

REFLECTIONS ON THE SURFACE

14 June - 22 July 2017

**Heidi Bucher | Virginia Overton | Renée Levi | Yorgos Sapountzis | Sylvia Sleigh |
Hannah Weinberger**

Surface, as the first visible attribute of the appropriated material, has always been immensely important in artistic practice.

The exhibited works in particular, elaborated and reflected surface as a catalyst and carrier of feelings, memories and (cultural) heritage. Bucher's, Overton's and Sapountzis' surfaces represent an intimate narrative of time and movement. Bucher making the surface the subject itself of a research into the inscription of personal histories and memories, Overton emphasizing similarly on the history but also the functionality of found materials and Sapountzis by applying his background in performance and video to create works ostensibly in constant flux. Sleigh quite on the contrary uses her painted surfaces as representations of social and cultural conditions rather than for psychologically charged portraits. In Weinberger's sound installations memory and time meet with an interest in social interaction and movement- where sonar resonance functions as a surface for projection and imagination.

Heidi Bucher developed a distinct practice ranging from sculptural costumes to latex casts, pointing out how strongly the human body remains bound up with architectural reality, and how memories, obsessions and dreams are materialized in their surfaces. Almost forgotten, Bucher since the presentation at Feature in 2013 has received much international attention, accumulating in her vast presentation at the 2017 Venice Biennale.

Virginia Overton's oeuvre refers to traditions of American minimalism but also spacial collections and physical laws- not rarely to illustrate precarious states- are central to her work. Infused with an ethos of economy, Overton's practice favors elemental materials, frequently recycled objects that are found on site or items discovered in the environs of the exhibition space.

Renée Levi's physically demanding mode of painting, e.g. her iconic infinite lines applied directly onto walls, thus not only emphasize on space but also the body surrounded by it. Intuition and improvisation as well as control and technique shape her uncompromising dedication to the surfaces consigned to her and discuss the basics of (her) painting.

Sylvia Sleigh is best known for her paintings of men, reversing stereotypes by putting men in poses and positions which traditionally depicted women. However, her intimate portraits are precise studies of social conditions and culture, and how they are represented by fashion, interior, pose and physical attributes in each carefully observed and depicted surface.

Yorgos Sapountzis applies light materials like aluminum, tape, newspapers or textiles with which he ensnares and entangles stone and bronze figures in his own narration. Using elements from theatre and scenography he presents historical sculptures in new contexts, as videos, monotypes, casts or imprints into surfaces. Both presented at Documenta 14 as well as the 2017 Venice Biennale, Sapountzis will create a new installation using his technique of monotypes onto free floating textiles, laces and aluminum.

Hannah Weinberger's practice is focused on the incidental background noises generated by social gatherings and streamlines them from social cacophony into minimal soundtracks, unburdened by dramatic crescendos, referential tempos and algorithmic feats.