

**Sara Barker
Rose Marcus**

Condo New York

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Sara Barker's multi-dimensional sculptural collages occupy a place somewhere in-between planar image and abstracted three-dimensional form. These layered, wall-based reliefs take shape around a variety of aluminium trays or 'trenches' moulded together in differing configurations; a hard industrial form the artist uses as a painter might use a stretched canvas. Barker paints directly onto these metal trays applying automotive paint in thin yet deliberate brushstrokes, rendering hazy and thunderous landscapes, skewed objects and clouded figures; renditions of interior psychological space rather than real world environments.

Hovering above the surface of these tray paintings are cut perspex sheets and thin metal rods that trace a busy line. Adding information and complexity, these rods fall in and out of representation as they course across the base image; a head, a hand, a foot, a profile comes into focus and then disappears.

In both material and gesture Barker's works demonstrate drama and urgency, supported by bold and contrasting colour palettes, and heavy texture and pattern derived from British Modernist-era landscape painting. Barker equally draws upon writers from this period - Virginia Woolf and Doris Lessing - whose texts often examine the nature of creativity, private space and female subjectivity, and whose words are reflected in many of the titles of her work. The influence of Japanese ink paintings and prints, Medieval woodcuts, and the illustrations of William Blake are also present, and there is a sense of looking back here, through art history and traditions of craft and hand-work, whilst connecting too, to past notions of modern futures.

Sara Barker was born in Manchester, UK, in 1980 and lives and works in Glasgow, Scotland. Barker studied History of Art at Glasgow University (1999) and completed a BA (Hons) Fine Art, Painting, at Glasgow School of Art in 2003. Recent solo exhibitions include 'The faces of older images', Mary Mary, Glasgow; 'a weak spot in the earth', The Approach, London (both 2017); Ikon Gallery, Birmingham; CHANGE-THE-SETTING, The Fruitmarket Gallery, Edinburgh (2016); Jupiter Artland (permanent sculptural commission (2015)); and 'for myself & strangers', Gallery of Modern Art, Glasgow (2014). Selected group exhibitions include 'Moments of Being: an exhibition based on the writings of Virginia Woolf', Tate St. Ives, Cornwall; Pallant House, Chichester; The Fitzwilliam Museum, Cambridge; 'NOW', Scottish National Gallery of Modern Art, Edinburgh; 'Surface Work', Victoria Miro, London (all 2018); Women to Watch, Phillips, London; 'New Sculpture', The Whitworth, Manchester; 'Transparency', The Walker Art Gallery, Liverpool (all 2017); 'Geographies of Dust and Air, Mary Mary, Glasgow (2016); 'The End of the 20th Century: The Best Is Yet to Come', Nationalgalerie im Hamburger Bahnhof – Museum für Gegenwart, Berlin (2013).

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Rose Marcus' photographic work use iconic sites, and in concert, let them use her, in order to make objects that shift assumptions about physical presence and acts of observation. These works, which are at once painting, drawing, sculpture and photograph, continue to develop the artist's interest in public space as sites for private experience.

Images are often taken from locations designed to encourage contemplation: monuments, bridges, memorials, and formal outdoor spaces, but more recently have included construction workers and building sites. Marcus often assumes a peripheral stance capturing indirect or minor actions and focusing on unknowns. Rather than build on narratives, these snapshots of New York City act as both a symbolic and material foundation for sculptural and painterly interventions which skirt fixed categorisation.

Borrowing heavily from commercial advertising in scale, material and manufacture, the works play with surface readings. Marcus tends to layer image upon image; rotating, distorting, and repeating shapes and forms, making literal cuts that puncture the image surface, and draping fabrics to skew and block out, or else disrupt these hard surfaces with sensuality. Each image offers just enough information to be understood, affording the viewer a fulcrum of orientation whilst imbuing a slippery sense of certainty within. It appears as if the approach is to sculpt into the work the other side of the present - subjective thoughts and personal experiences that appear like captions on the image surface. Reaching beyond the surface of public experience and architecture, these images offer uncertain truths about everyday being.

Born in Atlanta, Georgia in 1982, Marcus lives and works in New York. Having originally studied architecture and urban studies, Marcus went on to complete a BFA in sculpture (2005) and an MA in Art History at Hunter College, New York (2014). Recent solo exhibitions include 'Core', Mary Mary, Glasgow (2018); And Now, Dallas (2016); 'The Four Seasons,' Night Gallery, Los Angeles (2015); 'At Your Fingertips,' David Petersen Gallery, Minneapolis (2014). Selected group exhibitions include 'In the Abstract,' MASS MoCA, Massachusetts; 'Windows,' David Petersen Gallery, Minneapolis; 'Metropolis', Simon Lee, New York; 'The Gap between the Fridge and the Cooker,' The Modern Institute, Glasgow (all 2017); 'Daydream from 2013,' CANADA, New York (2016); 'Towards the Theory of a Unified Hole,' Bodega, New York; 'The Lazy Sunbathers,' Sies + Hoke, Dusseldorf; 'Marfa Fictions,' Derek Eller, New York (all 2015); 'le doux ron ron quotidien,' Tanya Leighton, Berlin (2014). Marcus has a forthcoming solo exhibition at Night Gallery, Los Angeles in 2019.