

Sophie Reinhold

*Echo*

6 Mar – 18 Apr 2026

The Upstairs

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Bortolami is pleased to present *Echo*, an exhibition of new paintings by Sophie Reinhold, the artist's first with the gallery and in New York.

The exhibition takes its title from the ancient Greek myth of the eponymous nymph, cursed to repeat only the last words spoken by others. Once a powerful, sonorous presence, Echo is reduced to an acoustic afterimage – an allegory for agency lost.

In this new body of work, Reinhold expands upon her exploration of classical mythology and its poetic reimagining. Employing her celebrated technique, she applies layers of colored marble and graphite powder to raw jute with her hands, polishes to achieve varying levels of reflectiveness, and finishes with oil paint to produce surfaces that have a tactile, sculptural quality. The resulting abstract and representational images are a kaleidoscope of color and energy that are at once ordered and intuitive, with forms that radiate and reverberate.

A painting depicting two pairs of outstretched hands welcomes visitors to the gallery: one separated by a narrow gap; the other clasped together. By placing both within a shared picture plane, the work suggests a leap of faith, affirming trust well-placed, its title asking us *What Is the Quietest Form of Resistance?*

Reinhold's representational painting *The Allegory of Echo* draws upon a seventeenth-century composition by the Florentine painter Francesco Furini of the story of the birth of Rachel, from Genesis. Here, Reinhold replaces Rachel with Echo isolated in a field of darkness with the exception of an ominous, disembodied hand on her shoulder. Distraught, Echo can only watch as her voice is reflected back to her unanswered in the form of four pulsating, target-like abstractions on the opposite wall of the gallery (whose titles collectively spell E-C-H-O). Vibrant colors rendered both precisely and instinctually accentuate networks of information represented in the bursts of polished marble powder and oil paint that convey a message outside of our understanding.

Camouflaged within the composition of each are the artist's initials, mirrored in the folds of Echo's dress across the gallery and throughout the exhibition. Nearby, the female figure in a tondo titled *Portrait of Another Echo* – depicted with floral vines wrapped around each breast, recalling Botticelli's *Pallas and the Centaur* (c. 1482) – looks on with an expression that at once conveys a sense of irritation and the suppression of deeper, rawer emotions.

A quiet tension underlies the formal composition of each work: polished centers and peripheries of exposed jute, curved lines within rectilinear edges, and vice versa. Their broken seriality and repetition beg the eternal question of whether the information that we process – especially in our age of hyper-connectedness and its intrinsic speed, in which pervading sentiment so often supersedes independent expression – are truly our own, or simply reflections of those articulated by others.

Sophie Reinhold (b. 1981) lives and works in Berlin, where she was born. Recent solo exhibitions include Galerie Nordenhake (Mexico City, 2025 and Berlin, 2023); Sophie Tappeiner, Vienna (2025, 2021); Halle für Kunst, Lüneburg, Germany (2024); Philipp Zollinger, Zürich (2024, 2022); Villa Strata, La Roche-Posay, France (2023); Fitzpatrick Gallery, Paris (2022); Sundogs, Paris; and Kunstverein Reutlingen with Ruth Wolf-Rehfeldt (both 2019). Her work was included in the Zürich Biennale in 2023 at Kunsthalle Zürich.

Institutional group exhibitions include Kunsthaus Graz, Austria; Fri Art Kunsthalle Fribourg (both 2022); Neue Gesellschaft bildende Kunst, Berlin (2021); Kunstverein Ingolstadt, Germany; and n.b.k., Berlin (both 2019). Reinhold is the recipient of the Villa Romana Prize (2012) and was shortlisted for the Max Pechstein Prize (2013), as well as Kunsthalle Ravensburg's Columbus Art Foundation Prize (2012).