

LAMB is pleased to present *Textured*, a group exhibition spanning forty years of practice, which explores how various artists engage with the materiality of surfaces. The exhibition brings together works that resist the conventional preparation or priming of the surface, instead favoring direct engagement with raw canvas and untreated materials. These works embrace natural textures, allowing organic processes, such as absorption, staining, and wear, to shape and define the composition. Rather than aiming for a polished or controlled result, the artists let their distinct materials guide the work, bringing attention to tactile and textured properties. Each of the selected artists brings a distinct material approach, yet all converge in their attention to the physical and sensory potential of their works.

Sheila Hicks (b. 1934, United States) blends traditional weaving techniques with natural and found materials. Often working on both intimate and monumental scales, she explores fiber as a universal language. In the work on view, Hicks places shale, a fine-grained sedimentary rock, at the center of a fiber composition, creating a striking contrast between textures. The soft threads meet the uneven surface of stone, highlighting her ongoing interest in the tension between texture and form.

A similar tactile approach can be seen in the work of Heidi Bucher (b. 1926, Switzerland), who in the 1970s began casting everyday domestic items, such as clothing, blankets, and furniture, using layers of liquid latex and mother-of-pearl as a finish. As the materials dry, they form delicate, skin-like surfaces that capture the imprint of the original object while simultaneously becoming something entirely new. In a similarly transformative method, Alek O. (b. 1981, Argentina) disassembles ordinary objects, such as jumpers, umbrellas, or coins, and reassembles them into new forms. In *Paolo II*, she implements a found wool curtain, repurposing its fabric into a new composition. Though original items may no longer be visible, the material memory remains, giving new life to something once discarded. Ishmael Randall Weeks (b. 1976, Peru) extends this approach into the sculptural realm, utilizing reclaimed concrete, books, and machine parts to create environments that are at once organic and industrial, raw and intricately composed.

Several artists in the exhibition work directly on unprimed canvas, embracing the natural absorbency and unpredictability of untreated surfaces. For instance, Giorgio Griffa (b. 1936, Italy) notably paints on raw, unstretched canvas in the 1960s, laying the material on the floor and working in rhythmic,

repeating marks. His use of water-based acrylics allows the paint to soak and stain the surface, leaving large areas unpainted and giving the works a sense of impermanence.

This approach is echoed in the practices of Ana Prata (b. 1980, Brazil), Tiago Mestre (b. 1978, Portugal) and Camile Sproesser (b. 1985, Brazil), who all use raw fabrics, linen, or jute to emphasize the material qualities of the surface. In Prata's work, visible gestural brushstrokes and unpainted areas allow the linen to become an active part of the composition, giving equal weight to painted and blank space. Mestre's paintings are more minimalist, often incorporating spare, abstract marks that harmoniously communicate with the unprimed fabric. For the three artists, the raw fabric is not a neutral ground but a vital component that informs the rhythm and narrative of the work.

Organic materials and natural processes form a common thread throughout the exhibition, as seen in Hicks' use of sedimentary stone, the shimmering layers of Bucher's mother-of-pearl, and the earthy tactility of untreated surfaces. Omar Mendoza (b. 1993, Mexico) takes this connection even further, using entirely organic matter in his work. His materials, ranging from honeysuckle, brazilwood, jonote, and kina to charcoal, logwood, lemon, jagua, turmeric, beet, beeswax, are gathered and applied through non-conventional methods. Guided by the intricacies of each chosen material, Mendoza allows elements of nature to dictate the form, color, and texture of his compositions.

Together, the works in *Textured* reveal a shared appreciation for the possibilities of material, whether through fabric, fiber, stone, or organic matter, and the ways the surface can hold memory, transformation, and meaning. By prioritizing the physical qualities of their chosen mediums, the artists draw attention to texture as something that can be sensed visually, a record of process, time, and touch embedded in the surface.

Heidi Bucher was born in 1926 in Winterthur, Switzerland, and moved to Zurich in 1942 to study at the School for Applied Arts in Zurich from until 1946, where she was taught by Johannes Itten and Max Bill. Her work is featured in several private and public collections worldwide, including the Museum of Modern Art and the Metropolitan Museum of Art in New York, as well as the Centre Pompidou in Paris. Recent solo exhibitions include *La rose de Paris* at Mendes Wood DM, Paris (2024); *traces* at Jahn und Jahn, Munich (2024); and *pull yesterday into today* at MCAD Manila, Philippines (2024); *Beyond the Skins* at the Red Brick Museum, Beijing (2023); *Heidi Bucher: Lanzarote* at Lehmann Maupin, Seoul (2023); *Spaces are shells, are skins* at Art Sonje Center, Seoul (2023); *Metamorphoses II* at Muzeum Susch, Switzerland (2022); *Metamorphoses I* at Kunstmuseum Bern (2022); and *Metamorphoses* at Haus der Kunst, Munich (2021).

Giorgio Griffa was born in 1936 in Turin, Italy, where he continues to live and work. He has exhibited widely since the 1960s and has been included in key international exhibitions such as *Prospekt*, Düsseldorf (1969, 1974), the Venice Biennale (1978, 1980, 2017), *Processes of Visualized Thought: Young Italian Avant-garde* at Kunstmuseum Luzern (1970), and *A Painting Exhibition of Painters who Place Painting in Question*, curated by Michel Claura at the Städtisches Museum, Mönchengladbach (1973). Recent solo exhibitions include *Una linea, Montale e qualcos'altro* at Castello di Miradolo, San Secondo di Pinerolo (2024); Centre Pompidou, Paris (2022); Villa Romana, Florence (2022); LaM – Lille Métropole Musée d'art moderne, Villeneuve-d'Ascq (2021); *Tempo infinito* at Palazzo Collicola, Spoleto (2020–21); *Giorgio Griffa* at Camden Art Centre, London (2018); Mies van der Rohe Haus, Berlin (2012); and MACRO – Museo d'Arte Contemporanea, Rome (2011).

Sheila Hicks was born in 1934 in Hastings, Nebraska, and has lived and worked in Paris since 1964. She received her BFA and MFA degrees from Yale University. Her work is in the collections of the Metropolitan Museum of Art and the Museum of Modern Art, New York City; Museum of Fine Arts Boston; The Art Institute of Chicago; the Victoria & Albert Museum, London; Stedelijk Museum, Amsterdam; Centre Pompidou, Paris; the Museum of Modern Art, Tokyo and Museo de Bellas Artes, Santiago. Hicks was included in the 2017 Venice Biennale, the 2014 Whitney Biennial in New York, and the 2012 São Paulo Biennial in Brazil. Recent solo exhibitions include the Josef Albers Museum, Bottrop, Germany (2024); Kunsthalle Düsseldorf, Germany (2024); Galerie Frank Elbaz, Paris (2024); *VERS DES HORIZONS INCONNUS*, Parvis de l'Institut de France, Paris (2023); *Infinite Potential*, Alison Jacques, London (2023); Villa Medici, Rome (2023); *In Hülle und Fülle | In Abundance*, Meyer Riegger, Berlin (2023); *Homage to Álvaro Siza*, De 11 Lijnen, Oudenburg (2023); *Threads that Travel*, Centre Pompidou Málaga (2023); *a little bit of a lot of things*, Kunstmuseum St. Gallen (2023); and *In Abundance*, Meyer Riegger, Berlin (2023).

Omar Mendoza was born in 1993 in Mexico City and studied Visual Arts at the National Autonomous University of Mexico (UNAM) from 2012 to 2016. His work has been presented in solo exhibitions, including one at the Museum of Anthropology in Xalapa, Veracruz (2023), and most recently *My Colors*, Steve Turner Gallery, Los Angeles (2024). He has received several distinctions, including the Arte Joven Prize (2016) and the Arte Lumen Prize (2015), and is currently a fellow of the FONCA Young Creators program. In 2024, Mendoza was selected for a residency with A Studio in the Woods, supported by Tulane University's ByWater Institute.

Tiago Mestre was born in 1978 in Portugal. Originally trained as an architect, he studied at the Technical University of Lisbon (1996–2001) and later earned a Master's degree in Architecture from the University of São Paulo (FAU/USP) in 2016. Parallel to his architectural studies, he deepened his engagement with visual art through the Independent Studies Program at Maumaus, Lisbon (2008–2009), and the Advanced Painting Course at Ar.Co, Lisbon (2009–2010). Recent solo exhibitions include *Fogo Fumo* at Gomide&Co, São Paulo (2025); *Grotta* at SESC Pompeia, São Paulo (2024); *Sun, Sun, Sun!* at LAMB, London (2023); *Empire* at LAMB, London (2020); *Boa tarde às coisas aqui em baixo* (with Dudi Maia Rosa) at Olhão, São Paulo (2019); *Smog* at Espaço Cultural Porto Seguro, São Paulo (2019); and *Tiger, tiger* at Festival de Cultura Inglesa, São Paulo (2019).

Alek O. was born in 1981 in Buenos Aires and currently lives and works in Milan where she studied Design at Politecnico di Milano. Recent solo exhibitions include *Non si può tornare indietro nemmeno di un minuto* at Ex Cartiera di Marzabotto, Bologna (2025); *They didn't explain too much, and no one dared to ask* at IUNO, Rome (2024); *Il giorno della fine non ti servirà l'inglese* at Martina Simeti, Milan (2023); *PAROLACCE*, curated by Massimiliano Scuderi at Fondazione Zimei, Pescara (2022); *La prima rosa* at Spazio Lima, Milan (2022); and *Some Idiot Went to London* at LAMB, London (2022). Recent group exhibitions include *Supernova* at Fondazione Zimei, Teatro Michetti, Pescara, Italy (2024); *ITALIA 70 – I NUOVI MOSTRI*, curated by Massimiliano Gioni at Fondazione Nicola Trussardi, Milan, Italy (2024); *Panorama L'Aquila*, curated by Cristiana Perrella, Italy (2023); *Basel Social Club*, Basel (2023); *Everything broken down* at Solid Haus Kunsthalle, Suffolk (2023); *Back Home* at LAMB, London (2022).

Ana Prata was born in 1980 in Sete Lagoas, Brazil and lives and works in São Paulo, Brazil. She participated in the 33rd São Paulo Biennial (Affective Affinities, 2018) and has held solo exhibitions both nationally and internationally, including *Used Cloth* at 56 Henry Gallery, New York; *Stone Fruits* at Tobias Mueller Modern Art, Zurich (2023); *A Vida das Coisas* at Sesc Pompeia, São Paulo (Brazil); *Em volta desta mesa* at Travesía Cuatro Gallery, Mexico City (Mexico, 2022); *Retratos e Biombos* at auroras, São Paulo (2019); *Para Hilda Hilst* at Mário de Andrade Municipal Library, São Paulo (2018); *Brasil Portraits, Discoveries* at Art Basel Hong Kong (2017); and *o elevador, o vulcão e o jantar* at Instituto Tomie Ohtake, São Paulo (2014). In 2011, she participated in the Red Bull House of Art residency in São Paulo, and in 2016, she participated in Residency Unlimited in New York. She was shortlisted for the PIPA Prize from 2017 to 2020. Her work is held in prominent collections, including the Pinault Collection, Paris; the Jorge M. Pérez Collection, Miami; the Instituto Itaú Cultural, and the Pinacoteca de São Paulo.

Ishmael Randall Weeks was born in 1976 in Cusco, Peru. He graduated from Bard College in 2000 and attended the Skowhegan School of Painting and Sculpture in 2007. His work has been exhibited widely in Peru and internationally, including at the Middlesbrough Institute of Modern Art; MoMA PS1 and The Drawing Center, New York; the Museum of Contemporary Art and the Museum of Art of Lima, Lima, Peru; Museo d'Arte Contemporanea di Roma, Rome; Museo Nacional del Perú; the Spanish Cultural Center of Buenos Aires, Argentina; the Museum of Arts and Design and the Bronx Museum, New York; the Museum of Fine Arts, Boston and Mexico City; the Museum of the Bank of the

Republic, Bogotá; The Drawing Room, London; and Fondazione Cassa di Risparmio di Modena, Bologna. He has participated in the Havana Biennial; the IX and XIV Biennials of Cuenca; the 6th edition of the (S) Files Biennial at El Museo del Barrio, New York; and *Greater New York* at MoMA PS1 (2010), among others. Randall Weeks has received numerous grants, residencies, and awards from institutions such as the Rockefeller Foundation, MACRO in Rome, the Foundation for Contemporary Arts in New York, the New York Foundation for the Arts (NYFA), Art Matters in New York, Kiosko in Santa Cruz, and La Curtiduría in Oaxaca.

Camile Sproesser was born in 1985 in São Paulo, Brazil, and went on to study Literature at Pontifícia Universidade Católica de São Paulo (PUC-SP), Visual Arts at Centro Universitário Belas Artes (2009), and Film at the Academia Internacional de Cinema (2013). Sproesser's recent solo exhibitions include *Ópera Natural*, Sardenberg, São Paulo, Brazil (2025); *She, Shapeshifter*, Open Forum, Peres Projects, Berlin, Germany (2024); *Às*, Sardenberg, São Paulo, Brazil (2023); *Macunaíma*, Marli Matsumoto, São Paulo, Brazil (2022); *Perfeição*, Projeto Vênus, São Paulo, Brazil (2021); *February*, Mendes Wood DM, São Paulo, Brazil (2019); and *Panther Serpent and Other Amulets*, Mercedes Viegas Arte Contemporânea, Rio de Janeiro, Brazil (2018). She has participated in residencies including Carrizozo AIR, New Mexico; MASS MoCA, Massachusetts; Prattsville Art Center, New York; and Château de La Ferté, France.

1. Ana Prata, *The Egyptian Boat*, 2016
Oil and spray on linen
203 x 152 cm | 79 15/16 x 59 13/16 in.
2. Giorgio Griffa, *Linee verticali*, 1977
Acrylic paint on canvas
38 x 57 cm | 14 15/16 x 22 7/16 in.
3. Tiago Mestre, *Untitled*, 2025
Oil on raw linen
170 x 140 cm | 66 15/16 x 55 1/8 in.
4. Alek O, *Paolo II*, 2019
Found wool curtain
208 x 133 cm | 81 7/8 x 52 3/8 in.
5. Omar Mendoza, *Transition Cromática*, 2023
Honeysuckle, Brazilwood, jonote, kina, charcoal,
logwood, lemon, jagua, St. Benedict's thistle,
turmeric, beet, beeswax and cotton on canvas
160 x 130 cm | 63 x 51 3/16 in.
6. Sheila Hicks, *Mid nights late Dream*, 2022
Synthetic fibers, cotton, linen, shale
21.5 x 15 cm | 8 7/16 x 5 15/16 in.
7. Heidi Bucher, *Untitled*, 1981
Mother of pearl, latex, textile
36 x 40 cm | 14 3/16 x 15 3/4 in.
8. Camile Sproesser, *The Wizard*, 2025
Oil on woven jute
71.5 x 65.5 cm | 28 1/8 x 25 13/16 in.
9. Ishmael Randall Weeks, *Codigo Atemporal #81*, 2022
Grouts, soils, wood and copper
40 x 33 x 10 cm | 15 3/4 x 13 x 3 15/16 in.

