

Hernandez's practice is based on the notion of line, motion and space. With the use of performance, simple objects and metaphors, the artist investigates repetition within a material culture where anything and everything transforms into an exchangeable commodity. Conventional understanding of potency is evidently and intentionally reconfigured and ridiculed in *Terms of Service*. The consumerist cycle, the transformation of human relations into objects of intrinsic value is metaphorically simplified and re-evaluated to question notions of self-determination, agency and abdication.

*Fulfill The Gaps* (2012) consists of a grid of vertical and horizontal lines delineating a rectangular shelving unit. The form itself metaphorically suggests the notion of imposed systems. The rhythm, or perhaps role of repetition within the material world is visually exposed. The performer inhabits the environment. With the simple use of a stretched yellow belt anticipates harmony and the contrast of colour and form, the given spaces are potentially beautified.

The rhythmic circumstances within Hernandez's constructive counterpoints of the domesticated shelving unit, the human subject and yellow belt sets into motion a cycle; a beautification or personalization of space rapidly changes with bodily and linear variations. However, through the cyclical rhythm you begin to perceive the senselessness, the repetitiveness, the motive becomes questionable. It becomes possible to see terms of service in extensive details. The more-or-less willing participant (consumer) engages in a series of physical exertions. Moments later he is struggling against the structural limitations. Nevertheless, his activities are unresolved and therefore placed into question eluding various possibilities including coercive necessity or perhaps simply the desire to alleviate boredom.

In *Sofa and Lamp* (2012) the domestic interior is Hernandez's counterpoint whereby a similar setting is dramatically defamiliarised. The female model metamorphoses into a lamp. Her body is wrapped in electrical cable and the light is placed upon her head. Beside the human-lamp a sleek modern sofa comes to life. Both sofa and lamp are synchronizing to a rhythm of kinetic dynamism created by stop motion picture. A cinematographic technique famously used by Dziga Vertov in his experimental

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IRENE PEREZ HERNANDEZ  
TERMS OF SERVICE  
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11-22ND OF DECEMBER 2012

film, *The Man with a Movie Camera* (1929). Hernandez's subtle reference not only parallels Vertov's superimposing subject and object, but also the notion of working within a Marxist ideology to break existing universal ideals that "opiate the masses".

Hernandez's profound wit and intellectual commentary on the Marxian notion of commodity fetishism presents these opportune ideas of the consumerist cycle to us and reaffirms their threshold over us as a society. The passivity of the human-come-lamp exemplifies the way in which the material world effects social relations and how certain people continue to perceive one and other as exchangeable goods and service. Moreover, how the excessive nature or role-play of the individual is integral to the continuity of materialistic behaviours. The human disguise as a lamp is a reflection on the social relationships among people imposed by materialistic values in which Hernandez refers to life in "a form of living death".

Irene Perez Hernandez completed her MA in Fine Arts in 2008 at Goldsmiths College in London where she lives and works. Her objects and ideas have exhibited internationally at the Desarrollo de las Artes Visuales, Havana, Cuba, the Museum of Modern Art, Santo Domingo, Dominican Republic and the Museo de Bellas Artes de Valencia, Spain. In the UK; Surface Gallery, Nottingham, Tenderpixel London, London Design Festival, The National Architecture Week UK, ASC London, The Gallery at Willesden Green, London (along with Martin Creed, Jenny Holzer and Carl Andre) and The Vyner Studio, London.

Hernandez is currently working towards an exhibition at the Museum Centro Del Carmen de Valencia, Spain.