



SHEREE HOVSEPIAN

Domes

The word photography derives from the Greek φωτός (phōtos), genitive of φῶς (phōs), "light" and γραφή (graphé) "representation by means of lines" or "drawing", together meaning "drawing with light". [1]

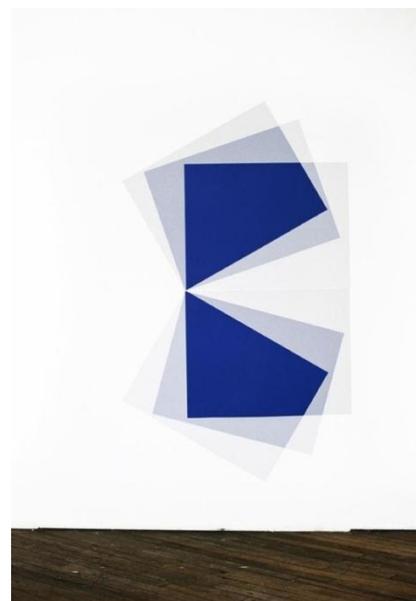
It is perhaps this almost purist definition of photography, based on the etymology of the word, that best captures the essence of Sheree Hovsepian's work.

Through her work, Hovsepian invites us to experience traces of performative actions that are captured through a variety of techniques in the different series that seemingly form part of the same body of work - from photographs of eerie shapes created by the artist taking multiple exposures on a single frame (in 'Sleight of Hand'), to photograms that are created by the artist physically interacting with the material through reshaping or masking areas of light sensitive paper and then exposing it in artificial light (in 'Domes' and 'Haptic Wonders').

It is evident that way the works are created is as important as the finished artefact. There is an inescapable performative element in Hovsepian's work, which is evident throughout the series.

Sometimes even limited by the medium's physical constraints or the artist's reach, the works present the viewer with intriguing visual imagery that is perfectly balanced. Hovsepian manages to use photography to capture the poetic stillness of a set of actions that have been recorded in time without leaving a trace - almost like a memory.

This highly engaging and extremely mature body of work challenges established contemporary photographic production techniques through a meticulous sense of aesthetics, that carries close references to performative abstract painting techniques, often more so than the established reproduction-based photographic practices.



Domes is currently on show until 29 June at BISCHOFF/WEISS Gallery, 14a Hay Hill, London W1J 8NZ.

<http://www.gold-circle.co.uk/sheree-hovsepian.html>

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