

# GEORGE POLKE

## TWO

Every three weeks, two artists are invited to each exhibit just one work.

SALONS held on the last day of each exhibition are an integral part of the series, continuing the conversation. Please join us for talks by the artists and discussion with invited commentators.

BAILEY + HALONEN

DATES: 19.04 - 18.05.08 (extended for one more week)

SALON: SUNDAY 11 MAY 1PM

LOUISA BAILEY was awarded the Nagoya University bursary when she graduated from Brighton University in 2004. In 2005 she launched *Luminous Books*, a bookshop project and the ongoing physical emanation of her accumulated research.

HENNA –RIIKKA HALONEN graduated from Goldsmiths University in 2006. Solo exhibitions have included the Northern Photography Centre, Oulu, Finland (2007) and the Historical Museum and Art Gallery, Finland (2007). She was included in the Inceheon International Biennale of Women artists, 2007.

Luminous Books is currently located in the resource area of 3.5 Frederick Terrace.

Glass Mountain is also on display at Too Early for Vacation, E+ VA 2008, Limerick, Ireland until 25 May.

3.5 FREDERICK TERRACE  
LONDON E8 4EW  
NEAREST TUBE:  
OLD ST OR LIVERPOOL ST  
BUSES 67, 149, 242, 243

All events are open to the  
public and free of charge  
Open Fri/Sat/Sun 12-6pm  
or by appointment

For further information  
contact Louise 07813306451  
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www.georgepolke.co.uk

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LOUISA BAILEY and HENNA-RIIKKA HALONEN

L.B. - I often work with the idea of perception; how in identifying a quality in a particular material or recognising something magical in a certain moment can allow the piece to be drawn out of something that already exists, but is perhaps missed or overlooked. Is the notion of the unseen something that you consider important to your work?

H.H. - The unseen is very important, almost to the extent that the seen elements of the work stand for factors which provoke a sense of the unseen.... I aim to produce rich, multi-layered images that resist immediate consumption, that are instead gradually unfurled over time through interaction with them. They insist on slowness and confront the viewer with simplicity that suggests underlying strings for interpretation.

L.B. - I am interested by this emphasis on slowness, making the viewer adjust their pace of looking. In *The Discovery of Slowness*\* a character describes his way of thinking as much slower than everyone else and that this provides a completely different take on the world, seeing almost everything existing at once and without the limitations of day, light and timing separating everything out.

H.H. - I can be concerned that the viewer misses the work... so I often try to combine the slowness with theatre, with visual attributes - humour -awkwardness or slapstick to pull the viewer in.

L.B. - I am interested in the overlooked, but making work is an act of presentation so I work constantly with the idea of how to translate a moment to something that becomes permanent, how to present something and retain the original fascination of an encounter.

H.H. - There are lots of concerns underneath that are often social or political, and I attempt to offer keys for understanding them by little hints. Some of these layers of understanding can then be revealed afterwards by research on the part of the viewer... I am interested in so called 'political issues' but try to approach these differently without underlining them but creating a charged approach loaded with fantasy.

L.O. - Fairy tales were used to teach, as warnings...

H.H. - I associate the word warning with being on the edge of something, which is in turn associated with risk taking, and that for me is an essential part of art making in general. The idea of making work that is very subtle (even boring) but at the same time charged is certainly a challenge and quite hard to both, maintain and to define. But then again this is part of the risk taking, a charged modesty is hard to achieve.

\**The Discovery of Slowness* by Sten Nadolny, translated by Ralph Freedman, Paul Dry Books, 2000

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