

Press release

Sara Barker | I become almost a shadow

14. June - 26. July 2014

Opening: Friday, 13. June 2014, 18 - 21pm

I become almost a shadow
The kind that extends up the wall,
Across the ceiling,
Dwindled gradually into other shadows.
In my room.
Theirs." (Ann Quin, *Three*, 1966)

In her first major solo exhibition at carlier | gebauer Sara Barker (* 1980) shows recently completed wall sculptures accompanied by large floor sculptures. Her works draw on the influences of painting, architecture, literature and drawing, both in a physical and metaphorical way. Through sensitive, almost tangible lines the artist defines surface and form. Painterly elements, utilizing colour tones reminiscent of specific places and atmospheres, which create spatial yet slender shapes evoking shard-like glimmers of reflected daylight. The geometric language of the works are reminiscent of architectonic constructions. Barker employs a process of reduction. Beginning with large sheets of aluminum, she reduces and edits down the material. The potent edited remnants, form the slivers and elements of her sculptures.

The title of the exhibition refers to the above quoted poem, *Three* by Ann Quin. The extract brings attention to the particular innate character of the shadow as a double and replica of the original. Simultaneously it relays the idea of expansion into the space. In Sara Barker's sculptures shadow lines become part of the form. Despite the restricting frame the wall works give the impression of a drawing penetrating into the room. Contrary to this her work on blackboards refuse to leave any trace of light on their surface thus refuting a shadow. Instead the intense black surface plays with the elements of the room, creating infinite depth and imbuing the sculpture with sharp contrasts and defining contours.

The artist gleans inspiration from modern feminist American literature, for example in her work 'Flowering of the rod' (2011). The title of the sculpture stems from the poem found in the compilation *Trilogy* by Hilda Doolittle, more commonly known under her initials H.D. While the freestanding sculpture seems heavily grounded on the floor it nevertheless expresses a lightness and fragility. The finesse of the wire almost contradicts its actual three dimensional optical appearance. Yet their upright presence allude to the human body through their anthropomorphic traits. As H.D. captured themes of transformation, and the inevitable process of regeneration in her poetic work, Barker encapsulates these notions of the instinctual transformative nature in her sculptures.

Sara Barker was born in 1980 in Manchester and studied fine art at Glasgow School of Art. Her work has been shown at Hamburger Bahnhof (Berlin), at BALTIC (Gateshead) and Louisiana Museum of Modern Art (Denmark). On 27th June Sara Barker will be having an extensive solo show at GOMA - Gallery of Modern Art in Glasgow.