

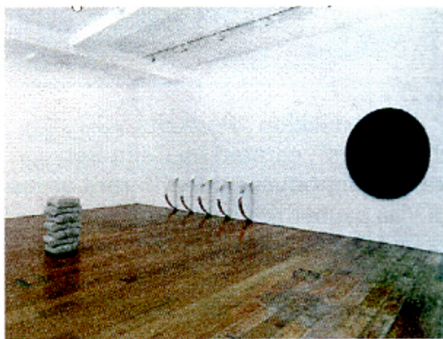
# MOUSSE

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**UNITED KINGDOM – LONDON**  
**MAX WIGRAM**

**Ice Fishing**  
until July 26



Titled as the raw minimal activity of catching fish with lines and fish hooks or spears through an opening in the ice on a frozen body of water, the exhibition curated by Darren Flook – recently appointed new director of Max Wigram Gallery in London – looks at the work of five artists spanning five decades since the mid-20th century. A picture of this practice appears as something which is almost deprived of any motion, the strain of withstanding

extreme weather conditions and travelling to the often-remote location, are left nearly unseen, if not completely hidden. McArthur Binion's work, whose primary medium is wax crayon, results in simple and abstract subjects that are usually mono- or duo-chromatic, but given a closer look one is eventually made aware of layers, textures, and complexities that engage African American history, referencing Binion's time picking cotton as a child; Bill Bollinger works with industrial materials and focuses on the gesture of construction and the limits of matter; Charles Harlan works with found materials and their physical and cultural histories, rendering artworks that may often appear simple but are instead invested with a great labour of transport; Virginia Overton works with materials, placement and sourcing: as the artist says, "the pieces are what they are, real things in the world, not extraneous objects to be placed on a pedestal."; Michael E. Smith work includes a variety of objects, pictures, and video, by means of using found and discarded commodities, considering the economic and ecological disasters of our era with a materialism of basic needs, displayed as a layout of ruined bodies. The exhibition displays a way of approaching apparently minimal practices as a complex process of thinking about work, and what work cozily consists of.

[maxwigram.com](http://maxwigram.com)