

Adriatique ... 3h du matin

Sophie Bueno-Boutellier

25. August - 2 October

Preview, Wednesday, August 24, 6pm

Various cultural reference and artistic styles converge in the oeuvre of French Artist Sophie Bueno-Boutellier (*1974, F, lives in Berlin) that she confers to form with great subtlety. In their minimalist aesthetics her works evoke historical minimalism and with their often „poor“ materiality recall Arte Povera, moving on the segue between categories of painting, sculpture, ready-made and installation. Appeals to the aesthetics of minimalism can be interrupted by the evident craftwork of the artist who for example paints canvases monochrome with pale colours, folds the canvases accurately and applies them to the wall like a piece of clothing, thus making the fabric become a sculpture: a possibility of treating the material of canvas that can be implemented as a destructive gesture on historical parameters of painting since the 1960s.

Organic materials such as clay or a thick root may serve Bueno-Boutellier as working material that she arranges with precious raw material to distinctive installations. The minimalist figure of Bueno-Boutellier's works is due to the staged precision with which she arranges the works within a space, also to the accurateness of their execution and their impression of never allowing a „too much“. The play with the contrariness of organic, tactile - haptic and precious materials that the artist arranges in austere installations without any appearance of coincidence attributes to a specific aesthetic potency that at times recalls the atmosphere of Japanese gardens. Effects like „Emptiness“ and „Silence“ are evoked that possibly can be understood as „archaic“ or „sublime“.

The works not only manifest material or medial references to art history as well as an immanent potential of affect that derives from the haptic quality of many of their elements. The work recurs to literary and other sources outside the field of art, such as the concept of repetition of Gertrude Stein (1874-1946), multiply the viewer's options of interpretation. Bueno-Boutellier's approaches resemble a strategy of ambiguisation that reflects in a tendency to seemingly speak vaguely about the artist's works. Her works can be integrated in the theories around the concept of „The Open Work“, which seen historically has existed for several hundreds of years before Umberto Eco added new critical nuances to in the 1970s. The concept of signifying polysemy and the overdetermination of the art work have today advanced to be the specific of contemporary art and the ubiquitous topos of art criticism. In this context the works of Bueno-Boutellier are distinguished exactly by not disguising the diversity of recourses, references and the broad offering of interpretation they provide, but by flaunting them with quiet gestures.

For further information and images please contact the gallery at:

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Sophie Bueno-Boutellier

Exhibitions (selection):

Rive Gauche, Kunstverein Langenhagen DE (s), There are two sides to every coin, and two sides to your face, cur. Carlos Cardenas, Galerie Xippas, Paris F (g), Lumiere Noire, curated by Alexander Eiling, Staatliche Kunsthalle Karlsruhe DE (g, Cat)

From Anna Blume, cur. Sandra Teitge, Autocenter, Berlin DE (g), Les Adorateurs des Bêtes, Circus, Berlin, DE (s), HIC-l'exposition de La Forme des Idées, cur. Julien Bouillon, Villa Arson, Nice F (g), I can't forget, but I don't remember what, with Rosy Keyser and Karin Suter, Freymond-Guth, Zurich CH (g), I was born for the purpose that crucifies your mind, with Gerda Scheepers, Samsa, Berlin DE (g), Cometa rossa, with Athanasios Argianas and Giulio Frigo, Fluxia Gallery, Milan IT (g), A knock on the window pane, Galerie Carlos Cardenas, Paris F (s), Calendrier de l'Âme: Inspiration, Circus, Berlin / Calendrier de l'Âme: Expiration, Chert, Berlin DE (collaborative project, s), Antidote 5, cur. Guillaume Houzé, Groupe Galeries Lafayette, Paris F (g), L'image cabrée, Prix Ricard nominée exhibition, cur. Judicaël Lavrador, Fondation d'entreprise Ricard pour l'art contemporain, Paris F, (g), Diesseits der Alpen: Hunger, Jenseits der Alpen: Durst, Berlin DE (g), Oursin fossile, Present Future Artissima, cur. Aurélie Voltz, Torino IT (s), Remind Us That Saturn's Rings Are Not Eternal, Atelier Cardenas-Bellanger, Paris F (s), MAYDAY, Rental gallery, New-York, USA (g)

Visions nocturnes, La galerie, Noisy-le-sec F (g), Lunar Odyssey, Beton-Salon, Museums Quartier, Vienna, AT (s), NIVEAUARLAM, Kunstraum Innsbruck, Innsbruck, AT, (g, Cat), Unsere Affekte fliegen aus dem Bereich der menschlichen Wirklichkeit heraus, Galerie Sandra Bürgel, Berlin, DE (g) Lux Natura, L'ancienne école, Marato, F (s), Taylor-Burton, Espace Diamant, Ajaccio, Corsica (s)