UNITED KINGDOM – LONDON
MAX WIGRAM

Ice Fishing
until July 26

Titled as the raw minimal activity of catching fish with lines and fish hooks or spears through an opening in the ice on a frozen body of water, the exhibition curated by Darren Flook – recently appointed new director of Max Wigram Gallery in London – looks at the work of five artists spanning five decades since the mid-20th century. A picture of this practice appears as something which is almost deprived of any motion, the strain of withstanding extreme weather conditions and travelling to the often-remote location, are left nearly unseen, if not completely hidden. McArthur Binion’s work, whose primary medium is wax crayon, results in simple and abstract subjects that are usually mono- or duo-chromatic, but given a closer look one is eventually made aware of layers, textures, and complexities that engage African American history, referencing Binion’s time picking cotton as a child; Bill Bollinger works with industrial materials and focuses on the gesture of construction and the limits of matter; Charles Harlan works with found materials and their physical and cultural histories, rendering artworks that may often appear simple but are instead invested with a great labour of transport; Virginia Overton works with materials, placement and sourcing: as the artist says, “the pieces are what they are, real things in the world, not extraneous objects to be placed on a pedestal.”; Michael E. Smith work includes a variety of objects, pictures, and video, by means of using found and discarded commodities, considering the economic and ecological disasters of our era with a materialism of basic needs, displayed as a layout of ruined bodies. The exhibition displays a way of approaching apparently minimal practices as a complex process of thinking about work, and what work cozily consists of.

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