

# freymond- guth Ltd. fine ARTS

Depuis 1788

Freymond-Guth Fine Arts  
Limmatstrasse 270  
CH 8005 Zürich

T +41 (0)44 240 0481  
office@freymondguth.com  
www.freymondguth.com

Tue - Fri 11 - 18h  
Saturday 11 - 17h

Or by appointment

**VIRGINIA OVERTON**

**HEIDI BUCHER**

29 August - 03 October 2015

Opening 28 August, 18hrs

The presentation of works by the two artists **Heidi Bucher** (CH, \*1926 - 1993) and **Virginia Overton** (\*1971, Tennessee, lives in New York City) aims to open a field of dialogue on the sculptural relationship with space and architecture on one hand, but also on the significant cultural and personal charging of materials staged within this setting on the other- and not the last also between two generations of artists. The inspection of spacial and physical characteristics forms a central motif herein as well as aspects such as the surface and a narration of traces made visible.

For the exhibited works by **Heidi Bucher** from the early 1980s liquid latex had been poured onto floors covered with a thin gauze and peeled off when the process of drying was completed. An imprint of the surface of each floor showing the patterning and layout was left on each latex skin, even transferring in thin layers. Bucher, who throughout her oeuvre had skinned numerous houses systematically room after room, each floor, wall, window or door, created a sort of „soft“, personal archeology that intuitively followed the scintilla of surfaces and at the same time becomes a formalistic composition in between the mediums of painting and sculpture.

Bucher's works narrate the function and symbolics of (haute-bourgeois) architecture mainly from the late 19th century and through that also reiterate her own heritage. At the same time, the skins are an interpretation of observations on their formal nature: the patterning of a parquet floor becomes an abstract composition which finds its parallels also in the American minimalist work of Robert Mangold, Robert Morris or Robert Ryman among others. The unorthodox handling of perspectives in an architectural context support such an impression even more. By simply hanging a latex skin of a floor (or floor fragment) onto the wall, Bucher succeeds in this translation of a purely imprinted architectural surface into something very close to minimalist painting.

Both the reference to the traditions of American minimalism as well as the deregulation of spacial collocations and physical laws are also central to the work of **Virginia Overton**. Unlike Bucher, Overton uses predominantly found objects to make sculptures and installations. She collects the materials in proximity to exhibition spaces but also in her daily life. This process of gathering serves as an important part of her practice as it acts as a recording of her environment, its material consistence and architectural characteristics. In the exhibition space or the studio, these materials are manipulated by simple interventions both subjective as well as formal. Manipulation in this context is addressed in the sense that the original function of the individual found pieces is mostly being bypassed - elements as they serve often as support and stabilization in building and engineering are put in unlikely situations for example by tension or compression. New systems are created, testing gravity and force.

Both in their cultural references as well as their formal aspects the stressing of material through human or mechanical work and the visible traces remain important aspects with surfaces that witness marks of abrasion, discoloration and corrosion. As a juxtaposition to such a concentrated accumulation of material and force the elements themselves are altered or fixed in the most rudimentary way. Whenever possible, the sculptures hold together only through their material composition and careful proportions of weight and size - and could be easily deconstructed, leaving the materials in their original form and function at any time. Virginia Overton's works seem to rest in a condition of equilibrium - a moment that seems utmost precarious and existential especially due to the appropriation of the monumental material.

For further information and images, please contact the gallery at:  
[office@freymondguth.com](mailto:office@freymondguth.com) or +41 (0)44 240 048

#### **VIRGINIA OVERTON**

\*1971 Nashville TN, USA. Lives in New York City NY, USA

Selected exhibitions and projects (*s= solo exhibition*)

- 2016 Aldrich Museum, Ridgefield, CT, USA (s)
- 2015 ALL RISE, Seattle, WA, USA (s), White Cube, London, UK (s), Freymond-Guth Fine Arts, Zurich, CH (s) Marlborough Chelsea, New York, NY, USA Salon 94, American Idle, New York, NY, USA, Sikkema Jenkins&Co, New York, NY, USA, Triple VV, Paris, FR
- 2014 Museum of Contemporary Art North Miami, North Miami, FL, USA (s), Storm King Art Center, Mountainville, NY, USA (s), Habersham Mills, Demorest, GA, USA, VI, VII, Oslo, NOR
- 2013 Westfälischer Kunstverein, Münster, GER (s), Kunsthalle Bern, Bern, CH (s)
- Mitchell-Innes & Nash, New York, NY, USA (s), Freymond-Guth Fine Arts, Zurich, CH (s), Richard Telles Fine Arts, cur. Matthew Higgs Los Angeles, Martos, cur. Bob Nikas, East Marion, NY, Contemporary Art Museum, St. Louis, MO, Ausstellungsraum Klingental, cur. Samuel Leuenberger, Basel, CH, Galerie Rodolphe Janssen, org. by Bob Nickas, Brussels, BE, PalaExpo, cur. Sir Norman Rosenthal, AlexGartenfeld, Rome, IT, Brand New Gallery, Milano, IT
- 2012 Highline New York, NY, USA (s), Virginia Overton, The Kitchen, New York, NY, USA (s), Power Station Dallas, TX, USA (s), Whitney Museum, cur. Wade Guyton and Jay Sanders, New York, NY, USA, R4 FIAC, Ile Seguin, Paris, FR
- 2011 Freymond-Guth Fine Arts, Zurich, CH (s)
- 2010 N.O. Gallery, Milano, IT (s), Dispatch, New York, NY, USA (s)

#### **HEIDI BUCHER**

\*1926 in Winterthur, CH, deceased 1993, Brunnen, CH

Selected exhibitions and projects (*s= solo exhibition*)

- 2015 Hammer Museum of Contemporary Art, Los Angeles, USA, Pavillon de l' Arsenal, Paris FR, Museum Oskar Reinhart, Winterthur, CH, Casa Mayo, Ardez, CH, Hauser & Wirth Collection, Henu, CH, Halle für Kunst und Medien, Graz, AT
- 2014 Swiss Institute, New York, USA (s), Fundação Casa França-Brasil, Rio de Janeiro, BR, Freedman Fitzpatrick, Los Angeles, USA Georg Kargl Fine Arts, Vienna, AT, Andrew Roth, New York, USA, Freymond-Guth Fine Arts, Zurich, CH
- 2013 Centre Culturel Suisse, Paris, F (s), Art Basel Feature, with Freymond-Guth Fine Arts, Art Basel, CH (s), The Approach, London, UK (s), Freymond-Guth Fine Arts; Zurich, CH (s), The Approach, London, UK, migros museum für gegen wartskunst,Zurich, CH, Oxyd Kunsträume Winterthur, CH, M Musée Rath, Genève, CH
- 2012 Freymond-Guth Fine Arts, Zurich, CH
- 2007 Galerie Giti Nourbakhsh, Berlin, DE (s)
- 2004 Migros Museum für Gegenwartskunst, Zurich, CH (s)
- 1995 Kunsthaus / Barlach Halle K, Hamburg, DE (s)
- 1993 Villa Bleuler, Galerie im Weissen Haus, Winterthur, CH (s)
- Kunstmuseum Thurgau, CH (s)
- 1983 Kunstmuseum Winterthur, CH (s)
- 1981 Galerie Maeght, Zurich, CH (s) (ebenso 1979, 1977)
- 1979 Galerie Numaga, Auvornier, CH (s)
- 1973 Esther Bear Gallery, Santa Barbara, CA, USA (s)
- 1972 Los Angeles County Museum of Art, CA, USA (s)
- 1971 Museum of Contemporary Crafts, New York, NY, USA, (s) Rothmans Art Gallery of Stratford/ Toronto, CDN (s), Musée d'Art Contemporain, Montréal, CDN (s)