

FOR IMMEDIATE RELEASE

**HOLLY COULIS, NEVINE MAHMOUD & CHRISTINA RAMBERG**



**20 SEPTEMBER – 25 OCTOBER 2019**  
**PRIVATE VIEW: THURSDAY 19 SEPTEMBER, 6–8PM**  
**SIMON LEE GALLERY, HONG KONG**

Simon Lee Gallery, Hong Kong, is pleased to present a group exhibition featuring the works of Holly Coulis, Nevine Mahmoud and Christina Ramberg. Working in painting, sculpture and drawing respectively, all three artists transform traditional, art-historical subject matter often through an exuberant sense of individualism, opening interpretations of the human body and domestic objects to new possibilities.

Holly Coulis' vibrant works take on the well-trodden genre of still life painting and infuse it with a pop sensibility, paring down objects including citrus fruits, pears, glasses and pitchers to their essential geometric forms. These domestic staples, painted in radiant hues, are displayed according to the abstracted perspective of Cubism, asking the viewer to engage with the underlying question posed by all still lifes: how do we adequately represent three-dimensional objects in two-dimensional form?

If Coulis' favoured subjects – fruits and vessels – hint towards the human form, Nevine Mahmoud's erotic sculptures make the connection between body and household object explicit, creating a playful dialogue between material and content. Mahmoud masterfully renders fleshy parts of the body, such as breasts and tongues, as well as the suggestive, soft form of a peach, in non-malleable glass and stone. In 'Breast Shade' (2017), for instance, a pendant light shade takes on multiple meanings, simultaneously resembling a breast, a baby's bottle and a conventional light fixture.

Meanwhile, Christina Ramberg's drawings on view reflect the major motifs of her early work in the 1970s – torsos restructured by corsets, tangles of hair, the female figure. Ramberg's work is acutely aware of how garments transform women's bodies and articulates a compelling case for how that transformation could be related to painterly abstraction. The latter tendency she shares with Coulis and Mahmoud, who similarly push representation to the point of estrangement and impel us to reconsider how we relate to common forms.

**NOTES TO EDITORS**

**Holly Coulls** was born in 1968 in Toronto, Canada and lives and works in Brooklyn, NY. She has recently been the subject of solo exhibitions at Klaus von Nichtssagend Gallery, New York, NY (2019); Cooper Cole Gallery, Toronto, Canada (2018); Simon Lee Gallery, Viewing Room, London, UK (2018); and Atlanta Contemporary, Atlanta, GA (2016). Selected group exhibitions include *Housewarming*, Nicelle Beauchene Gallery, New York, NY (2018); *Rose Is A Rose Is A Rose Is A Rose*, Curated by Nikki Maloof and Louis Fratino, Jack Hanley Gallery, New York, NY (2018); *Oliver Twist*, Rental Gallery, East Hampton, New York, NY (2017); *A Change of Heart*, Curated by Chris Sharp, Hannah Hoffman Gallery, Los Angeles, CA (2016); *Dream Song 386*, Cooper Cole Gallery, Toronto, ON (2016); *Around Flat*, curated by William Staples, Knockdown Center, Maspeth, Queens, NY (2015); and *The Last Brucennial*, The Bruce High Quality Foundation, New York, NY (2014).

**Nevine Mahmoud** was born in 1988 in London, UK and lives and works in Los Angeles, CA. Recent group exhibitions include *The Artist is Present*, curated by Maurizio Cattelan, Yuz Museum, Shanghai, China (2018); *All Hands On Deck*, Otis College Of Art and Design, Los Angeles, CA (2018); *Dreamers Awake: Women Artists After Surrealism*, White Cube, London, UK (2017); *Sim City*, Ballroom Marfa, Marfa, TX (2016); *The Poet and The Critic, and the missing*, curated by Public Fiction, The Museum of Contemporary Art, Los Angeles, CA (2016); and *The Lasting Concept*, Portland Institute of Contemporary Art, Portland, OR (2016).

**Christina Ramberg** was born in 1946 in Fort Campbell, KY and died in 1995 in Chicago, IL. She has been the subject of a number of major retrospectives, including the current *The Making of Husbands: Christina Ramberg in Dialogue*, KW Institute for Contemporary Art, Berlin, Germany (2019), as well as others at Carlton Place, Glasgow, UK (2014); David Nolan Gallery, New York, NY (2011); Gallery 400 at University of Illinois at Chicago, IL (2000); and The Renaissance Society, Chicago, IL (1988). Recent group exhibitions include *How Chicago! Imagists 1960s & 70s*, Goldsmiths Centre for Contemporary Art, London, UK (2019); *Eye Deal: Abstract Bodies of the Chicago Imagists*, Madison Museum of Contemporary Art, Madison, WI (2018); *Unorthodox*, The Jewish Museum, New York, NY (2017); *Sinister Pop*, Whitney Museum of American Art, New York, NY (2013); and *Everything's Here*, Museum of Contemporary Art, Chicago, IL (2008).

**About Simon Lee Gallery**

Founded in London in 2002, Simon Lee Gallery represents artists of diverse generations whose practices explore a wide range of media, from sculpture and painting to video and photography, and who share a broad interest in an exploration of the conceptual. Aiming to provide a significant international audience for its artists, the gallery also regularly punctuates its programme with historical exhibitions and curated group shows, which present shifts in contemporary art practice and thought, whilst broadening the dialogue with artists outside of the gallery's core programme. In addition to its UK activity, in 2012 the gallery opened a space in Hong Kong, which introduced its artists to a wider public in Asia, with a fully independent programme. In 2014, Simon Lee Gallery opened an office and private viewing space in New York. In 2017, this space was re-launched with a year-round programme of exhibitions and events, showcasing the work of emerging and established artists in dynamic group and solo exhibitions.

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[www.simonleegallery.com](http://www.simonleegallery.com)

Image: Nevine Mahmoud, *Breast Shade*, 2017, Alabaster and pigmented resin with stainless steel hardware, 33 x 47 x 47 cm (13 x 18 1/2 x 18 1/2 in.) Courtesy of the artist, Simon Lee Gallery and M+B, Los Angeles.

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