

COLE

Hausfrau

Krister Klassman and Neil Rumming

6 - 28 September 2013

Hausfrau presents two artists who both employ impoverished or neglected elements within their practices. Krister Klassman and Neil Rumming, using sculpture and painting respectively, focus on subverting everyday household items, assimilating the objects into a new form and language. In appropriating materials such as nails, staples and mops, ideas around labour and the domestic environment are introduced, as the works hover between abstraction and allusion. The formal qualities of painting and sculpture are to the fore in the work on display, yet both Klassman and Rumming maintain an eye on the function and purpose of their chosen commodities.

Krister Klassman's sculptures suggest the form of a mop handle that is headless, dismembered from its regular purpose of cleaning the detritus of the artist's studio floor. His sculptures engage with the possibilities and traditions of the medium, and in these works resin, combined with bronze and graphite powders, is manipulated into a series of twisted poles, that stand and lie with little purpose. A previous functionality is evident in their form but Klassman has obscured them with an obsolescence in contrast to the labour they were previously subjected to. Instead they become enigmatic and evocative, with hints of corporeality. Their placement in the space heightens their ambiguity as they take both centre stage whilst others sceptically undermine their more formal counterparts by scuttling to the corners. Klassman's exploration of sculpture's modes of production is evident in the treatment of the surface, polishing it and embellishing it, as the original assimilation of the tools of labour becomes the vehicle for traces of narrative.

Neil Rumming has previously used mundane and familiar objects and materials within the work to explore notions of value in relation to painting. His practice reflects upon the very act of painting and the materials used in its display and support. The new works in *Hausfrau* adopt commonplace materials used in home improvements. Nails and staples are photographed and printed on a large scale, these are pasted onto layers of paper, which have been soiled and marked with gesture. Surfaces are physically built up, collage like, bearing witness to the processes in the work as the objects simultaneously develop and rupture the various layers. As the objects purport to their original functions they become formal signifiers within the work, assuming new identities and purpose. The works retain a sense of botched domestic endeavour as they continue Rumming's re-authorship of the language and structure of painting.

Krister Klassman, b.1981, lives and works in London. Recent exhibitions include 'This Glitch', Blythe Gallery, London, 2013, 'Krister Klassman', COLE, London, 2012, 'Only A Suggestion', Gallerie Flute Douce, Frankfurt, 2012, 'Arab Spring', Plaza Plaza, London, 2011, 'New Contemporaries', A Foundation, Liverpool/ICA, London, 2010, 'Bold Tendencies III', London, 2009

Neil Rumming, b.1973, lives and works in London. Recent Exhibitions include 'Hand Me Down', COLE, London (2012), 'One One One', Annex East, London (2012); 'Seriously Connected Old Greyhair' at HD Projects, New York (2012); 'Studio Voltaire 1' (Selected by Mike Nelson and Jenni Lomax), Studio Voltaire, London (2012); 'James Iveson, Neil Rumming, Jack Vickridge', Christopher Crescent, London (2012); 'Neil Rumming', Forgotten Bar, Berlin (2010).