

The House Has a Body



Marisa Müsing · Hayfa Algwaiz · Monya Riachi

GALLERY 44 · 14 October – 14 November 2026



The House Has a Body brings together Marisa Müsing, Hayfa Algwaiz and Monya Riachi at Gallery 44. The exhibition considers how domestic spaces hold emotion, memory and traces of lived experience.

14 October – 14 November 2026
Gallery 44, London

The House Has a Body

Home, as a concept, is primordial. The old adage is that home is where the heart is, which still holds water, as do almost all clichés. Home is not a place; is not a cave; is not a bed; is not a homeland, which is too political and too fraught to mean anything at the moment.

Emanuele Coccia describes the home as a suit, a costume that merges with our anatomy and our image. Thinking of home as a second skin: if home can be worn, what happens to that skin when the body crosses a border?

The cross-border body is always in the middle of leaving and arriving. With each crossing, the body adjusts to different rhythms, restrictions, permissions and ways of moving through space. Yet it does not entirely shed one place before entering another. Places accumulate within the body as both a receiver and an archive.

What remains of the physical spaces that we leave behind? Distance can transform physical places into fragments: sounds, smells, landscapes, gestures, light. Leaving and returning produces an impulse to gather these fragments, to look more closely, listen more carefully.

Shirin Fathi

Hayfa Algwaiz



Hayfa Algwaiz (b. 1991) is a painter and architect based in Riyadh, Saudi Arabia. Her practice explores memory, absence and the experience of place, with particular attention to how environments are perceived, remembered and represented. Algwaiz has exhibited internationally, including at Ithra Museum, Art Basel Paris with Athr Gallery, Dot Ateliers, Hatch Gallery, Thaer Select, N.E.S.T Art Space, Bait Shouaib, Al Riwaq Art Space and Misk Art Institute, and participated in the Saudi Pavilion at Expo 2025 Osaka. She received the Misk Art Grant in 2023 and holds a bachelor's degree in Architecture from California College of the Arts.

Ground Floor and Basement

Ground Floor and *Basement* map a site visit, drafted and then painted in the sequence in which the body moved through the space. They trace circulation through corridors, the descent and ascent of the stairway, and the movement of light and shifts in colour from one room to the next. Some lines remain sharp; others dissolve into a blur, much as our minds catalogue and remember things. We rarely get to occupy the space of a painting. These works invite the viewer to enter a single space from two different points of view.



Hayfa Algwaiz · 01

Ground Floor

Oil paint and pencil on linen canvas · 450 × 1050 mm; dowel 535 mm

£4,500



Hayfa Algwaiz · 02

Basement

Oil paint and pencil on linen canvas · 450 × 1040 mm; dowel 535 mm

£4,500

Marisa Müsing



Opposite: Marisa Müsing · 03

Cry, Baby Chair

Steel, raw silk · 450 × 450 × 900 mm

£3,000

Marisa Müsing is a transdisciplinary artist, designer and researcher from Toronto, Canada, currently based in London, UK. Working across digital animation, sculpture, film, textile and metallurgy, their practice builds imaginative worlds from the tensions between online and embodied life, between diasporic memory, archaeological histories and the selves we construct in real time. Müsing has exhibited their work at the Royal Academy of Arts, Fringe Arts Bath, the British Academy, Salone del Mobile, New York Design Week, Collectible Art Fair, SOFTER, Ethereal Maison, Restless Egg, Joys Gallery, Xpace Cultural Centre and Espace Temps, and has been featured in *Everyone Is a Girl*, *Toe Rag Magazine*, *Glitch Magazine*, *Hypebae*, *WGSN*, *Dezeen*, *Vogue* and *The New York Times*.

They are currently completing a PhD at the Royal College of Art (RCA) on queer cyberfeminist re-readings of ancient Pompeian frescoes, and are a tutor in the MA Architecture programme at the RCA.



Cry, Baby

2026 · Marisa Müsing

Cry, Baby is a collection of domestic objects for the sentimentally strong and vulnerable. A chair, a coat rack and a handheld mirror make room for crying within the ordinary rituals of sitting, changing and looking at oneself.

Cry, Baby

The work grows from the artist's relationship with tears and with memories held in water. Metal teardrops gather along the chair and coat rack, extending a welding technique developed by the artist in earlier works. Blue silk from the curtains of Müsing's childhood bedroom upholsters the chair and is remade as an oversized handkerchief hanging from the coat rack, bringing a piece of that room into each object. Inspired by ancient Etruscan mirrors, the handheld mirror is hammered with raised tears: when you look into it, they appear alongside your distorted reflection. Together, the objects offer an ode to the inner child and to the feelings we carry with us through tears. Constructed from steel, the objects strengthen the fluidity of crying through the hard sleekness of their metal frames.

Marisa Müsing





Marisa Müsing · 04
Cry, Baby Candle Sticks
Steel · 65 × 65 × 160/210 mm
£110 (small), £130 (large)

Marisa Müsing · 04
Cry, Baby Candle Sticks (detail)







Installation view of *Cry, Baby*

Opposite: Marisa Müsing · 05
Cry, Baby Coat Rack
Steel · 500 × 450 × 1640 mm
£2,100



Marisa Müsing · 06

Cry, Baby Mirror

Silver-plated gilded metal · 132 × 285 × 4 mm

£2,000



Monya Riachi



Monya Riachi is an interdisciplinary artist. Her practice is led by materials and contextual research, and interlaces politics, poetry and affect. Her works approach matter as a site of narrative, movement and transformation, and entangle the political geographies of her home and adopted countries, Lebanon and Britain. She collaborates with musicians, craftspeople, writers, geologists, materials scientists and philosophers in the research and making of her work, often realised through sculpture, installation, writing and performance.

Riachi holds an MFA from the Glasgow School of Art. She was at the Sharjah Art Foundation Residency Programme (2026), and was awarded the Lewisham Arthouse Postgraduate Award (2024) and the Boghossian Foundation Visual Arts Prize (2024). Her work has been exhibited in the UK, Lebanon and Italy, with solo presentations across London and Glasgow. Previous residencies include Lewisham Arthouse (London, 2024), Zoubour: A River Between Mountains (UK and Morocco, 2025), Cove Park (Scotland, 2023) and Ashkal Alwan (Lebanon, 2022).



Monya Riachi · 07

Introductions

Watercolour pencil drawing on plant fibre paper · 290 × 390 mm

Reference: Flora-Fauna online archive by Ramy Maalouf

£900

Poppy Series

A body of work that follows the evolving life of a poppy and celebrates all its states and agencies, particularly those that are often overlooked outside its short time as a red flower.

The poppy has long been associated with remembrance, as well as attachment to motherland, carrying the weight of temporalities past and present, places distant or here. The flower receives these meanings during its transient bloom. Once its delicate red petals fall, the poppy is overlooked. Yet it is this stage that interests me most, and where the flower seems most powerful: when its head promises to release its seeds.

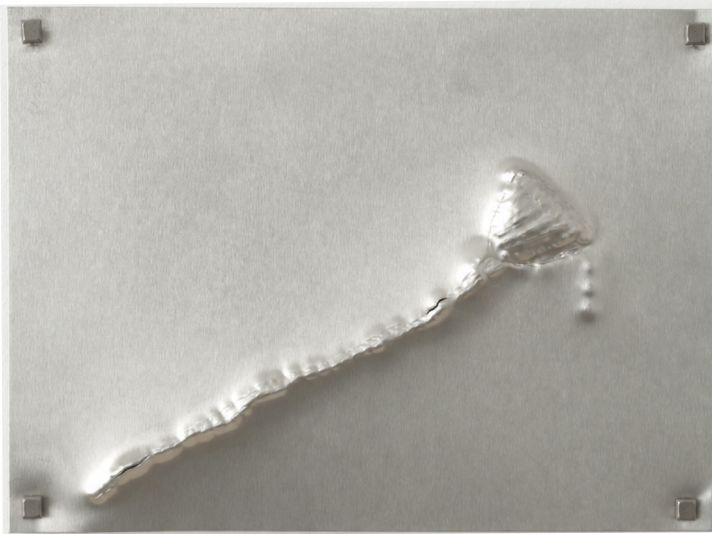
The poppy is not at the end of its life, but at the cusp of starting a new one.

My work pays closer attention to what the flower tells us outside its bloom. From head to seed to petals withdrawn into a rich purple, I find a fuller story. The poppy becomes a body that hosts time.

I think of the house in a similar way: a body that hosts time, its traces, and the traces of the lives passing through it, poised to receive new life. My interest lies beyond its structure, in the body of space within and how it carries imprints of its evolution through time. For this exhibition, the house hosts the poppy's evolution across its spaces, as the poppy also hosts changes through time.

I imagine them both as bodies, revealing hidden stories, unfolding through time, reciprocally.

Monya Riachi



Monya Riachi · 08

Futures 01

Relief embossing on aluminium · 200 × 150 mm

£1,400



Monya Riachi · 08
Futures 02
Relief embossing on aluminium · 200 × 150 mm
£1,400



Monya Riachi · 08
Futures 03
Relief embossing on aluminium · 200 × 150 mm
£1,400



Monya Riachi · 08
 Futures 04
 Relief embossing on aluminium · 200 × 150 mm
 £1,400



Monya Riachi · 08
 Futures 05
 Relief embossing on aluminium · 200 × 150 mm
 £1,400



Monya Riachi · 09

I am a poppy too (will you remember me?)

Poppy leaf, resin, salt on paper, in 'Victorian antique' frame · 330 × 330 × 30 mm

£2,000



Monya Riachi · 10

Dear Mark

Fine casting plaster, resin, anthocyanin pigment · approx. 280 × 220 mm

£1,200



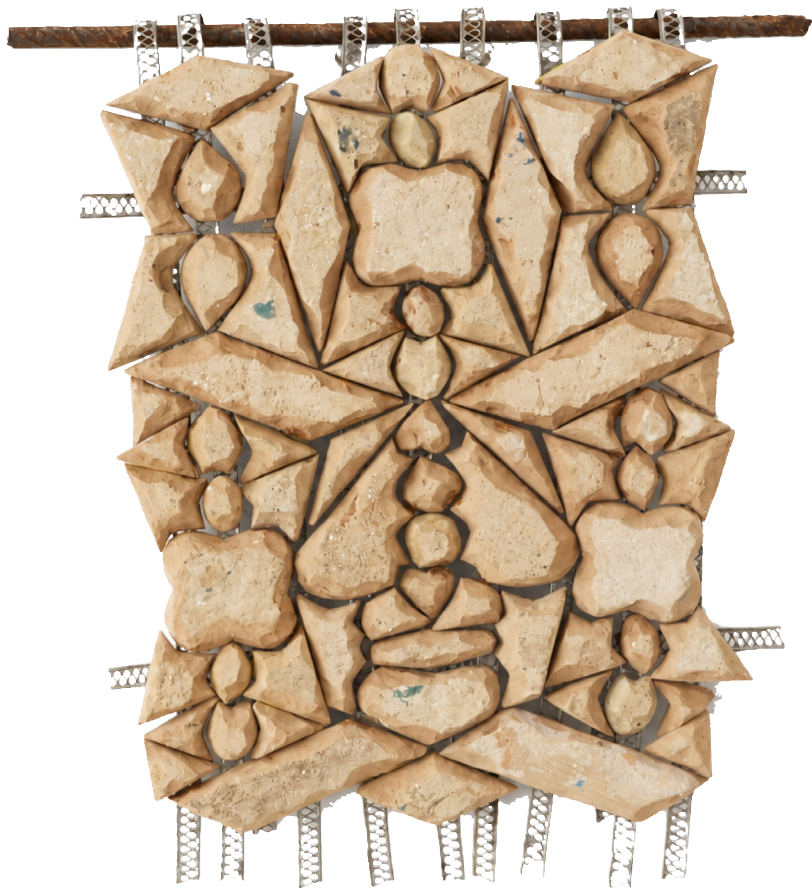
Monya Riachi · 11

Emergence

Dried poppy, aluminium wire, concrete or clay block fragments

Dimensions variable; approx. 250 × 250 × 1800 mm

£650 each



Monya Riachi · 12

We Speak Unseen, Tongues Winding

Fired clay tile, metal alloy wire · 290 × 210 mm

£6,500

Zellige Work

We Speak Unseen, Tongues Winding was developed and produced with zellige master artisan Ahmed Housni in Fez, Morocco, during a month-long residency exploring craft, ecology and the rethinking of technology. Zellige is a heritage Moroccan craft made from individually cut, glazed ceramic tiles. The sculpture reveals the back of zellige, the surface normally concealed from view, bringing attention to the unseen labour embedded within the craft, its slow temporality of making and care, and the material time of clay.

The pattern of the sculpture originates from symbols made with my own hands, referencing the physical and embodied processes of craftmaking. These gestures were translated into digital symbols and assembled into a pattern, which was then cut into the zellige tiles by Ahmed Housni.

Monya Riachi

Commissioned as part of 3oubour: A River Between Mountains, co-produced by the Arab British Centre, A.MAL Projects and Takafes. Supported by British Council International Collaboration Grants, Henry Moore Foundation, Artsadmin and Freelands Foundation. In partnership with Crafts Council.

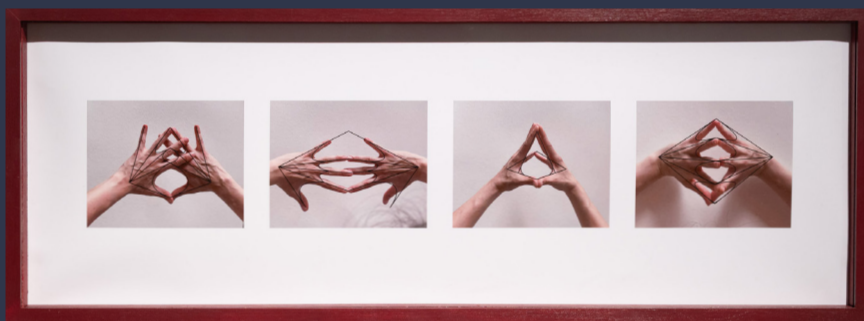


Monya Riachi · 13

Framed Print

Inkjet print on photographic paper · 190 × 290 mm

£300



Monya Riachi · 14

Framed Photographs

Inkjet print on photographic paper · 650 × 230 mm

£400

Works

4–7

Hayfa Algwaiz

Ground Floor

Oil paint and pencil on linen canvas · 450 × 1050 mm; dowel 535 mm
p. 6 · £4,500

Basement

Oil paint and pencil on linen canvas · 450 × 1040 mm; dowel 535 mm
p. 7 · £4,500

8–17

Marisa Müsing

Cry, Baby Chair, 2026

Steel, raw silk · 450 × 450 × 900 mm
pp. 9, 12, 15 · £3,000

Cry, Baby Candle Sticks, 2026

Steel · 65 × 65 × 160/210 mm
p. 13 · £110 (small), £130 (large)

Cry, Baby Coat Rack, 2026

Steel · 500 × 450 × 1640 mm
pp. 14–15 · £2,100

Cry, Baby Mirror, 2026

Silver-plated gilded metal · 132 × 285 × 4 mm
pp. 16–17 · £2,000

Works

18–31 **Monya Riachi**

Introductions

Watercolour pencil drawing on plant fibre paper · 290 × 390 mm

Reference: Flora-Fauna online archive by Ramy Maalouf

p. 19 · £900

Futures

Relief embossing on aluminium · 200 × 150 mm · series of five

pp. 21–23 · £1,400 each

I am a poppy too (will you remember me?)

Poppy leaf, resin, salt on paper, in ‘Victorian antique’ frame · 330 × 330 × 30 mm

p. 24 · £2,000

Dear Mark

Fine casting plaster, resin, anthocyanin pigment · approx. 280 × 220 mm

p. 25 · £1,200

Emergence

Dried poppy, aluminium wire, concrete or clay block fragments

Dimensions variable; approx. 250 × 250 × 1800 mm

p. 26 · £650 each

We Speak Unseen, Tongues Winding

Fired clay tile, metal alloy wire · 290 × 210 mm

Produced with Ahmed Housni

p. 28 · £6,500

Framed Print

Inkjet print on photographic paper · 190 × 290 mm

p. 30 · £300

Framed Photographs

Inkjet print on photographic paper · 650 × 230 mm

p. 31 · £400

At Gallery 44

14 October – 14 November
2026

The House Has a Body

Gallery 44
44 Chalcot Road
London NW1 8LS

gallery44.co.uk

Credits

Artists

Marisa Müsing
Hayfa Algwaiz
Monya Riachi

Exhibition text

Shirin Fathi

Photography

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Gallery 44

