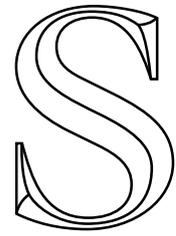


Press Release

The Night Holds Terror

13 December 2015 – 26 January 2015

Opening Friday 12 December 2015, 4-8pm



SALTS is pleased to present *The Night Holds Terror*, an exhibition by Emanuel Röhss, which forms part of the artist's current examination of the relationship between The Ennis House in Los Angeles (Frank Frank Lloyd Wright, 1924), and the entertainment industry, most notably Hollywood Motion Pictures. For this exhibition Röhss is appropriating the language of movie set fabrication, yet neither the content nor the layout of the show are direct adaptations of the original house or any of the films related to it. The installation is devised after a new narrative that the artist developed from a range of stories he assembled while researching the Ennis House world.

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Frank Lloyd Wright's sources of inspiration—the main Mayan temple in Uxmal, Mexico, and his progressive rational for modern architecture—gave the seminal principles according to which the house developed. Although such references are still palpable, the building is in a constant decay and has slowly been colonized by the film industry, who managed to adapt its aesthetics to an ever growing range of movie set. From a sci-fi apartment, time machine, love nest, or cyborg battlefield, to a dandy home and headquarters for the Yakuza mob; the architectonic signature of the godfather of American modernism has slowly become the prime location for Hollywoodized domesticity.

Drawing from films such as *The Day of the Locust* (John Schlesinger, 1975), Ridley Scott's *Blade Runner* (1982), T3 and Michael Jackson's music video *Why* (1996), the video games *Minecraft* and *Half Life II*, Helmut Newton's shoot of Barbara Leigh for *Playboy Magazine* (1990), as well as the TV show *Invitation to Love* in Lynch's *Twin Peaks* (1992), to mention only but a few, Röhss has shaped his own narrative based on characters, elements and environments that are either literal appropriations or amalgamations of his reference sources. Himself a protagonist of the story, he features with his girlfriend in a break-in scene at the House, in which both are faced with a number of challenges that they've got to overcome in order to dig out the truth and find out the secrets kept by the House...

Röhss' project stems from the many contexts which Hollywood fictional world gave a vast audience access to; shedding light on a building that has turned into a virtual being and isn't anymore only a shell for habitation, nor a machine to live in, but instead a living organism fuelled by all the narratives and events it has served as a stage for and the many individuals that transited through it. Like *a House on a Haunted Hill* (as in the 1959 horror movie) has a greater autonomy than any of its inhabitant and visitors seem to always be strongly affected by its aura—a mix of proud joy and terror.

The Night Holds Terror is the second chapter of a trilogy that succeeds a first iteration at Johan Berggren Gallery (Malmö, Summer 2015), and will be followed by a third stage at Thomas Duncan Gallery (Los Angeles, January - February 2016). The three exhibitions will be completed with an artist book, *Location Scout*, due to be released by CURA at LA Art Book Fair (MOCA, Los Angeles) on February 12-14, 2016.

Emanuel Röhss is a Swedish born artist (Gothenburg, 1985), who lives and works in Los Angeles. Recent solo exhibitions include T293 Rome (2015), Exchiesetta Fondazione Museo Pino Pascali (2015), Carl Kostyál Stockholm (2014), Project Native informant London (2014) and Museo de la Ciudad Queretaro, Mexico (2013). Röhss has participated in group exhibitions at Casa Scatturin, Venice (2015), Johan Berggren Gallery (2015, South London Gallery (2014), Sadie Coles HQ (2014), T293 Naples (2014) and Institute of Contemporary Art, London (2013).

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