

frosch & portmann

Home

**Vicki Sher
Hooper Turner**

frosch&portmann is pleased to announce „Home“, a two-person exhibit featuring recent work by New York based artists Vicki Sher and Hooper Turner.

Vicki Sher has always been most attracted to what is close, what is handy, what is happening in and around her home. She is particularly interested in the way we remain awkward and unsteady, even surrounded by familiar objects and on familiar turf. The artist's latest drawings attempt to puzzle out the competing voices of domestic life. Sher draws houseplants, body parts, furniture, vases and other decorative objects. These pieces of home life attach themselves to threads of contemplative inner dialogues and monologues to make new composite ideas. Minimally rendered to evoke quiet reflection rather than chaotic accumulation, the work asserts a personal perspective of the everyday. The artist's voice — carefully chosen words — alternates between brooding self-evaluation and deadpan humor, straddling the line between what is funny and what is sad about human experience.

Vicki Sher's *Lucky Life* consists of nine single sheets, put together in a rectangular grid to become a huge drawing. The depicted interior with its pillowy big bed seems inviting and cozy — at the same time, the black drips and the physical delicacy of the work suggest a fragile snugness. Some of the inventory of this bedroom is echoed in smaller drawings in the show.

Hooper Turner paints through mimesis, framing rather than creating. He prefers what already exists to the invention of new imagery. The artist's latest paintings reflect his continued interest in catalogs and other ephemeral printed material. He selects images from his collection of such material to enlarge into paintings, usually screen-printing the accompanying text over his meticulous brushwork.

The work questions the notion of painting as significant of the artist's "authentic" private vision; instead, it forces the viewer to confront the received desire inherent in commercial pictures and the strange tension between language and images. The paintings borrow the vocabulary of set-up photography and unctuously refer back to their printed source material by incorporating words, image cropping, and paint handling.

Turner's new work references still lifes in various catalogs and domestic views of commercial objects in artificial spaces. New to the artist's vocabulary are the scenes of women seemingly absorbed in themselves, rejecting the viewer and perhaps even the desire one might feel for them or their world.

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Hours: Wednesday to Sunday, noon – 6pm

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