

Esther Schipper

Summer '22

SARAH BUCKNER, ANN VERONICA JANSSENS, SOJOURNER TRUTH PARSONS, CEMILE SAHIN,
JULIA SCHER, SUN YITIAN, TAO HUI

July 21 – August 27, 2022



Esther Schipper is pleased to present **Summer '22**, a group exhibition with works by Sarah Buckner, Ann Veronica Janssens, Sojourner Truth Parsons, Cemile Sahin, Julia Scher, Sun Yitian and Tao Hui. On view will be works in a range of media, among them installation, film, sculpture and painting.

Summer '22 brings together artistic approaches which, though employing a variety of media, share an impulse to transform personal observations and political concerns into formally striking, incisive works of art.

Cemile Sahin and Tao Hui conceived expansive environments in which their multi-channel video works are presented. Both artists draw on contemporary narrative conventions familiar from TV and digital media channels. Their presentations are markedly different: Tao Hui's 2017 **Hello Finale!** is organized in a strict grid with functional, office-like seating, each short video screened individually. Shot in nine different locations in Kyoto, and featuring local actors speaking in Japanese, the work evokes, through its mises-en-scène, the visual tropes of Japanese television. Cemile Sahin's **Bad People, Bad News**, 2021, on the other hand, screens her three-channel video as part of a colorful, industrial-looking construction with beach chairs. An overall narrative, centered on the story of three Kurdish women who celebrate Saddam Hussein's death together annually, is formed about nations, dictatorships, monuments, terror, and questions about power and interpretive sovereignty, original and fake. Both works share a certain affectless air that seems more a symptom of trauma rather than an indication of indifference.

The subjects of the new paintings by Sarah Buckner and Sojourner Truth Parsons remain ambiguous: Paintings with enigmatic motifs evoke the impression of an emotional subtext but do not resolve their narrative tension or give away their mystery. The graphic clarity of Parsons' compositions functions as a misdirection, as color and shape remain in continuous flux, oscillating between representation and abstraction. Buckner's representations of fantastic figures feel both open-ended and precisely observed, as they appear to emerge from a fully formed narrative of which viewers can only catch a momentary glimpse. Sun Yitian's large-scale **Gun without Bullets**, 2022, juxtaposes the playful quality of an inflatable toy with the violent potential of a deadly weapon. Combining a glossily painted lush surface of a digitally rendered object with vaguely ominous iconography is characteristic of the young Chinese artist's practice.

Another artistic approach is represented by Ann Veronica Janssens' **Umbrella**, 2020. A thatched roof with a feathery crown, the work's entire surface has been covered with gold leaf. With its references to the effects of the sun's energy, symbolized by the use of gold leaf, **Umbrella** encapsulates both individual and far-reaching global ecological concerns in a single object combining formal restraint and great beauty. Julia Scher's pioneering historical work, **Hidden Camera (Rhizome)** from 1991/2018, finally, employs humor to draw our attention to the issue at hand: our long-standing surveillance by technological apparatuses, here hidden in plain sight in greenery. In addition, the work plays on the ambivalence between anxiety of being surveilled and taking pleasure in observing and being observed.

The exhibition's title partakes in an apparent contradiction of form and content that runs through the presented works: **Summer '22** is thus perhaps best encapsulated in the deceptive playfulness of Sahin's bright beach chairs, which encourage relaxed lounging, while watching a film about the enduring power of images.

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BIOGRAPHICAL INFORMATION

Sarah Buckner (b. 1984 in Frankfurt, Germany / lives and works in Cologne) studied at the Accademia di Belle Arti in Palermo and at the Kunstakademie Düsseldorf. In 2021, Buckner's work was included in Esther Schipper's group exhibition **L'Invitation au voyage**. Among her participations in institutional exhibitions are: **Salon des Amateurs**, Tramps, London (2018), **Lia Pasqualino Noto / Casa Studio**, Manifesta 12, Palermo (2018); **1001 Bild**, Villa de Bank, Enschede (2018), **Eggy and Seedy**, Munchies, London (2017).

Ann Veronica Janssens (b. 1956 in Folkestone, United Kingdom / lives and works in Brussels) studied at L'École de la Cambre in Brussels. Among her numerous solo exhibitions are: **Entre le crépuscule et le ciel**, Collection Lambert, Avignon (2022); **5766 chemin des Trious**, Fondation CAB, Saint-Paul-de-Vence (2022); **Hot Pink Turquoise**, South London Gallery, London (2020–21) and Louisiana Museum of Modern Art, Humlebæk (2020); **Green, Yellow and Pink** (as part of CONNECT, BTS), Dongdaemun Design Plaza (DDP), Seoul (2020); **Ann Veronica Janssens**, Kiasma Museum of Contemporary Art, Helsinki (2018–19).

Cemile Sahin (b. 1990 in Wiesbaden, Germany / lives and works in Berlin) graduated from London's Central Saint Martins in London in 2011 and holds an MA from the Universität der Künste. Her debut novel **TAXI** was published in 2019, followed by her book **ALLE HUNDE STERBEN** in 2020. Her first solo exhibition entitled **It Would Have Taught Me Wisdom** took place in 2021 at Esther Schipper, Berlin. Recent group exhibitions include **Identity Not Proven. New Acquisitions for the Federal Art Collection**, Bundeskunsthalle, Bonn, 2022; **Arbeit am Gedächtnis – Transforming Archives**, Akademie der Künste, Berlin, 2021. In October 2022 a solo presentation opens at the Kunsthalle Osnabrück.

Julia Scher (b. 1954 Hollywood, United States / lives and works in Cologne) was a professor at the Academy of Media Arts in Cologne from 2007 through 2021. Recent solo exhibitions include **Wonderland**, La Maison populaire, Montreuil (2022); **Planet Greyhound**, Kunsthalle Giessen, 2022; **Julia Scher**, MAMCO, Geneva, 2021; and **American Promises**, Ortuzar Projects, New York, 2019. Her last solo exhibition at Esther Schipper, entitled **Wonderland**, took place in 2018. A major retrospective will open at the Kunsthalle Zurich in October 2022.

Sojourner Truth Parsons (b. 1984 in Vancouver, Canada / lives and works in New York) is an artist of Afro-Indigenous and settler heritage. She holds a Bachelor of Fine Arts from Nova Scotia College of Art and Design, Halifax, Nova Scotia. Solo exhibitions include: **Sojourner Truth Parsons: Holding Your Dog At Night**, Oakville Galleries, Oakville, Canada (2017); recent group exhibitions are: **The New Bend**, curated by Legacy Russell, Hauser & Wirth, New York, NY (2022); **L'Invitation au voyage**, Esther Schipper, Berlin, Germany (2021); **This is America**, Kunstraum Potsdam, Potsdam (2021); **This Sacred Vessel (PT. 1)**, Arsenal Contemporary, New York (2020).

Tao Hui (b.1987 in Yuyang, Chongqing, China / lives and works in Beijing) received his BFA from Sichuan Fine Arts Institute in 2010. Institutional solo exhibitions include: **Not at all**, OCAT Xi'an, Xi'an (2017); **New Directions: Tao Hui**, UCCA, Beijing (2015), as well as the recent group exhibitions and projects: **On | Off 2021: Carousel of Progress**, He Art Museum, Shunde (2022); **The Elephant Escaped**, Macalline Art Center, Beijing (2022); **Tracing the Fragments**, K11 Art & Cultural Centre, Hong Kong (2021); **2020+**, Red Brick Art Museum, Beijing (2020). In March 2023 the artist will have his first solo exhibition with the gallery.

Sun Yitian (b. 1991 in Zhejiang, China / lives and works in Beijing) studied painting at the Central Academy of Fine Arts in Beijing and holds an MA from the same department. Sun was selected for the **Forbes 30 Under 30 Asia Class of 2019**. Recent exhibitions include **Morphing In-between**, Hive Art Center, Beijing, 2020; and **Fantastic Art CHINA**, Metropolitan Pavilion, New York, 2017.

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