

Not a House but a Memory
6 August – 12 September 2025
gallery rosenfeld, London



Rebekka Homann, Labour of Love, 2025

Gallery Rosenfeld presents *Not a House but a Memory*, a group exhibition featuring nine artists: Rebekka Hommann, Anna Pakosz, Lanfranco Quadrio, Sam Llewellyn-Jones, Araminta Blue, Bongsu Park, Maya Silverberg, Martina Cinotti, and Li Ramet. This show brings together artists represented by the gallery alongside emerging voices working across London and Europe. The exhibition reflects gallery rosenfeld's commitment to long-term collaboration, supporting artists both new to the gallery and those already part of its programme.

Inspired by Gaston Bachelard's 'The Poetics of Space', *Not a House but a Memory* explores how domestic space holds memory, identity, and emotional inheritance. Bachelard writes, "The house protects the dreamer. The house allows one to dream in peace." Here, the house is not a fixed or stable place. It is open and fluid, filled with feelings of care, absence, and remembrance.

Materiality is central to the works on show. Each artist uses physical materials to evoke memory and personal experience, reflecting on the histories that shape how we live and feel at home.

Bongsu Park, a Korean artist represented by Gallery Rosenfeld, builds on the sensory approach of her 2024 performance *MIRROR*. She combines scent, plant materials, and hand-crafted wooden frames to create sculptural paintings that awaken memory through multiple senses. A ceramic vessel within her work releases a fragrance made by the artist, drawing viewers into a shared space of memory that is both personal and familiar. These new works mark a turning point in Park's practice and will also be shown at The Armory Show in New York later this year.



Bongsu Park, Janhayang: Sun 6 April, 2025

Ibiza-based Li Ramet presents unstretched works that hang like textiles or fabrics. These pieces show images of bodies and forms that move between personal history and contemporary concerns. Her practice often reaches back to classical imagery, bringing mythic and theatrical elements into conversation with the present. The fabric-like works highlight fragility and change, showing how memory and identity can be woven and rewoven over time.

Lanfranco Quadrio, a longstanding gallery artist, contributes three small and exquisitely delicate works for the exhibition. Executed in a near-grisaille palette, these intimate pieces evoke the quiet introspection of memory and dream. Quadrio's nuanced, almost ghostly mark-making captures the vulnerability of fleeting images and forgotten spaces, aligning with the exhibition's central concern: how the traces of home linger, often in the most fragile and elusive ways.

Sam Llewellyn-Jones presents a series of paintings that reveal his thoughtful approach to image and memory. Starting with analogue photographs that he enlarges in his own darkroom at home, his process is very physical and deliberate. The photographic negatives are carefully altered before becoming the basis for paintings that move between mark-making and memory, image and impression. His work honours the history of the silver-gelatine process, creating ghostly images that still feel richly painterly. The varied scales in his work invite close attention, as memories and material traces slowly emerge on the surface.

Anna Pakosz brings a strongly tactile presence to the exhibition. Having recently completed a residency at the Tracey Emin Studios in Margate, she uses materials from the home such as floor mats, rubber, mesh, and textiles. These materials show wear and repetition, but also hint at the tensions and care in everyday life. There is a quiet strength in her work, refusing to soften or prettify the realities of home. Pakosz's focus on physical traces links closely with Araminta Blue's instinctive, body-focused painting style. Together, their work explores the emotional weight held in the textures and gestures of domestic life.

Araminta Blue, a British artist also represented by gallery rosenfeld, returns to the gallery with her first presentation since her recent solo museum show at MARV in Italy earlier last year. Her paintings balance between recognisable forms and abstract mark making, often working on raw canvas that highlights texture and immediacy. Her semi-abstract figures seem to appear and disappear, shaped by a physical energy that reflects how memories surface and fade.



Araminta Blue, Rain Light, 2025; Li Ramet Drink Me, 2025

Maya Silverberg, a Hungarian-American artist based in London, draws on her background in traditional trompe l'œil painting to explore the relationship between image, object, and decoration. For this exhibition, she presents painted wooden sculptures, textile pieces, and constructed objects that play with our expectations of what is real and what is made to look real. Silverberg uses techniques borrowed from craft, carpentry, and decorative painting to build works that feel both familiar and slightly theatrical. Her objects often appear as though they belong in a domestic space, but on closer inspection, reveal themselves to be carefully constructed illusions. By mixing materials and methods, she invites viewers to look more closely at the things we surround ourselves with and the stories we project onto them.

Rebekka Hommann, from Hamburg, presents the sculptural installation *Labour of Love* (2025), featuring two modular cranes lifting wooden crates that hold screens showing animated horses. The horses are based on real animals the artist cared for over many years. The cranes, built by Hommann herself, carry the weight of emotional labour and mutual care. The work balances repair and tenderness, asking where support becomes a burden and where care becomes structure. Hommann's inclusion follows her recent participation in *ON VIEW*, the gallery's monthly platform for experimental projects in its private viewing space.

Martina Cinotti, an Italian artist based between Milan and Monza, explores femininity and the domestic as intertwined, often invisible spaces. Her paintings show figures that seem to dissolve into their surroundings, merging with water, branches, or earth. The body becomes part of the landscape, slipping between presence and absence. Working with layered oils and transparent washes, she creates images that are both revealed and concealed. Like the fading forms in Araminta Blue's paintings or the ghostly impressions in Sam Llewellyn-Jones' work, Cinotti's figures ask what it means to be seen, and how memory and illusion shape the spaces we inhabit.

Not a House but a Memory invites viewers to think of the home not simply as a physical place but as a feeling, a container of personal and shared history. The works in the show speak to how we carry our pasts through materials, gestures, and forms. In this way, the exhibition also reflects the spirit of Gallery Rosenfeld itself, not just as a gallery, but as a kind of home for artists. A space where ideas are exchanged, relationships are built, and creative journeys unfold together.