

Tanya Leighton

Galleries Curate: RHE
with Sadie Coles HQ, London

‘TEMPEST’

Michele Abeles, Alvaro Barrington, Pavel Büchler,
Monster Chetwynd, Sky Hopinka, Oliver Laric

18 January – 27 February 2021

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Water. Its form only knowable by way of other forms: surfaces, receptacles, landscapes. But really a law unto itself, stateless and forever transforming. Some of its transformations are legible, mundane even: from droplet to puddle, from puddle to sheet ice. Some so vast or distant or gradual that you can only suspend your disbelief as their consequences engulf *us*: the glaciers *melt*, the seas *swell*, the rivers *rage*. For humankind, water — as a *force* — has been feared, mythologised, understood, mastered, denied, and now, finally, provoked. The exhibition ‘Tempest’ reflects on the physical and metaphysical transformations of water. To nourish, to flow, to force, to fall, bathe, consume, drown, and to reemerge, renewed, in an ongoing cycle. Each of the artists in this exhibition negotiate with such transformative potentials.

At the entrance to the exhibition Monster Chetwynd’s large painted latex sculpture of an octopus is splayed out on the gallery floor. The wallpaper which acts as backdrop to this intelligent sea creature is an enlarged xerox of Hokusai’s erotic scene ‘The Dream of the Fisherman’s Wife’, a popular nineteenth century Shunga print depicting a woman entwined in embrace with a pair of octopi. As elsewhere in Chetwynd’s work, there is a desire for metamorphosis, to be other; in which the natural world becomes a channel for expression. Water here becomes an immersive sustaining force and mythic harbinger for imagination.

Syncretic inter-species representations recur in Oliver Laric’s ‘Untitled’ animated film, in which Laric re-draws found footage of humans morphing into animals from hundreds of animated films. In a continuous loop, these shape-shifting characters blend swiftly and hypnotically to the rhythm of a contemplative orchestral score. This work is shown paired with a new 3D digitally printed sculpture, ‘Hermanubis’. Laric’s version of this psychopomp deity, half-man and half-jackal, is recomposed in a patchwork of different materials, suggestive of a broader interest in the hybridisation and instability of matter.

Michele Abeles delights in the slippage of the image, torn between its pristine digital future and a past fast decaying and discolouring. Abeles’s ‘Nymphaea’ series is based on the vacant imagery that populates waiting rooms. The banal, the cliché, and the knock-off are freely recombined with imagery from the artist’s own archive and output as seductive large format digital tapestries. The example shown here, reviving Monet’s ‘Water Lilies’, is displayed with Abeles’s small scale collages, titled after reptiles found in the swamps of Florida, and incorporating elements such as imitation crocodile skin, fragments of mirrors, and lost cameras.

Clouds appear, sensual and majestic, in the work of American artist Alvaro Barrington. Inspired by the transient states between water and air and J.M.W. Turner’s tempestuous seascapes such as ‘The Slave Ship’, 1840, Barrington mediates between subjective gesture, historical allusion and his own personal biography. Intuitively recording shifting

skylines he witnessed from his home in London and reflecting on his journey from the United States to the UK, Barrington pays homage to the Atlantic crossing of his ancestors. Through these understated compositions, Barrington transforms everyday meteorology into biomorphic symbols, expressing the fluidity of cultural exchange and collective memory.

In the second gallery space, the exhibition continues with ‘Lore’, a film by Sky Hopinka, bringing forth ideas of reincarnation and cyclical return. A stream of fragmented images are assembled on an overhead projector, as a voice tells us of a not too distant past; a lore uttered in the present as a promise for the future. “Stories of oceans in the afterlife, or the spirit world in our own... This endless mixing and reconfiguring, overlapping of images (like waves).” These motifs reappear in a series of photographs with hand-inscribed words suggestive of an introspective journey through memories and landscapes.

Water is the purifying agent in the material transformations of Pavel Büchler’s ‘Modern Paintings’ series. Found at flea markets and auctions, these works have their painted surfaces removed and their canvasses put through a washing machine cycle. Patches of paint, reversed back to front, are then re-assembled in the manner of ‘crazy paving’ or abstract mosaics.

Culture is accelerating. As ice melts into water its constituent atoms get faster. More collisions occur between them. The ancient Greeks observed that panta rhei: *everything flows*. The artists in ‘Tempest’ contemplate processes of change, growth and renewal in the everyday to the mythological, inviting collisions, as connections, between us and everything around us.

‘Tempest’ is part of Galleries Curate: RHE – a collaborative, free-spirited format, consisting of a series of exhibitions and special contributions, taking place both in the spaces of participating galleries and online.

Loosely addressing the theme of water in all its fluid, geographic, allegorical and political dimensions, Galleries Curate: RHE is the first chapter of a dynamic dialogue between the individual programs of 21 international galleries. To find out more about the Galleries Curate: RHE initiative and upcoming projects, please visit www.galleriescurate.com.

For more information, please contact Vanessa Boni at vanessa@tanyaleighton.com, +49 (0) 30 21972220, or visit www.tanyaleighton.com



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OLIVER LARIC

Oliver Laric's practice has long focused on the hybridity of objects and ideas – revealing the ongoing lives of artistic approaches and ancient texts, or researching the prevalence of versions, and questioning the idea of singular authorship. Deeply investigated, often referential to existing artworks, Laric's works seek to illuminate the mutation of meaning over time. His work brings the digital qualities of convenient reproducibility, endless variation and rapid dissemination into the physical world, and in doing so collapses categories and traverses artistic boundaries in a manner that calls their very existence into question. Straddling the liminal spaces between the past and the present, the authentic and the inauthentic, the original and its subsequent reflections and reconfigurations, Laric's work collapses categories and blurs boundaries in a manner that calls into question their very existence.

Laric (born 1981 in Innsbruck, Austria) lives and works in Berlin, and studied at the Universität für angewandte Kunst in Vienna. Selected major exhibitions include: S.M.A.K, Ghent and OCAT, Shanghai (2021); 'Oliver Laric', St. Louis Art Museum (2019); 'Panoramafreiheit', Schinkelpavillon, Berlin (2017); 'Secession', Vienna (2016). Recent and forthcoming group exhibitions include: Seoul Mediacity Biennial, Seoul (2021); Belgrade Biennial, Belgrade (2021); Yerevan Biennial, Armenia (2021); 'Infinite Sculpture: From the Antique Cast to the 3D Scan', Museu Calouste Gulbenkian, Lisbon touring from École Nationale Supérieure des Beaux-Arts de Paris (2020-19); 'Affective Affinities', 33rd Bienal de São Paulo (2018); 'Architecture Effects', Guggenheim, Bilbao (2018); 'Anarchéologies', Centre Pompidou, Paris (2017); 'Triennial: Surround Audience', New Museum, New York (2015). His work is held in many permanent collections including Institute of Contemporary Art, Boston; Hirschhorn Museum and Sculpture Garden, Washington D.C.; mumok, Vienna; Haubrok Collection, Berlin; Zabłudowicz Collection, London, amongst others.

Oliver Laric
Hermanubis, 2021
Stereolithography and selective laser
sintering, polyamide, polished epoxy,
TuskXC2700T, aluminium base
230x54.5x73.5 cm
90½x21½x29 in
Unique
(LARIC-2021-0227)



“Coexistence of multiple realities,
openness of form, indiscriminate
distinction between notions of original
and copy, IRL and AFK, an extensive
surveying of authorship: all of these
shape Laric’s infinite universe, one
made of mirrors facing each other in an
endless loop of reverberations.”

– Chiara Moioli
Nothing Is Still: Oliver Laric
Mousse Magazine, 2019

Oliver Laric
Hermanubis, 2021
Detail





Oliver Laric
Hermanubis, 2021
Detail



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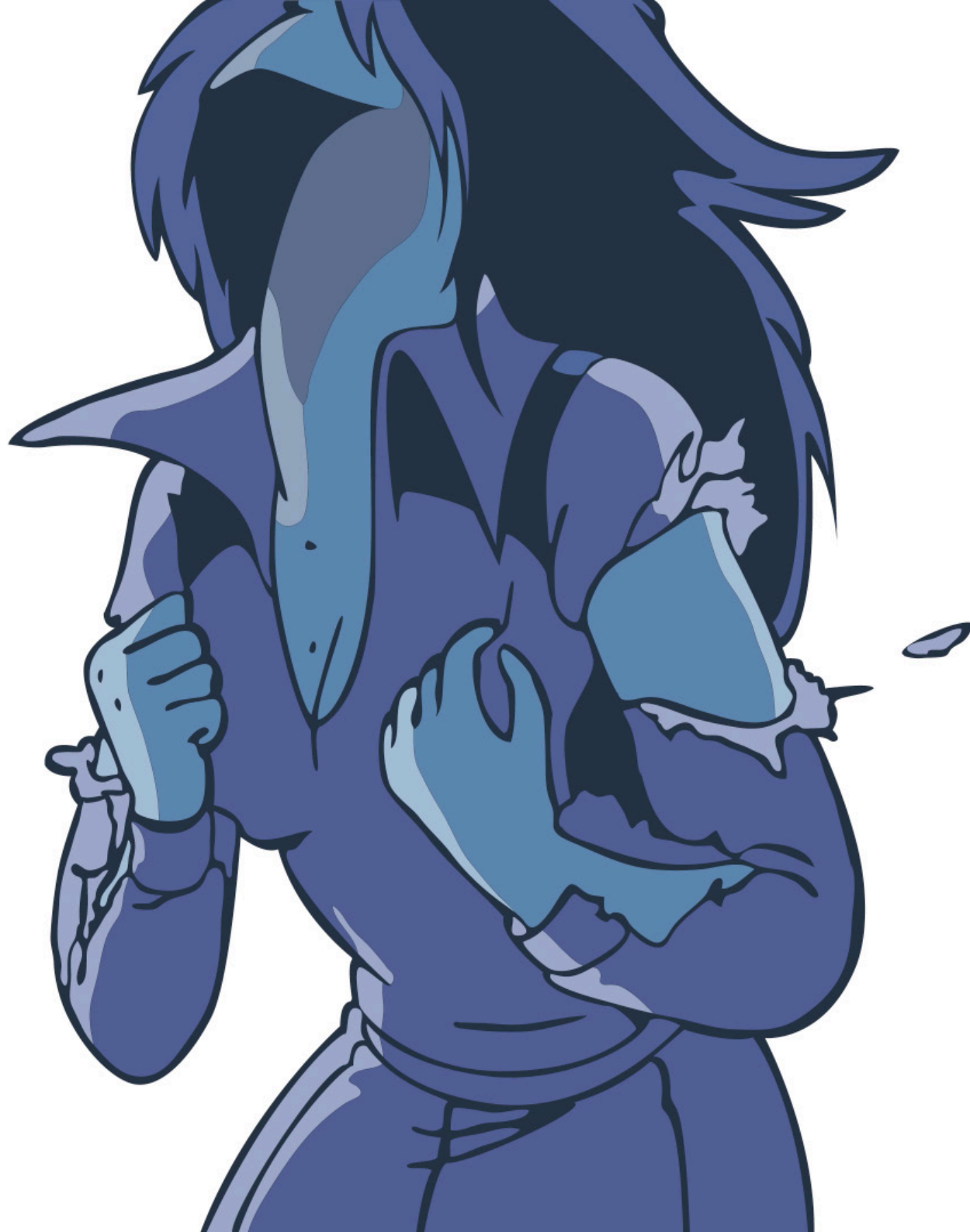


Oliver Laric
Untitled, 2014-2015
4K video, colour, sound
5 min 55 seconds
Edition of 5 + 2 AP (AP 2/2)
(LARIC-2014-0094)

[Viewing Link](#)
Password: amnesia

“I like when there’s an openness or
a generosity to a form that can just
become and continue to become, and is
never fixed as an entity.”

– Oliver Laric
As told to Kristian Vistrup Madsen
Oliver Laric, Artforum, 2018





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MICHELE ABELES

Abeles characteristically uses photography as a tool for the exploration of the body and human form. In her imagery, the artist alternates between treatments of the body as a readymade – the body as object – and the body as a site for discovery and display, knowable only as abstracted, dispersed, projected onto, exposed, or as dressed up – a vessel of style. Maintaining an anonymous approach within her work, Abeles's practice is largely preoccupied with her ongoing exploration of concepts of finitude and escape, of reinventing military technologies, and of the figure as both code and clock.

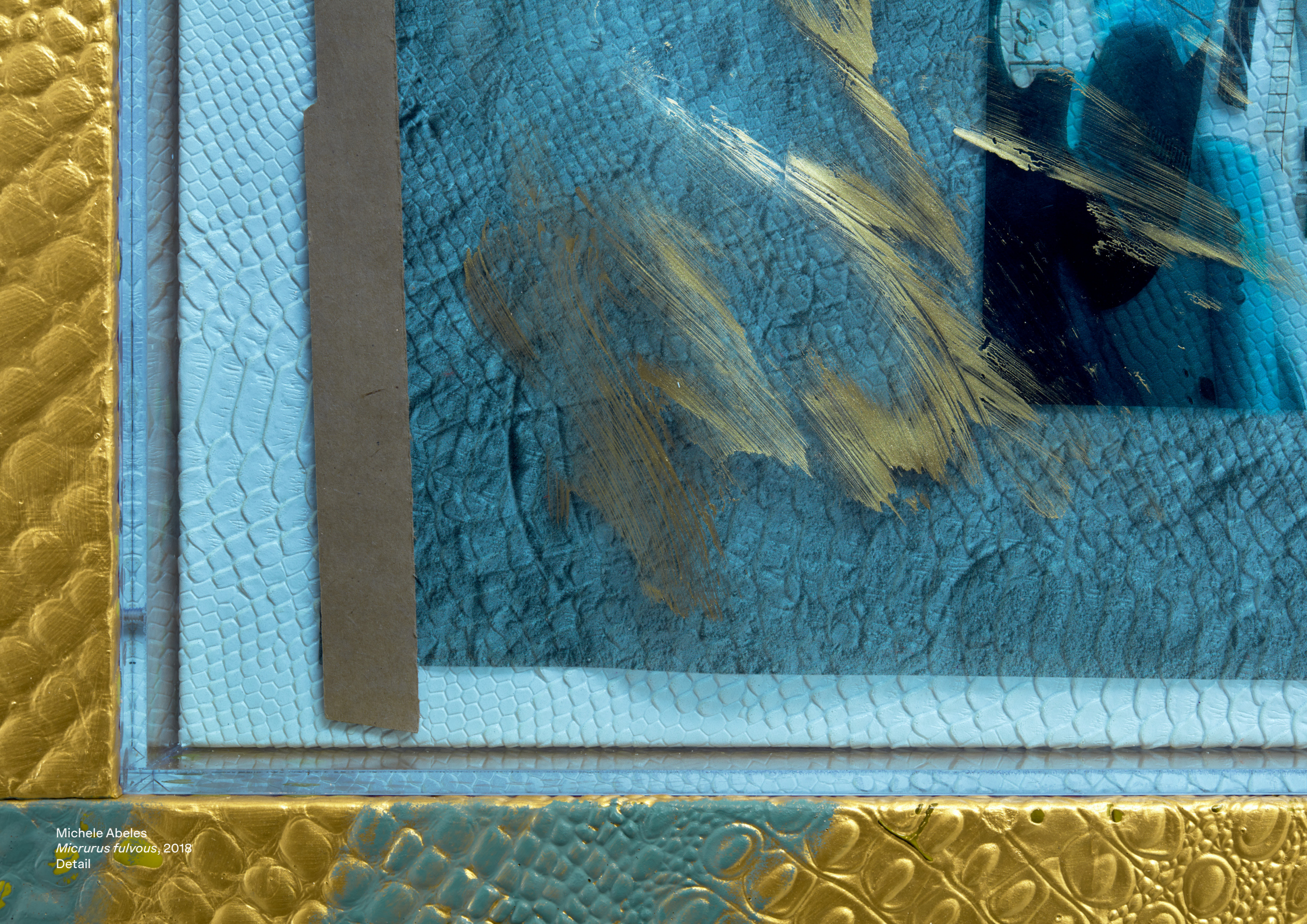
Michele Abeles (b.1977, New York) is an American visual artist, who lives and works in Brooklyn, NY. She graduated from Yale University with an MFA in photography (2007) following a BA in Psychology from Washington University, St Louis (1999). Selected major exhibitions include 'October', 47 Canal, New York (2020); The Karpidas Collection, Dallas (2019); 'world cup', Sadie Coles HQ, London (2018); 'Baby Carriage on Bike or Riot Shield as Carriage', Whitney Museum of American Art, New York (2015). Her work has featured in group exhibitions including 'Objects Recognized in Flashes', MUMOK, Vienna (2019); 'A World of its Own: Photographic Practices in the Studio', MoMA, New York (2014); 12th Biennale de Lyon, France (2013); and 'Greater New York 2010', MoMA PS1, Long Island City (2010). 'Milano v2', a public commission for Tate Modern, was presented in London from 2017-2020.

Michele Abeles
Nymphaea alba, 2018
Archival pigment print
205x156x5.7 cm
80¾x61½x2¼ in
(ABELES-2021-0004)



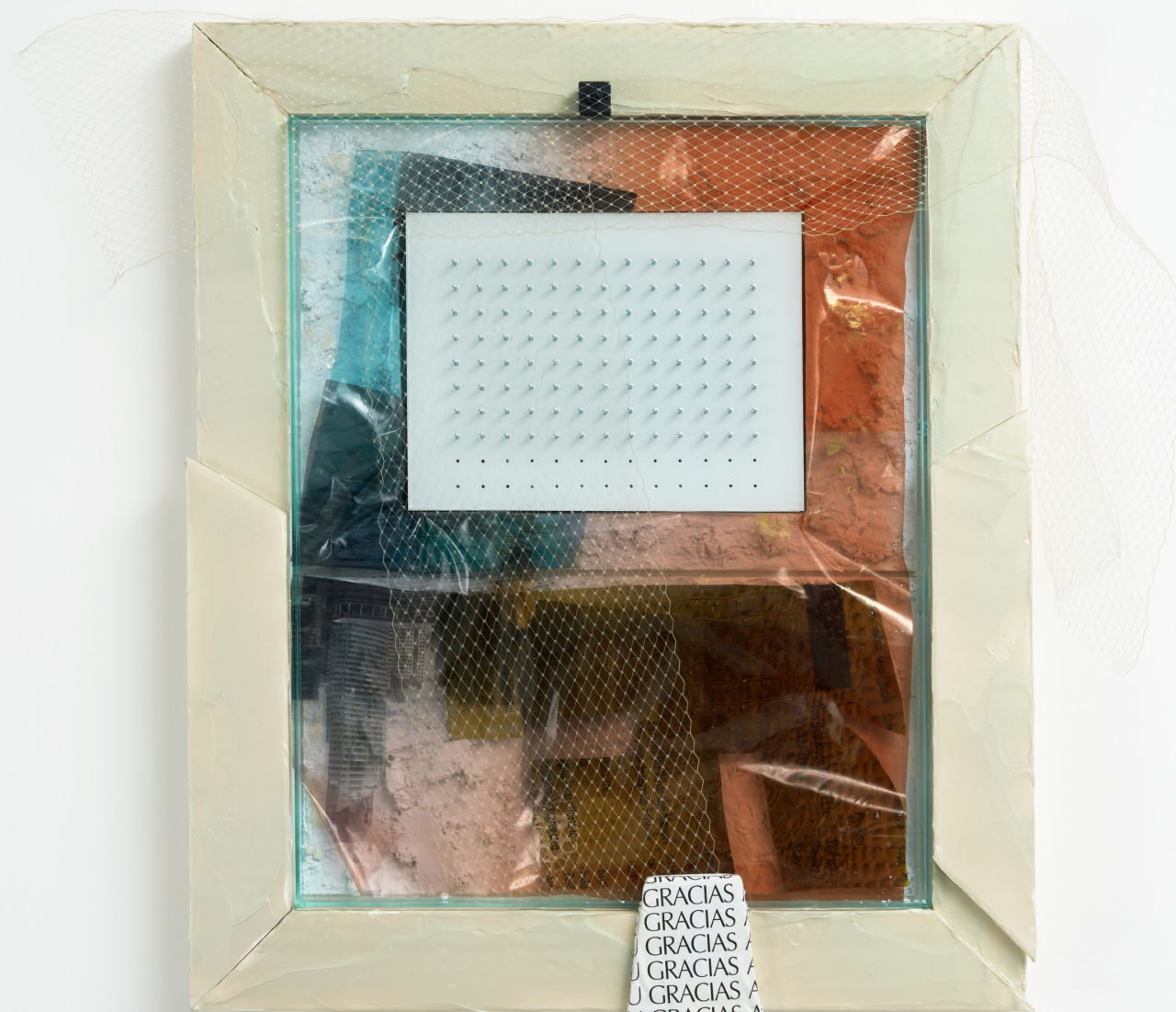


Michele Abeles
Micrurus fulvovs, 2018
Mixed media
41.9×52×7.5 cm
16½×20½×3 in
(ABELES-2021-0003)



Michele Abeles
Micrurus fulvovs, 2018
Detail

Michele Abeles
Crotalus horridus, 2018
Mixed media
75.6x64.4x7.3 cm
29³/₄x5³/₈x2⁷/₈ in
Unique
(ABELES-2021-0006)





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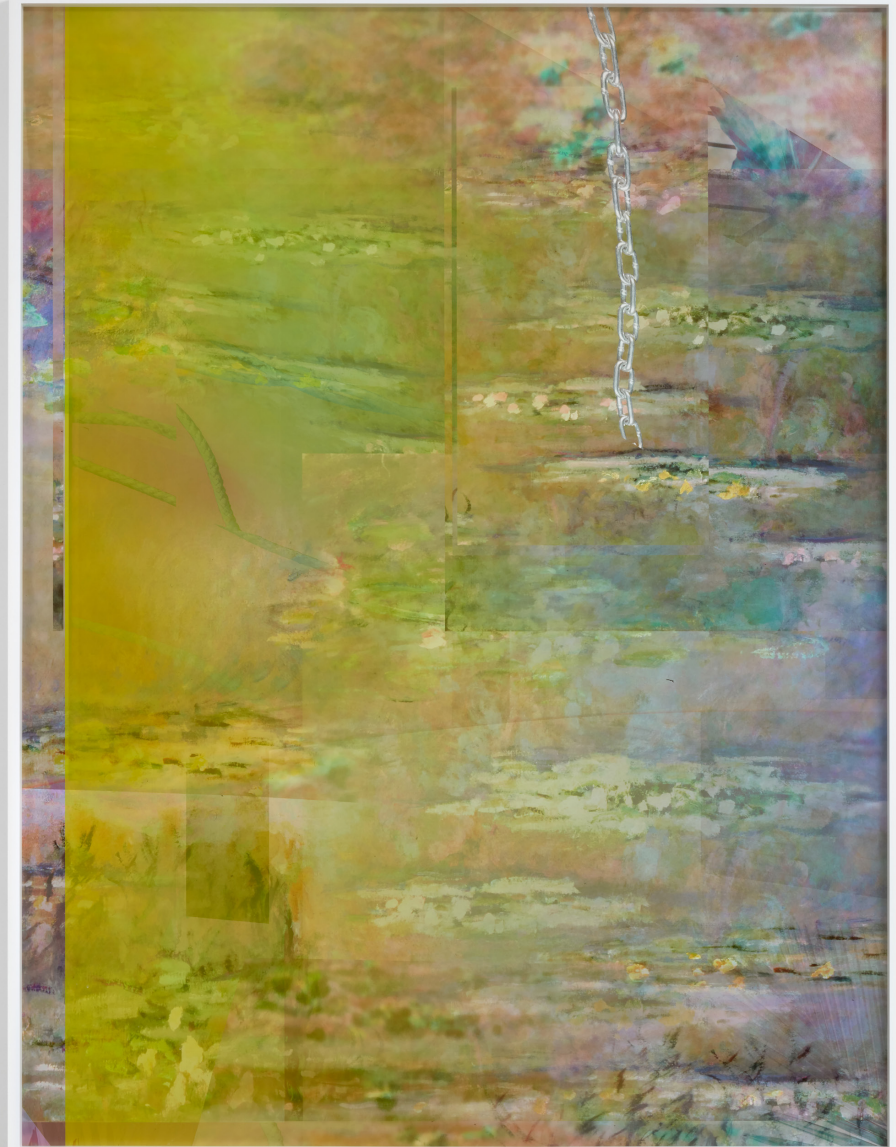
“I’m interested in the relationship between language and image. At one point photographs were used to illustrate text, but now it feels the image is taking primacy because of the way digital technologies are changing communication. I’m also curious to see what happens when language is inserted into a photograph. Can it be emptied out of signification as much as maybe a physical object could?”

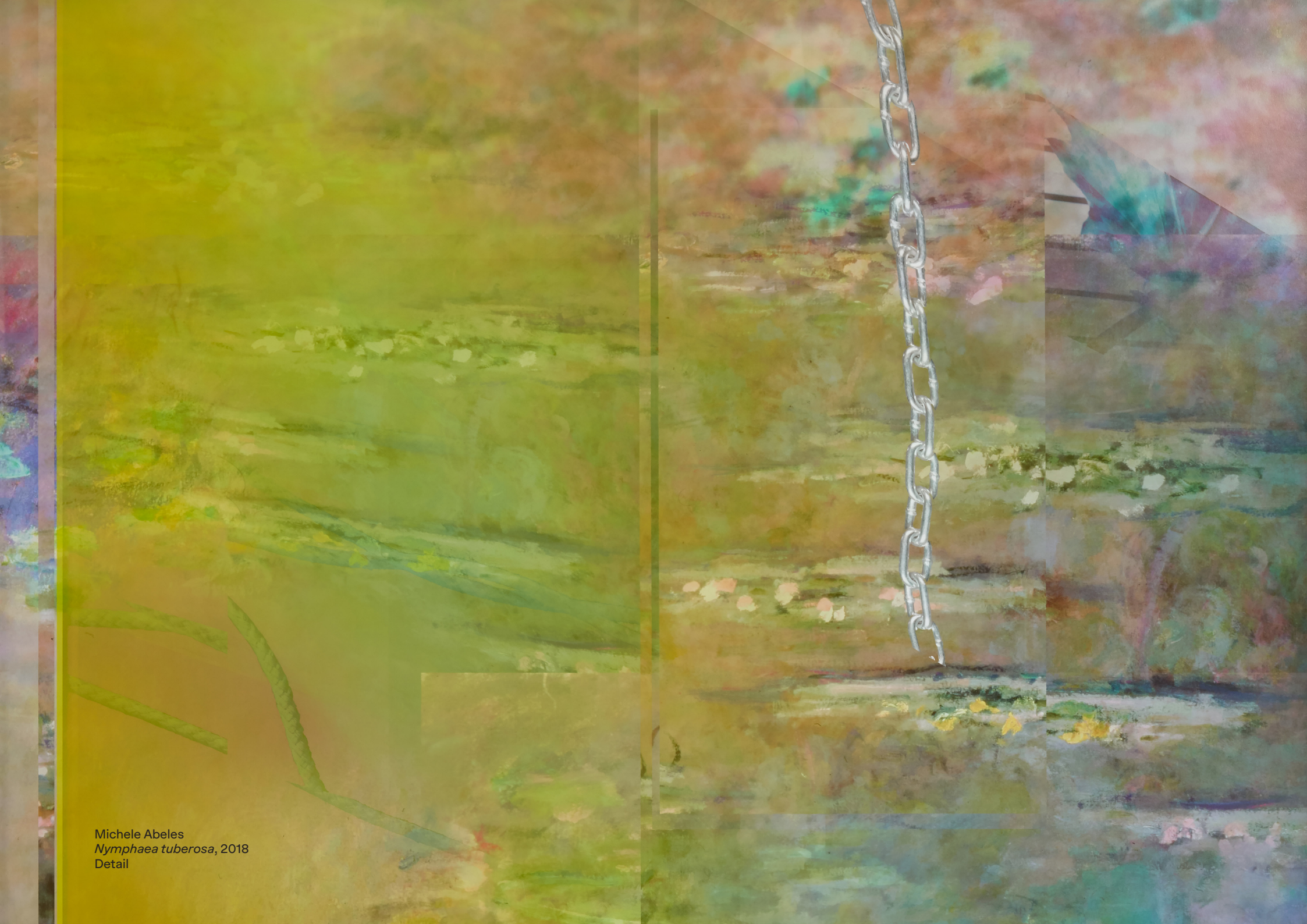
– Michele Abeles

In conversation with Isabelle Graw

Reconsidering Skills in Digital Composites, 2016

Michele Abeles
Nymphaea alba, 2018
Archival pigment print
205x156x5.7 cm
80¾x61½x2¼ in
(ABELES-2021-0005)



An abstract painting featuring a vertical silver chain hanging from the top center. The background is a layered composition of green and yellowish-green brushstrokes, suggesting a landscape or foliage. On the right side, there are patches of pink, purple, and blue, possibly representing flowers or distant structures. The overall style is painterly and textured.

Michele Abeles
Nymphaea tuberosa, 2018
Detail



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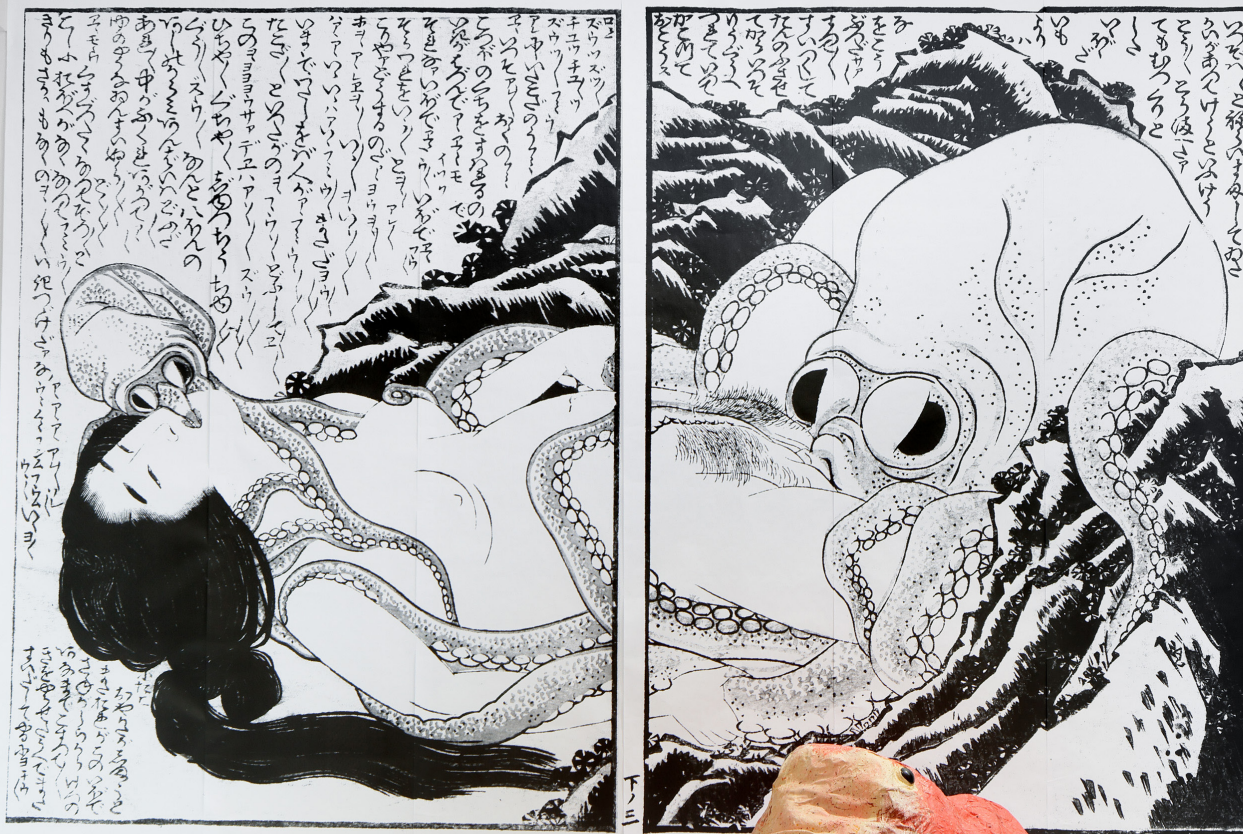
MONSTER CHETWYND

Monster Chetwynd is known for her exuberant performances, featuring handmade costumes, props and sets. Chetwynd describes her work as 'impatiently made', often re-using cheap materials that are easy to process and to use by the many performers she invites to participate, emphasizing the notion of collective development that informs much of the artist's work. Chetwynd lives in Zürich, Switzerland.

She has performed and exhibited internationally, and was shortlisted for the Turner Prize in 2012. Selected major exhibitions include 'Toxic Pillows', De Pont, Tilburg, The Netherlands (2019); 'Monster Rebellion', Villa Arson, Nice (2019); Tate Britain, London (2018); 'Dogsy Ma Bone', Liverpool Biennial, UL (2016); and 'The Green Room', Nottingham Contemporary (2014). Recent group exhibitions include 'The Seventh Continent', 16th Istanbul Biennial, Istanbul Foundation for Culture and Arts, Istanbul (2019); 'Sixty Years', Tate Britain, London (2019); 'NOW', Scottish National Gallery of Modern Art, National Galleries of Scotland, Edinburgh (2018); 'Dogsy Ma Bone' for Tate Exchange, Liverpool Biennial Tour, Tate Modern, London (2017). This year, Studio Voltaire will unveil a new offsite commission by Chetwynd for the Orangery in London.

Monster Chetwynd
Hokusai's Octopai, 2004
Detail





Monster Chetwynd
Hokusai's Octapai, 2004
Latex, paint, cardboard, newspaper
100×200×150 cm, 39¼×78¾×59¼ in
(CHETWYND-2021-0001)
Unique



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ALVARO BARRINGTON

Born to Grenadian and Haitian parents and raised between the Caribbean and New York, Barrington's practice explores interconnected histories of cultural production. Considering himself primarily a painter, Barrington's multimedia approach to image-making employs burlap, textiles, postcards and clothing, exploring how materials themselves can function as visual tools while referencing their personal, political and commercial histories.

Alvaro Barrington (b. 1983, Caracas, Venezuela) studied at Hunter College in New York (2010-2013) and graduated with an MFA in painting from the Slade School of Art in 2017. Following his graduation, Barrington presented his first solo exhibition at MoMA PS1, curated by Klaus Biesenbach, for which his London studio was re-installed in its entirety at the institution (2017). Selected major exhibitions include 'Garvey 2 - They eyes were watching God', Corvi-Mora, London (2020); 'GARVEY: SEX LOVE NURTURING FAMALAY', Sadie Coles HQ, London and 'Tt X AB', Emalin, London (both 2019). He has been included in group exhibitions including '100 Drawings from Now', The Drawing Center, New York (2021); 'BREATHLESS: London Art Now', Ca' Pesaro - Galleria Internazionale d'Arte Moderna, Venice (2019); and 'Widening the Gaze', Slade Research Centre, London (2018).

Alvaro Barrington
Jet Plane 1840-1967 (n), 2020
Detail





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Alvaro Barrington
Clouds, Shoreditch 1, 2020
Mixed media on burlap paper in artist's frame
28.2×37.1×4.4 cm
11¼×14½×1¾ in
Unique
(BARRINGTON-2021-0001)



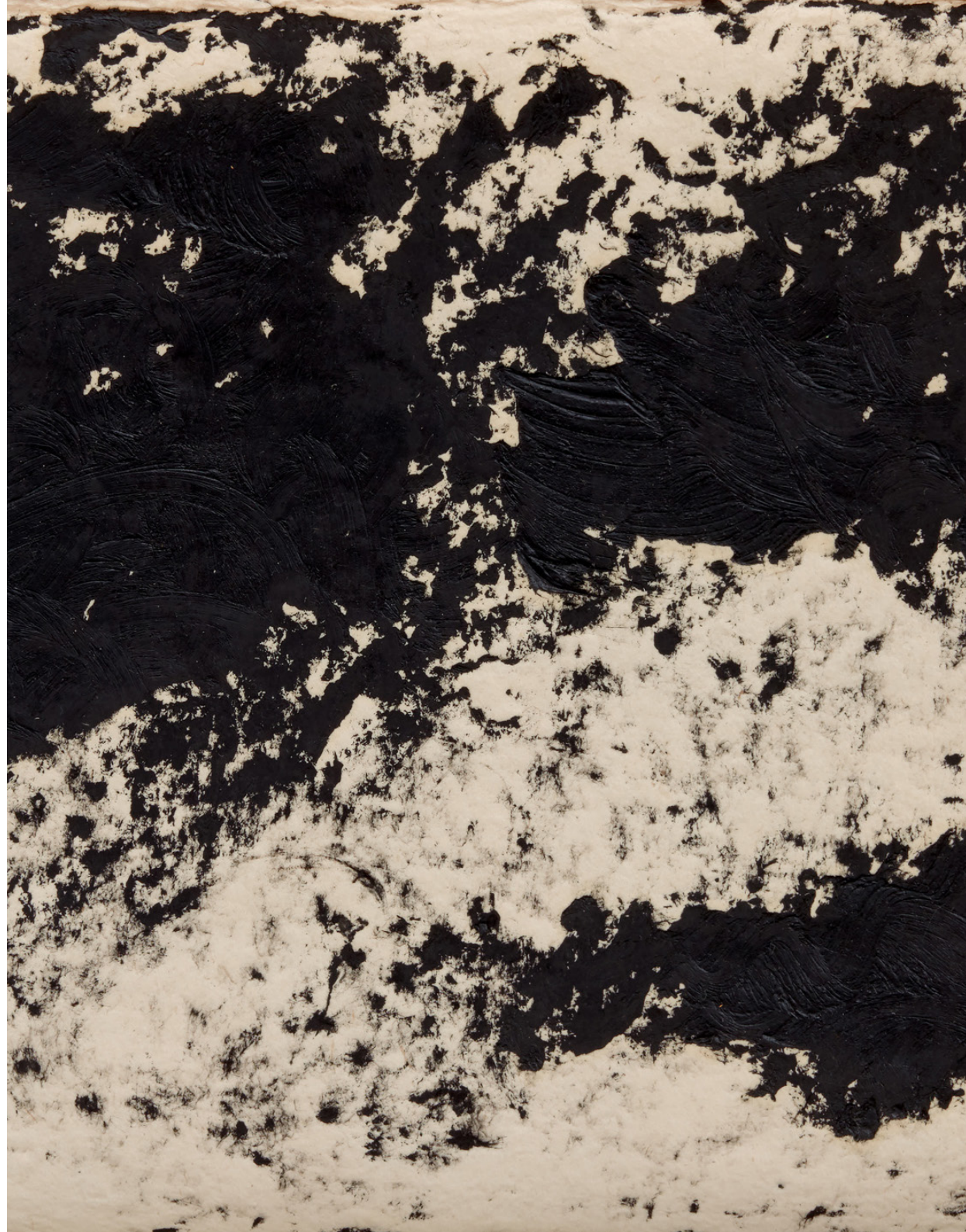
Alvaro Barrington
Clouds, Shoreditch 2, 2020
Mixed media on burlap paper in artist's frame
28.2×37.1×4.4 cm
11¼×14½×1¾ in
Unique
(BARRINGTON-2021-0002)

“I always think of paintings – as with life – as decisions made under consideration of things seen and unknown. So a painting is always a realisation of many ideas executed and many decisions not executed (...) I also believe that paintings only are fully finished when no one ultimately is able to paint on it, including time which has its own brush.”

– Alvaro Barrington

Hans Ulrich Obrist, *Thirty-Nine Artists and Their Unrealised Projects*, A Journal for Contemporary Art, Catalogue no. 4.5, 2020

Alvaro Barrington
Clouds, Shoreditch 2, 2020
Detail





Alvaro Barrington
Clouds, Shoreditch 3, 2020
Mixed media on burlap paper in artist's frame
28.2x37.1x4.4 cm
11¼x14½x1¾ in
Unique
(BARRINGTON-2021-0003)



Alvaro Barrington
Clouds, Shoreditch 4, 2020
Mixed media on burlap paper in artist's frame
28.2x37.1x4.4 cm
11¼x14½x1¾ in
Unique
(BARRINGTON-2021-0004)



Alvaro Barrington
Clouds, Shoreditch 5, 2020
Mixed media on burlap paper in artist's frame
28.2×37.1×4.4 cm
11¼×14½×1¾ in
Unique
(BARRINGTON-2021-0005)



Alvaro Barrington
Clouds, Shoreditch 6, 2020
Mixed media on burlap paper in artist's frame
28.2×37.1×4.4 cm
11¼×14½×1¾ in
Unique
(BARRINGTON-2021-0006)



Alvaro Barrington
Jet Plane 1840-1967 (n), 2020
Mixed media on burlap paper in artist's frame
29.5×36.6×4.5 cm
11⁵/₈×14³/₈×1³/₄ in
Unique
(BARRINGTON-2021-0008)



Alvaro Barrington
Jet Plane 1840-1867 (d), 2020
Mixed media on burlap paper in artist's frame
28.7x36.2x4.6 cm
11¼x14¼x1¾ in
(BARRINGTON-2021-0007)
Unique



Alvaro Barrington
Jet Plane 1840-1867 (d), 2020
Detail

PAVEL BÜCHLER

"Making nothing happen" is Pavel Büchler's koan-motto, as well as how he defines his practice, which is linked to the history of Conceptualism and Minimalism, and which has been unfolding since the 1970s like an open enquiry into visibility and communication. The stated goal of his work is to bring greater attention to lesser details and banal objects, in order to inform them with new meanings and narratives and reposition them in the current flux of time. Büchler often reverts to found materials to produce his works, subtly manipulating analogue technology (light and sound projectors, audio recordings) and texts, and in this case discarded paintings to, in his words, "give them another chance."

Büchler was born in 1952 in Prague, where he studied at the School of Graphic Arts and the Institute of Applied Arts in the 1970s, before emigrating to Britain in 1981. He co-founded and co-directed the Cambridge Darkroom Gallery (1983-87), was head of the School of Fine Art at Glasgow School of Art (1992-96) and, in 1997, he was appointed Research Professor at Manchester Metropolitan University. He has exhibited widely throughout Europe, selected major exhibitions include an upcoming solo presentation at Moravian Gallery, Brno (2021); 'A pause, more or less long', annex14, Zurich (2020); 'Work', Ikon Gallery, Birmingham (2015), and 'Labour in Vain', DOX Centre for Contemporary Art, Prague (2010), among many others. His work has been included in group exhibitions and international biennials including Olomouc Triennale: 'Universum' (2021); Biennale Gherdëina VII: 'a breath? a name? – the ways of worldmaking', Ortisei, Val Gardena (2020); 'IMAGE (of) SILENCE', National Gallery, Prague (2019); 'Drawing Time, Reading Time', curated by Claire Gilman, The Drawing Center, New York (2013). His work is housed in the permanent collections of Tate Gallery, London; The National Gallery, Prague; Albertina, Vienna; Leeds Art Gallery, Leeds; Sprengel Museum, Hanover, amongst others.

Pavel Büchler
*Modern Paintings no. A31 (Cartoon characters
on brown ground, Manchester, April 1999), 1997-2007*
Detail



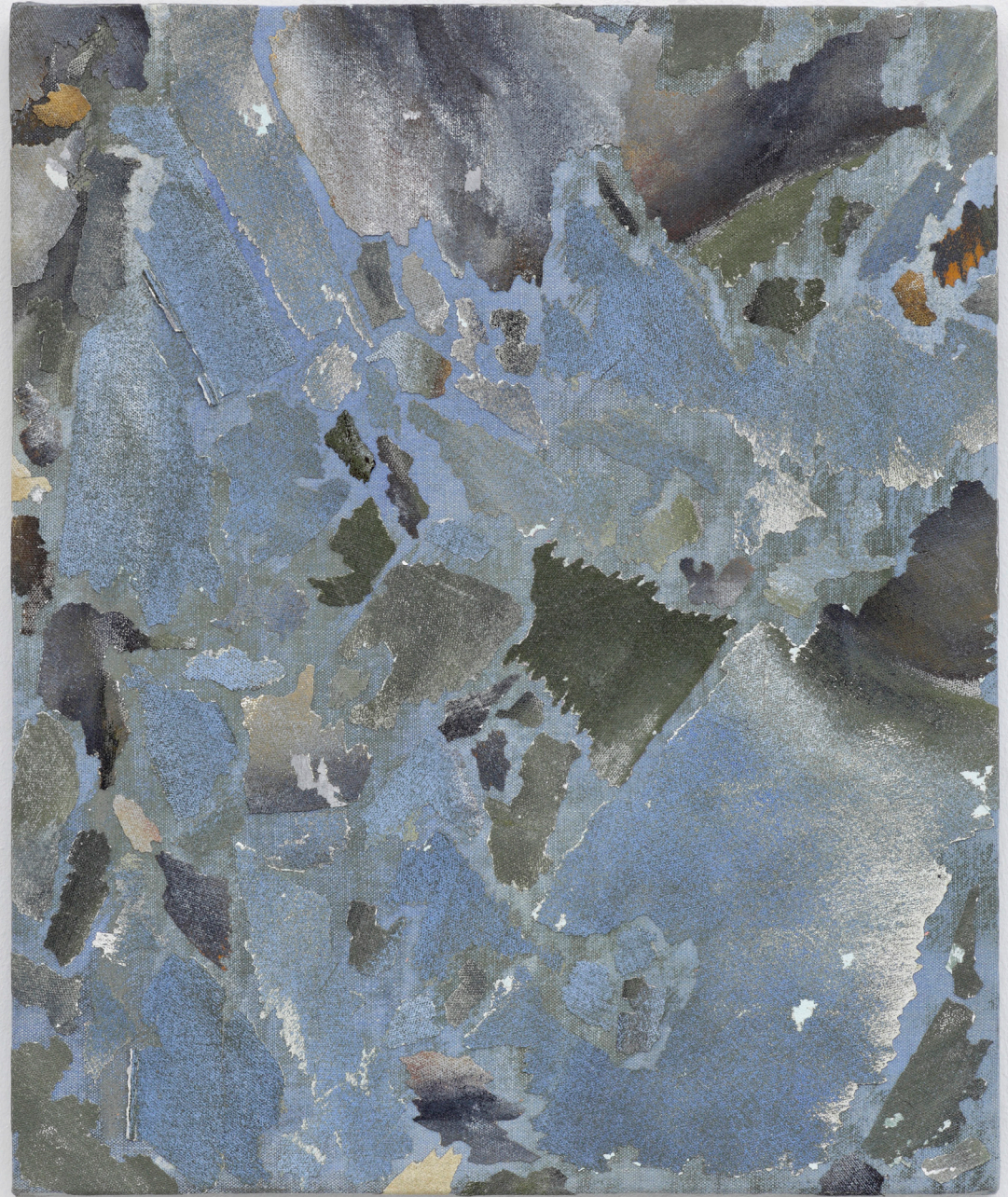


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“Art is an exercise of speculative imagination without a real, immediate consequence. This is artistic freedom – the freedom to make nothing happen.”

–Pavel Büchler

Pavel Büchler
Modern Paintings No. A37 (fragment of grey, blue, orange, red and white geometric abstract “Malaise”, Manchester, July 2000), 1997-2007
Reclaimed paint on canvas
37x44 cm
14 1/2x17 1/4 in
Unique
(BÜCHLER-2009-0080)





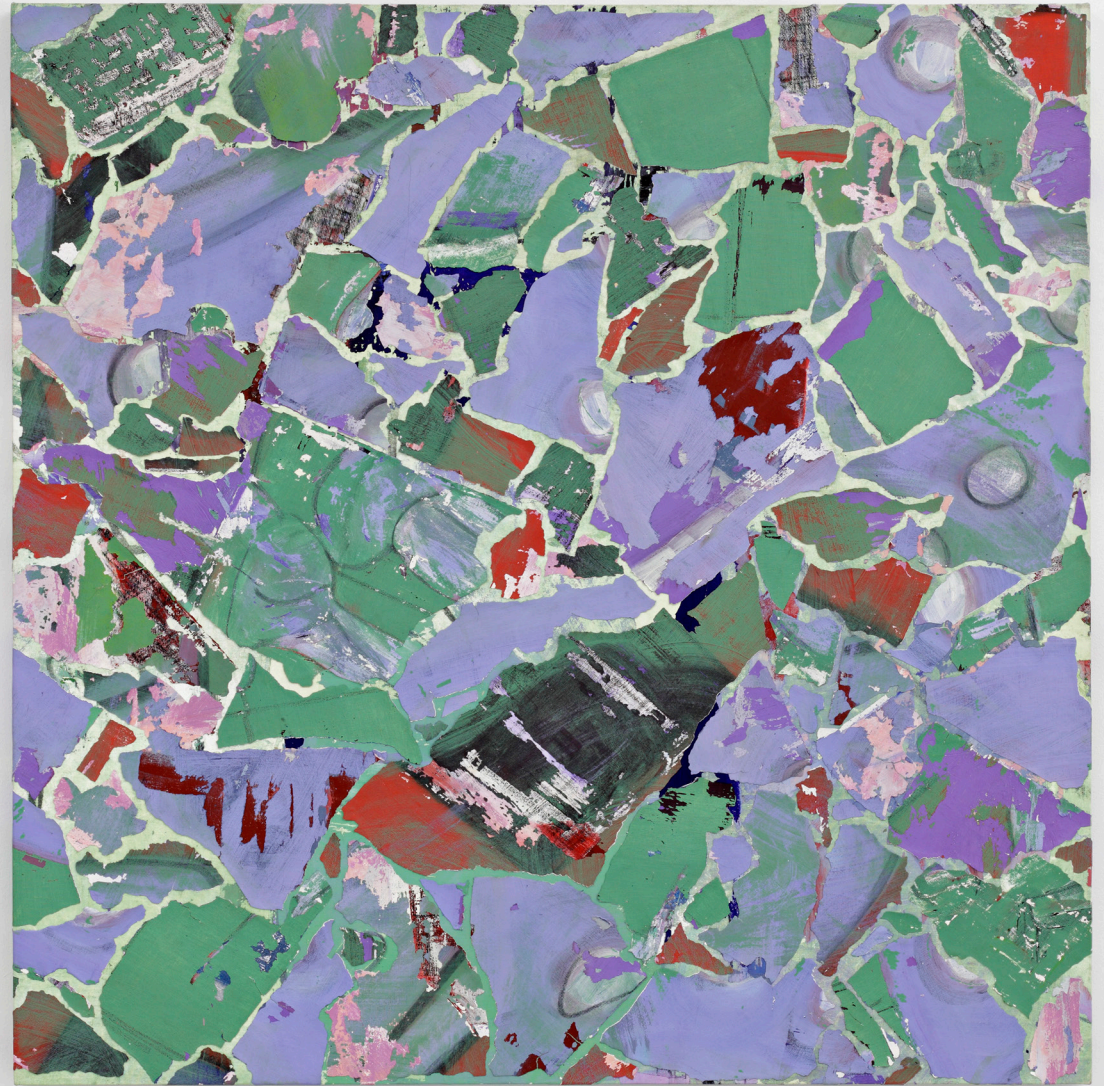
Pavel Büchler,
*Modern Paintings no. A31 (Cartoon characters
on brown ground, Manchester; April 1999)*, 1997-2007
Reclaimed paint on canvas
69.5×114 cm
27¼×45 in
Unique
(BÜCHLER-2010-0100)



Pavel Büchler,
*Modern Paintings No. A25 (orange swirl, Manchester,
April 1999)*, 1997-2007
Reclaimed paint on canvas
117x117 cm
46¼x46¼ in
Unique
(BÜCHLER-2011-0144)

“The ‘Modern Paintings’ series is a good example of the idea of making nothing happen (...) The original painting began with some ambition but something went wrong, the ambition got obliterated by the painter’s own efforts, and it ended in a failure. This failure is where I start.”

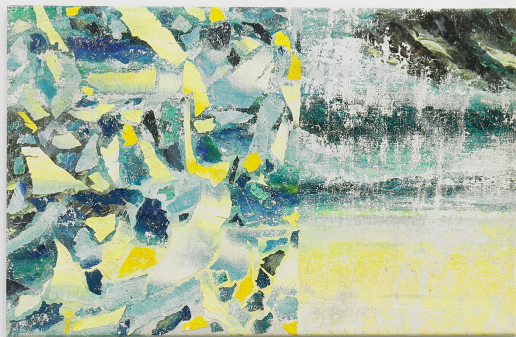
–Pavel Büchler,
Execute Magazine, 2017



Pavel Büchler
*Modern Paintings no. A26, (green, purple, blue and grey
abstract, Manchester, April 1999), 1997-2007*
Reclaimed paint on canvas
126x117 cm
49½x46¼ in
Unique
(BÜCHLER-2010-0099)



Pavel Büchler,
*Modern Paintings No. A44 (townscape with floating
blocks, Manchester, August 2007)*, 1997-2007
Reclaimed paint on canvas
101x61 cm
39¾x24¼ in
Unique
(BÜCHLER-2011-0146)



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Pavel Büchler
The Sky and the Sea, 1996
Reclaimed paint on canvas
52x81 cm
20½x32 in
Unique
(BÜCHLER-2020-0250)



Pavel Büchler
The Sky and the Sea, 1996
Detail

SKY HOPINKA

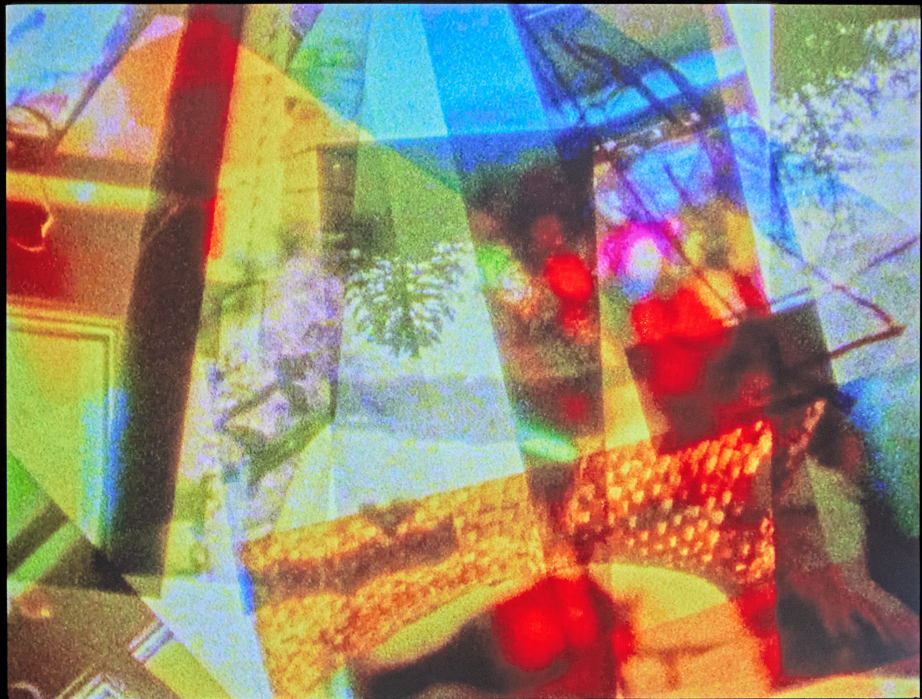
Sky Hopinka (Ho-Chunk Nation/Pechanga Band of Luiseño Indians) was born and raised in Ferndale, Washington and spent a number of years in Palm Springs and Riverside, California, Portland, Oregon, and Milwaukee, Wisconsin. In Portland, he studied and taught chinuk wawa, a language indigenous to the Lower Columbia River Basin. His video, photo, and text work centres around personal positions of Indigenous homeland and landscape, designs of language as containers of culture expressed through personal, documentary, and non-fiction forms of media.

Hopinka received his BA from Portland State University in Liberal Arts and his MFA in Film, Video, Animation, and New Genres from the University of Wisconsin-Milwaukee. His work has played at various festivals including ImagineNATIVE Media + Arts Festival, Images, Wavelengths, Ann Arbor Film Festival, Sundance, and Projections. His work was a part of the 2016 Wisconsin Triennial and the 2017 Whitney Biennial and the 2018 FRONT Triennial. He was a guest curator at the 2019 Whitney Biennial and was a part of Cosmopolis #2 at the Centre Pompidou. His first solo US museum exhibition, 'Centers of Somewhere' at CCS Bard, curated by Lauren Cornell, runs until February 14, 2021. A solo exhibition at Tanya Leighton is forthcoming.

He was awarded jury prizes at the Onion City Film Festival, the More with Less Award at the 2016 Images Festival, the Tom Berman Award for Most Promising Filmmaker at the 54th Ann Arbor Film Festival, the New Cinema Award at the Berwick Film and Media Arts Festival and the Mary L. Nohl Fund Fellowship for Individual Artists in the Emerging artist category for 2018. He was a fellow at the Radcliffe Institute for Advanced Study at Harvard University in 2018- 2019 and Sundance Art of Nonfiction Fellow for 2019, and was a 2020 Guggenheim Fellow.

Sky Hopinka,
Lore, 2019
Detail





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“[The] question of how to document the invisible thrums throughout the history of experimental cinema and finds distinct and poetic form in the work of Sky Hopinka. His is a territory where subjects shed their siding and radiate the “in transit” nature of time”

– Lauren Cornell
Chief Curator, Hessel Museum of Art
Foreword to Sky Hopinka’s ‘Perfidia’, 2020

Sky Hopinka
Lore, 2019
16mm to HD video, stereo, color
10 minutes 16 sec
Open edition
(HOPINKA-2020-0006)

[Viewing Link](#)
Password: amnesia



Sky Hopinka
These are days longer than night, 2019
Inkjet print, etching
33x33 cm
13x13 in
Edition of 3 + 2 AP
(HOPINKA-2020-0001)



Sky Hopinka
This is the changer, 2019
Inkjet print, etching
33x33 cm
13x13 in
Edition of 3 + 2 AP
(HOPINKA-2020-0002)



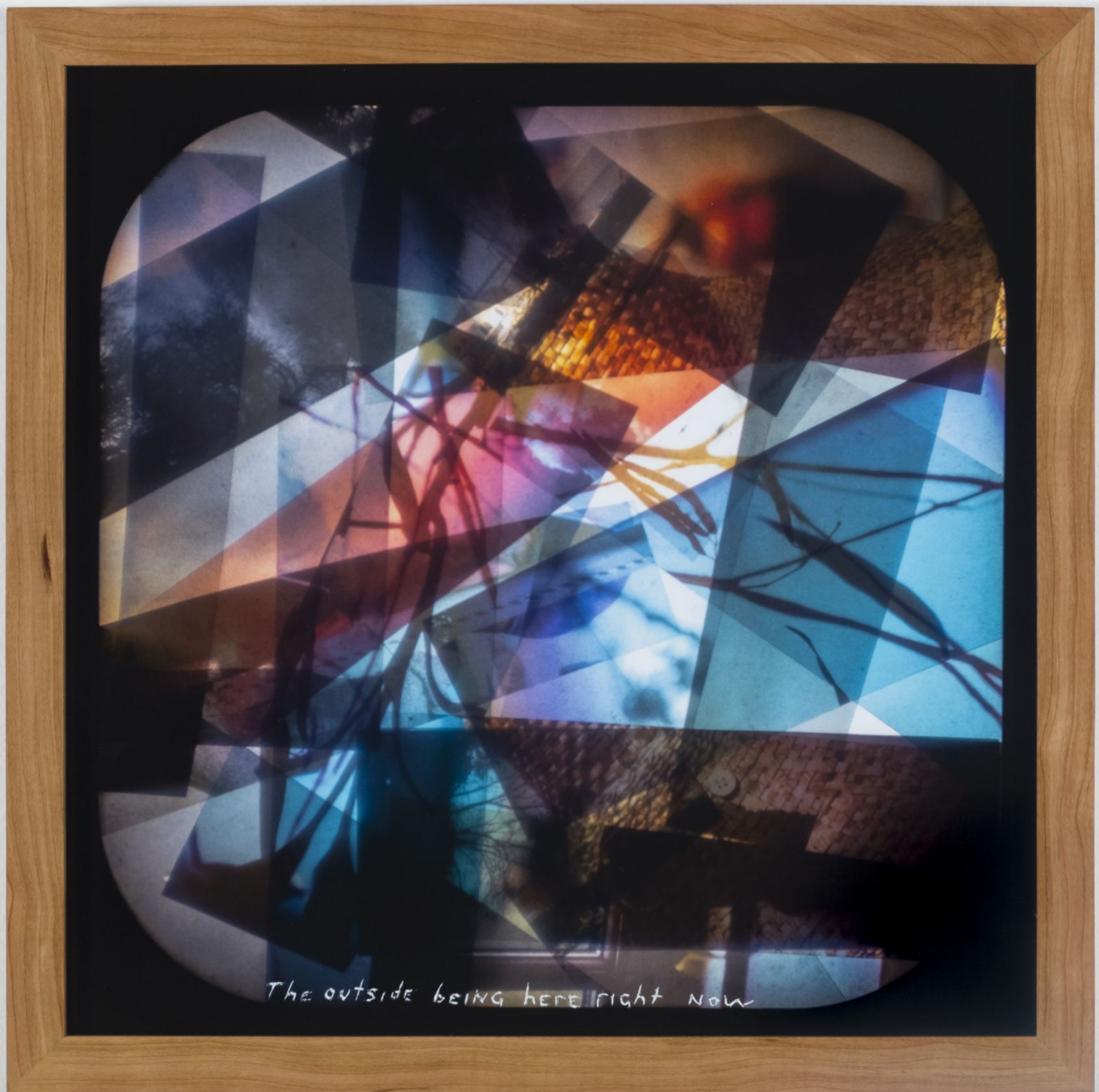
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Sky Hopinka
*These are dense countries and
empty cities*, 2019
Inkjet print, etching
33x33 cm
13x13 in
Edition of 3 + 2 AP
(HOPINKA-2020-0003)

Sky Hopinka
The light was blue and so were you, 2019
Inkjet print, etching
33x33 cm
13x13 in
Edition of 3 + 2 AP
(HOPINKA-2020-0004)





Sky Hopinka
The outside being here right now, 2019
Inkjet print, etching
33x33 cm
13x13 in
Edition of 3 + 2 AP
(HOPINKA-2020-0005)

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Galleries Curate: RHE
with Sadie Coles HQ, London

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