

Nevine Mahmoud,
in mass and feeling
7 October–3 December, 2022
6 Minerva Street, London

Soft Opening,

In *in mass and feeling*, Nevine Mahmoud (b. 1988, London), presents four sculptures: *Cottage door*, *Tricycle (bone)*, *Romantic shutters* and *fawn (she)*. In these new works, materials are simplified, concentrated and intensified. Mahmoud replaces the physical familiarity of certain recognisable objects with a surface texture and density that contradicts: hollow plastic becomes solid, soft skin becomes cold and hard.

Building on an established visual language, the artist examines the forms of children's toys in three works with an uncharacteristically representational approach. In place of an inquiry rooted in manipulation and distortion, this strategy exposes their specificity. Raised onto monolithic, sterilising aluminium plinths and carved into marble or cast in resin, Mahmoud relocates her renderings of Little Tikes toys in a tension between associations of cheap plastic, nostalgia and the classical permanence of stone. As if spectres of a childhood fantasy, a pair of shutters, an opening door and a deconstructed tricycle sit alienated atop their distanced pedestals, like an abandoned castle protruding from the edge of a cliffside.

In their isolation, these works lack protagonists, their only sentient company non-human: a tender fawn-like creature with giant ears, assembled from separate parts in order to imply a manufactured origin. Each of these works exists as a simulation, a non-real. For Mahmoud, the fawn embodies a feminine archetype that represents elegance and fragility, attracting not just admiration but idealisation. By figuring a strange premature female, the fawn is arresting but inherently vulnerable. Pale, exposed and begging for observation, while sitting cautiously on a lonely stage, her pink hollowed ears indicate a conscious awareness and make evident a desire to hear, to communicate. In their uncanniness, *in mass and feeling* presents a group of false idols: each sculpture an implant, a warped, undetermined version of beauty, sombre in its misperceived innocence.

Main Gallery (L–R)

Tricycle (bone), 2022
Epoxy resin,
fibreglass, pigment
61 × 54 × 30.5 cm

Romantic shutters, 2022
Portuguese pink
marble, Carrara
white marble
77 × 50 × 9 cm

Cottage door, 2022
Salvaged marble,
aluminum rod
44.5 × 44 × 30.5 cm

fawn, she, 2022
Portuguese pink
marble, Turkish
Sivec marble
36 × 49 × 23 cm

Nevine Mahmoud (b. 1988, London UK) lives and works in Los Angeles. Her most recent solo exhibition *MATRIX 188* was held at Wadsworth Atheneum Museum of Art, Hartford, Connecticut (2022). Past solo exhibitions include the Los Angeles Municipal Art Gallery, Barnsdall Art Park, Los Angeles (2021); *foreplay II* at M+B, Los Angeles (2021); *bella donna* at Nina Johnson, Miami (2019); *belly room* at Soft Opening, London (2019); *foreplay* at M+B, Los Angeles (2017) and *The Poet, The Critic and The Missing* at The Museum of Contemporary Art, Los Angeles (2016). Selected group exhibitions include *perfectly round, as we left them* at the Fondazione Arnaldo Pomodoro in Milan (2021); *Romancing the Mirror* at MOCA Jacksonville, Florida (2020); *Holly Coulis, Nevine Mahmoud & Christina Ramberg* at Simon Lee Gallery, Hong Kong (2019); *The Artist is Present*, curated by Maurizio Cattelan, at the Yuz Museum, Shanghai (2018); *Dreamers Awake: Women Artists After Surrealism* at White Cube, London (2017); *MADMOISELLE* at the Centre Régional D'art Contemporain Occitanie, Sète (2018); *This is Presence* at Ballroom Marfa (2016) and *The Lasting Concept* at the Portland Institute of Contemporary Art (2018). Her work is held in the collection of the Walker Art Center, Minneapolis.