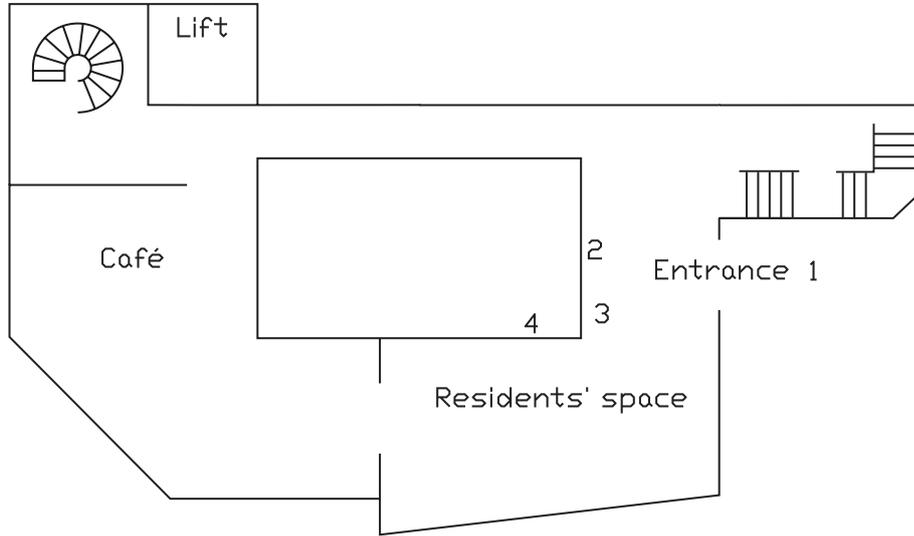
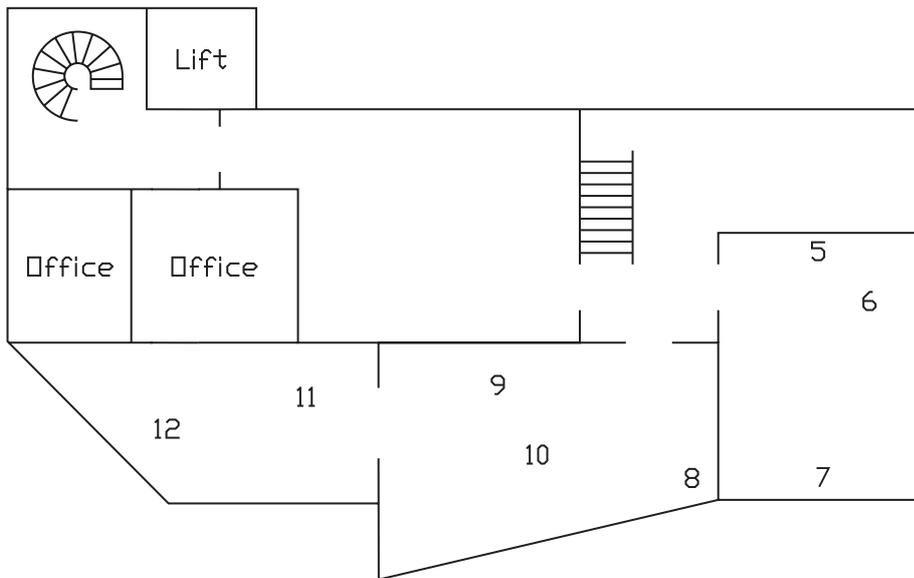


FLOORPLAN

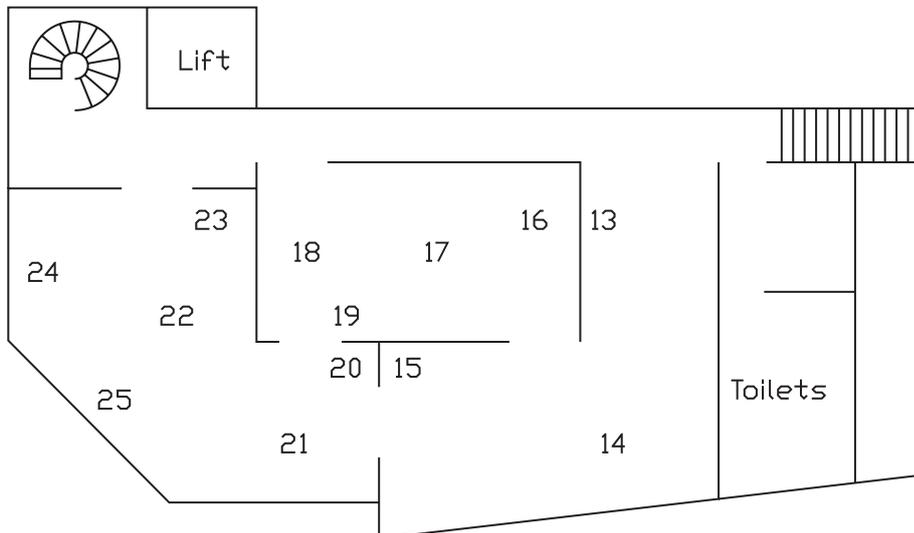
Ground Floor



First Floor



Basement



EXHIBITION GUIDE

VIRGINIA OVERTON

Animal Magnetism

7 May – 31 July 2022

American artist Virginia Overton's new exhibition includes sculpture and installation, beginning with materials reclaimed from industrial contexts, previous artworks, and scavenged from the gallery. Born in Tennessee, her work is informed by memories of her family farm, and processes of industry and repair. She primarily works with raw construction materials such as timber, metal, glass, water, stone, plastic, piping and lighting, to fashion objects that are at once new and readymade. Dubbed a "serial re-user", she often breaks these artworks down again at the end of an exhibition into their component parts, to be recycled and reassembled into new future artworks and installations. In this way, Overton's sculpture creates balance between control and decay.

The exhibition features a group of new works made in response to the architecture of the CCA building, alongside existing works and reworked materials from previous artworks. Overton's new works incorporate steel offcuts and objects by celebrated British artist Sir Anthony Caro, stored at Yorkshire Sculpture Park and intended for re-use by future generations of artists. Caro's sculptural legacy is continued by Overton's exploration of weight, form and material, through her distinct lens. Much of Caro's steel has corroded over time, adding a further elemental consideration to Overton's treatment through her integration of this weathering.

Another element of Overton's practice is her use of the weight of art history. The presence of sculptural predecessors, alongside Sir Anthony Caro, include Tony Cragg, Mark di Suvero, Alexander Calder, and Dan Graham, artists who Overton references with both admiration and acknowledgement of the conditions that have allowed them to occupy and master a sculptural canon.

The show at the CCA continues Overton's instinctive way of responding to the context and conditions of exhibitions – revealing the circulation, production and architectural framing of artworks. She often challenges this by subtle, poetic interventions in the space: wedging an object into a gallery, altering the flow of visitors, revealing materials usually kept in storage. In this way, the institution becomes the subject of the work, and is reinterpreted through Overton's site-specific attention to architectural details. She is interested in "making a new place out of an old one, creating another way of being in it, looking at it, and walking through".

The exhibition's title, *Animal Magnetism*, refers to a mysterious, indescribable force, a new kind of sense. Virginia Overton remarks that the reasoning and origin for her works is elusive, often hard to pinpoint. They are intuitive and gestural, experimentations in alchemy and amalgamation. She describes how the title pulls together the "happy unknowingness" of her process: the combined forces of gravity, weight, suspension, tension and release, and the cacophony of senses that the exhibition stimulates.

A special thanks to Yorkshire Sculpture Park and to the Virginia Overton Gallery Circle: Alexandra Meyers, Caroline and Nassim Cherchali, Dr. Paul Ettlinger and Raimund Berthold, Henry Moore Foundation, James Lindon, Jarrod Grossberg, Maria Butuyrova, Stuart and Bianca Roden, and White Cube, London.

ENTRANCE

1. *Untitled (Goldsmiths CCA sign)*, 2022

Lightbox

30.5 x 243.8 x 15.2 cm

The signage above the CCA entrance is a tradition within Virginia Overton's work which began at her exhibition at The Kitchen, New York, in 2012. Completed before she enters the gallery to begin work, and denoting her arrival like a cinema marquee, Overton uses the lightbox signage as a starting point for thinking about a new exhibition as a route in, a "signifier of transformation".

2. *Untitled (Landscape Sconce)*, 2015, 2018, 2022

Whitewood and LEDs

25 x 634 x 13 cm

Made of whitewood, an easily accessible timber, the sconce explores the tension between the natural shape of the landscape, human intervention and modern technology. This work is a prime example of Overton continuously reusing and reassembling materials into multiple manifestations.

3. *Untitled (welcome)*, 2022

Steel, cedar, flowers

209 x 253 x 73 cm

This curved piece of metal, recovered from Sir Anthony Caro's offcuts, incorporates a quiver of cedar arrows, a foreshadowing of the material's use throughout the exhibition. Flowers by Roka Brings Flowers.

4. *Untitled (V)*, 2022

Fabric
180 x 64 cm

A piece of commercially-produced fabric depicting Botticelli's *The Birth of Venus* has been draped by the artist as a metaphor for female growth and the continuous process of emerging, re-emerging and reinventing that the artist and her works undergo.

CANDIDA & ZAK GERTLER GALLERY

5. EACH: *Untitled, 1-4*, 2022

Spray paint on paper
42.5 x 30.5 x 2 cm

6. *Untitled (ruminations)*, 2022

Steel, sheepskin
128 x 116 x 76 cm

Overton created this sculpture by soldering together steel donated by Sir Anthony Caro to Yorkshire Sculpture Park. During her visit to the Park, Overton spent time laying the steels in the field, welding pieces together, working both intuitively and consciously. The steels, cast-offs of Caro's sculptures and corroded over time, are playfully reinvented in the hands of Overton. Alluding to the continuity of objects and materials, Overton embraces the natural weathering of the steels in her reimagining of their shapes and combinations. The soft faux-plinth of sheepskin upon which the sculpture stands brings the piece close to the Sculpture Park's landscape, populated by wandering sheep.

7. *Untitled*, 2015

Brass
361 x 390 x 10.5 cm

The brass tubes in this piece are reused from Overton's outdoor sculpture commissioned by the Storm King Art Center in upstate New York in 2014. Raised on struts above the hay, the 500-foot-long sculpture ran across the landscape, mimicking the terrain of the field. Standing at each end, people were able to communicate through the tube without any auditory amplification, leaving traces and handprints on the bottom-left and top-right corners of the work, and bearing the marks of nature: rain, birds and insects. Here, Overton reinvents the tubes as a 'sculptural painting', an intricate response to the monumentality traditionally associated with the medium of Land art.

DASKALOPOULOS TANK GALLERY

In this installation Overton works closely with the unique architecture of the building's former water tank. These two sculptures, made using Caro's steel, are adorned with mirror tiles which, upon being lit, suggest a dancefloor or disco. Inspired by Joan Baez's 1975 song *Diamonds and Rust*, the work includes a brooch that belonged to Overton's great-grandmother. In reference to the song title, the lustrous, intimate family

relic is accompanied by corroded and oxidised steel. For Overton, the shape, lightplay and rotating movement of the piece produces its crucial aspect: the shadow, metamorphosing and sculptural.

The sound work reverberating around this gallery is a stretched, two-hour-long reworking of Richard Strauss' grandiose symphonic poem, *Also Sprach Zarathustra*. Overton thinks of this work as an absurd and ominous sound bath, accompanying the dancing refracted light cast by the rotating sculpture. This composition is synonymous with the beginning of Stanley Kubrick's *2001: A Space Odyssey*. In this scene, soundtracked by the original piece, primates encounter an unknown monolithic structure that has appeared in the middle of the landscape.

8. *Untitled (Beulah's brooch)*, 2022

Brooch
6 x 3 x 2 cm

9. *Untitled (diamonds and rust)*, 2022

Steel, mirrored tiles
161 x 65 x 65 cm

10. *Untitled (disco pipe)*, 2022

Steel, mirrored tiles
16 x 11 x 11 cm

RODEN COURTYARD GALLERY

11. *Untitled (Thales' triangle)*, 2022

Steel
92 x 96 x 33 cm

12. *Untitled (stance)*, 2015

Pressure treated wood beam, acrylic, rock and hardware
247 x 39 x 138 cm

This work is characteristic of Overton's relationship to public sculpture, land art and modernist sculpture, and her practice of combining natural and synthetic materials. Resembling a felled tree resting on its roots, and the axe used to fell it; the sheet of acrylic bisecting the length of timber acting as its blade. The assemblage's position, in an open air space while still being contained within the gallery, creates a tension with the institution's architecture and its practice of preservation and display.

WESTON GALLERY

13. *Untitled (Arco sculpture)*, 2021

Marble, steel pipe, copper pipe
171.5 x 66 x 137.2 cm

This piece is composed of a slab of Carrara marble, taken from an Arco floor lamp, an iconic piece of modern design, and a disconnected pipe, salvaged from the street. The pipe, rusted and industrial, takes the place of the lamp's original elegant arch.

14. *Untitled (Arc)*, 2022
650 x 550 cm
Whitewood and fixings

Wedged into the gallery, this installation relies on tension, gravity and force. The bowed timber bends unevenly, unveiling the gallery's brick and I-beams through the gaps. The triangular space behind the curve reveals an imperfection of the gallery's architecture.

15. *Untitled*, 2014
Found steel and wood
113 x 40 x 91 cm

OAK FOUNDATION GALLERY

16. *Untitled (triangle in blue and rust)*, 2022
55 x 193 x 271 cm
Felt and steel

17. *Untitled (chime for Caro)*, 2022
I-beams, miscellaneous metal and steel cable
315 x 300 x 161 cm

Confined to her studio early in the pandemic, Overton resorted to sorting and organising all her material fragments by weight. Here using Caro's jettisoned steel, and other small parts discarded by past artists found at Yorkshire Sculpture Park, she continued to meticulously weigh each piece, and cutting lengths of aluminium pipe of equal weight. In the gallery, these pipes are hung on an industrial gantry to create an interactive sound sculpture that can be "played" through interaction by the gallery visitor. The gantry is topped with lengths of whitewood and cedar, creating a synthesis of materials found across the exhibition.

18. *Untitled (sculpture on table)*, 2022
Steel and painted steel
119 x 114 x 114 cm

In his work, Caro was keen to depose sculpture from its rarefied elevation within the gallery – removing plinths to make sculpture part of our shared world. With reference to this thinking, Overton replaces the plinth with an industrial steel platform, acting as an extension of the sculpture.

19. *Untitled (by stander)*, 2022
Steel
152 x 81 x 40 cm

BASEMENT 2 GALLERY

The wall of the gallery is covered by planks of red cedar originally cut from the family farm in Tennessee on which Overton grew up. For Overton, the smell of the wood brings comfort, evoking the intimacy of home and memories of childhood. In contrast to the scale of the chimes in the Oak Foundation gallery, the cedarwood, often used for soundproofing, deadens sound and envelopes the space, creating a sanctuary. The room

is occupied by a constellation of sculptures using Caro's steel, standing on plinths reused from past CCA exhibitions and topped with cedar. Together with cedar-clad benches, they form their own indoor sculpture garden, alluding to the origins of both the wood and metal and the history of the presentation of outdoor sculpture.

20. *Untitled (stand and swing)*, 2022
Steel
174 x 66 x 49 cm

21. *Untitled (quad)*, 2022
Steel
79 x 70 x 59 cm

22. *Untitled (good boy)*, 2022
Steel
81 x 78 x 49 cm

23. *Untitled (little guy)*, 2022
Steel
183 x 40.5 x 40 cm

24. *Untitled (1/2 and 1/2)*, 2022
Steel
114 x 193 x 74 cm

25. *Untitled (Juniperus virginiana)*, 2020
Eastern red cedar
345 x 709 x 2.5 cm

All works courtesy of Virginia Overton and White Cube, London.