

Sharp Projects

Small Sculptures I Group Show

January 31 - March 7, 2025

Opening | January 31, 4 - 7 pm

The fourth edition of the annual group show Small Sculptures presents works by international artists, featuring mounted, wall-hanging, and suspended sculptures and installations.

Samuel Alves de Jesus, Abdul Sharif Oluwafemi Baruwa, Wisrah C. V. da R. Celestino, Linnéa Gad, Marina Grize, Clara Lena Langenbach, Lou Masduraud, Nevine Mahmoud, Elizabeth Orr, Sophie Varin, Anna Walther

Samuel Alves de Jesus

Born in 1999, based in São Paulo, Brazil

Sweat is from a series of resin, calcite and salt based sculptures. The chemical process intends for the sodium content to suck humidity from the environment causing droplets of liquid or saltwater 'tears' to fall intermittently. "I grew up with countless floods and leaks that went through every room in the house, losing furniture. The shapes of the sculptures are how I imagine and relive the memory of water that drew from the walls and ceilings over time." The artist became interested in how salt has always been in their life, in the church when they used it to expel demons and when it causes interior deterioration. This idea also comes from understanding when water infiltrates walls and ceilings, it dries and releases a stain called 'efflorescence' – a deposit of salts formed on surfaces that has come in contact or damaged by a solution.

Abdul Sharif Oluwafemi Baruwa

Born in 1975 in London, UK, based in Vienna, Austria

"The found materials usually employed by the artist could be said to be humble in their nature. Most of them have been previously used, discarded and then thoughtfully reworked and rearranged, achieving a meticulous balance between happenstance and intent. Here, coincidence and encounter are deployed rigorously as an artistic strategy. The fact that they have had some use before, gives them weight, alludes to stories and suggests identities. These materials and objects think and speak to each other, they demand attention, but they also invite experimentation of thoughts and sensations." - Laura Amann

Wisrah C. V. da R. Celestino

Born in 1989 in Buritizeiro, Brazil, based in Braunschweig, Germany

Hometown is a clock set to the time zone of the artist's hometown Buritizeiro in Brazil, creating a temporal dissonance that invites reflection on distance, belonging, and the simultaneity of lived experiences." Celestino works "through score, sculpture, drawing, text, photography, installation, sound, and video, the artist addresses the remaining structures of the transatlantic colonial project, focusing on institutional critique, language, and objecthood."

Linnéa Gad

Born in 1991 in Stockholm, Sweden, based in New York City, NY, US

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“The process involves layering, guided by the faint clues left by the photographic transfer. This stage is carried out in another form of darkness, as I navigate the unpredictable chemical reactions between pigments and the embedded image during firing - [After the initial glaze firing,] I may further refine the image, responding to the unpredictable results. The entire process feels akin to an alchemical quest, delving into the unknown. I make imagery that transcends my conscious control—paintings that appear in motion, mysterious even to myself. Whether resembling a wave of molten earth, an imploded illuminated manuscript, or an arrow against a burnished sea, these tablets, teetering on the edge of abstraction, invite open interpretation.”

Marina Grize

Born in 1987 in the US, based in Los Angeles, CA, US

“Grize’s work considers depictions of sexuality in media, with an emphasis on the female gaze. Her Bathers series consists of depictions of women in and around water, swimming, sweating, showering, taken from queer cinema. Each work begins with a dye diffusion transfer print, using expired and distorted film, focusing on a female subject, as depicted in a lesbian film; the print is then encased in a delicate, hand-made soldered silver artist’s frame. The series as a whole, containing images culled from hundreds of films, not only re-interprets authorship of these scenes, but also forms a personal connection to them, and to the individuals present in the images.”

Clara Lena Langenbach

Born in 1987 in Germany, based in Hamburg, Germany

“Slabs of clay are pressed against body parts. The body parts are imprinted on the inside, while the force of the pressing hands is visible on the outside. The inner surface has an ultra-shiny glaze. The sculptures, reminiscent of plaster casts, hang from the ceiling on elastic bands and are only held together by a balanced weight. The sculptures, reminiscent of plaster casts, hang from the ceiling on elastic bands and are only held together by their balanced weight.”

Lou Masduraud

Born in 1990 in Montpellier, France, based in Geneva, Switzerland

This series of works reflect the artist’s interest in ecofeminist and anti-speciesist thinking traditions, which aim to deconstruct domination hierarchies between humans and non-human entities. “In her work, she analyses, modifies and stages collective and normative habits in such a way as to expose the relations of power and desire that underlie them. Combining conceptual sculpture, installations and crafts, the artist creates phantasmagorical worlds which are alternatives to dominant realities. Her practice performs the transformation of the everyday and depict[s], its transfiguration as an initial form of emancipation.”

Nevine Mahmoud

Born in 1988 in London, UK, based in Los Angeles, CA, US

Objectification of the body and the drive to see it and possess it has, to me, since childhood, seemed a fundamental impulse of Western society. And one that continues to play a role in contemporary art as well as

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mainstream media. As a female sculptor, much of my work is underscored with concerns of the feminine... What does it mean for a woman to objectify her own body, to use it and expose it? What does it mean to dismember a body, to eroticize those parts, but to retain authority over them? Why does she seek an audience and who are they? These are questions that drive my practice and are answered only by the objects and shapes that emerge. Distorting and misrepresenting the body in ways that might bring humor or gravity, lust or disgust to the viewer is the only way I can see to challenge preconceived expectations of how to live in one. - from conversation with Veronica Gisondi, in Coeval Magazine

Elizabeth Orr

Born in 1984 in Los Angeles, CA, US, based in Brooklyn, NY, US

“Orr’s sculpture enacts a tension between object and painting, mass-produced and manmade, aligning with traditions in minimalist sculpture yet employing new strategies. Orr’s architectural sculptures subtly shift within repetition and order, generating an inherent kinetic language. Orr uses an orbital sander to finish her exposed aluminum surfaces, and parallels this circular, atmospheric technique in her painted panels with a French wash, referring to decorative interior painting and addressing two poles of design: construction and decor. Her color choices derive from sources such as video production and interior wall paint.”

Sophie Varin

Born in 1993 in France, based in Brussels, Belgium

The type of perception that we have grown accustomed to in the outside world – a form of direct, rapid looking, geared toward the extraction of meaning – shall be of little use as we investigate her scenes. A dream, affronted too directly by the faculties of recollection upon waking, evaporates instantaneously. The mind is thus required to act less like a fishing rod and more like a wide net as it attempts to sift out the tangible senses and images of a dubious reality.” - Sultana

Anna Walther

Born in 1990 in Denmark, based in Copenhagen, Denmark

“*Lore key* (2025) is a smaller sculpture shaped after a door threshold made out of oak. The piece is hanging on the wall, facing the spectator with subtle questions about structures, access and power relations. Stuck in the entrance stuck at the door. Small gesture of resistance. Inlays made out of mother pearls sticking out of the surface like knobs on the door step. Pointing towards traditions such as craft and decoration which are often the background, while maintaining beautiful environments and are not elevated as art. A kind of power relationship that is quietly challenged through its own visibility.”

Installation documentation by Jan Søngergaard