

FALSEWORK  
Curatorial text by Catherine Li

In his discussion of Vincent van Gogh’s painting of worn shoes, Martin Heidegger considered how an artwork might reveal what an ordinary object is, beyond its practical usefulness. Meyer Schapiro challenged his interpretation, questioning the historical and personal identity attributed to the shoes. Jacques Derrida subsequently unsettled the terms of this dispute in ‘The Truth in Painting’. Rather than attempting to determine the shoes’ rightful owner, he questioned the desire shared by the two interpretations to return the depicted objects to a recognisable identity. The difficulty lies not simply in deciding which interpretation is correct, but in questioning the expectations through which an object is made to signify. The disagreement raises questions that extend beyond the painting. What becomes of an object when it is removed from its ordinary function? Can its identity be separated from the systems in which it operates, or from the bodies that encounter it? And to what extent do our interpretations determine what we believe an object to be?

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FALSEWORK takes these questions into the exhibition space, bringing together installations that occupy an uncertain position between artwork and apparatus. Devices and infrastructures that ordinarily recede into the background emerge as presences in their own right, while the exhibition space itself becomes implicated in their changing functions and meanings.

Across FALSEWORK, familiar objects and environments are displaced without entirely relinquishing their former identities. Some conceal their structures behind gestures that are reserved, observant and quietly witty; others assume the appearance of technological advancement, bearing the possibility of failure alongside the promise of progress. Ornament approaches infrastructure, while industrial remnants acquire unfamiliar characters. A miniature roller-coaster framework becomes a provisional sign of something larger yet to be built, on an as-yet-unknown scale. Elsewhere, cinematic references and reconstructed boundaries evoke spaces suspended between fiction and lived experience. What is carried into the exhibition is neither entirely a replica nor simply a memory, but something that persists between departure and disappearance. A fragmented rib bone enters into an intimate

relationship with the gallery’s architecture, relying on one column for support while being partially concealed by another.

A barrier can direct movement without appearing to do much more than divide a space. Such seemingly neutral functions are entangled with wider social and institutional relations (Foucault, 1980). Yet these relations are continually negotiated through use, perception and bodily encounters. The distinction between human and machine becomes increasingly uncertain as bodies adapt to the possibilities and limitations of their surroundings, while devices acquire new meanings through these interactions (Haraway, 1985). In FALSEWORK, the installations inhabit this interdependence, unsettling the boundaries between what shapes us and what we shape.

The exhibition is also implicated in the relations it presents. The works intervene in the architecture that accommodates them, sometimes assuming the appearance of its functional elements. The gallery becomes more than a neutral container, while the installations cannot be understood entirely apart from the spaces they occupy. What belongs to the artwork, and what constitutes the apparatus of its presentation, remains open to renegotiation. The structures that appear to provide support may become the objects of attention, while the supposed independence of the artwork is called into question.

In construction, falsework refers to a temporary framework that supports a structure until it can sustain itself. Once dismantled, the framework disappears, although the structure that remains retains the form established through its provisional support. Perhaps our ways of seeing operate in a similar manner. The frameworks through which we understand the world enable us to recognise and organise it, yet they also establish the limits of what we can perceive. What appears permanent may depend upon arrangements that are themselves subject to change. Perhaps what remains most compelling about the debate over van Gogh’s shoes is not the possibility of arriving at a definitive interpretation, but the different worlds that continue to emerge from the same painting. Each reading brings certain meanings into view while leaving others concealed, revealing how our understanding of things is shaped by the frameworks through which we encounter them. The identity of an object is never entirely exhausted by its function, its history or the meanings attributed to it.

MOLLY GRAD

AMÉLIE MCKEE

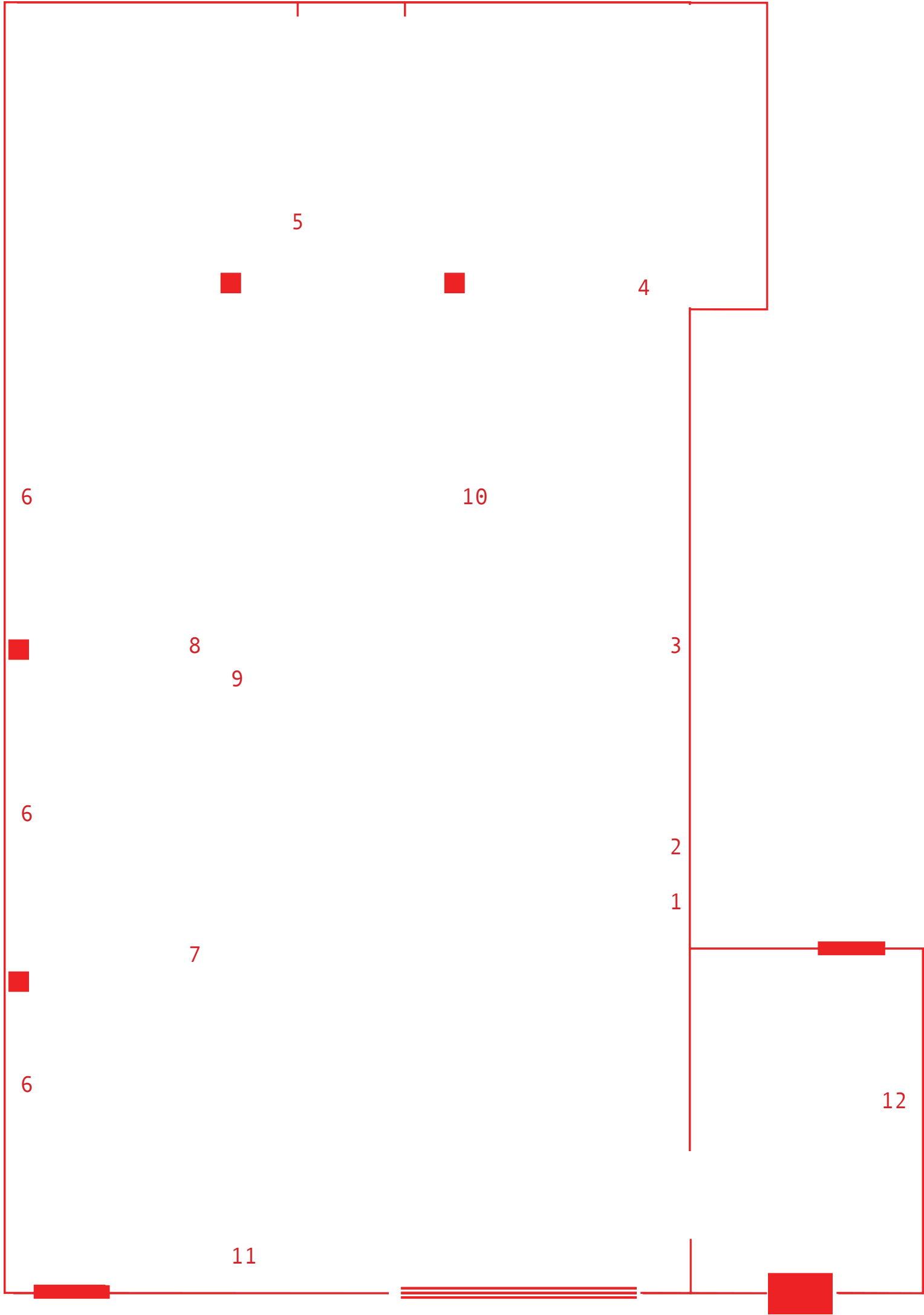
STEVEN HE

ROBIN FINCH PICKERING

ANA TELES

CHRIS THOMPSON

# Falsework



1  
Molly Grad  
*Intermittent*  
Sculptural installation

2  
Robin Finch Pickering  
*Untitled (white thing)*, 2026  
Plastic.  
28 × 22 × 19 cm

3  
Molly Grad  
*Quick Fist*, 2025  
Bronze and wood.  
300 × 100 × 60 × 50 cm

4  
Robin Finch Pickering  
*Waiting Trial*, 2026  
Canvas, silica, waxed hemp rope and  
lead-free paint.  
Variable dimensions.

5  
Chris Thompson  
*Mastodon Rib Bone*, 2025  
Enlarged  
Jesmonite, OSB, polystyrene,  
pebbledash, wood stain, 6 mm bolts  
and threaded inserts, scaffold tube,  
Kee Klamp fittings, steel plates and  
LED lighting.  
6.35 × 1.5 × 0.9 m

6  
Ana Teles  
*swimming pool*, 2023 - ongoing  
swimming pool consists of 30 painted  
foam boards featuring the titles  
of films named Swimming Pool (and  
its many variations) in English,  
German, Portuguese, Spanish, Italian,  
Romanian, and French.  
30 x 40 cm x 30

7  
Steven He  
*Hedge and Boundary Wall of the House  
I'm Vacating*, 2026  
Papier-mâché, resin, wood, steel  
wire, fabricated flies, motors  
155 x 140 x 90 cm

8  
Robin Finch Pickering  
*Untitled ('warmth and the heat  
is one way of understanding the  
reception of the work in space,  
yet the mind understands the way  
it's put together, and why it's put  
together this way, and particularly,  
hopefully, the viewer understands  
that... Once again')*, 2026  
Sticks and radiator cover.  
48 × 106 × 75 cm

9  
Robin Finch Pickering  
*Worship of (crime in) the city*, test  
model, 2026  
Wood and glue.  
35 × 54 × 40 cm

10  
Amélie Mckee  
*3500 BCE*, 2026  
Ceiling ornaments, plaster, reflective  
fabric, faux-marble carpet planks and  
electrolytic capacitor.  
78 × 42 × 100 cm

11  
Robin Finch Pickering  
*Flying the Blue Pigeon*, 2026  
Found objects, beech and rubber.  
23 × 60 × 60 cm

12  
Robin Finch Pickering  
*Waiting Trial*, 2026  
Canvas, silica, waxed hemp rope and  
lead-free paint.  
Variable dimensions.

Quick fist  
Bronze, Wood 2025

“Quick fist” imbues an ironic nod to site work and vertical value chains – emphasizing an invisible structure. An Industrial past clashing with futuristic failures. Will we be able to learn from our mistakes?

Intermittent  
Sculptural installation  
A structural condition to accessing systems of operational value is by proxy to make it entirely inaccessible. Marked in alarming colours, placed in prime location, primed to be overlooked. Intermittent was a sculptural installation that took place in East London in 2025 – The object was left in an alley for 24 hours and collected the next day.



Molly Grad is an interdisciplinary artist and writer, working across sculpture, textiles, painting and public interventions. Her practice seeks out hidden histories and marginalised experiences in order to explore redemptive modes of expression. Grad’s work is fuelled by concerns around the social and environmental responsibilities attached to acts of creation and creativity, Grad’s public interventions, or fleeting street sculptures, sit at the core of her practice. They involve a labour-intensive process which she describes as “corseting concrete”, requiring hours of repetitive physical movements across a public space as the artist threads soft brightly coloured fabrics through the crevices of neglected urban environments - a gesture intended to insist on visibility and to act as a catalyst for creating greater social awareness for society’s so called invisibles, from mothers to construction workers. Through the process of creating the work, Grad comes into contact with members of the public, prompting organic conversations about consumer culture, identity and visibility. For twenty years, Grad was designing for brands such as Stella McCartney and Yves Saint Laurent as well as costumes for artists and filmmakers such as Beyoncé and Martin Scorsese. Since leaving the fashion industry in 2019, Grad turned to art out of an interest in upending social hierarchies by engaging with the human experience in ways that her previous career path did not allow.



Robin Finch Pickering  
*Flying the Blue Pigeon*, 2026  
Found objects, beech and rubber.



Robin Finch Pickering  
*Untitled (white thing)*, 2026  
Plastic.

Robin Finch Pickering  
*Waiting Trial*, 2026  
Canvas, silica, waxed hemp rope and lead-free paint.  
Variable dimensions.





### *Hedge and Boundary Wall of the House I'm Vacating*

This work reconstructs the boundary wall and hedge of a house Steven He is leaving. Embedded within the hedge are small, random objects the artist collected and kept in a drawer throughout his time at the house, accompanied by mayfly-like structures that evoke a fleeting presence. Rather than sentimentally romanticising the past or simply mourning its loss, the work considers how progress and creation are shaped by what is fading as much as by what is remembered. Memories and stories, much like objects, come into contact, leave traces on one another and are changed through their accumulation. The reconstructed boundary becomes a fragment of a place in transition, carrying traces of what has been while remaining open to what is yet to come.

Amélie Mckee (b.1996, FR&GB) is a visual artist who works across installations, singular objects, and collaborative curatorial projects, with a focus on the conditions set by industrial infrastructures such as electricity grids, Wi-Fi, radio frequencies, and smart technologies. Her research taps into how technologies are fetishized as mystical, impenetrable objects and yet composed of rudimentary materials. Speculative design has a central role in her practice. Incorporating industrial components like buttons, cables, switches, and metal parts, creating the impression of functional devices, though their purpose remains obscured.

Recent projects include Magnetic Fields, Bliss Gallery, Warsaw (2026); FLOOR SHOW, Euca Annex, London (2026); Afterfire, Minor Attractions, London (2025); Subterfuge, Jedna Dva Tri, Prague (2025); Good Eye Projects residency, London (2025); Immaterial Gelatine, Sherbert Green, London (2025); Artist Run Fair, Willie Willie Studio, Brussels (2025); Post Fascism, Loods6, Amsterdam (2024); Scrap yard Screenings, Sara's Worldwide, New York (2023); The Amazing Sex Show, inter.pblc, Copenhagen (2023). She holds an MA from RCA CAP: critical practice (2021) and a BA Fine Art from Chelsea College of Art (2018). She co-runs Plicnik Space Initiative with Melle Nieling based in Enclave, London.



*3500 BCE* repurposes ornamental ceiling discs into a wheel-like object. Encased within a reflective fabric sleeve that glows and shifts appearance at different angles, the decorative fragments are transformed into something resembling a familiar technology. Resting on fauxmarble planks suggestive of planetary terrain, a carriageway or a landing strip, the object hovers between ornament and infrastructure. Looking at the specialised wheels developed for planetary rovers, 3500 BCE considers how a technology often regarded as complete or immutable continues to evolve. By disguising ornamental forms as a speculative vehicle component, the work plays with assumptions around materiality, function and progress.

Swimming Pool consists of 30 painted foam boards featuring the titles of films named Swimming Pool (and its many variations) in English, German, Portuguese, Spanish, Italian, Romanian, and French.

Right to Left:

La Piscina, Carlos Quintela, Cuba, Spain 2011

La piscina, Rocío Llambí, Mariana Winarz Uruguay 2015

La piscine, Rosa Bursztein, France 2014

Piscină, simulated film poster, Romania 2026

A Piscina, João Viana, Iana Ferreira, Portugal 2004

Uma Piscina, Carolina Aguiar, Portugal 2022

Piscina, Carlos Ruano, Spain 2017

La Piscina, Andrés Hernández Covarrubias, Mexico 2016

Piscina, Leandro Goddinho, Brazil 2016

La Piscina, Santiago Cardelús Ruiz-Alberd, Pablo Manchado Cascón, Spain 2024

La Piscina, Karen Simon, Italy (unrealised)

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Pools, Sam Hayes, USA 2025

Pool, Salome Latsabidze, Georgia 2021

Pool, Anders Lennberg, Sweden 2020

The Pool, Chris Smith, USA 2007

The Pool, Sally Aitken, Australia 2024

The Pool, Ping Lumpraploeng, Thailand 2018

The Pool, Sam Griffin, USA 2007

The Pool, Ian Darling, Australia 2024

Poolside, Alex Kinter and Erik Schuessler, USA 2020

Poolside, Aaron C. Peer, USA 2012

Infinity Pool, Brandon Cronenberg, Canada and Hungary 2023

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A Pool Without Water, Kōji Wakamatsu, Japan 1982

Swimming Pool, Alexandra Hetmerová, Czechia 2010

Swimming Pool, Françoise Ozon, France 2002

The Stimming Pool, Sam Ahern, Georgia

Kumari Bradburn, Benjamin Brown, Steven Eastwood, Robin Elliot-Knowles, Lucy Walker, United Kingdom 2024

The Old Swimming Pool, no spoken language, USA 1960

Der Swimming Pool, Jacques Deray, France 1969

Swimming Pool, Boris von Sychowski, Germany 2001



Chris Thompson works in sculpture and installation. He makes exhibitions that appropriate, reconfigure and antagonise diverse casts of materials, objects and references to build speculative, anthropological inquires into history, cultural memory, material culture and the contradictions embedded within contemporary existence. His work typically takes the form of immersive sculptural installations with a site and contextual responsivity in which audiences and objects alike become participant and prop.

*Mastodon Rib Bone*, 2025

Enlarged

Jesmonite, OSB, polystyrene, pebbledash, wood stain, 6 mm bolts and threaded inserts, scaffold tube, Kee Klamp fittings, steel plates and LED lighting.  
6.35 × 1.5 × 0.9 m

