

HAUSER & WIRTH

Press Release

Roni Horn

Hauser & Wirth Hong Kong

27 November 2018 – 2 March 2019

Private view: Tuesday 27 November 2018, 6 – 8 pm



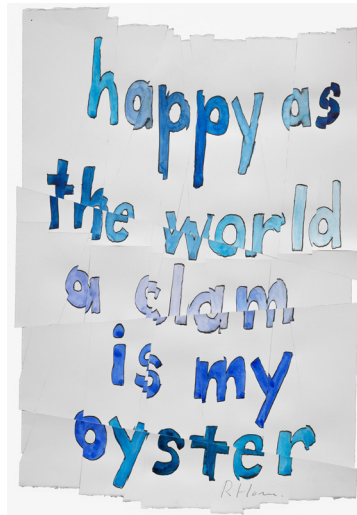
Hauser & Wirth is pleased to present a survey exhibition by acclaimed American artist Roni Horn at its Hong Kong space in the H Queen's building. Intended as a comprehensive introduction to Horn's multidisciplinary practice, the exhibition brings together works on paper, photography, installation and sculpture. The selection comprises over 30 works created between 1983 and 2018, chosen and curated by the artist. Opening on 27 November 2018 and on view through 2 March 2019, this is Horn's first solo exhibition in Greater China.

Horn's work assumes various guises to generate uncertainty and thwart closure, in pursuit her longstanding interest in the fluctuating nature of identity, meaning, and perception, as well as the notion of doubling. These issues continue to propel Horn's practice, regardless of medium, and constitute the thematic underpinning to this show.

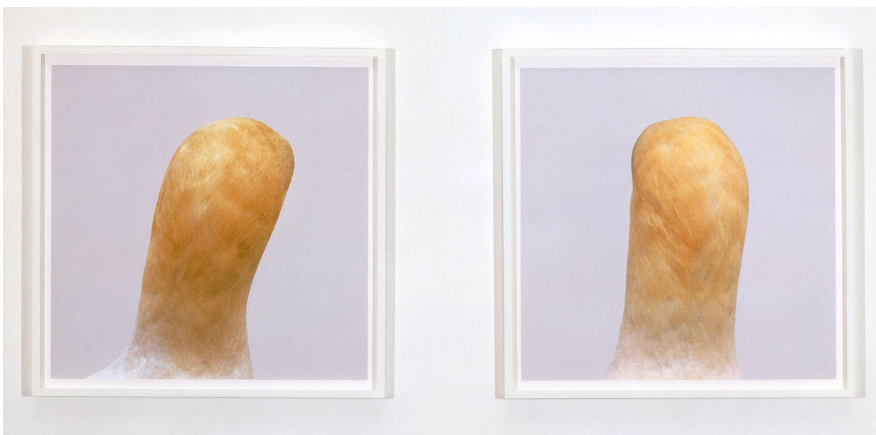
Entering the gallery on the 16th floor, visitors are confronted with a blue glass sculpture, 'Untitled ("There is perfect conviction in everything, as if the objects were better informed about themselves and the position they took up in the world. Here you don't wonder. You don't have a hunch. You know.")'. For this exhibition, the gallery's floor-length windows have been revealed to allow the weather and sunlight to fully interact with and activate the works on view. Light becomes an element of the exhibition and engages directly with the theme of mutability. It causes the sculpture's appearance to subtly change throughout the day, adjusting its color, weight, and perceived solidity. Just as light affects our visual perception, it also alters the emotion of the viewer, so that the natural light causes nuanced reactions to the same work. The seductively glossy surface of the glass sculpture invites the viewer to gaze into the optically pristine interior, as if looking down on a body of water through an aqueous oculus. The changing appearance of Horn's sculptures is where one discovers meaning and connects her work to the concept of identity and the fragility of its construct. For these works, colored molten glass assumes the shape and qualities of a mold as it gradually anneals over the course of months. The sides and bottom are left with the rough translucent impression of the mold in which it was cast in stark contrast to the smooth top surface.

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Balanced against the surrounding walls are a number of sculptures from Horn's 'White Dickinson' and 'When Dickinson shuts Her Eyes' series, which employ text as image drawn from various sources including poetry, letters, and even fragments from other languages. Horn renders text as images, encouraging us to think about language as sculpture, and hence removed from its meaning. As Horn said, 'I don't think of the object, the material thing or what is produced as the endpoint of a work. The aspiration is always the experience, which means the audience, the individual, is integral to the value of the work.'



Moving through the gallery to the 15th floor, viewers encounter another pair of square glass sculptures – 'Untitled ("Sometimes I think I resemble myself too much. I have always been someone else...")', as well as the photographic diptych "Untitled, No.16", which directly engage with the gesture of doubling, an aesthetic and conceptual strategy that has been a recurrent motif for Horn since 1980. Doubling is a tool that invites careful scrutiny from the viewer, altering the dynamic of the work. She has noted that, 'with two objects that are one object you have an integral use of the world. You have the necessary inclusion of circumstance.'



A range of Horn's works on paper are also on view, including pigment drawings and examples from the 'Hack Wit' series. For Horn, drawing is a primary activity that underpins her wider practice. Her intricate works on paper examine recurring themes of interpretation, mirroring and textual play, which coalesce to explore the materiality of color and the sculptural potential of drawing.

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Roni Horn began to make her pigment drawings in the early 1980s and continues to make them today. The pigment is applied to the paper in thick layers, then mixed with small amounts of turpentine, and varnish, added a little at a time. It is a laborious process that lends physicality and depth to the two-dimensional works. The 'Hack Wit' drawings employ a reconstructive method – Horn begins with two drawings, or 'plates', which she cuts into pieces then reassembles into new, tessellating forms. Through this process, the original drawings are fused into a single mutated composition. The subject matter is grounded in language and linguistic play: Horn reconfigures idiomatic turns of phrase and proverbs to engender nonsensical, jumbled expressions that thwart expectation. The themes of pairing and mirroring emerge as Horn intertwines not only the phrases themselves but also the paper they are inscribed on, so that her process reflects the content of the drawings.

About the artist

Roni Horn was born in 1955 and lives and works in New York NY and Reykjavik, Iceland. Recent solo exhibitions include 'Roni Horn', Glenstone Museum, Maryland, USA (2017) (a survey exhibition of four decades of Horn's work); 'Roni Horn', Fondation Beyeler, Basel, Switzerland (2016); 'Roni Horn', de Pont Museum, Tilburg, Netherlands (2016); 'Roni Horn. Butterfly to Oblivion', Fondation Vincent van Gogh, Arles, France (2015); 'Roni Horn. Butterfly Doubt', Hauser & Wirth London (2015); the travelling exhibition 'Roni Horn. "Everything was sleeping as if the universe were a mistake"', first shown at Hauser & Wirth New York, 18th Street (2013) and then Fundació Joan Miró, Barcelona, Spain (2014) and Caixa Forum, Madrid, Spain (2014); 'Photographien / Photographic Works', Hamburger Kunsthalle, Hamburg, Germany (2011); and 'Well and Truly', Kunsthau Bregenz, Austria (2010). In November 2009, Horn's comprehensive survey exhibition 'Roni Horn aka Roni Horn' opened at Tate Modern and travelled to Collection Lambert in Avignon, France (2009); Whitney Museum of American Art, New York NY (2009); and The Institute of Contemporary Art, Boston MA (2010). Horn's works are featured in numerous major international institutions and collections including the Guggenheim Museum, New York NY; Museum of Modern Art, New York NY; The Art Institute of Chicago, Chicago IL; Tate Modern, London, England; Kunsthalle Hamburg, Hamburg, Germany; Kunsthau Zürich, Switzerland; and Centre Georges Pompidou, Paris, France.

In January 2013, Horn was awarded the Joan Miró Prize and JRP Ringier also published the first major publication to focus solely on Horn's extensive drawing practice.

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Untitled ("Sometimes I think I resemble myself too much.

I have always been someone else...")

2010 – 2012

Solid cast glass with as-cast surfaces, 2 parts

56.2 x 76.2 x 91.4 cm / 22 1/8 x 30 x 36 in each

When Dickinson Shut Her Eyes: No. 689

THE ZEROES - TAUGHT US - PHOSPHORUS

1993 / 2007

Solid cast black plastic and aluminum

Dimensions variable

Length variable from 66.7 x 181.6 cm / 26 1/4 to 71 1/2 in

Hack Wit—

clam world

2014

Watercolor, pen and ink, gum arabic on watercolor

paper, cellophane tape

55.9 x 38.7 cm / 22 x 15 1/4 in

Photo: Genevieve Hanson

bird (detail)

1998/2008

Iris and pigment printed photographs on Somerset

Satin paper

55.9 x 55.9 cm / 22 x 22 inches each, 10 pairs/20

pieces



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