

HANNAH COLLINS

I WILL MAKE UP A SONG

Opening March 14th, 7 pm | Exhibition March – May 2019

Next Thursday, March 14th we will open the sixth exhibition by Hannah Collins at Galeria Joan Prats, where we will present her most recent work *I will make up a song*, 2018; along with *The Fertile Forest*, 2013-5 project and the photograph *Family*, 1988.

The title for this exhibition is a part of the title for Hannah Collins's new film, *I will make up a song and sing it in a theatre with the night air above my head*, created with musician Duncan Bellamy, which will be shown at Fundació Tàpies next June.

I will make up a song talks about the work of the Egyptian Modernist architect Hassan Fathy (1900-1989), who drew on traditional sustainable mud constructions to create new towns New Gurna and New Baris. Fathy tried to find a new way forward through sustainable practice, using natural earth materials, and to create a new context where a theatre would be a normal part of rural life in a country with ancient roots. His ideas have urgency today, as we look for a sustainable future. Through these images, Hannah Collins explores the relationship between human body, scale and history, and shows the modest but meaningful materials she encountered while making the work in the Egyptian desert.

Finding new ways forward is one of the central themes of Hannah Collins's exhibition created at a time of global focus on the choices and forces at place in contemporary Western existence.

The Fertile Forest is a work that also deals with tradition and the need to establish new relationships with our environment. It is an ongoing project to document the way a tribal group understand the surrounding forest, which is in fact more like a garden as they use over a thousand plants for their everyday wellbeing. Hannah Collins spent a month with the Cofán tribe in the remote Colombian Amazon basin, photographing the plants according to their teachings. The texts accompanying the photographs are the result of Hannah Collins's conversations with the leader of the tribe under the influence of yagé (ayahuasca). The mirrored vitrines contain gold mirror that reflects us back at ourselves through the plants.

The earliest *Family* is a black-and-white image of a group of silent speakers that were commonly used for street music, especially reggae, created by West Indian in London, but which were photographed in Hannah Collins's studio.

The exhibition gives an anxious but simultaneously optimistic view of our times and our need to preserve knowledge and created bridges at a global scale. All the works focus on the act of communication and the desire for poetry and beauty. The work of Hannah Collins makes visible the need for the preservation of meaning and nature, both threatened by their invisibility.

Hannah Collins (London, 1956). From 1989 to 2010, she lived and worked in Barcelona, exhibiting at Galeria Joan Prats since 1992, and today lives between London and Almeria, Spain. In addition to having obtained the Fulbright scholarship and having been nominated for the 1993 Turner Prize, she has recently received the SPECTRUM 2015 International Photography Prize, awarded by the Foundation of the Lower Saxony, which included an exhibition at the Sprengel Museum, travelling to the Camden Art Centre in London and the Baltic Centre in Newcastle. Among other museums and art centres, she has exhibited at Centre Pompidou Paris; FRAC Bretagne; Fotomuseum Winterthur; Museo UNAL, Bogotá; Kunsthalle Exnergasse, Vienna; MUDAM Luxembourg; Tate Modern, London; Seoul Museum of Art; VOX image contemporaine, Montreal; Walker Art Center, Minneapolis; Fundació La Caixa, Madrid and Barcelona; La Laboral, Gijón; Artium, Vitoria; CAC, Málaga.

For more information and images, please contact galeria@galeriajoanprats.com

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