

Press release

So what is it that makes today's homes so different, so appealing?

Salon, Calle Almagro 38, Madrid

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Opening hours: Thursday-Saturday, 11am-6pm
and by appointment

Just what is it that makes today's homes so different, so appealing? British artist Richard Hamilton first raised this question in the title of his 1956 collage, now widely considered one of the very first works of Pop Art. Using domestic space as an allegory rather than a concrete representation of a dwelling, Hamilton sought "to throw into the cramped space of a living room some representation of all the objects and ideas crowding into our post-war consciousness."

So what is it that makes today's homes so different, so appealing? carlier | gebauer's salon adopts domestic space as a framework for viewing: a space of retreat, a space of comfort, a space of quiet away from the hustle and bustle of the fair. A central presentation that riffs on Hamilton's canonical title forms the core of the display: a living room featuring works by **Hélène Delprat, Vincent Gicquel, Dor Guez, Asta Gröting, Kyungah Ham, Paul Pfeiffer, Laure Prouvost.**

While Hamilton's original teems with pop cultural symbols related to modern living, *So what is it that makes today's homes so different, so appealing?* strikes a more subtle, poetic note. In lieu of products and beefcake poses, we instead see works that deal with avatars, alter-egos, and absence. Some of the references are more direct, such as Paul Pfeiffer's *Red Background*, a series of three red photographs that deletes Marilyn Monroe's poses from a series of centerfold images, depicting only the folds of crimson-colored drapery used as a backdrop. On the surface, Dor Guez's photograph *Jacob* resonates with the Malboro Man icon so popular in the era. Yet Guez's composition, which was staged in 1942 and depicts his Palestinian grandfather on horseback in front of a backdrop painted in Germany, performs "the dissonance of Palestinian culture within what will become the Zionist nation state." Hélène Delprat's collage *Laine anglaise* (2016) super-imposes different dwellings and wool patterns absent of the bodies that would typically inhabit them. Laure Prouvost's mythic "conceptual artist grandfather" combines paintings into a surface for relaxation and repose in *Early Work of Granddad Found in the Tunnel of History*. From a gleaming chrome television monitor, Paul Pfeiffer's *Caryatid (Marquez)* depicts a boxer engaged in a harrowing match with an invisible opponent. Kyungah Ham's embroidered works are created using complex communication and smuggling networks to pass both ideas and objects through the border between North and South Korea. The work *Stories with Toppings, Colorful Lies*, part of the artist's *SMS series*, lists censorship, anxiety, tension, and ideology among its other materials. *Not Feeling too Cheerful*, a Tinted and mirrored glass emoji sculpture by Asta Gröting, impassively surveys the scene from the wall, its emotional response smoothed over into the cool gloss of a pictogram.

The showroom extends to seven additional rooms featuring further works by **Sebastian Diaz Morales, Cecilia Edefalk, Michel François, Luis Gordillo, Paul Graham, Dor Guez, Pakui Hardware, Tarik Kiswanson, Julie Mehretu, Caroline Mesquita, Oscar Muñoz, Edi Rama, Erik Schmidt, Thomas Schütte, Nida Sinnokrot, Emily Wardill and Mark Wallinger.**