

friendship and generosity as curatorial tools. Stemming from the concept of synergy, 'Greater than the Sum' presents six projects which make visible specific yet very different notions of 'togetherness' that both investigate and rely on accumulative action.

In Diogo Evangelista's *No Future in that Place*, 2010, a set of life-size female cut-outs from an early 20th-century magazine for the German naturist movement *Freikörperkultur* (Free Body Culture) are set in the orange-red glow of an eclipsed moon. The figures dance, stretch, play music and exercise, revelling in the nature of the celestial body and their own. Evangelista's scene is a static one which infers the constant motion of communal ritual. A nudist alone is naked; only through collectivity can nudity become a political act or form a counterculture which defies imposed societal constraints.

In the adjoining gallery, Jonathas de Andrade's *2 in 1*, 2010, documents the process of turning two single beds into one double bed. Photographs of two young Brazilian carpenters as they deconstruct and reconstruct the bed's components are displayed alongside technical drawings. The activity relies on the joint labour of the carpenters as they transform items meant for single use into one designed for potential union. The finished product itself retains indicators of its history; what were previously the boundaries of the singular are now structurally vital to the composite. Similarly, a nearby collaboration between Céline Condorelli and Amalia Pica invites viewers to climb onto Condorelli's *The Double And The Half (To Avery Gordon)*, 2014, in order to closely see works from Pica's 'Joy in Paperwork' series. In Condorelli's assemblage of a desk and multiple stepladders, each element relies on another to remain upright. In turn, Pica's drawings are dependent on the structural integrity of Condorelli's work, allowing it to function here as a viewing platform.

At the entrance, and consequently the exit, of the exhibition is Laure Prouvost's installation *GDM future franchise*, 2017, in which she has transformed the first gallery space into a dishevelled, fragmented tearoom. Three tables are perched on piles of cookery books, the surrounding chairs are mismatched and half-heartedly rescued, their escaping seat-stuffing repeatedly taped down. The handmade ceramic

London Round-up

DRAF • Laure Genillard • Domobaal

Every element of group exhibition **Greater than the Sum** reinforces its title. Part of the 'Curators' Series' which DRAF has hosted since 2009, the show itself is immediately subsumed into an evolving history of invitation and participation. Curated by co-directors of Kunsthalle Lissabon, Luis Silva and João Mourão, the exhibition is an extension of their own programme, in which they incorporate sociability,

Laure Prouvost
GDM future franchise
2017 installation



teapots have multiple spouts, all of which seem suspect as functioning pourers. The simple act of pouring tea is a sociable and generous activity. Prouvost's invitation to tea, however, is not straightforward. In her constructed environment, where can one sit without the danger of hurting oneself or the equilibrium of the scene? Instead, Prouvost's invitation manifests as one of collective repair and reinvention, to rebuild and draw on myths and history – factual or imagined. Considering the current political climate and the growing resistance to the objectivity of factual information, this acts both as an incitement to collective action (on entering) and as a warning (on leaving).

In contrast to the expansive nature of collaboration, the group exhibition **The High Low Show** at Laure Genillard relies on internal dialogues because each artist presents work in the upstairs gallery and corresponding work downstairs. In addition, the selected works 'operate between registers of high and low', incorporating clear references, such as weight, altitude and mood, and more subtle measures, such as cultural value, function, the abject and the transcendent.

Spanning the staircase – from top to toilet – are Julie Verhoeven's two video works. Embracing the curatorial conceit to its full potential, Verhoeven's kittenish *Together We*

Julie Verhoeven
Now wash your hands 2016



Are Beautiful, 2017, made for Marc Jacobs, sits high on the wall above its paltry companion *Now Wash Your Hands*, 2016, which plays at the entrance to the gallery toilet, congealed loo roll creeping out from under the door and up the steps. In the former, the recurrent motif of perfectly varnished, oblong false nails and colourful plastic-coated pills proliferate and come out of everywhere. Nails protrude from mouths, get stuck on painted lips and rattle around in cartoon gums; pills are squeezed from lemons and go round and round in washing machines. Fast and gaudy, its momentum rides on the heady joy of fashion and consumerism. *Now Wash Your Hands*, made during Verhoeven's residency at last year's Frieze Art Fair as a toilet attendant, combines this consumption with base bodily processes. A naked woman wears a harness of material 'turds', sanitary towels containing coins are caressed, the sheer volume of money, time, product and waste is celebrated but ridiculed.

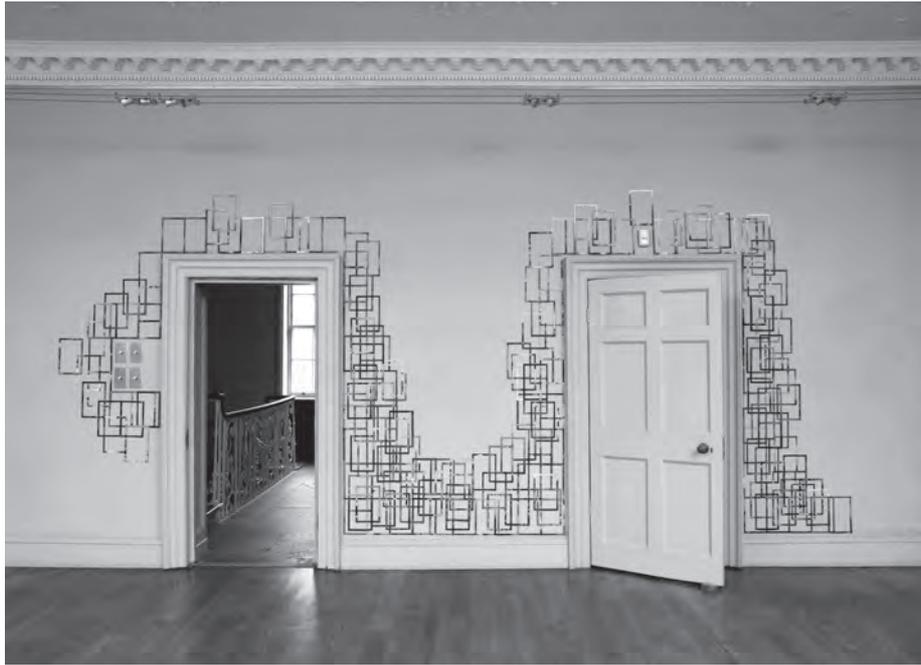
Made from feathers, Kate MccGwire's sculptures simultaneously straddle both 'registers' – the 'high' brought 'low'. Feathers are also present in the photographic objects of Sara Haq, who parallels the heights and depths of nature with the precariousness of human and social health. In *Partial Plastic Oasis*, 2017, Sarah Roberts collapses the garish elements of a Reno casino pool and spa into an anthology of surfaces: blue vinyl, water beads, shower curtains, foam boards, bath mats. There are all the elements of water without any water, rendered in an electric cornflower blue that at once alludes to cleanliness and seediness. Roberts's installations flatten components so that although the potential of their 'wholeness' remains present, it is made impossible by boxing, rolling and compartmentalising.

Curated by *AM*-contributor Paul Carey-Kent, the show is described as a 'site-responsive adventure in contrasts and connections' in Laure Genillard's 'distinctively divided' gallery space. However, the presentation of a dualistic relationship across individual practices necessarily results in attempts to pair and contrast within an already established narrative. Although the various interpretations of 'high' and 'low' are themselves outward-facing, they are placed in an inward-facing framework. The success of Verhoeven's coupling stems in part from its unique placement, in its adoption of the ubiquitous need for toilets, allowing it to speak out and outwards.

In 1897, as president of the National Geographic Society, Alexander Graham Bell declared his intention to produce a magazine that represented 'the world and all that is in it'. In her solo exhibition 'Real Size' at Domobaal, **Nicky Hirst** pays tribute to this ambition of accessibility. While Graham Bell intended to document the world's contents through photography, however, Hirst echoes his aim through correlation and ambiguity, using signs and the relationship between language and image.

All At Sea, 2017, comprises six linoleum covered boards with wooden handles which are spread across the main gallery wall. Their formation is deliberate but impenetrable. Flags can be symbolic of many things – either a visual indicator by their surface, such as a country flag, or by their placement, such as semaphore. Hirst's flags are decorative but not descriptive. Their communicable significance must therefore be derived from their arrangement. But they operate on an unconfirmed language, so instead they become signals of the potential for straightforward, silent communication when all other capacity and possibility fails.

Nicky Hirst
The world and all that is in it 2017



In direct reference to Graham Bell, the installation *The world and all that is in it*, 2017, features hundreds of overlapping *National Geographic* pages from which Hirst has removed the bulk of the image, so they become thin frames of indecipherable colours and settings. Balanced on pins, the paper structures interlace, forming a geometric pattern around the gallery doors, following the form of the wall like a snake. Behind a dummy door is a sheer black dress with the titular text flocked on its surface. By taking away the photographic referent in each *National Geographic* page, Hirst reduces the signifier to pattern. She subverts the potential for the photograph to instruct and detail the world, re-evoking its flat, image surface. In her diverse practice, Hirst is constantly removing, reducing and rearranging. In doing so, she transfers significance from what is communicated to its form of communication. Although often obliterating indexical relationships, Hirst's creations remain inferences of the world and the ways we chose to detail it. ■

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