take on the tale, Adam and Eve are nowhere to be seen, while the serpent retains a vestigial, artificial presence. Though weak-willed humanity was cursed for its sin of hubris to endure ever after the misery of hard labour and the pains of childbirth, the wily snake got a far worse deal, as the Bible reminds us: 'And the Lord God said unto the serpent, Because thou hast done this, thou art cursed above all cattle, and above every beast of the field; upon thy belly shalt thou go, and dust shalt thou eat all the days of thy life.' (Genesis 3:14) Hapaska's sardonic gloss on this punitive sentencing?: 'I'm on the snake's side.'

At a time when our species' presumption of dominion over this planet and our irresponsible stewardship of its resources are being questioned more than ever, Hapaska's readiness from the beginning to traverse, indeed travesty, the bounds between a gamut of inherited binaries – human and animal, nature and culture, organic and machinic, figuration and abstraction – seems exemplary. She came of age in London, having moved there from her native Belfast to study at Goldsmiths, at a moment when Donna Haraway's 1985 *A Cyborg Manifesto* was a touchstone in cultural theory, while a comparable landmark in contemporary art was Jeffrey Deitch's exhibition 'Post Human' (1992–93), the long-out-of-print catalogue for which has lately fascinated a younger generation. The premise of 'Post Human' was that the most interesting art of the day was responding to a radical transformation of humanity through the fusion of advances in biotechnology, body enhancement and artificial intelligence. The exhibition, which toured Europe and the Middle East, provided a significant showcase for a group of US artists –including Matthew Barney, Robert Gober, Jeff Koons and Charles Ray –with whom Hapaska has always had more evident affinities than with most of her younger peers.

That these artists are male is some indication that –the socialist feminist framing of Haraway’s manifesto notwithstanding –the politics of gender per se have never been foregrounded in Hapaska’s work, though its receptiveness to queered readings should be increasingly apparent. Even more to the point, a cursory review of the output of a panoply of artists who have come to prominence of late –from Katja Novitskova to Josh Kline –and recent coat-trailing exhibitions, such as Susanne Pfe#er’s 2014 ‘Nature after Nature’ at the Fridericianum in Kassel or Nicolas Bourriaud’s 2018 ‘Crash Test: La Révolution Moléculaire’ (Crash Test: The Molecular Revolution) at La Panacée in Montpellier, is enough to con!rm the prescience of Hapaska’s most abiding concerns –with the dynamics of deracination, mutation and a"liation –as well as the currency of her sculptural idiolect.

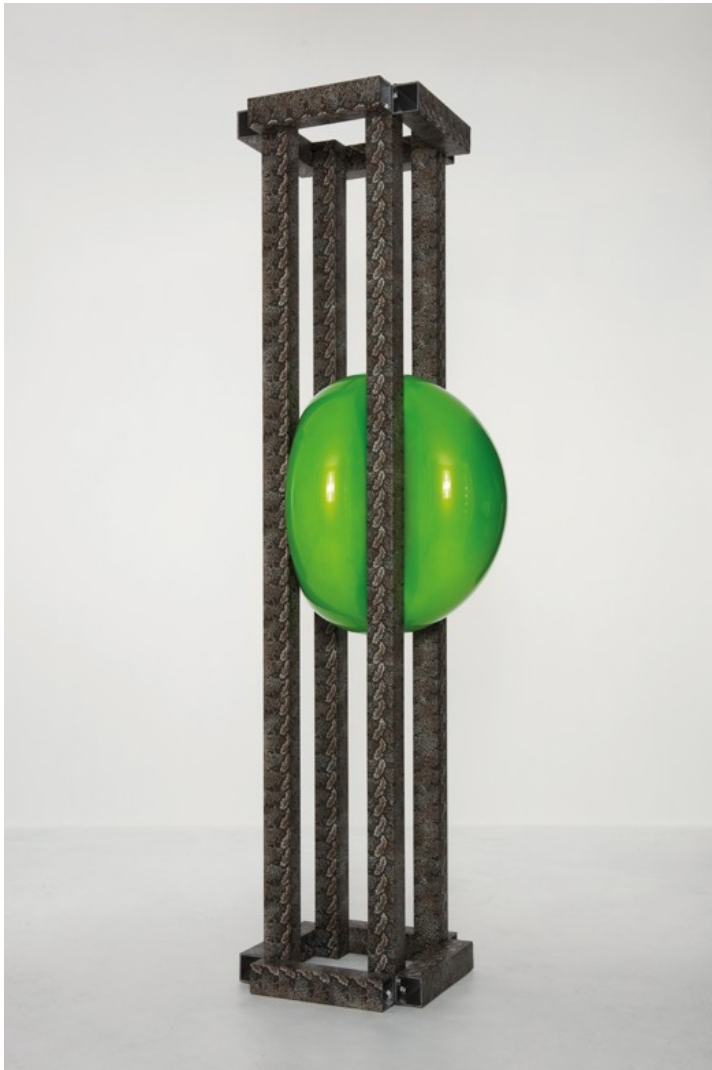


Siobhán  
Hapaska, *snake,  
apple,  
tree*, 2018,  
aluminium,  
arti!cial  
snakeskin,  
!breglass, two-  
pack acrylic  
paint, oak,  
lacquer, 1.5 x 0.7  
x 0.7 m.  
Courtesy: the  
artist, Kerlin  
Gallery, Dublin,  
Tanya Bonakdar,  
New York and  
Government Art  
Collection, UK



Long before 'hybridity' became a buzzword of postcolonial theory, it was stitched into Hapaska's identity in the form of her unique surname: a composite of the two family names of an only child's estranged parents, the mother a Belfast Catholic and the father a Zoroastrian of Indian origin. Zoroastrianism, often described as the oldest active religion in the world, is a monotheistic faith with a dualist cosmology emphasizing the fundamental opposition between good and evil. The Jansenist bent of Irish Catholicism since the mid- 19th century is not dissimilar. While hardly advertising this personal inheritance, the artist does not discourage readings of her work that draw on this unusual background for some- one growing up in the midst of the Northern Irish 'Troubles'. As the 'Snake and Apple' sculptures confirm, Hapaska's distaste for proscriptive religions has not prevented her from picking away compulsively and humorously at their mythic foundations. Though she may have turned to Genesis mid-career, the artist's fascination with religious motifs was heralded by her first major show, 'Saint Christopher's Legless' at London's Institute of Contemporary Arts (ICA) in 1995–96 (memorably paired with an early showing of the rogue figuration of John Currin). The eponymous sculpture, *Saint Christopher* (1995), was a hyperrealistic avatar of the patron saint of travellers, who had been effectively decommissioned by the Catholic church during the artist's childhood. This was excused on the grounds, as Hapaska has sarcastically observed, that 'he possibly didn't exist'. Her lugubrious hippy manikin –erstwhile 'bearer of Christ' –sporting real human hair and was attired in a purple robe, but was symbolically cut off at the knees. An emblem of compromised mobility, uselessly rooted to the spot, *Saint Christopher* was complemented in the ICA show by a number of other sculptures in Hapaska's alternative idiom of opalescent sci-fi organicism –the shape-shifting cyborg in *Terminator 2* (1991) sprung to mind at the time –which she continued to mine for the rest of that decade.

Recurring preoccupations of Hapaska's motley art include the tension between motion and stasis, the question of origins and roots, the profusion of materialities and the promise of illumination –however misleading the latter may prove to be. All of these are rehearsed in the 'Snake and Apple' works. The first two are obviously interrelated and were encapsulated early on in two signal sculptures from the 1990s. In a room devoted to Hapaska's work in Catherine David's game-changing documenta 10, the sculpture *Stray* (1997) featured an American tumbleweed exiled from its native habitat and attached to a motorized support on which it was doomed to shuttle back and forth along a short stretch of aluminium track. A year later, the equally compromised speed merchant *Mule* (1998) consisted of the sliced-in-half body of a white Ferrari, with a pearlized finish and functioning headlights, which appeared to have been interbred with a giant pair of furry slippers. All revved up with nowhere to go, it gleamed motionlessly amid the tumult of an enveloping soundtrack of high-speed car racing.



Siobhán  
Hapaska,  
*Repressed Apple*,  
2015,  
aluminium,  
artificial  
snakeskin,  
leather, two-  
pack acrylic  
paint, lacquer,  
2.5 x 0.7 x 0.8  
m. Courtesy: the  
artist, Kerlin  
Gallery, Dublin,  
Tanya Bonakdar,  
New York and  
LOEWE Art  
Collection

Critical commentary on Hapaska's work tends to highlight the bewildering variety of materials deployed, both natural and manmade, time-honoured and new-fangled. These have ranged from acupuncture needles to olive trees and from coyote fur to concrete cloth, encompassing such recondite substances as perlite and vermiculite. While the 'Snake and Apple' sculptures are relatively constrained in their material composition, they are true to Hapaska's accommodating regard for materials of all kinds, from the extremely raw to the deceptively refined. Unlike the rudely uprooted olive trees that have featured in some of her large-scale installations over the past decade – such as the vast *Downfall* (2009–15) – with their intimations of environmental destruction and the collapse of earlier civilizations, the 'tree' in *snake, apple, tree* is composed of interlocking sections of polished oak, while the 'snake' in the 'Snake and Apple' works is invariably *faux*, mere veneer,



snakeskin *elect*.

As for the 'apple', the precise designation of the forbidden fruit of the Biblical 'tree of knowledge between good and evil' remains a matter for conjecture. Suggestions through the ages range from a grape to a pomegranate, while its identification with the psilocybin mushroom found inevitable favour in the hippie years courtesy of Terence McKenna and others. The possibility that its growing association in medieval Europe with an apple may be the result of a play on words between the Latin *malum* 'apple' and *malum* 'evil' is a delicious irony to be savoured by anyone who appreciates Hapaska's mercurial, shape-changing vision. Though each of the 'Snake and Apple' sculptures is, as we have come to expect, impeccably 'finished', their diversity and multiplicity prevents any one of them being perceived as definitively 'complete' as the number of 'apples' and the elaboration of their material support are subject to potentially infinite variation.

The artist's solo exhibition earlier this year at John Hansard Gallery in Southampton brought together four large sculptures. These included *Snake and Apple* (2018) and *Love* (2016). The latter is one of a number of works composed of paired biomorphic forms in concrete cloth that reach for one another in an uneasy embrace, ambiguously suggesting a state of distress or desire, conflict or compassion. The remaining two works explicitly address the theme of illumination implicit in *Snake and Apple*'s origins in a story of shameful revelation. The gigantic *Candlewick* (2018) suggests a momentous snuffing out of light, whereas the artist described the equally outsize *Earthed* (2018) as 'a giant sanctuary lamp'. Only, in lieu of a sanctuary lamp's everlasting flame, intended to symbolize God's eternal presence in Judaic tradition, *Earthed* flooded the gallery with a purple light, rotating frantically like a police beacon, as if to signal a perpetual state of emergency.

*Siobhán Hapaska is an artist based in London, UK. In 2019, she has had a solo show at John Hansard Gallery, University of Southampton, UK. Later this year, she will have a solo exhibition at Douglas Hyde Gallery, Dublin, Ireland.*

*This article first appeared in frieze*

*<<https://frieze.com/issues/frieze-magazine/issue-202>>*

*issue 202 <<https://frieze.com/issues/frieze-magazine/issue-202>> with the headline 'One Take: Siobhán Hapaska's 'Snake and Apple''*

*Main image: Siobhán Hapaska, Snake and Apple, 2018, aluminium, artificial snakeskin, breglass, stainless steel, two-pack acrylic paint, lacquer, 2.5 x 2.2 x 2 m.*

*Courtesy: the artist, Kerlin Gallery, Dublin and Tanya Bonakdar, New York*

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CAOIMHÍN MACGIOLLALÉITH

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First published in Issue 202

April 2019

## Features /

CAOIMHÍN MACGIOLLALÉITH

SIOBHÁN HAPASKA

# Exhibitions

## Siobhán Hapaska

John Hansard Gallery Southampton

15 December to 9 February

It is obviously an Old Testament reference, but the sculpture is a disconcertingly skewed translation, as if some machine-learning software had been fed data concerning the Garden of Eden and, in turn, spewed out this oblique rendering. The title is *Snake and Apple*, 2018, and, yes, there are 'apples' in a 'tree' and a 'snake', but this interpretation requires a remarkable lateral leap of the imagination.

The snake in the sculpture is merely artificial snakeskin applied to a framework of crisp-edged aluminium beams, while the apples are lustrous spheres that look more like fantastical embryos for a CGI sports car than anything organic. Each member of this family of three differently sized spheres is squeezed by the snake/tree structure, distorting the platonic forms into shapes that resemble, alternately, a pregnant belly, a flattened blood cell and a skull: cycle-of-life references cling to the spheres despite their Jeff Koons-like synthetic complexion. And the snake? Its Anthony Caro-esque beams are equally precisely finished, the framework suggesting a lab-like apparatus as if its purpose is to support – either to grow or to restrain – the blood-red pods. It seems that the enticing promise of the

sculpture's nourishing apples relies on the prior existence of the constrictor – a dubious deal.

These are the double-edged deals in which Siobhán Hapaska's work often trades. So how does she tackle a traditional iconographic emblem like the candle, that spark of light in the darkness? In this show of four recent works, the answer lies in *Candlewick*, 2018, in which the warm illuminating energy of the title delivers two huge flower-like sculptures. Standing on wax bases, the sinewy wicks/stems rise up over our heads and explode into monstrous flames/flowers, or are these growths just ... well, growths, like tumours? What makes the heads such disturbingly indeterminate forms, apart from the lumps and bumps and warts, is the fact that the sculptures have been finished with an ultra-matt black carbon powder, so the forms appear, despite alluding to candles, to be always in shadow. Instead of emitting a soothing glow, these flames swallow light.

Hapaska's is perhaps a bleak view of the world, at least of humanity's synthetic world, but the work does not offer a bleak experience; it is full of black humour and material ecstasy, while the allusive forms are naggingly compelling. *Take Love*, 2016, for example, a pair of huddled shapes that reach out to each other, an inner glow just visible where they almost touch. It sounds cloying, but the forms are made from drapes of concrete cloth (used for emergency shelters in extreme conditions) riveted on to fibreglass sheets, while that warm inner glow is fluorescent red paint, like the rim of a jet exhaust. Materially, the work suggests that love creates a hostile environment, which, since it causes love sickness, perhaps it is – at least when seen through the lens of the inhuman logics and systems that Hapaska references.

The final work in the show, *Earthed*, 2018, is a kind of spaceship lampshade ringed with aluminium and brass bars. The light itself consists of a revolving blue lamp in a red acrylic case, like an emergency vehicle. The light's dangling power cable whirls in umbilical loops across the



Siobhán Hapaska  
installation view



floor before disappearing into the polished concrete. While this is perhaps the least compelling of the works on show, its presence as an architectural fitting turns the blank gallery space into a Roswell-like hangar – there is often something about Hapaska's work that makes us feel we shouldn't be there and ought not to get too close or hang around too long.

As with most of Hapaska's oeuvre, viewers are left with a sense that there should be some specific interpretation behind each sculpture, so deliberate are the forms and so specific the materials, yet we imaginatively explore the artworks without ever quite achieving an 'aha!' moment. Far from being unsatisfying, however, there is a sense that we can still grok the work – as a certain tech-nerd constituency might say – without having to ossify it with a QED logic.

Indeed, Hapaska's entire practice consists of cautionary tales against any hermetic logic; in *Snake and Apple*, the snake acts as a cypher for a logic of industrial efficiency that, at best, hinders or, at worst, is possessed of malevolent intent. Resolute theories – be they religions, economic philosophies or political models – are social blights, Hapaska's practice suggests.

This artist has particularly good reason to distrust religious, political or military dogmas, of course, being the daughter of an immigrant Parsi Zoroastrian who nevertheless attended a strict Catholic convent school in Belfast during the dark days of the city's sectarian and nationalistic violence. But the issues that run like a seam through her now quarter-century-long practice continue to be frighteningly relevant, not least today, when we are all seeking asylum from ever-rising tides of merciless ideologies. ■

David Barrett is deputy editor of *Art Monthly*.

## Meiro Koizumi: Battlelands

White Rainbow London

22 November to 12 January

In military parlance, 'situational awareness' refers to taking cognisance of one's surroundings with an aim to identify potential threats. Soldiers are taught to survey any visible

bodies – what are hands doing, where are eyes gazing, what garments are figures wearing? The surrounding space is also of concern, to be inventoried for blind spots, entrance points and spaces to take cover. First learned in training, in combat these habits ingrain themselves in the body instinctually. After returning home from duty, many soldiers involuntarily persist in this incessant scanning, a vestigial hypervigilance that is a common symptom of Post-Traumatic Stress Disorder.

Scanning is a glaringly recurring action in Meiro Koizumi's video *Battlelands*, 2018, which was the focus of this solo exhibition at White Rainbow. 'Scanning, scanning, scanning ... Not sure what's happening ... Just don't want to die,' recalls one man in the video. He is one of the work's five participants, all US combat veterans from the wars in Iraq and Afghanistan. Koizumi asked the veterans to wear body cameras and walk through their homes and neighbourhoods, capturing footage of their civilian lives across Miami, San Francisco, San Diego and Oakland. During these perambulations, the participants alternate between describing their immediate surroundings and narrating memories from war. One woman pans the camera across her rigorously tidy kitchen counter and pauses the shot on a white stove. 'This is where I cook,' she explains, but suddenly, while the shot lingers in the kitchen, she begins recounting, 'I can hear the sergeants yelling, "GET OUT OF THE TRUCK, GET OUT OF THE TRUCK!" I can feel the heat. The smoke.'

Such bodycam footage of domestic scenes makes up the entire hour-long work. In the context of military pursuits, the bodycam recalls distressing imagery. Infamously, the White House is believed to have streamed live bodycam footage of the Navy SEAL raid that resulted in the death of Osama bin Laden in 2011; that same year, a helmet-mounted camera recorded a British soldier in Afghanistan turning his pistol on a wounded Taliban fighter and firing a fatal shot. Koizumi's comparably prosaic scenes are clearly meant to undermine these associations. Yet in the work's suburban terrain of kitchen appliances and palm tree-lined sidewalks, there broods a sustained unease. Partly, it arises from the technical quality of the camera, with its wide-angle lens that forces the rectilinear to curve, and its predisposition to both over- and underexpose, bearing images of a stark, grainy world. This atmospheric anxiety is amplified by a droning soundtrack that accompanies much of the video. Yet this addition feels unnecessary, for what the narrated footage, with its intruding memories, affirms is that trauma possesses the everyday

THE HOLDEN GALLERY

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SIMEON BARCLAY



LIFE ROOM

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Lauren Gault

*drye eyes*

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2 February – 13 April 2019



# ASK HAPP— ASKA



**A**rtist Siobhán Hapaska's body of work is a triumph of self-control and balance. She explores the intricate nature of human relationships and the conflicting ideologies that define our world, yet she saturates these complex constructs with a subtle sense of humor. Hapaska was born in Belfast, Northern Ireland, and studied at Goldsmiths, University of London. Her work is in many major institutional collections, including the Tate Modern; Irish Museum of Modern Art; Museum of Fine Arts, Boston; and Hirshhorn Museum and Sculpture Garden. Hapaska's sculpture, *snake and apples* (2018), is on view at NorthPark Center.

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INTERVIEW BY SARAH HAEMISEGGER, ANNA KERN, AND TAYLOR ZAKARIN

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**NP** The public's engagement is often discussed in relation to your installations. You have previously commented on the viewer's interpretation of your artwork, stating, "I like ideas that are adrift... when things are not absolutes, they become more interesting, because it throws the responsibility back on you (the viewer), to understand what you might be." How do you feel about *snake and apples* being on view at NorthPark, a shopping center that receives over 26 million visitors a year?

**SH** When you encounter work in a museum or gallery, you are given the suggestion that you are looking at art, like a carefully composed installation of bricks or a urinal [Marcel Duchamp, *Fountain*, 1917], because the artist declares it as art. I think there is an inherent and inescapable theatricality to viewing art in a space specially designed for that engagement. I imagine that art placed in a shopping center might effectively blur these cues of evaluation. It's not such a totally different concept when you think of art fairs. Shopping centers and art fairs have a lot in common. The layout has been carefully considered in both instances: the most economically successful gallery or shop will have the power to acquire more space and will be on the most trafficked walkway. Within a very competitive ocean of possibilities, a gallery or shop will aim to lure you into their individual cubes by asserting their unique identities and qualities.

**NP** Your work involves a wide array of materials. Which have you found to be the most freeing to work with? The most difficult?

**SH** I think soft, nonresistant materials have the ability to allow a sense of freedom because they are not fixed. They can be pushed, pulled, added to, or reduced, and therefore perfectly suited to accommodate a change of plan. I have been playing with a material called concrete cloth. It can become an infinite variety of forms—draped, cut, added to—but it is never fixed until it is drenched in water, then all my actions become concrete, literally. Alternatively, I use quite a lot of aluminum as my preferred rigid

material. From the outset, it gives me a set of fixed brackets to work within. With a hard material, you have to know in advance how you are going to use it because decisions to cut or drill are decisions that can't be retracted; they are permanent, so it forces me to have a clear idea of what I want before I start. As a consequence, the sculpture does not evolve, there are not too many surprises en route, and it simply becomes its predetermined self.

**NP** A work like *snake and apples*, constructed of shiny, slick, industrial materials, is seemingly devoid of the artist's hand. How involved are you in the fabrication of your works? Is it integral to the work's meaning to remove all traces of your presence?

**SH** I'm pretty much totally involved in the fabrication of all works to date. I choose to work this way because I have technical skills which allow me to. If I encounter my own limitations, I don't have any problem getting someone else to make it if they can do it quickly. I like to be as self-sufficient as possible. I don't have much patience, and I don't like waiting for something to be completed elsewhere. Removing all traces of my presence has a sliding scale of importance, and it also naturally depends on what materials I'm using. In some works, my non-presence is integral to the idea. Sometimes though, it just happens to be that way. For instance, you can't really give a large aluminum U-channel a gestural trace—it has its own inbuilt resistance to my presence, and it will always be itself. I don't think making something with care and precision demonstrates an OCD disposition; precision just cancels out any unnecessary background noise and false pathways.

**NP** Your sculptural practice explores various dichotomies: industrial and organic, female and male, good and evil, and motion and stasis, to name a few. These are, in many ways, the defining tensions of human existence. Have you found that these opposites make you uneasy, or alternatively, evoke a sense of peace?



**SH** You are correct in your suggestion that observable dichotomies or binary conflicts exist within my work, although it does not seek to explore these conditions for the sake of it. I would rather say these are “chosen” incidentals and not my primary focus. I find the relationship between opposing materials or concepts to be a sort of necessity, as there would be no real understanding of an opposite without its “other.” You wouldn’t have the ability to give a reasonable appraisal of a solid without the experience of a liquid. Opposites activate each other to produce something more complex than the two individual parts. They resonate

with each other like the two arms of a tuning fork. Opposing dynamics don’t make me feel uncomfortable nor do they evoke any sense of peace or equilibrium—I don’t look for that. They simply exist and become something new in their forced union.

**NP** The apples in the sculpture are seductive; their opalescent, luminous surface entices viewers to touch. However, like the apples in the Garden of Eden, we are not allowed to physically engage with the object. Were you hoping to inspire the same conundrum for the viewer that Adam faced in the Book of Genesis?

**SH** Flawlessly sprayed apples seem to theatrically seal interior worlds and repel contact, but only if viewers choose to follow the rules of engagement when looking at art. So, in a way, yes—you make a good observation. By touching them, it cancels their suspension of disbelief. So

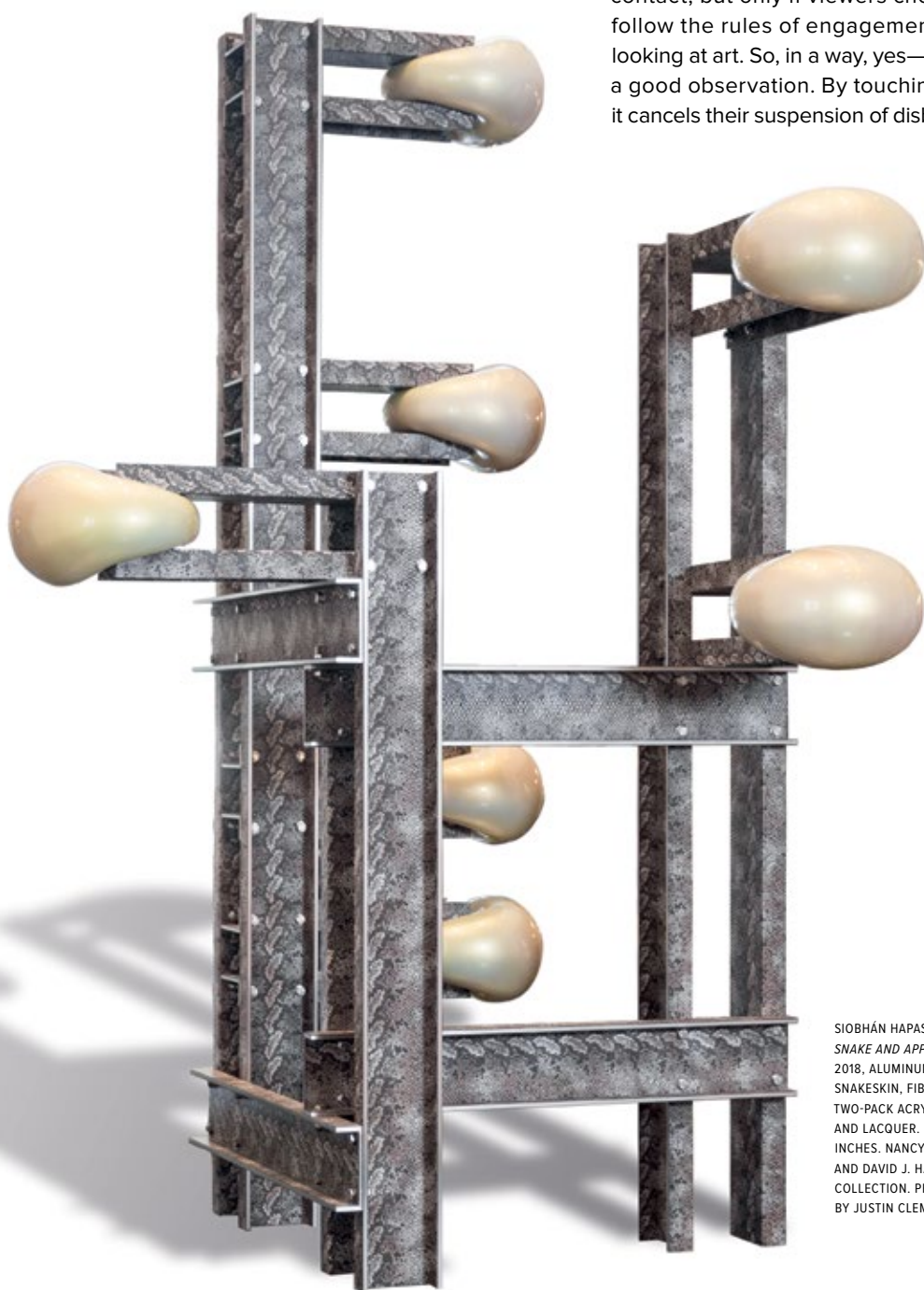
maybe, like Adam, you ask yourself, “Is it worth breaking the rules in this instance, though there is nothing to gain?” You already know how it feels and you already know what will happen—the little bubble bursts. It’s just a fiberglass form sprayed with two-pack acrylic paint. Apart from this, there’s also a very simple answer: greasy fingerprints don’t add much to anything.

**NP** The exploration of this story in your work is as close as you’ve come throughout your oeuvre to doing a series. What is it about this subject that has drawn you in?

**SH** My first thoughts were not focused on the Genesis story, it was simply apples. I was eating an apple while looking at my iPad wondering why Apple used a bitten apple as its logo. Was it because the apple has historically been a symbol of knowledge? Was it due to Newton’s discovery of gravity in his observation of a falling apple? Was it an acknowledgment that the granddaddy of computers, Alan Turing, was found lifeless with a bitten, cyanide-infused apple in his hand? The graphic designer for Apple decided to use a bitten apple simply to reinforce scale, so that it wouldn’t be confused with a cherry. Steve Jobs chose an apple because he had worked in an orchard as a boy and liked the McIntosh variety. So, with these roads not leading me to Rome, I started to think about the bitten apple in Genesis. In terms of a series, just like the variety of apples and snakes, these sculptures supported many different configurations and scales with color changes. I enjoyed seeing more apple or less snake and vice versa, squeezing the apples between increasingly restricted structures, and how these formal arrangements changed each other.

**NP** *Snake and apples* presents sleek, enticing forms seemingly on the verge of bursting. Despite being surrounded by shops and restaurants in a highly trafficked area, the viewer is lured toward the undeniably powerful presence of the piece. Do you feel that the sculpture’s location impacts the meaning of the artwork?

**SH** I guess a successful shopping experience operates on the presence and availability of desirable objects, but the difference is that these desirables are highly recognizable. We know what they can



SIOBHÁN HAPASKA,  
*SNAKE AND APPLES*,  
2018, ALUMINUM, ARTIFICIAL  
SNAKESKIN, FIBERGLASS,  
TWO-PACK ACRYLIC PAINT,  
AND LACQUER. 99 X 68 X 58  
INCHES. NANCY A. NASHER  
AND DAVID J. HAEMISEGGER  
COLLECTION. PHOTOGRAPH  
BY JUSTIN CLEMONS.



DETAIL OF SIOBHÁN HAPASKA'S *SNAKE AND APPLES* (2018). PHOTOGRAPH BY JUSTIN CLEMONS.

offer us and how to judge their quality or how they might enhance our image or existence. A visitor going to a museum has chosen to go and look at art, so they won't be surprised by seeing it. In most cases, they are adequately equipped to give a relatively informed appraisal. The average visitor to a shopping center is generally hunting for something else and may be lured into unwittingly looking at art just because it's unavoidably there. Perhaps this placement hastens the question, "What am I actually looking at?" Maybe this uncertainty is a lovely thing, approaching something before the apple has been bitten, in blissful unexpectedness. It slows down the process of visual consumption. Maybe that is the potential of art placed in this context.

**NP** In both your work and various interviews, you've touched upon humankind's irresponsible stewardship of the environment. In many ways, the story of the expulsion from Eden is a written account of the first human abuse of our earth's resources. Is your examination of this story related to your interest in environmental concerns?

**SH** I would say my interest in the story revolves more around the consequences of acquiring a choice, knowledge, and how

“  
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our choices—based on information or not—turn out to be good or bad. The Garden of Eden myth can be read as an illustrative tale which seeks to privilege an original state of innocence, warning the first humans not to question things but to comply with given rules. So, from the first encounter, where Eve was shown by the snake that she gained the power to think for herself, her punishment was perpetual misery and misogyny. For me, Eve and the snake are the heroes in this myth; with a little push, she gives birth to the concept of self-determination and consciousness. The enduring problem is not the possession of knowledge, but it is how we choose to use it or not. Irresponsible stewardship of the environment is just a byproduct of the irresponsible stewardship of ourselves collectively.

**NP** CenterPark serves as a backdrop to your artwork—a public courtyard filled with trees and gardens for visitors to freely enjoy. Does this placement emphasize themes already present in the sculpture?

**SH** Yes, it does now, but when it was first made, I didn't envisage this location. It certainly adds to the range of possible associations. I think this snake and apple has found a surprisingly perfect home.

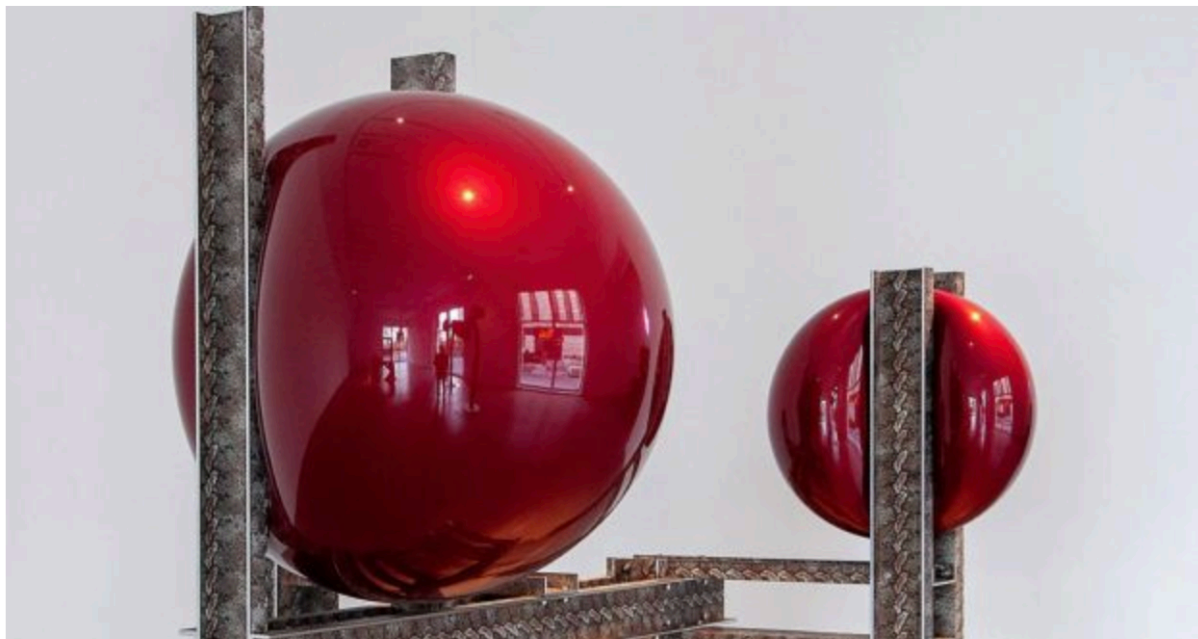
## Art in Focus: Siobhán Hapaska – Snake and Apple

Sculpture reflects a world of discord and uncertainty

🕒 Sat, Jun 29, 2019, 05:00



Aidan Dunne



Detail from Siobhán Hapaska's *Snake and Apple* (2018) (aluminium, artificial snakeskin, fibreglass, stainless steel, two-pack acrylic paint, lacquer). Photograph: Courtesy Kerlin Gallery

**What is it?** *Snake and Apple* (2018) is a sculpture by Siobhán Hapaska.

**How was it done?** Hapaska is known for using an exceptionally wide range of materials (including concrete cloth, for example, synthetic fur and various industrial elements) in unpredictable, even incongruous combinations. Not in an arbitrary way, however. All the evidence is that she is extremely interested in and careful about their precise character, the ways they interact and what they imply. She is also open to combining realist and abstract idioms, as happens here, in a kind of aesthetic and sensual short-circuiting.





Snake and Apple presumably alludes to the story in Genesis in which Eve is tempted by a serpent to eat the forbidden fruit, traditionally pictured as an apple, of the Tree of Knowledge. The serpent was often depicted coiled around the tree trunk. In Hapaska's sculpture, snakeskin (artificial) is mounted on the surfaces of a right-angled scaffolding of metal beams, the "tree". The apples are giant red baubles (fibreglass finished with acrylic paint and shiny lacquer?) supported by the structure. Hapaska is drawing on the biblical narrative of the Fall, harnessing its energy, so to speak, and reworking it in a more open, ambiguous way, freeing interpretative possibilities.

**Where can I see it?** Apple and Snake is included in the group exhibition Shadowplay at the Kerlin Gallery, Anne's Lane, South Anne St, Dublin (July 12th to August 28th [kerlin.ie](http://kerlin.ie)). As well as the sculpture by Hapaska, the show features work by Willie Doherty, Aleana Egan, Liam Gillick, Callum Innes, William McKeown, Kathy Prendergast, Daniel Rios Rodriguez and Sean Scully.

**Is it a typical work by the artist?** Hapaska's work can vary widely, however Snake and Apple is typical in the way it is so definitely stated – and disconcerting. In one deceptively neat formal package we are being asked to accommodate a

cascade of different ideas. We are not allowed to feel too comfortable about what we see and actively encouraged to ask what is going on.

Hapaska was born in Belfast. While her art studies were entirely in London, at Middlesex Polytechnic followed by an MA at Goldsmiths College, it is tempting to ascribe her liking for unlikely, even jarring combinations and discontinuities, and her suspicion of neat formal harmony, to her early experience and awareness of a conflicted, divided society. Even though you could describe her work as immensely polished, it invariably has a spiky, almost truculent presence. Its undoubted coherence is hard-won, even contradictory, emerging from a tricky synthesis of divergent materials, ideas and images.

She has shown widely internationally and exhibits regularly at the Kerlin Gallery in Dublin and Andréhn-Schiptjenko in Stockholm, Sweden. Most recently, Andréhn-Schiptjenko featured her work at Art Basel 2019.

# CIRCA

ART  
MAGAZINE

Published Thursday 16 February 2017



Installation view of Siobhán Hapaska at the Kerlin Gallery, *Love*, 2016, concrete cloth, fibreglass, two-pack acrylic paint and lacquer, oak and Untitled 2016 carbonized oak, white marble powder, aluminium & acrylic twinwall channel.

## Eimear Walshe, *Animal or Mineral*

### *Siobhán Hapaska at the Kerlin Gallery*

Hapaska's arresting new sculptures are remarkable in how they demonstrate, all at once, a virtuosic handling of materials, a self-aware engagement in the process of emulation, and an underlying implication of horror incarnate. Eight of the works are mounted on the walls, each of them a square, or near-square, of double-glazed plastic sheeting partitioned into several transparent channels. These channels are filled with an amalgam of ground marble and carbonised oak, poured in grain by grain, like sand in an egg timer. Crushed burnt wood and white stone accumulate in piles of ash and tiny crystals, creating rippling piebald images against the front surface. Four of the wall pieces bear a likeness to charcoal fishing holes in fields of icy



marble dust, all sinking lopsided into powdery ridges and still settling, as though gravity is not finished with them yet. The other four are staccato compositions in which the vertical segments echo each other's patterns in slices of abrupt variation or feathery soft gradient. These fractured monochromatic works suggest motion in the manner of chiaroscuro strokes in a charcoal life-drawing, evoking x-ray images of splintered ribs, the crisscrossed keys of a smashed piano or the sound waves of a sustained scream. They surge in effervescent motion, two with wispy swirling wafts of orange pigment, magma hot, swimming ominously in the black dust. Their vulnerability to the very turbulence to which they allude inspires both wonder and foreboding. These images, which appear to shake with such intensity, themselves made from the pulverised materials of art and architecture, could, like an etch-a-sketch, have their disturbing beauty wiped away with the slightest tremor.

The four floor-sculptures seem to exist in the aftermath of the earthquake scenes that their wall companions forecast. Each is made from an incongruous mixture of fiberglass, oak and concrete canvas – a material invented for building emergency shelters. The materials are attached to each other with rows of steel rivets and rendered into improvised sculptural forms. The grey, hunkered *Bird* (2016) holds two large stainless steel ball bearings in its concrete suit, its anvil head peering skyward. *Us* (2016) fuses an anachronistic oak board with a white fiberglass dome that recalls the pearlescent sculptures of Hapaska's 1990s work. The pair are held in a clutching embrace with an arm of concrete canvas that is double-enforced with patches: signs of a previous breach. What results is the impression of badly mended aerospace equipment with no implied function other than to stand and hold each other up. The points of contact between forms are marked by lacquered neon orange paint, as if warmed or lit up by proximity to one another. In *Touch* (2016), the side of a tall oak plank burns as it leans diagonally against its counterpart of folded, faux-fur-lined concrete canvas. Similarly the sculpture duo *Love* (2016) kneel on chiseled steps of wood, twisted and inclined together, their patched cloaks sutured onto burnished cones which gape in a passionate blood orange interface.

The sculptures in this exhibition imply crisis in their material and subjugation in their form. They invoke the pain of displaced people; predict fresh ruination, imminent catastrophe. Their prophecy effects a sense of disquiet which not even their sci-fi aesthetic renders hypothetical.

### **Written by Eimear Walshe**

Eimear Walshe is an artist and writer, currently working as a researcher at the Van Abbemuseum, Eindhoven.

# ArtReview



Siobhán Hapaska

Wael Shawky   Art in Chiang Mai

# Siobhán Hapaska

How do works imbued with a complex mix of materiality, emotion, unease and resilience evolve over time? How much does the space in which they're created matter? *ArtReview* meets the London-based artist on a train to Eastbourne

by Helen Sumpter

Approaching Siobhán Hapaska's work *Intifada (shaking off)*, 2015–16, one's initial awareness of it is through the ears; a consistent roar like the gushing of a waterfall. Its installation at a seaside location, in Eastbourne's Towner Art Gallery (on England's South Coast), as part of the group show *Some Are Nights Others Stars* (2016), could be one reason for the association. When the work comes into view, it's apparent that it's not water but the combined rustling leaves of 11 young olive trees. It's the latest in a series of related installations by the artist using this particular species of tree. Each 18-year-old sapling has been uprooted, rotated to a horizontal position and suspended in the gallery by a crisscross of webbing bolted onto the walls and ceiling. Encasing the middle of each trunk is an electronic motor, the movement of which aggressively shakes the tree it's attached to. Beneath, a pile of soil, twigs and dead leaves slowly accumulates. Once the entrancement of the visual spectacle subsides, the sense of horror sinks in; living things torn out of their habitat, trussed up and subjected to a slow death by relentless violence, seven hours a day, six days a week. The work's title – the Arabic word *intifada* and its literal translation as 'shaking off' – describes the action but not its effect. At just over a month into the exhibition's two-month run, plenty of leaves, twigs and soil have fallen to the floor, but just as much is still clinging on. The resilience is as powerful as the violence. It's a complex emotional response that often results from the artist's work. In an artworld that still tends to favour an analytical over an emotional approach, it's precisely this focus on how a combination of forms and materials can make one feel as well as think that makes Hapaska's work stand out.

When I travel to Eastbourne with the artist, at the beginning of September, to see this piece, one of the subjects we talk about is her

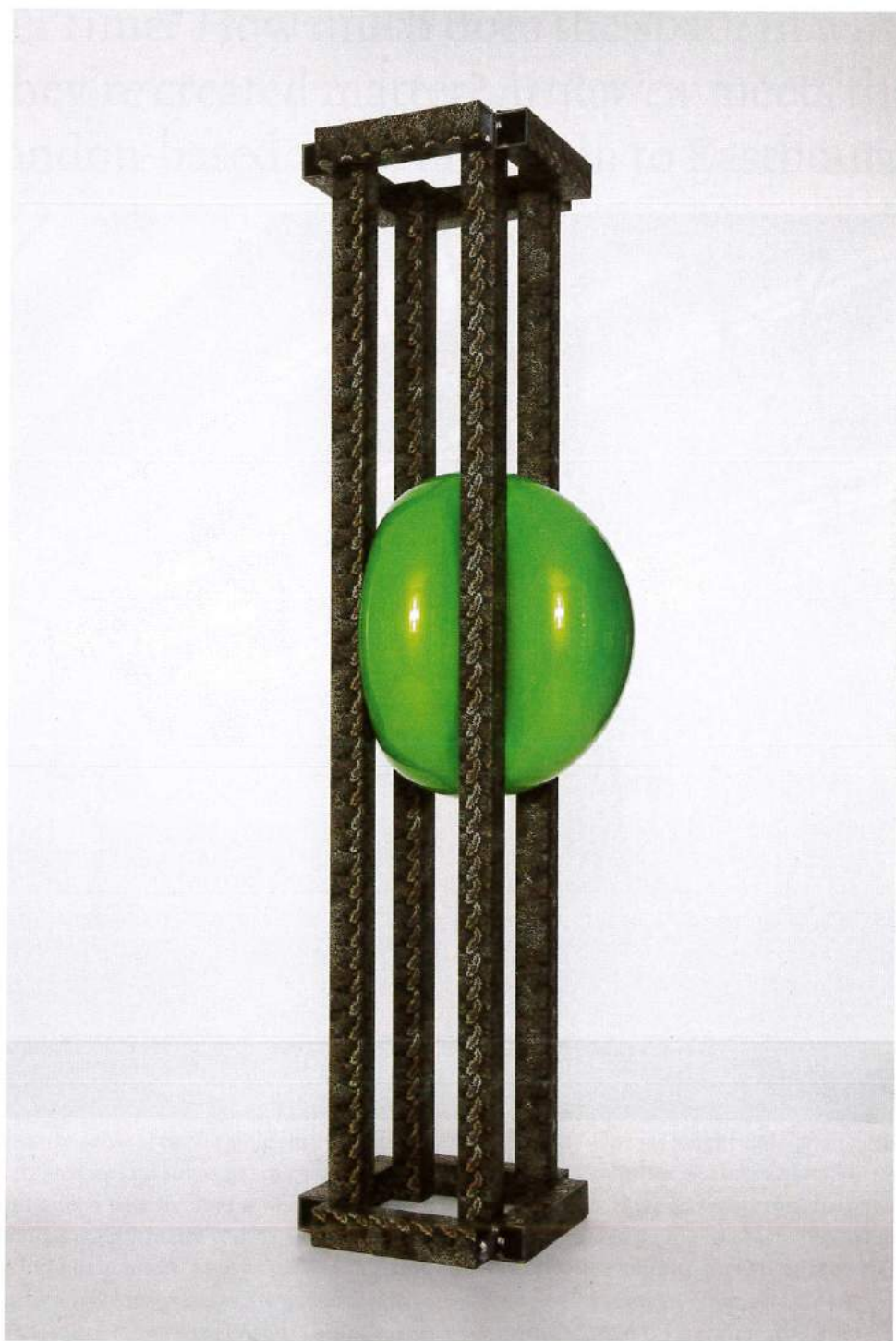
current lack of a suitable London workspace. After renting the same southwest London studio for over 20 years, an 85sqm disused former Gas Board storage shed, which she renovated herself, she was recently forced to leave, as the site is being sold for redevelopment. It's an all-too-frequent experience for London's artists in recent years. Even though, as a temporary measure, she has negotiated the use of a much smaller space on the same site, into which all her studio contents have been crammed, it's a situation that has not only left her feeling like "a pharaoh buried alive, entombed in my own history", but one that will have a wider impact on her work.

Since the mid-1990s Hapaska has been predominantly making sculptures and installations, many of them largescale, and always constructs and installs as much as possible of her work herself. "I love the physical process," she says. "It dictates what I make, because I'm restricted by what my height and size allow me to do, but it's also a way of getting to know the work. It's a bit like travelling before the invention of aircraft; there was more time to contemplate the journey." For these reasons her studio has been integral to her career, the physical traces of which built up there over the years. She mentions that her sculpture *Here* (1995), an interactive 4-by-2m moulded fibreglass bed structure, created for her first major solo exhibition, at the ICA in London the same year, couldn't have been made anywhere else. "The outline of where the fibreglass was spraypainted was still there on the floor when I moved out," she says. In this work visitors are invited to lay on top of the bed's sheepskin blankets, strap themselves in and listen to babbling water while breathing through an oxygen mask. In doing so the individual's sensory focus is not on the object but is channelled back onto the awareness of their own presence. Sickness





*Intifada (shaking off)*, 2015–16, olive trees, aluminium,  
electronic motors, electrical cable, dimensions variable  
(installation view, Towner Art Gallery, Eastbourne). Photo: Alison Bettles



*Repressed Apple*, 2015, aluminium, artificial snakeskin, fibreglass,  
two-pack acrylic paint, lacquer, 250 × 65 × 77 cm





and hardness combined with the soft and seductive: it's a work that at first appears inert but is accompanied by a provocation to engage that is anything but. Along with the olive trees, Hapaska often also uses real and artificial skin and fur as her materials, often from hunted and marginal animals, including deer, coyote and wolf; the animal, like the arboreal, evoking strength as well as violence, separation and loss.

Exhibited internationally, including at Venice in 2001, where she represented Ireland, and held in collections such as the Hirshhorn in Washington, Moderna Museet in Stockholm and Tate in London, Hapaska's meticulously constructed tactile sculptures and installations verge on being fetishistic without ever going there, but always create unease as much as they seduce. *Repressed Apple* (2015), for example, in which a bright green shiny ball bulges out from between the four fake-snakeskin-covered aluminium columns of a 3m-tall cage, is texturally and structurally sensual, while at the same time suggesting a captured and constricted object, lung or lifeform, having the life squeezed out of it. The artist's use of the organic combined with the synthetic is often picked up on by critics – objects and materials she has worked with include moss, wheat, aluminium, Jesmonite, magnets, coconuts, polyester, tumbleweed, leather, perlite, LED lights and acupuncture needles. But it's not this contrast that most interests the artist – as she points out, “All materials are natural unless they have come from outer space” – but the contrast between

certainty and absurdity and always coming back to the emotional responses that the work can elicit. “It's not what it is, it's how it makes you feel,” she reaffirms.

Hapaska's cultural background is rich and complex. Born in Belfast in Northern Ireland in 1963 to an Irish mother and Parsi father (her surname is an amalgam of those of her parents – Harrison and Kapadia), the artist was brought up in the city at the height of the sectarian troubles, before coming to London to study art at Middlesex Polytechnic and then Goldsmiths. Graduating from Goldsmiths in 1992, a few years later than Damien Hirst and the other Young British

Artists (YBAs) who helped give the college its reputation, Hapaska was part of the expanding London art scene of the 1990s, but her work, multilayered and more nuanced, avoided being associated with the brasher values of the art and artists that fronted it.

**“The value lies in not knowing the meaning. I increasingly feel that the most powerful thing about art is its resistance to meaning...”**

Similarly Hapaska's sculptures and installations may draw on a number of references – historical, personal, political – but always manages to elude being pinned down to a fixed explanation or meaning. In her use of olive trees, there is an acknowledgement by the artist of the socioeconomic value of the olive and its oil, its importance in cooking and healing, and the symbolic significance of political incidents of trees being ripped out and sold or deliberately damaged because of their worth, none of which is what the works

are about. “The value lies in not knowing the meaning,” she says. “I increasingly feel that the most powerful thing about art is its resistance

*Love*, 2016, concrete cloth, fibreglass, two-pack acrylic paint and lacquer, oak, 4 elements, 141 × 233 × 102 cm





to meaning anything. But it's also about holding it at a point where there are just enough crumbs to attract the pigeons but not too few to allow them to fly away." I'm struck by Hapaska's poetic use of metaphor and wonder whether she writes creatively. She doesn't but accompanies her reply with an unexpected anecdote about how her mother was once an introduction away from potentially becoming the wife of Nobel Prize-winning poet Seamus Heaney – a lightness of humour that also inflects her work.

Sculptures usually begin with the idea or feeling rather than the material. It's been the opposite process for the artist, however, in a recent group of works made with canvas impregnated with concrete, a fabric that is malleable until set hard with water. It is used by both the military and relief agencies to create rapid shelters in times of conflict or natural disaster. Going into the studio with a roll of the material and no fixed idea, Hapaska twisted lengths of the cloth and combined it with fibreglass and wood to make sculptures that include *Love* (2016). In this work a pair of draped concrete shapes, suggestive of figures, are riveted together by a fibreglass form. Around the centre of this form runs a fluorescent red strip. There is both a push and a pull, a folding and a fighting, a tension and a connectedness to the sculpture that perfectly encapsulates the feeling of what being in a mature relationship, either in terms of duration or the ages of the couple, can be like. The function of the glowing line at the heart of this work is, in Hapaska's words, to "generate just enough brilliance between itself", a contradictory turn of phrase between

**"...But it's also about holding it at a point where there are just enough crumbs to attract the pigeons"**

describing one or two objects that seems entirely appropriate. Grey and hunched and looking somewhat weary and patched up, these notional individuals could equally be candidates for one of the shelters for which the concrete cloth was intended.

The artist has plans to make more of these works for a solo exhibition at Dublin's Kerlin Gallery in December. She also has work included in a forthcoming three-person show opening at London's Bloomberg Space at the end of September, which leads the conversation back to the difficulty of acquiring a new studio in which to continue making. "To find another large, affordable building now would probably mean moving out of London," she acknowledges, which she doesn't want to have to do. "It would feel like giving in to leave on those terms," she says. With a partner based in Rotterdam, where space is cheaper, moving her studio there and splitting her time between the two cities would, for her, be a more viable option. I keep thinking back to the ability of Hapaska's work to insert itself into the consciousness on so many levels, and that in any climate of uncertainty, work that can engage the eyes, the emotions and the intellect is more vital than ever. **ar**

*Work by Siobhán Hapaska is included in Some Are Nights Others Stars, at Towner Art Gallery, Eastbourne, through 25 September. Hapaska will also be showing work in The Mobility of Facts, at Bloomberg Space, London, from 30 September to 17 December. Her solo exhibition at Kerlin Gallery, Dublin, runs from 17 December through 4 February*

*Here, 1995, fibreglass, opalescent paint, acrylic lacquer, lamb's wool, harness, piped water, oxygen, 100 x 400 x 186 cm*



The artist in her former London studio, 2016.  
Photo: Huub Wijnen. Courtesy the artist

*all images but above* Courtesy the artist and Kerlin Gallery, Dublin



# Andréhn-Schiptjenko

STOCKHOLM PARIS

## SIOBHÁN HAPASKA

Born 1963, Belfast, Northern Ireland.

Lives and works in London, United Kingdom.

## Education

**1985-88** Middlesex Polytechnic, London, United Kingdom.

**1990-92** Goldsmiths College, London, United Kingdom.

## Solo Exhibitions

**2021** Douglas Hyde Gallery, Dublin, Ireland.

**2020** *Siobhán Hapaska*, LOK, Kunstmuseum St. Gallen, St. Gallen, Switzerland.

**2019** *Olive*, Andréhn-Schiptjenko, Paris, France.

*Snake and Apple*, John Hansard Gallery, Southampton, United Kingdom.

**2016** Kerlin Gallery, Dublin, Ireland.

**2016** Andréhn-Schiptjenko, Stockholm, Sweden.

**2014** *Sensory Spaces*, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.

**2013** Hidde van Seggelen Gallery, London, United Kingdom.

*Siobhán Hapaska*, Magasin 3 Stockholm Konsthall, Stockholm, Sweden.

**2012** *Siobhán Hapaska and Stephen McKenna*, Kerlin Gallery, Dublin, Ireland.

Andréhn-Schiptjenko, Stockholm, Sweden.

**2011** *A great miracle needs to happen there*, Kerlin Gallery, Dublin, Ireland.

**2010** *The Nose that Lost its Dog*, Tanya Bonakdar Gallery, New York, USA.

The Curve Gallery, the Barbican Art Centre, London, United Kingdom.

Ormeau Baths Gallery, Belfast, United Kingdom.

**2009** *The Nose that Lost its Dog*, Glasgow Sculpture Studios Fall Program, Glasgow, United Kingdom.

**2007** Camden Arts Centre, London, United Kingdom.

Tanya Bonakdar Gallery, New York, USA.

**2004** *Playa de Los Intranquilos*, Pier Gallery, London, United Kingdom.

**2003** *cease firing on all fronts*, Kerlin Gallery, Dublin, Ireland.

**2002** Tanya Bonakdar Gallery, New York, USA.

**2001** *Irish Pavillion*, 49th Venice Biennale, Venice, Italy.

**1999** Sezon Museum of Art, Tokyo, Japan.

*Artist Statement for Bonakdar Jancou Gallery*, Basel Art Fair, Basel, Switzerland.

*Tokyo International Forum*, Yuraku-Cho Saison Art Program Gallery, Aoyama, Tokyo, Japan.



# Andréhn-Schiptjenko

STOCKHOLM PARIS

- 1997** Tanya Bonakdar Gallery, New York, USA.  
Ago, Entwistle Gallery, London, United Kingdom.  
Oriel, The Arts Council of Wales' Gallery, Cardiff, Wales, United Kingdom.
- 1995** St. Christopher's Legless, Institute of Contemporary Arts, London, United Kingdom.

## Group Exhibitions

- 2021** *Ghosts from the Recent Past*, Irish Museum of Modern Art, Ireland.
- 2019** *Sense and Suggestion*, Podesta Collection, American University Museum of Art, Washington, USA.  
*Shadowplay*, Kerlin Gallery, Dublin, Ireland.
- 2018** *Dorothy Cross, Aleana Egan, Siobhán Hapaska, Isabel Nolan, Kathy Prendergast*, Kerlin Gallery, Dublin, Ireland.  
*Traces*, Lismore Castle, Ireland.  
*Traces*, Kasteel Wijlre, The Netherlands.  
*Ngorongoro II*, Lehderstrasse 34, Berlin, Germany.  
*Strike Strike*, BACKLIT, Nottingham, United Kingdom.
- 2017** *Dreamers Awake*, White Cube Bermondsey, London, United Kingdom.  
*Disobedient Bodies: J.W. Anderson at the Hepworth Wakefield*, The Hepworth Wakefield, Wakefield, United Kingdom.  
*Strike Site*, Pi Artworks, London, United Kingdom.  
*Monsters*, Maison des Arts Georges & Claude Pompidou, Cajarç, France.
- 2016** *2116: Forecast of the Next Century*, Eli & Edythe Broad Museum, Michigan State University, Michigan, USA.  
*The Mobility of Facts*, Bloomberg SPACE, London, United Kingdom.  
*Some Are Nights Others Stars*, Towner Art Gallery, Eastbourne, United Kingdom.  
*2116*, Glucksman Gallery, Cork, Ireland.
- 2015** *Pallas Periodical Review #5*, NCAD Gallery & Pallas Projects, Dublin, Ireland.  
*Magnetism*, Hazelwood House, Co Sligo, Ireland.  
*Vita Vitale*, Azerbaijan Pavilion, Venice Biennale, Venice, Italy.  
*Face Value*, Abbot Hall Art Gallery, London, United Kingdom.  
*La La La Human Steps*, Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.
- 2014** *New Art New Nature*, Ulster Museum, Belfast, Northern Ireland.  
*Reframing the Domestic in Irish Art*, Highlanes Gallery, Drogheda, Ireland.  
New City Art Prize Exhibition, MK Gallery, Milton Keynes, United Kingdom.  
Palmer, MK Gallery, Milton Keynes, United Kingdom.  
*Astralis*, Espace Louis Vuitton, Paris, France.

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- 2013** Site Festival, Goods Shed, Stroud Gloucestershire, United Kingdom.  
*Caught in the Crossfire: Artistic responses to conflict, peace and reconciliation*, Herbert Art Gallery and Museum, Coventry, United Kingdom.
- 2012** *Porta Nigra*, Hidde van Seggelen Gallery, London, United Kingdom.  
*Into the Light*, The Arts Council – 60 Year Supporting the Arts, Crawford Art Gallery, Cork, Dublin City Gallery, The Hugh Lane, Dublin, Ireland.  
Kerlin Gallery, Dublin, Ireland.
- 2011** *British Sculpture: A View Through the 20th Century*, The Royal Academy of Arts, London, United Kingdom.  
*Collecting for Ireland – Works from the Arts Council Collection*, the Hunt Museum, Limerick, United Kingdom.  
*Causing Chaos*, St. Andrew's Museum, St. Andrew's, United Kingdom.  
*Someone else's Life*, Kerlin Gallery, Dublin, United Kingdom.
- 2010** *Vernissage Experience Pommery No.8*, Domain Pommery, Reims, France.  
*Islands Never Found*, Palazzo Ducale, Genoa, Italy.  
*Thrice upon a time*, Magasin 3, Stockholm, Sweden.  
The State Museum of Contemporary Art, Thessaloniki, Greece.  
St. Etienne Museum of Modern Art, Saint Etienne, France.  
*Causing Chaos*, Fife contemporary Art and Craft, St Andrews, United Kingdom.
- 2009** *Fifty Percent Solitude*, Kerlin Gallery, Dublin, Ireland.  
*FRAGILE*, Fields of empathy, Musée d'Art Moderne de Saint Etienne, France.
- 2008** *The Bearable Lightness of Being*, *The Metaphor of the Space*, La Biennale di Venezia, 11th International Architecture Exhibition, Venice, Italy.  
*NeoFutur*, Les Abbatoirs, Toulouse, France.  
*Micro-narratives: Tentation des petites realities*, Musée d'Art Moderne de Saint Etienne, Saint Etienne, France.  
*Life? Biomorphie Forms in Sculpture*, Kunsthau Graz, Graz, Austria.  
*All-inclusive*, Schitn Kunsthalle, Frankfurt, curated by Mattias Ullrich, Germany.
- 2007** *Whitechapel Commissions for Bishop's Square*, Whitechapel Art Gallery, Bishop's Square, London, United Kingdom.
- 2006** *Absolumental*, Les Abattoirs, Tolouse, France.  
*British Art Show 6*, Arnolfini, Bristol, United Kingdom.  
*A selected state*, Emily Tsingou Gallery, London, Sweden.  
*Glasgow International 2006*, Glasgow, United Kingdom.

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- 2005**      *Configured*, Tanya Bonakdar Gallery, New York, USA.  
*Vertiges*, Printemps de Septembre a Toulouse, Toulouse, France.  
*British Art Show 6*, Hayward Gallery, London, United Kingdom.  
*Extreme Abstraction*, Albright Knox Museum, Buffalo, USA.  
*Printemps de septembre*, a Toulouse, France.
- 2003**      *Variations on the theme of illusion*, Emily Tsingou Gallery, London, United Kingdom.  
*Extension*, Magasin 3, Stockholm, Sweden.
- 2002**      *Second Skin*, Henry Moore Institute, Leeds, United Kingdom.  
*Love, Labour & Loss*, Tullie House Museum & Art Gellery, Carlisle and Royal Albert Memorial Museum & Art Gallery, Exeter, United Kingdom.  
*Shine*, The Lowry, Manchester, United Kingdom.  
*Something Else: Irish Contemporary Art*, Turku Art Museum, Turku, Finland.  
*Surface to Surface*, curated by Max Henry, Mary Boone Gallery, New York, USA.  
*Mood River*, Wexner Center, Columbus, Ohio, USA.  
*Landscape*, British Council International Touring Exhibition, Casa Andrade Muricy, Curitiba, Brazil.
- 2001**      *ARS 01 - Unfolding Perspectives*, Museum of Contemporary Art, Kiasma, Helsinki, Finland.  
*Deutsche Bank Collection of Contemporary Art*, Scottish National Gallery of Modern Art, Edinburgh, Scotland.  
*Landscape*, British Council International Touring Exhibition, ACC Gallery, Weimar, Germany; Haus of Artists, Moscow, Russia; Peter and Paul Fortress, Moscow, Russia; Gallerie Nazionale di Arte Moderna, Roma, Italy; Centro Cultural del Conde Duque, Madrid, Spain; Sophia Municipal Gallery of Art, Bulgaria.  
*Exhibition of British Sculpture*, Taipei Fine arts Museum, Taipei, Taiwan; Singapore Art Museum, Singapore.  
*All Terrain: An Exploration of Landscape and Place*, Contemporary Art Center of Virginia, Virginia, USA.  
*Shifting Ground: Fifty Years of Irish Art*, Irish Museum of Modern Art, Dublin, Ireland.  
*Siobhán Hapaska*, Charles Long, Ernesto Neto, Magasin 3, Stockholm Konsthall, Stockholm, Sweden.  
*Sensational*, Shrewsbury Museum and Art Gallery, Shrewsbury, United Kingdom.
- 2000**      *Artifice*, The Deste Foundation & The British Council, Athens Centre for Contemporary Art,



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- Thessaloniki, Greece.  
*Conversation*, Milton Keynes Gallery, London, United Kingdom.  
*Screen*, Arts Council of England touring exhibition.
- 1999** *0044, PS1, New York*, Albright-Knox Art Gallery, Buffalo, USA.  
Crawford Municipal Art Gallery, Cork, Ireland.  
*Arts Council of England Collection*, Aberystwyth Arts Centre, Aberystwyth, United Kingdom.  
*Screen*, Arts Council of England touring exhibition.
- 1998** *Saatchi in Sheffield*, Mappin Art Gallery, Sheffield, United Kingdom.  
Gallery Michael Janssen, Köln, Germany.  
*Speed*, The Whitechapel Art Gallery, London, United Kingdom.  
*The Glen Dimplex Artist's Award*, The Irish Museum of Modern Art Dublin, Ireland.  
*Here To Stay*, Arts Council of England Collection, Plymouth  
Arts Center, Plymouth, United Kingdom.
- 1997** *Seamless*, De Appel Art Center, Amsterdam, Netherlands.  
*Screen*, Arts Council of England touring exhibition.  
*New Found Landscape*, Kerlin Gallery, Dublin, Ireland.  
*A Print Portfolio from London*, c/o Atle Gerhardsen, Oslo, Norway.  
Documenta X, Kassel, Germany. Douglas Hyde Gallery, Dublin, Ireland.  
*Plastik*, Württembergischer, Kunstverein, Stuttgart, Germany.  
Ridinghouse Editions, London, United Kingdom.  
*Enjoy*, Schloss Agathenburg, Agathenburg, Germany.
- 1996** Kerlin Gallery, Dublin, Ireland.  
Rhona Hoffman Gallery, Chicago, USA.
- 1993** *The Book is on the Table*, Entwistle Gallery, London, United Kingdom.  
*Mandy Loves Declan 100%*, Boote Gallery, New York, USA.  
*Wonderful Life*, Lisson Gallery, London, United Kingdom.  
*Eye Witness*, Shaftesbury Avenue, London, United Kingdom.  
*Making People Disappear*, Cubitt Street Gallery, London, United Kingdom.  
*Barclays Young Artist Award*, Serpentine Gallery, London, United Kingdom.
- 1992** *How did these children come to be like that?*, Goldsmiths, London, United Kingdom.
- 1990** *Guinness Peat Aviation Awards for Emerging Artists*, Gallagher Gallery, Dublin, Ireland.

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## **Public Collections**

American University Katzen Museum of Art, Washington, DC, USA.

The Arts Council of Ireland, Dublin, Ireland.

Château La Coste, Le Puy-Sainte-Réparade, France.

Hirschhorn Museum and Sculpture Garden, Washington, DC, USA.

Irish Museum of Modern Art, Dublin, Ireland.

Magasin III, Stockholm Konsthall, Stockholm, Sweden.

Massachusetts Institute of Technology, Cambridge, USA.

Moderna Museet, Stockholm, Sweden.

Museum Boijmans Van Beuningen, Rotterdam, The Netherlands.

Museum of Contemporary Art, Chicago, USA.

Museum of Contemporary Art, Shenzhen, China.

Museum of Fine Arts, Boston, USA.

The Tate Modern, London, United Kingdom.

Ulster Museum, Belfast, Northern Ireland.