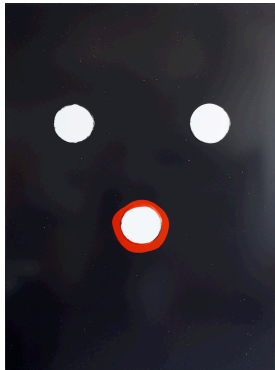


## «Negotiating Geometry» | Group Show

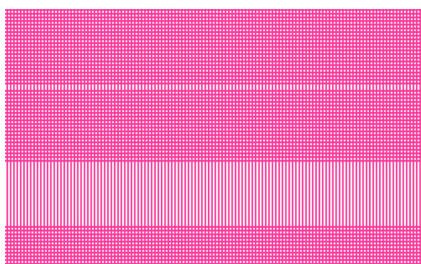
May 30 – July 21, 2018



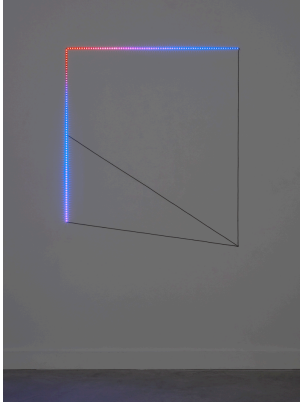
**Reto Boller** (\*1966, Zurich, CH, lives in Zurich) is known for his cross-genre practice, with which he drafts new ways of understanding painting and sculpture. In often contrasting colors and with materials such as glue, adhesive film or iron chains, he combines abstract, geometric and representational elements into units that remain excitingly undefined and yet draw near seemingly self-evident figurativeness. In addition to a work from the series «Strömungen», Boller presents in our exhibition the new, site-specific installation «KL-18.2 (isoliert)». His subtle but striking spatial intervention insinuates a zone that evokes simultaneous associations to inclusion and exclusion and that transforms the White Cube into a clinically and uncannily charged structure.



**Mary Heilmann** (\*1940, San Francisco, US, lives in New York, US) decided to take up painting in 1968 in New York, where at that time the climate was not ideal for the classically two-dimensional medium. In the field of tension between spatially and conceptually oriented tendencies such as Post-Minimal and Concept Art, she has asserted herself as an important overcomer of minimalism with her colorful and abstract visual language. Today she is one of the most important female representatives of non-representational painting. Using the example of «Red Cracky» and «Richie», our exhibition illustrates how the artist playfully softens the geometric basis of her paintings with her painterly verve and often rich colors. The ductus of her paintings combines emotional expressiveness with analytical reflection, thus creating an aesthetic balance of its own.



In her conceptually based work, **Cindy Hinant** (\*1984, Indianapolis, US, lives in New York, US) Cindy examines the mechanisms of celebrity culture and focuses on the image the tabloid press draws of female stars and starlets. She counteracts this very contemporary theme from the popular sphere with strategies and formal elements of minimal and post-minimal art. In our exhibition, two videos and drawings exemplify how the artist appropriates materials from the media and, by using grid structures, effectuates an ironic, provocative or neutralizing refraction of the original content: in «Grids Gone Wild», a questionable, salacious Web TV show as a starting point, in «Selfish» the well-known song by Britney Spears. For the series «Minimalism for Women», Hinant refers to a homonymous guidebook for housewives.



The Pakistani-British artist **Haroon Mirza** (\* 1977, London, UK, lives in London) is internationally renowned for his installations in which he orchestrates a complex interplay of light and electricity into a sensory multi-layered experience. These ephemeral elements are sometimes attached to technoid-seeming or geometric abstract objects, sometimes to familiar ones such as furniture. Other characteristic features are interactive elements such as electricity or light impulses, sometimes also the movement of the observer, which may affect and modify the work. «Solar Powered LED Circuit Compositions 27» in our exhibition for example reacts to light on the one hand and on the other hand has been coined by electricity that has flowed through psychoactive mushrooms. Furthermore we present «Light Work XXVI» which seems to be floating in front of the wall, perspectively distorted.



Since 1968, light has been Keith Sonnier's preferred means of artistic expression of Keith Sonnier (\* 1941, Mamou, US, lives in New York, US), who was one of the pioneers of a «new sculpture» in the 1970s. Early on, he combined the neon tube, which had been developed by Minimalism as a new artistic means and used in strictly linear form, with sensuous materials such as cloth or foam to test the emotional qualities of these materials. He has also integrated reflective surfaces into his works to liven up them interactively. «Circle Dyad A» in our exhibition highlights this aspect, just as it illustrates how Sonnier was never shy of approaching figuration with reference to geometry.