



“TOMORROW WAS SO DIFFERENT, SO APPELING.”

ALEXANDRA HOPF

Exposition du 15 mars au 12 mai 2018

Alexandra Hopf

sera présente au vernissage

le 15 mars de 19h à 21h

«Yesterdays tomorrow is not today, so maybe todays tomorrow won't be quite what you expected...»
J.G. Ballard

Sobering is pleased to present “Tomorrow was so different, so appealing,” an exhibition of Alexandra Hopf, Berlin based artist working across video, painting and sculpture, with a research interest in individual memory, psychoanalysis, the construction of art history and the prevalence of male figures in its narrative.

In her second solo show at Gallery Sobering, Alexandra Hopf triggers the view into a future paradoxically envisioning the past.

The show comprises paintings and objects resembling artifacts of a past avant-garde. By revisiting the artworks of renowned artists of the Surrealis, Constructivist or Minimalist avant-gardes, it underlines the superiority of male artists in its course and investigates the creation of myths, as well as the discourses that tend to define the identity of an artist.

«As history, the past is present. The folds of our skin point to the mystery and the transience of all things corporeal. In the work of Alexandra Hopf, they illustrate the pliability of the material and the opportunity for contemporary art to take a stance on questions of representation.»

“Alexandra Hopf’s paintings are created in the process of working on the painting – by painting, painting over, removing and revealing deeper layers of paint; by working on the surface, which she makes visible as something with depth. The depth of her surfaces does not conceal a measurable space, but rather the depth of time – she imparts to the contemplative regard the time of their genesis, the layered, recorded time. Her works emerge from the gradual layering of paint and its partial removal.

The artistic act is a process of layering and de-materialisation. Her linearly ridged surfaces draw the beholder’s attention not to the work of art itself, but to its materiality.

The structure of folds is a signature of her work. As a formal element, as an artistic structure, the fold points from the surface on which it appears to the depths – it is, like modern art all together, a probing phenomenon.

In contrast to the line, the folds move not on the surface, but in space. While cracks, breaks or grooves also mark the trail of an underlying force but damage the structure on which they become visible, the force that leads to a fold preserves the integrity of the folded material unscathed. The fold as an aesthetic medium does not postulate something completely different, but rather emphasises the elasticity of the material element and its resilience. This artistic gesture corresponds to a metaphysical horizon. A fold indicates the motion and movability of the material.»

Alexandra Hopf's paintings can be seen as afterimages incorporating the opposite of the perfect moment, pregnant with potentialities as they reveal in retrospect what this epiphanic moment had in "prospect". Yet these artifacts do not merely signal decay but also a certain imaginative perspectivism in its hopeful and tragic dimension.

Image: Alexandra Hopf, White Flag, 2017, wax, gouache on canvas, 140 x 100 cm

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