

HEIDI BUCHER
Lanzarote

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하이지 부허
《란사로떼》

리만머핀 서울
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Heidi Bucher, *Untitled (Puerta del Palacio Ico)*, 1986 (detail).

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Lehmann Maupin presents *Lanzarote*, Heidi Bucher's second solo exhibition with the gallery. The exhibition focuses on the late artist's time on the island of Lanzarote, one of the Spanish Canary Islands, where she spent the last years of her life (1983–1993). *Lanzarote* offers a poignant consideration of the last chapter of Bucher's decades-long project to probe the intersection of architecture, bodies, and their surrounding environments through a selection of symbolically resonant door "skinnings." The exhibition opens on the heels of Bucher's major retrospective titled *Spaces are Shells, are Skins*, presented at Art Sonje Center in Seoul.

Heidi Bucher is best known for her architectural latex castings that draw an analogy between physical structures and the human body. In her work, architecture is the shell that surrounds and protects the contents of a home, much like a skin. Her use of latex turns this concept into an overtly visual metaphor; latex, when it dries, takes on a fleshy color, texture, and malleability. Bucher's architectural castings, which she called "roomskins" (*Hauträume*), focus on ancestral and familial homes and other places of significance to the artist. They represent a personal "molting" process, as Bucher sheds old "skins" and leaves old places behind. At the same time, the roomskins memorialize the personal and cultural histories so deeply rooted in the specificity of place. Bucher's practice employs a distinctly feminist approach, blurring the lines between building and skin, object and subject, public and private.

To create her skinnings, Bucher and her studio assistant covered objects in latex, painting the liquid material onto the surface of the structure. Latex coalesces as it dries. Once dry, Bucher peeled the material back from the structure like a layer of skin. The results are semi-transparent, ghostly swaths of flesh-like material that retain the shape and texture of their source objects. They reference the hard-edged and meticulously-planned nature of architecture, yet they are also soft and malleable. Latex, like human skin, visibly changes as it ages. Over time, the material darkens into a deep amber and hardens. Bucher's castings show traces of this process, indexing time on their surfaces in much the same way that human skin records and recounts the story of a lifetime.

In the early 1980s, Bucher spent increasing amounts of time on Lanzarote. She was inspired by the stark blue and white architecture, set against an arid landscape of volcanic rock. Lanzarote became a kind of creative retreat for the artist, and eventually she acquired a property in the Teguisse community. She named the rustic house Palacio Ico and used it as a live/work space despite the lack of running water and electricity. Palacio Ico became the primary subject of her skinning practice. She was particularly drawn to the structure's doors, whose surfaces boasted an unusual patinated color: two planes of varied shades of teal and turquoise with the underlying texture of wood emerging intermittently across their surface. Bucher created numerous latex castings of the Palacio Ico's doors, as well as its balconies and other exterior elements, repeatedly skinning the structure until shortly before her death in 1993.

Bucher's Untitled (*Puerta del Palacio Ico*) (1986) retains visible traces of the teal patina. Detritus and paint clung to the latex as it dried and are now embedded in the surface of the work, bringing indexical elements of the historical object into the gallery space. The work has aged gracefully over time, deepening into the color of rust punctuated with dark flecks and wooden splinters. The doors carry both the cultural history of their original site and the personal history of their maker.

Bucher's latex door skinnings presented in *Lanzarote* were among her last works. The ghostly portals appear to float, suggesting a liminal state between creation and destruction, endurance and deterioration, life and death. As she cast the doors of her last creative home, the artist passed across a final threshold—her last metamorphosis and penultimate shedding of skin. The works in *Lanzarote* may close the door of her artistic career, and yet, they open her oeuvre onto new and expansive interpretations.

리만머핀 서울은 하이디 부허(Heidi Bucher, 1926-1993)의 두 번째 갤러리 개인전인 《란사로떼 Lanzarote》를 개최한다. 이번 전시는 스페인령 카나리아 제도에 위치한 작은 섬인 란사로떼에서 생의 마지막 10년(1983-1993)을 보낸 부허의 말년 작업을 조명한다. 작가가 고안한 상징적인 문 '스키닝(skinning)' 작업을 엄선하여 선보이는 《란사로떼》는 수십 년에 걸쳐 건축, 신체와 이를 둘러싼 주변 환경의 교차점을 탐구한 작가의 수행적 실천의 그 마지막 장을 살핀다. 전시는 서울 아트선재센터에서 열린 부허의 아시아 첫 회고전인 《공간은 피막, 피부 Spaces are Shells, are Skins》에 뒤이어 개최된다.

하이디 부허는 건축 요소의 물리적 구조와 인체의 유사성을 밝히는 라텍스 캐스팅 작업으로 잘 알려져 있다. 그의 작업에서 건축은 집의 내부를 둘러싸고 보호하는 피막으로, 피부와도 동일하다. 부허는 건조되면 마치 피부와 같은 색상 질감과 유연성을 띠게 되는 라텍스의 속성을 이용하여 위와 같은 개념을 명시적인 시각적 은유로 변화시킨다. 부허가 '집의 피부(Hauträume)'라 지칭한 건축의 캐스팅 작업은 그의 부모님과 조상들이 살아온 집과 작가에게 중요한 의미를 지닌 공간을 주요 대상으로 한다. 작업은 낡은 '피부'를 벗고 오래된 장소를 뒤로하는 부허의 사적인 '허물벗기' 과정을 나타내는 동시에 특정 장소에 깊이 뿌리내린 개인의 역사와 문화사를 기념한다. 이러한 작가의 실천은 건물과 피부, 주체와 객체, 공과 사 간의 경계를 흐리게 함으로써 분명한 페미니스트적 접근 방식을 취한다.

스키닝 작업을 위해 부허는 조수와 함께 주물을 뜯 구조물에 거즈 천을 덮고 표면에 액체형의 라텍스를 바른다. 건조 과정에서 응고된 라텍스가 완전히 굳어지면 부허는 피부층을 벗기듯 이를 구조물에서 떼어낸다. 그 결과 그는 원래 대상의 형태와 질감을 그대로 유지하면서 반투명하고 피부 같은 재료의 찢겨진 부분을 얻게 된다. 작품은 철저하고 면밀하게 계획된 건축의 본질을 드러내는 동시에 부드럽고 유연함을 아울러 갖춘다. 피부 노화와 마찬가지로 라텍스 역시 시간이 지남에 따라 눈에 띄게 변화하는데, 짙은 암갈색으로 어두워지고 단단해지는 경향을 보인다. 부허의 캐스팅은 이와 같은 과정의 흔적을 보여주며, 사람의 피부가 한 생애를 기록하고 이야기하듯 표면에 시간의 지표를 남긴다.

부허는 1980년대 초부터 란사로떼에서 점차 더 많은 시간을 보내게 된다. 작가는 건조한 화산암 풍경 위에 펼쳐진 새파란색과 하얀색 건축물에서 영감을 받았다. 작가에게 있어 란사로떼는 일종의 창조적 은신처가 되었고, 결국 그는 코스타 테기세(Costa Teguisse)에 집을 장만하기에 이른다. 부허는 이 시골집에 팔라시오 이코(Palacio Ico)라는 이름을 붙였고 수도와 전기가 단절되는 상황에서도 그곳에서 생활하며 작업을 이어나갔다. 팔라시오 이코는 그 시기 스키닝 작업의 주요 대상이 되었다. 작가는 특히 건물의 각종 문에 이끌렸는데, 녹청이 생긴 양쪽 문 표면에는 내부 목재 질감이 간헐적으로 노출되었고, 산화로 인해 발생한 다양한 음영의 청록색이 시비로운 빛깔을 띠었다. 부허는 1993년 작고 직전까지 팔라시오 이코의 스키닝 작업을 반복하며 문과 발코니, 외부 건축 요소의 라텍스 캐스팅 작업을 다량 남겼다.

부허의 <무제(팔라시오 이코의 문)>(1986)는 뚜렷한 녹청빛 흔적을 간직하고 있다. 라텍스가 굳을 때 녹이 슬어 부서진 잔해와 페인트가 라텍스에 달라붙으며 현재까지도 작품 표면에 남게 되었는데, 이러한 흔적은 역사적 사물의 지표적 요소들을 갤러리 다시 한 번 일깨운다. 작품은 시간이 지남에 따라 우아하게 변화하며 얼룩과 나무 조각이 섞인 녹청색으로

점차 짙은 색을 더해간다. 각각의 문은 원래의 장소가 지닌 문화사와 그 제작자의 개인사를 모두 담는다.

《란사로떼》에서 선보이는 문 스키닝 작업은 부허의 마지막 유작에 속한다. 마치 유령처럼 부유하는 팔라시오 이코의 문은 창조와 파괴, 내구와 퇴화, 삶과 죽음 사이의 경계 상태를 암시한다. 부허는 자신의 창조력이 발휘된 마지막 집이 된 팔라시오 이코의 문들을 주물로 뜨며, 마지막 허물벗기와 이에 따른 탈바꿈이라는 최종 문턱을 넘어서다. 《란사로떼》에서의 작업은 부허의 예술적 경력에 막을 내리는 동시에 그의 작품에 새롭고 광범위한 해석의 가능성을 열어둔다고 할 수 있겠다.



Heidi Bucher, *Untitled, destiladera roja*, 1991 (detail).

Heidi Bucher (b. 1926, Winterthur, Switzerland; d. 1993, Brunnen, Switzerland) was a Swiss artist who is best remembered for her innovative use of latex and exploration of the physical boundaries between the body and its surroundings. Serving simultaneously as means of historical preservation and metaphorical molting, Bucher's *Hauträume*—or “roomskins”—act as indexes of the complicated relationship humans have to their bodies and pasts. Working across the United States, Switzerland, and the Canary Islands, Bucher forged a practice anchored in familial, cultural, and architectural histories and deeply entwined with contemporary concerns around the boundaries between public and private space, and femininity and the body. Though Bucher's many bodies of work—from her early drawings and wearable sculptures to her later latex-encased objects and *Hauträume*—each reflect distinct artistic interests and origins, they all trace back to the artist's mantra, which uniquely summarizes her career-long engagement with bodies and rooms: *Räume sind Hüllen, sind Häute* (Spaces are shells, are skins).

Beginning in the 1970s, Bucher embalmed clothing in a mixture of latex and mother of pearl, preserving the objects as artifacts of their time and creating a surface that appeared skin-like in both color and texture. Bucher primarily used women's clothing, such as nightdresses and pantyhose, as a critical response to the rigid gender restrictions she had experienced during her childhood and adolescence. By the end of the decade, Bucher began applying her signature latex medium to the surfaces of domestic objects and spaces, aligning women's clothing with these designated “feminine” spaces. Allowing the latex mixture to harden, then peeling it off, Bucher produced translucent skins that held elements of paint, rust, dirt, and the minute details and markings of the architecture. During the years that followed, Bucher produced several major bodies of work based on the domestic spaces of her past—her ancestral house in Winterthur, the study in her parents' home, and her studio in Zurich. Each space she inhabited was rendered translucent and ghostly, like a visual memory that, due to the fragile nature of the latex material, would warp and discolor over time. Displayed suspended mid-air, the series of latex *Hauträume* are simultaneously monumental and fragile, mimicking the very process by which they are created; the removal of the latex from the architectural space required a great deal of both physical strength and delicate dexterity.

Later in her career, Bucher expanded her practice to engage with public spaces, such as Swiss hotels, government offices, and mental health institutions. Today, her work exists in many surviving drawings, sculptures, and fragments, as well as in the photographs and videos which were often integral to the documentation and even creation of each body of latex works.

Bucher attended the School for Applied Arts in Zurich from 1942 to 1946, specializing in Fashion Design. Solo exhibitions of her work have been organized at Muzeum Susch, Zerne, Switzerland (2022); Kunstmuseum Bern, Bern, Switzerland (2022); Haus der Kunst, Munich, Germany (2021); *The Approach*, London, United Kingdom (2019); *Lehmann Maupin*, New York, NY (2019); *the Parasol Unit*, London, United Kingdom (2018); the Swiss Institute of Contemporary Art, New York, NY (2014); Centre Culturel Suisse, Paris, France (2013); Migros Museum für Gegenwartskunst, Zurich, Switzerland (2004); Kunstmuseum Thurgau, Warth-Weiningen, Switzerland (1993); Los Angeles County Museum of Art (LACMA), Los Angeles, CA (1972); Musée d'Art Contemporain, Montréal, Canada (1971); and Museum of Contemporary Crafts, New York, NY (1971) among others. Recent group exhibitions featuring her work include *Textile Garden*, Museum für Gestaltung, Zürich, Switzerland (2022); *GIGANTISME — ART & INDUSTRIE*,

Fonds régional d'art contemporain du Nord-Pas de Calais, Dunkirk, France (2019); *Entropy, I write your name*, Le Magasin, Grenoble, France (2019); *The Psyche as Political Arena*, Staatliche Kunsthalle Baden-Baden, Baden-Baden, Germany (2019); *In the Shadow of Forward Motion*, Zabludowicz Collection, London, United Kingdom (2019); *An Intricate Weave*, Nottingham Contemporary, Nottingham, United Kingdom (2018); *The Everywhere Studio*, Institute of Contemporary Art, Miami, FL (2017); *Women House*, la Monnaie de Paris, Paris, France and National Museum of Women in the Arts, Washington, D.C. (2017); *Viva Arte Viva*, 57th Venice Biennale, Venice, Italy (2017); *No Place Like Home*, Israel Museum, Jerusalem, Israel (2017); *Room*, Warwick Arts Centre, Warwick, United Kingdom (2017); and *Artists and Architecture, Variable Dimensions*, Pavillon de l'Arsenal, Paris, France (2015).

Bucher's work is featured in numerous international public and private collections, including the Centre Pompidou, Paris, France; The Israel Museum, Jerusalem, Israel; KADIST art foundation, Paris, France and San Francisco, CA; Kunstmuseum Winterthur, Winterthur, Switzerland; Hammer Museum, Los Angeles, CA; Metropolitan Museum of Art, New York, NY; Migros Museum für Gegenwartskunst, Zürich, Switzerland; The Museum of Modern Art, New York, NY; Musée Jenisch Vevey, Switzerland; Solomon R. Guggenheim Museum, New York, NY; and the Zabludowicz Collection, London, United Kingdom.



Portrait of Heidi Bucher with *Door of the Herrenzimmer*, 1978.

ABOUT THE GALLERY

Rachel Lehmann and David Maupin co-founded Lehmann Maupin in 1996 in New York. Since Inception, Lehmann Maupin has served as a leading contemporary art gallery with locations in the U.S., Europe, and Asia. For over 25 years, Lehmann Maupin has been instrumental in introducing international artists in new geographies and building long-lasting curatorial relationships. Known for championing diverse voices, the gallery's program proudly features artists whose work challenges notions of identity and shapes international culture. Today, the gallery has locations in New York, Hong Kong, Seoul and London, as well as a team in mainland China. In the past year with growing opportunities in new markets, the gallery has opened seasonal spaces in Aspen, Palm Beach, Taipei, and Beijing.



Lehmann Maupin Seoul, 2022. Photo by OnArt Studio