

## Press Release

For immediate release

### The Pleasure of Misuse

**29th May – 13th July 2025**

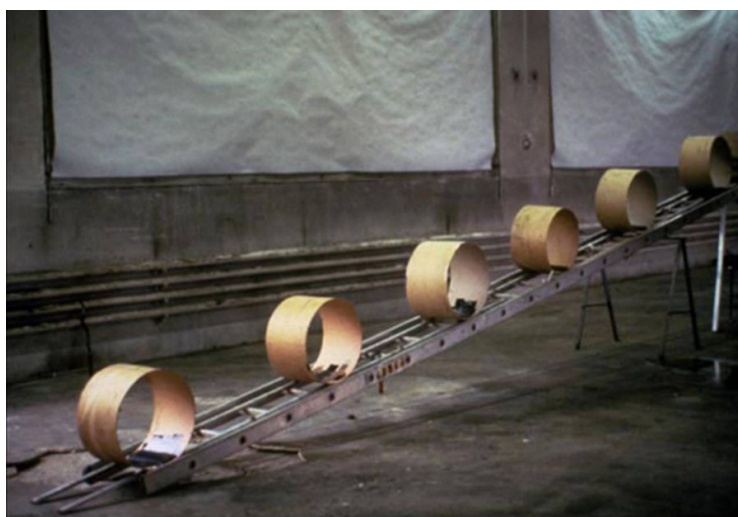
*Preview on Thursday 29th May, 6 – 8pm*

*Royal Society of Sculptors*

*(Dora House, 108 Old Brompton Rd, London SW7 3RA)*

*Group exhibition of* Glen Baxter, Ingrid Berthon-Moine, Appau Junior Boakye–Yiadom, Abraham Cruzvillegas, CFGNY, Melanie Ebenhoch, Peter Fischli & David Weiss, Gina Fischli, Graham Gussin, Holly Hendry, Ty Locke, Andy Holden, Jean-Luc Moulène, Cornelia Parker, Amalia Pica, Aziza Shadenova, Holly Stevenson and Richard Wentworth

Co-curated by Indira Dyussebayeva-Ziyabek and Maria Hinel



Peter Fischli and David Weiss, *The Way Things Go*, 1987, film still. Courtesy Fischli & Weiss Archive

*“The great virtue of humour is that it is philosophising in action,  
a bright silver thread in the great duvet of existence” – Simon Critchley, philosopher*

Comic possibilities of the everyday abound for the perceptive eye. This exhibition considers the comedy of mundane objects, cases of accidental or deliberate ‘misuse’ that can afford particularly liberating moments of laughter and joy. Stripped of their intended function, familiar objects become manifestly absurd, whilst questioning our own place in the order of things through their ineptitude.

The humour that springs from manipulating or referencing the mundane is paradoxically self-reflexive – appropriated objects suddenly appear anthropomorphic, our laughter becomes

directed at ourselves and the intermittent absurdity of the human condition. Humble mass-produced things can also complete us, operating as extensions of our bodies or even stand-ins for the self, and there is, at times, something cathartic about the misuse and play involving these. Bringing together works by fifteen international artists, *The Pleasure of Misuse* explores the mechanics and psychology of humour in the everyday, considering its potential to heal and its power to disarm, creating the sense of complicity and the space for self-reflection amid these anxious times.

In part constructed as jokes by swapping words with objects, many works in the exhibition project the subversive quality of humour, its ability to render the status quo patently contingent, rather than absolute. Punching holes in the rational continuum of our daily lives, jokes and humorous objects are thus not unlike a philosophical enquiry – inviting us to step outside the situation and consider it from a non-involved viewpoint. As *Wittgenstein* famously noted, “A serious and good philosophical work could be *written* consisting entirely of *jokes*.”

#### — Notes to Editors —

*The Pleasure of Misuse* runs from 29th May – 13th July 2025, preview on 29th May 6-8 PM. The exhibition is open Thursday to Sunday 11 - 5pm, or by appointment. To book an appointment or for general and press enquiries please contact [indira@ainalaiynspace.com](mailto:indira@ainalaiynspace.com) or [maria@hinelart.com](mailto:maria@hinelart.com)

The exhibition is co-curated by Indira Dyussebayeva-Ziyabek and Maria Hinel, and produced in collaboration with the Royal Society of Sculptors.

#### About the Royal Society of Sculptors

The Royal Society of Sculptors was founded more than 100 years ago and our aim is to champion contemporary sculpture and the artists who create it remain true today. We welcome everyone interested in exploring this art form and its many possibilities, and enjoy leading the conversation about sculpture today through exhibitions and events for all. We are an artist-led, membership organisation, supporting and connecting sculptors throughout their careers.

<https://sculptors.org.uk>

#### About Curators

Indira Dyussebayeva-Ziyabek and Maria Hinel are independent curators who met during art history studies at UCL in 2012. Between them, they have curated numerous exhibitions internationally. Indira is running a nomadic arts project, Ainalaiyn Space, that showcases contemporary art from an interdisciplinary perspective. She is also a co-founder of the non-profit organisation IADA, supporting contemporary Central Asian artists for more than ten years. Until 2023, Maria oversaw exhibitions and publications at a major commercial gallery in London, where she worked with many renowned contemporary artists, and has since organised exhibitions with a particular focus on humour, linguistics, and ecology.

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