

HATCH



IS THERE YET SPACE FOR LIGHT

Maria Appleton
Solo Exhibition

February 8 - 25, 2023
20 rue de la Chaise, 75007 Paris

The project space HATCH is pleased to present *Is There Yet Space For Light*, the first solo exhibition by the Portuguese artist Maria Appleton, in Paris.

Is There Yet Space For Light is a diverted question to observe and wonder about our way of apprehending the space that light comes to shape, transform or disturb. Through the juxtaposition of textiles composed of ethereal weaves, subtle prints and translucent colors, Appleton creates an optical challenge of infinite dimensions inciting an intellectual and sensory quest, as tangible as it is impalpable. In this poetic labyrinth, our eyes, our body and our mind enter into conversation with the pieces.

Beyond the immediate fascination procured by the presence of these fabrics of great visual sensitivity, there is much to be sought and deciphered in the games of constructions of shapes and colors, with which Maria Appleton plays in reference to the ideas of the great masters of architecture, textile and painting.

Is There Yet Space For Light

Textile presentation by Maria Appleton

For her first presentation in Paris, Maria Appleton explored the elusive phenomenon of light's behavior in space. The exhibition attempts to capture the precarious balance and constant tension of these two elements, which the artist considers indivisible: “*Space doesn't exist without light and light is useless without space.*”, Appleton states. Her thoughts draw closer to the theories of Le Corbusier, when he explains: “*Architecture is the masterly, correct and magnificent play of masses brought together in light. Our eyes are made to see forms in light; light and shade reveals these forms*”¹. Sensitive to sensory experiences that bring a conscious knowledge of the outside world, the artist questions the spatial link between movement and perception, through light.

Light as a filter to see the world? Light as a filter to think about it? Light as a filter to transcend it? Finally, light as an interpretation of reality. The lexical game becomes artistic. *Is There Yet Space For Light* translates this analogy into an erudite superposition of textile surfaces. Each piece in the exhibition is envisioned as “light sculptors” carving the space. Behind their artisanal appearances, these works disguise an introspective trait on our environment, by their charge of intuition and physicality.

Suspended or floating, Maria Appleton's woven and printed pieces are linked to each other by an invisible code of superposed layers, between placement games and translucent colors. In these optical combinations, the spectator deciphers the reliefs, highlighted or distorted by the fluidity of the material. Influenced by the legacy Anni and Josef Albers, the artist multiplies the chromatic imprint and the resolutely geometrical forms. The colors come together like rays of light. Shapes spring from within and behind thick bands of brilliant white or inky black. Cotton threads intertwine with photographs of personal memories, industrial landscapes, ruins or neglected urban details, transforming ephemeral images into solid monuments. This overexposure of visual phenomena gives the impression of being immersed in the hustle and bustle of a city.

“Two procedures confront each other. The first is primarily material, constructed of physical elements, walls, thresholds and level, all precisely located. The other, is immaterial, and hence its representations, images and messages afford neither local nor stability, since they are the vectors of a momentary, instantaneous expression, with all the manipulated meanings and misinformation that pre-supposed.”

Virilio, Paul. “The Overexposed City.” Essay. In *Lost Dimension*, 22–23. New York, NY: Semiotext(e), 2012.

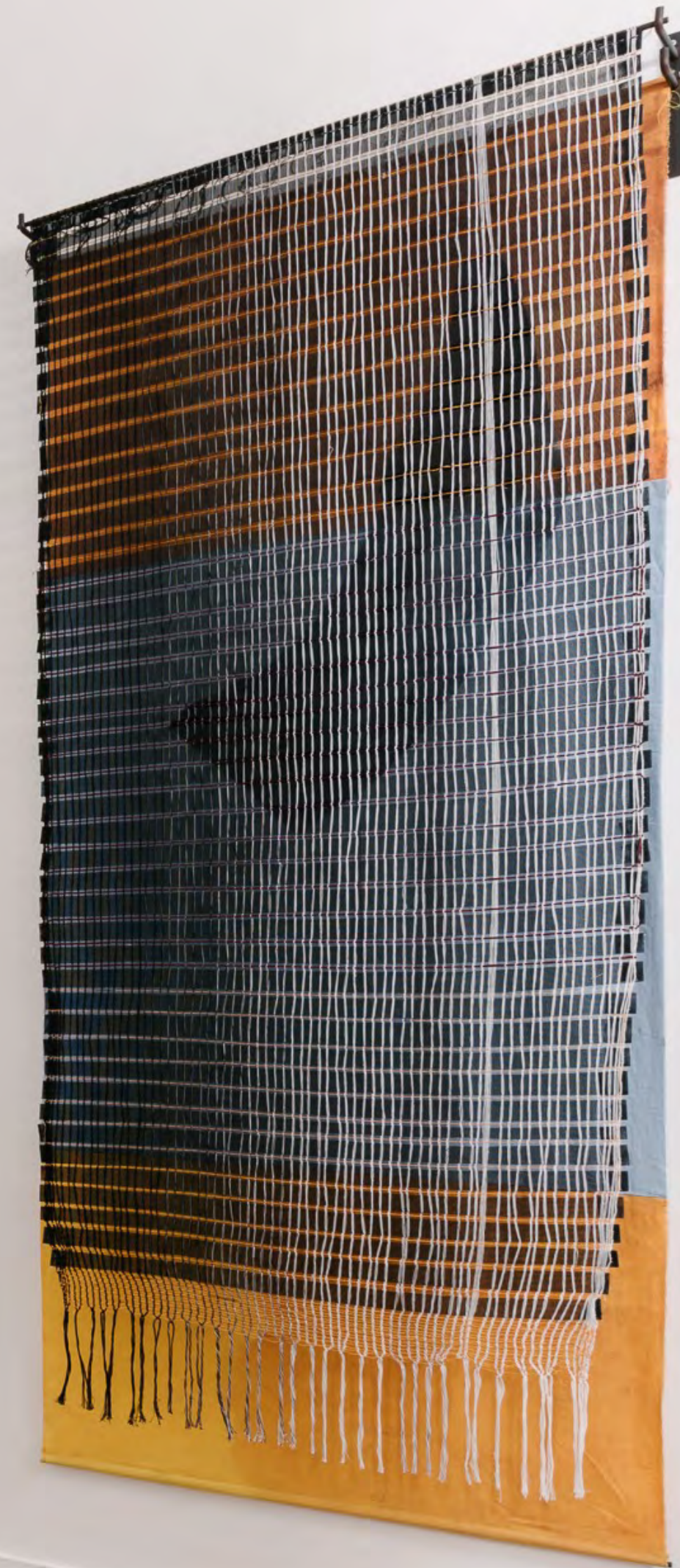
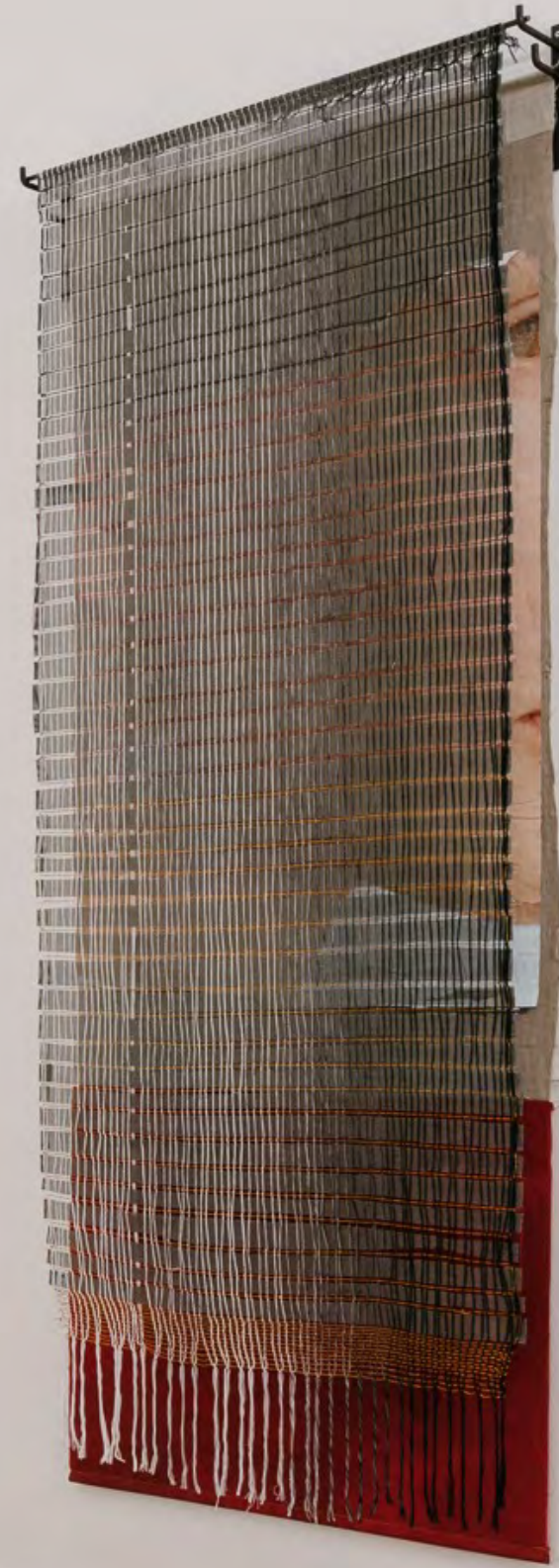
With *Is There Yet Space For Light*, Maria Appleton explores the boundaries between the material and the immaterial, the visible and the invisible. She is inspired by the theory of the “overexposed city” of the architect, thinker and urbanist Paul Virilio. He enumerates the various mutations that have affected the urban space, causing it to lose its uniqueness. Virilio pushes the reflection even further by putting forward the idea that communication and new techniques have modified our vision and conception of the city, to the point of erasing its limits. We find this notion of blotting paper and permeable membrane in the filter fabrics of the exhibition. Their appearance hides a secret transparency, that of the erasure between the urban and the digital.

In her masterly woven screens, the artist explores the idea of deconstruction of the urban space from which the digital world so present in our lives has utterly disrupted. A saturated, overbuilt and overexposed world where the overflow invades the space, distorting and blurring the channels of our perception. *Is There Yet Space For Light* becomes an open question on the adaptation of our environment in the face of evolution, even more on our mental and cultural capacities to interpret our outside world and to identify new forms of knowledge. Is there still room for light? Maria Appleton wonders and questions us about the future of our living spaces, between light and darkness.

¹ Corbusier, Le, and Frederick Etchells. *Towards a New Architecture*, “Three Reminders to Architects.”, p.29, Dover Publications, United States, 1931.



Exhibition view from Maria Appleton solo exhibition, 'Is There Yet Space for Light' in Paris. Courtesy of the artist and HATCH. © Adrien Thibault.







Maria Appleton

6 am, 2023

From series Tapume
Woven and dyed cotton and wool threads, dyed and printed silk,
welded metal
200 x 100 cm





Maria Appleton

6 pm, 2023

From series Tapume
Woven and dyed cotton and wool threads, dyed silk, welded metal
200 x 100 cm



Maria Appleton

Tower with no inside II, 2023

From series light sculptors
Woven paper and photograph,
fabric dyed and sewn, welded
metal frame
40 x 45 x 10 cm

(front)



(back)





Maria Appleton, From series light sculptors: *Tower with no inside II*, 2023, Woven paper and photograph, fabric dyed and sewn, welded metal frame, 40 x 45 x 10 cm, Courtesy of the artist and HATCH © Adrien Thibault

Maria Appleton

Stopping the tourism economy, 2023

Woven paper and photograph, welded
metal frame
40 x 45 x 10 cm

(front)



(back)





Maria Appleton, From series light sculptors: *Stopping the tourism economy*, 2023, Woven paper and photograph, welded metal frame, 40 x 45 x 10 cm, Courtesy of the artist and HATCH © Adrien Thibault

Maria Appleton

Spaces of Light II, 2022

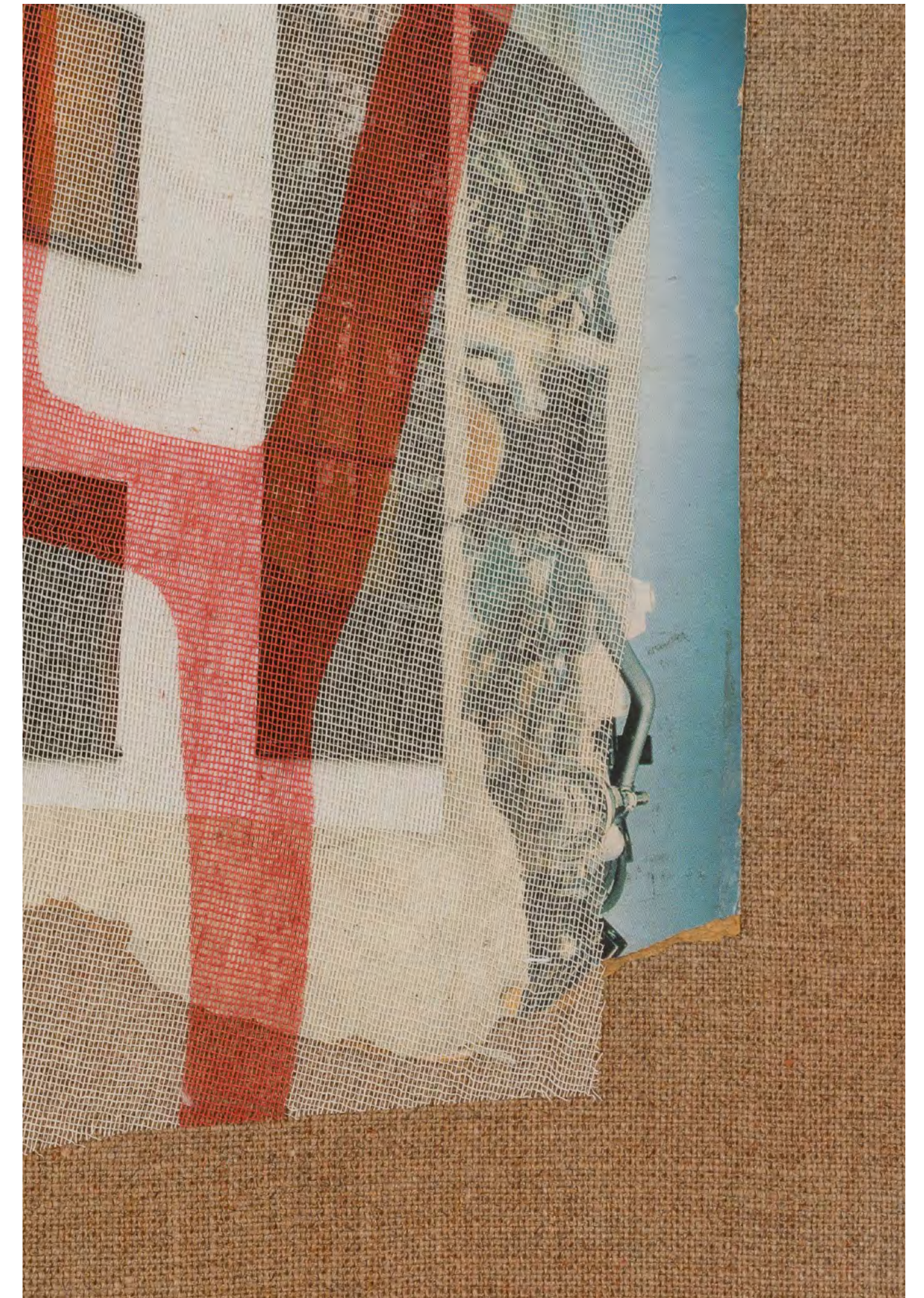
From series Space of Light
Mixed media collage,
aluminium frame
41 x 49 cm
(42 x 49,4 cm framed)



Maria Appleton

Spaces of Light VI, 2022

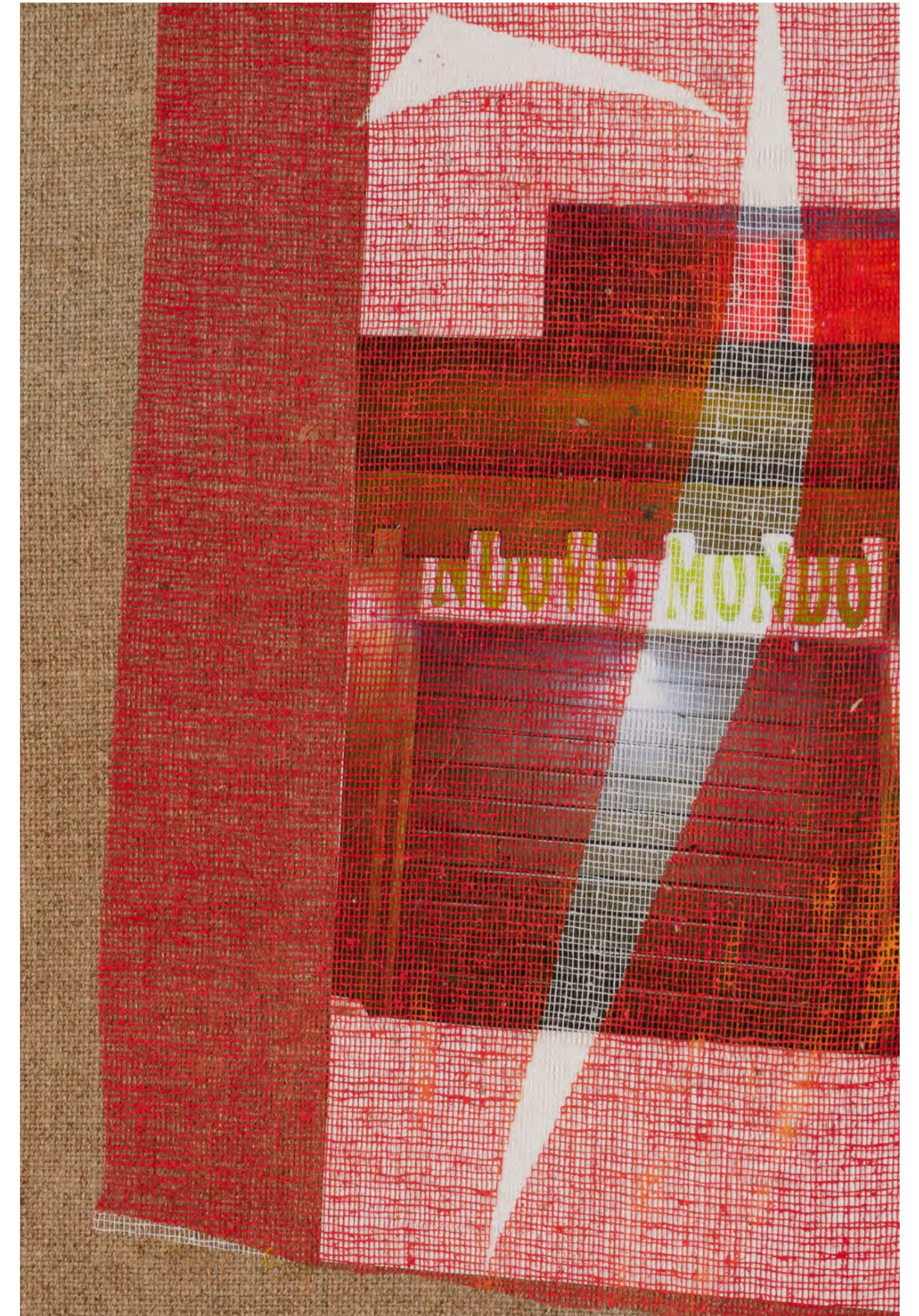
From series Space of Light
Mixed media collage,
aluminium frame
41 x 49 cm
(42 x 49,4 cm framed)

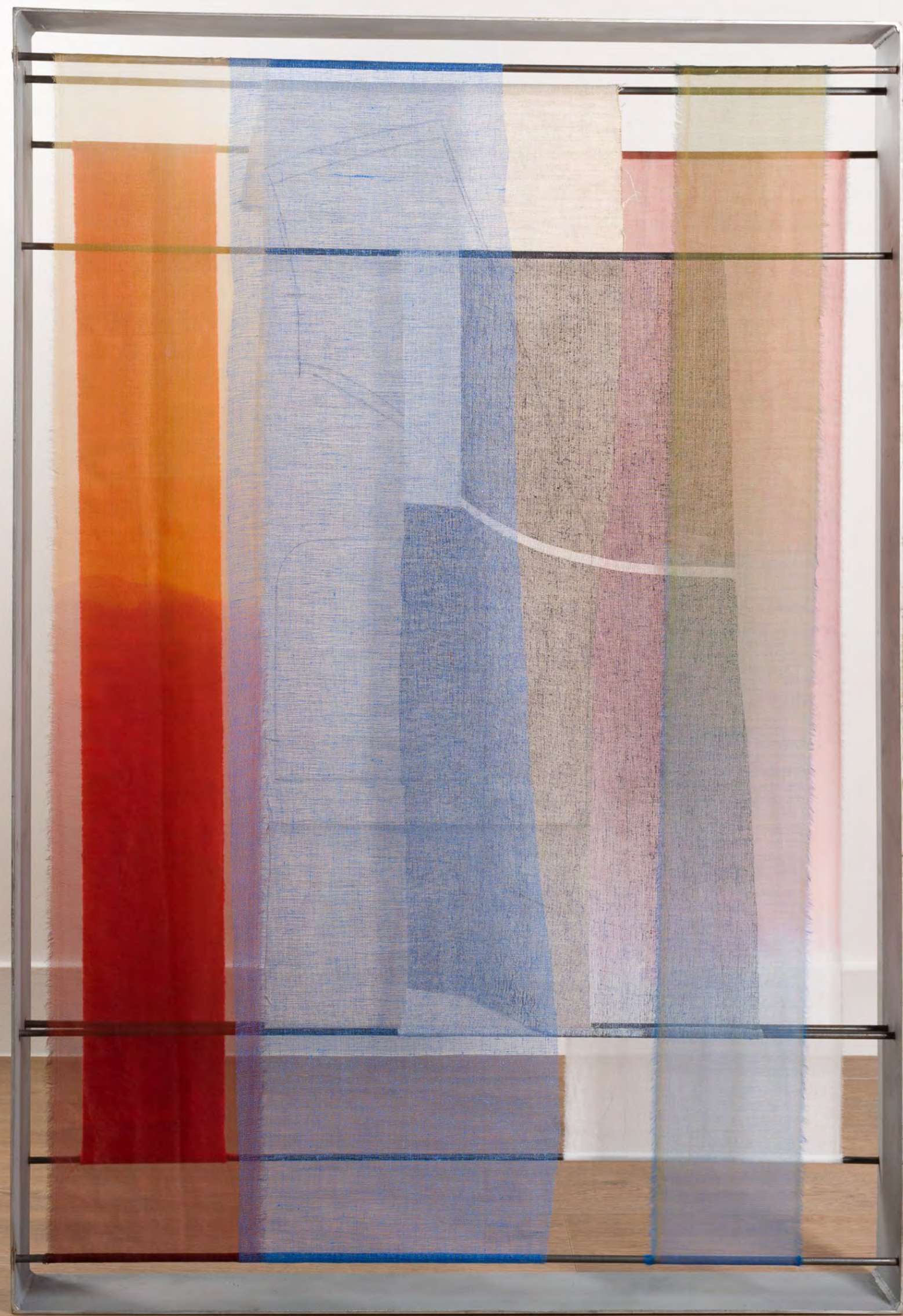


Maria Appleton

Spaces of Light IX, 2022

From series Space of Light
Mixed media collage,
aluminium frame
41 x 49 cm
(42 x 49,4 cm framed)





Maria Appleton

Action Reaction Object, 2023

From series Glimpse on a box
Printed and dyed silk and cotton, welded metal
105 x 72 x 11 cm



Maria Appleton, From series Glimpse on a box: *Action Reaction Object*, 2023, printed and dyed silk and cotton, welded metal; 105 x 72 x 11 cm, Courtesy of the artist and HATCH © Adrien Thibault



Maria Appleton

Action Reactive Object, 2023

From series Glimpse on a box
Printed and dyed silk and cotton, welded metal
72 x 50 x 11 cm



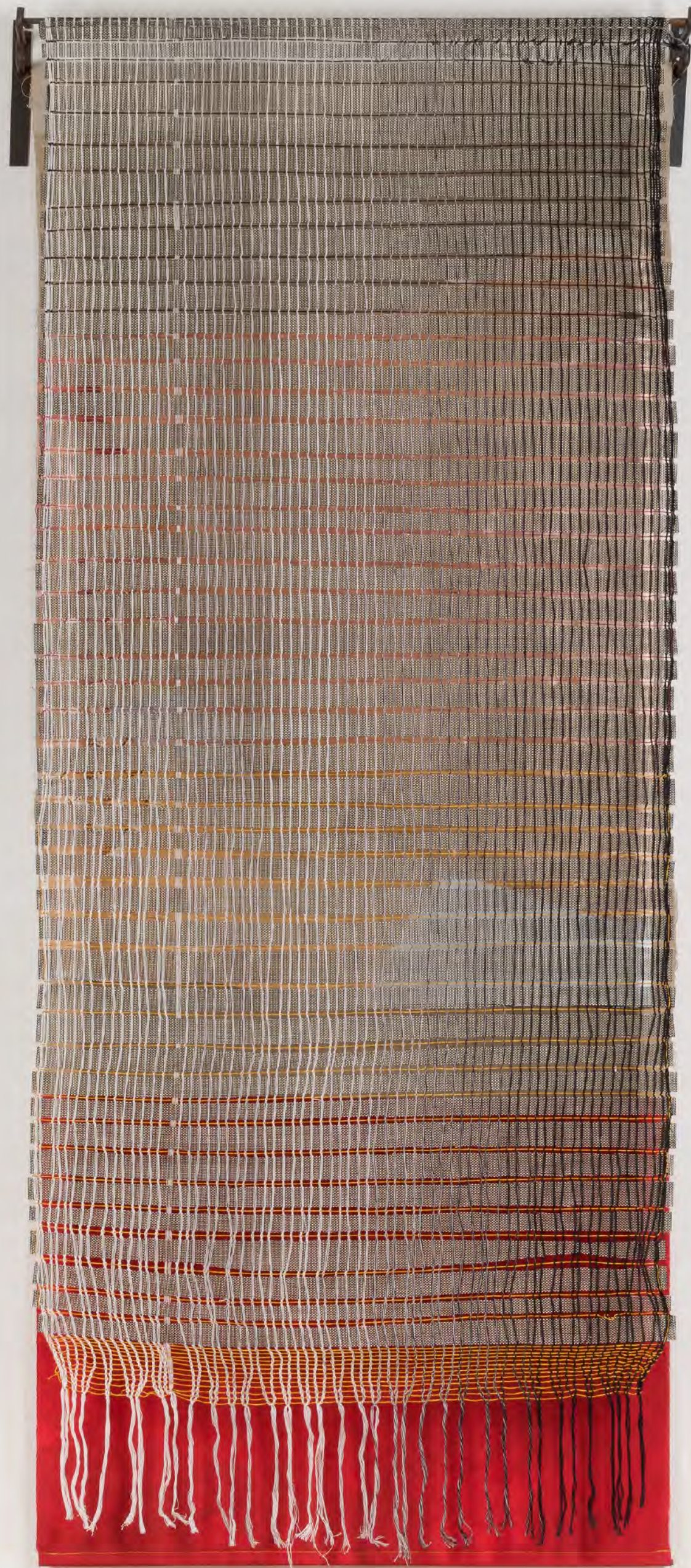
Maria Appleton, From series Glimpse on a box: *Action Reactive Object*, 2023, Printed and dyed silk and cotton, welded metal; 72 x 50 x 11 cm, Courtesy of the artist and HATCH © Adrien Thibault



Maria Appleton
on air, 2022

Woven cotton and linen pastel painted, dyed cotton
muslim, found poster, welded metal
60 x 40 x 11 cm





Maria Appleton

misleading informative Wall, 2022

From series Cave Paintings

Dyed cotton and silk, cotton and polyester fabric cut and woven,
metal rods

201 x 90 cm



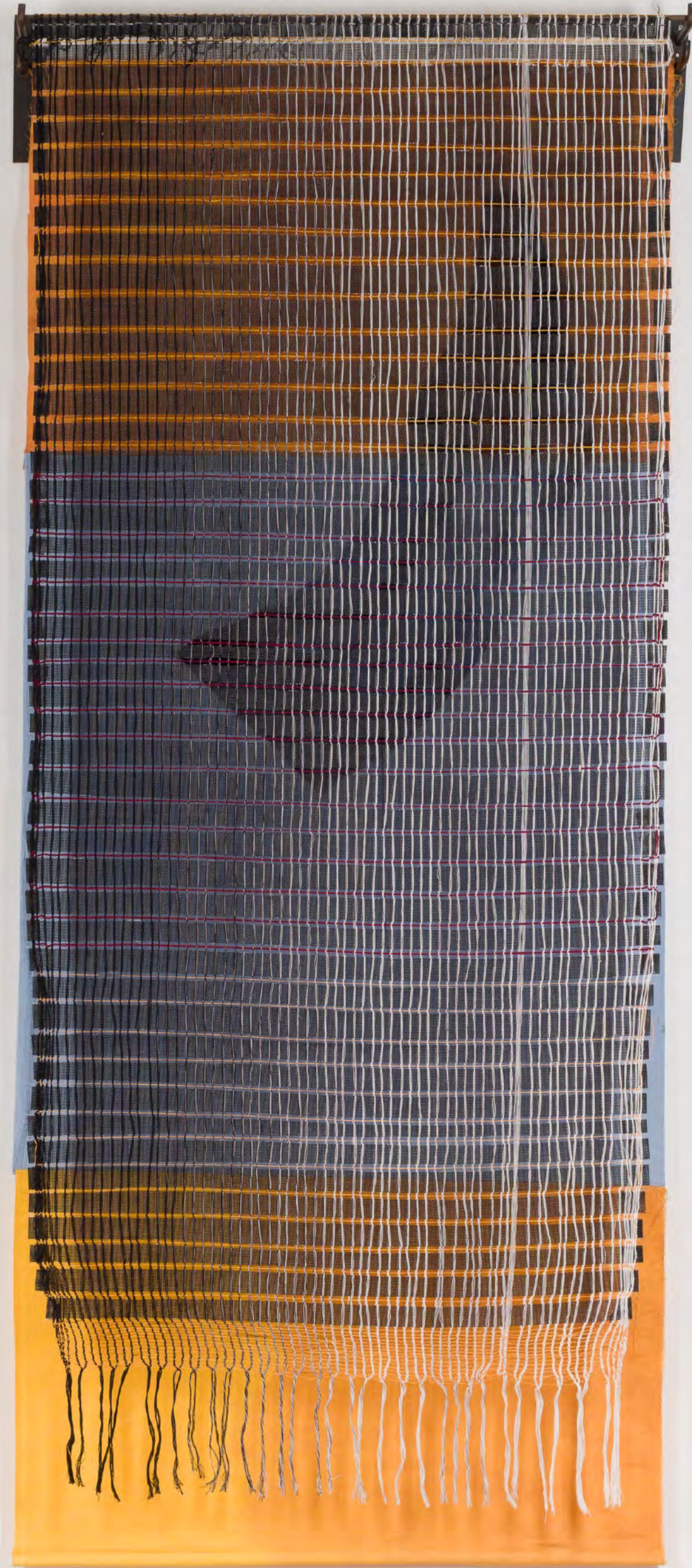
Maria Appleton, From series Cave Paintings: *misleading informative Wall*, 2022, dyed cotton and silk, cotton and polyester fabric cut and woven, metal roads, 201 x 90 cm, Courtesy of the artist and HATCH © Adrien Thibault

Maria Appleton

Spaces of Light III, 2022

From series Space of Light
Mixed media collage,
aluminium frame
41 x 49 cm
(42 x 49,4 cm framed)



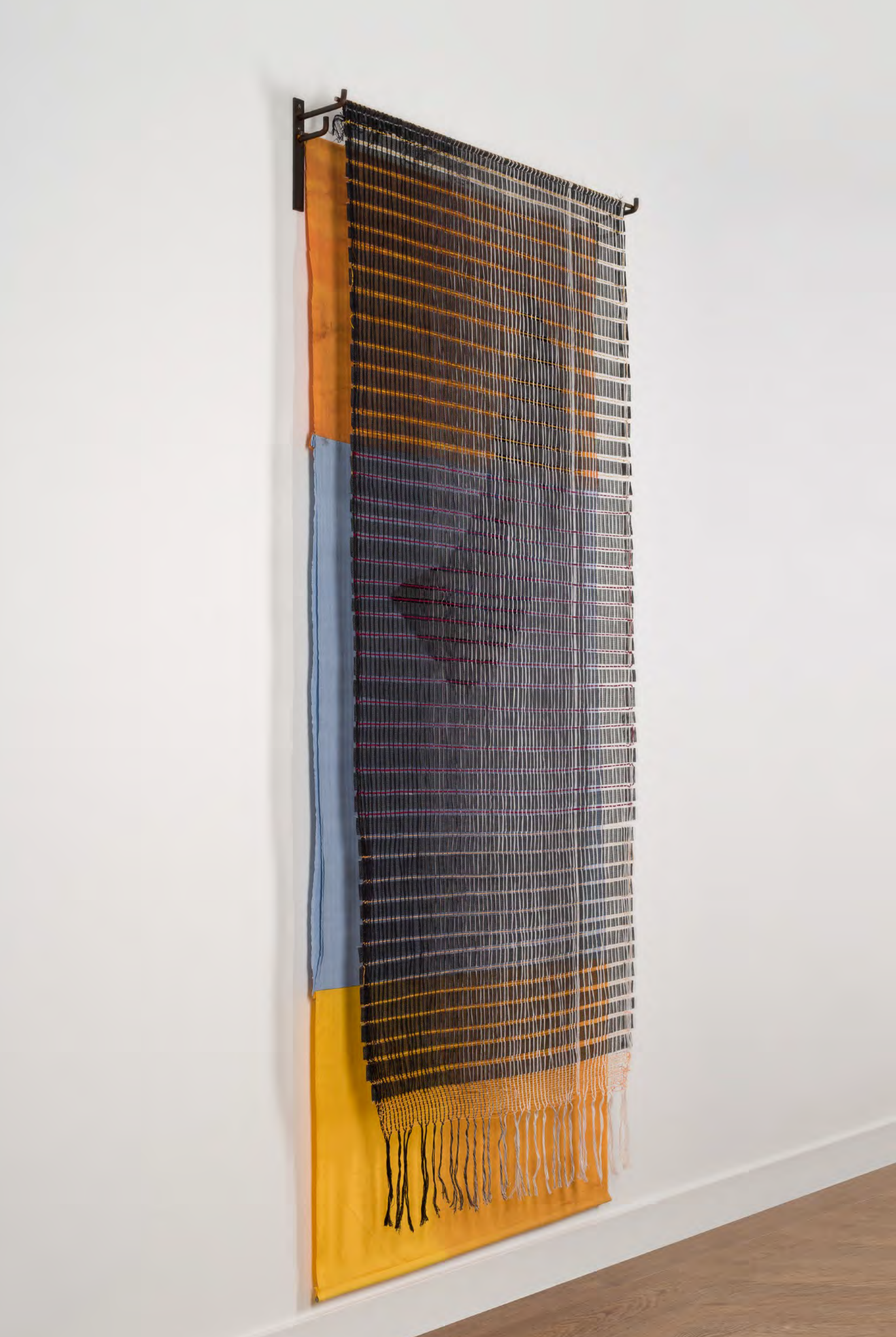


Maria Appleton

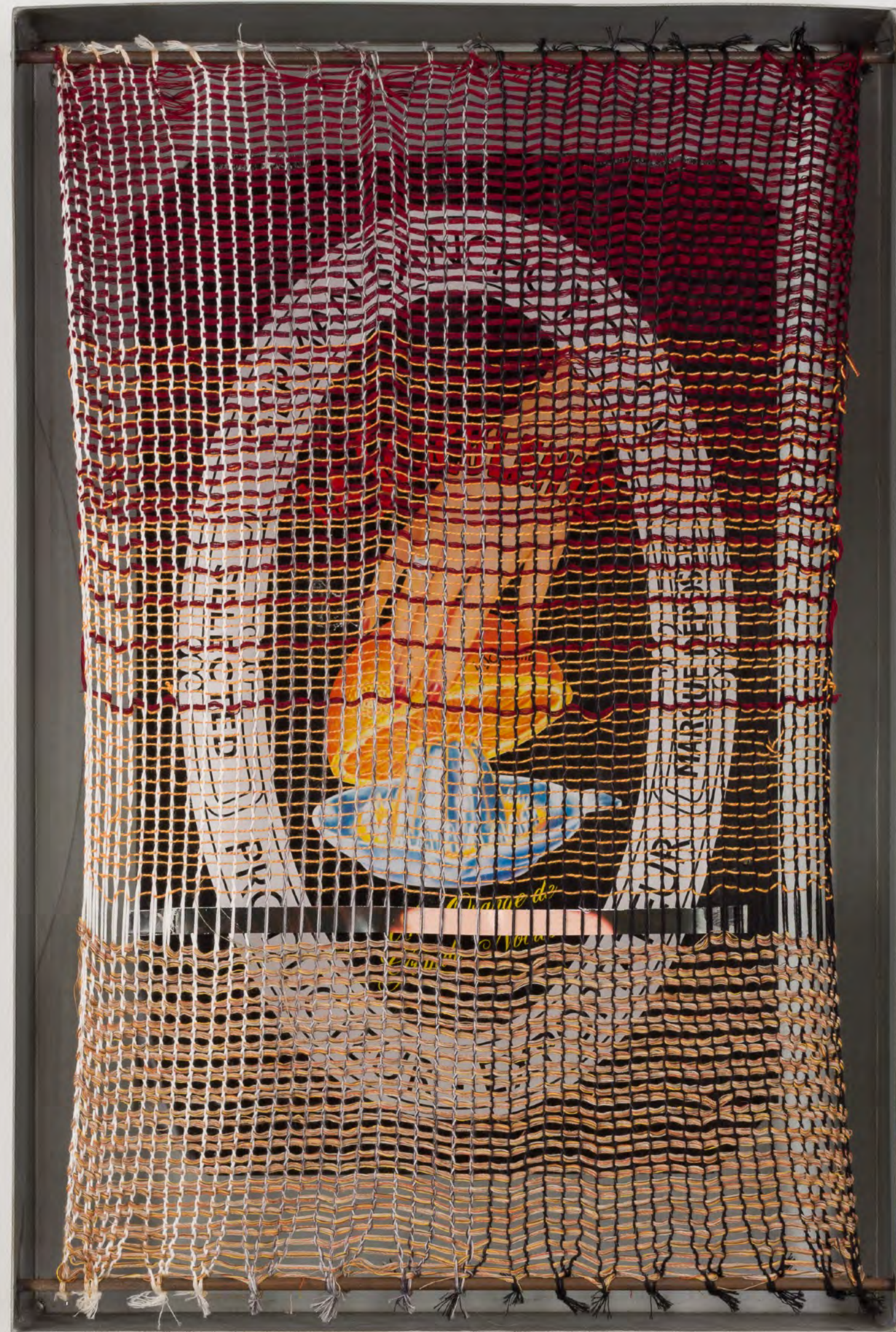
misleading informative Wall, 2022

From series Cave Paintings

Dyed cotton and silk, cotton and polyester fabric cut and woven, metal rods
201 x 90 cm



Maria Appleton, From series Cave Paintings: *misleading informative Wall*, 2022, dyed cotton and silk, cotton and polyester fabric cut and woven, metal roads, 201 x 90 cm, Courtesy of the artist and HATCH © Adrien Thibault



Maria Appleton

Is there all there is, 2022

Woven cotton and paper, found poster, welded metal
60 x 40 x 11 cm

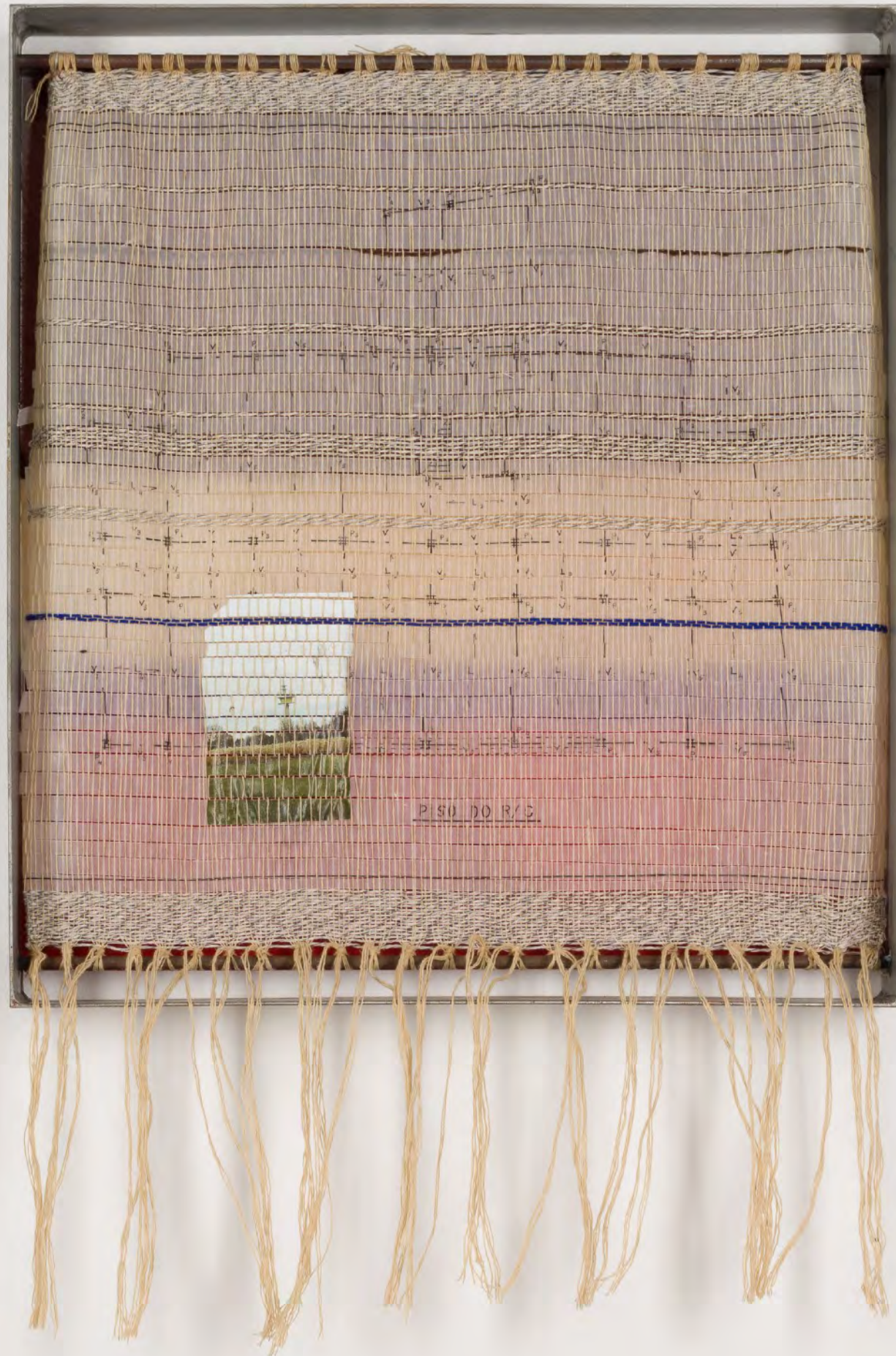


Maria Appleton

In the ground floor there is earth, 2023

Woven paper and photograph, fabric dyed
and sewn, welded metal frame
40 x 45 x 10 cm

(front)



(back)





Maria Appleton, From series light sculptors: *In the ground floor there is earth*, 2023, Woven paper and photograph, welded metal frame, 40 x 45 x 10 cm, Courtesy of the artist and HATCH © Adrien Thibault

Maria Appleton

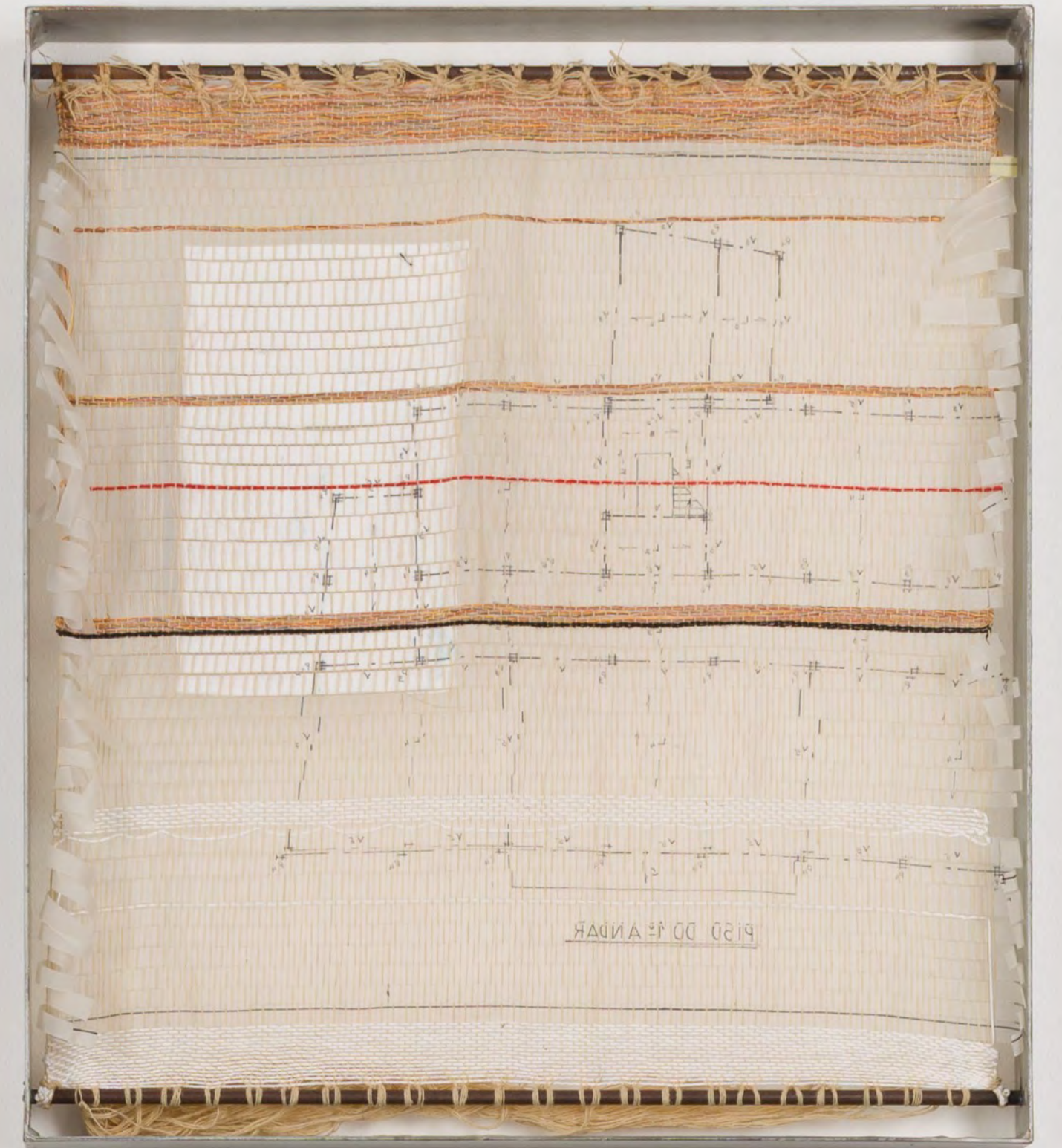
Subjective Architectures, 2023

Woven paper and photograph,
welded metal frame
40 x 45 x 10 cm

(front)

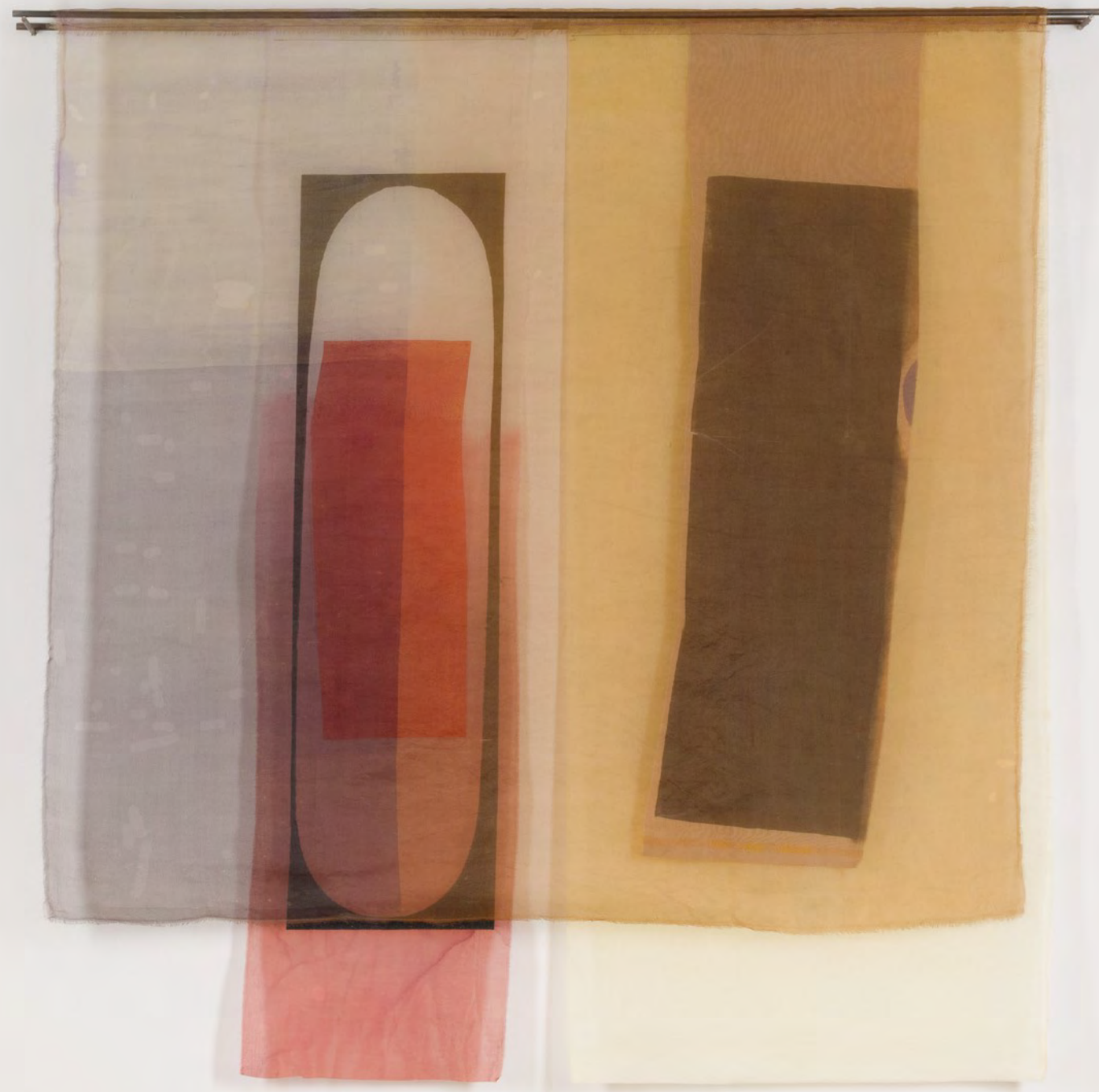


(back)





Maria Appleton, From series light sculptors: *Subjective Architectures*, 2023, woven paper and photograph, welded metal frame, 40 x 45 x 10 cm, Courtesy of the artist and HATCH © Adrien Thibault



Maria Appleton

Thatness and Thereeness, 2023

Dyed printed silk and paper cotton, sand paper, metal rods
170 x 90 cm

Maria Appleton

Spaces of Light VIII, 2022

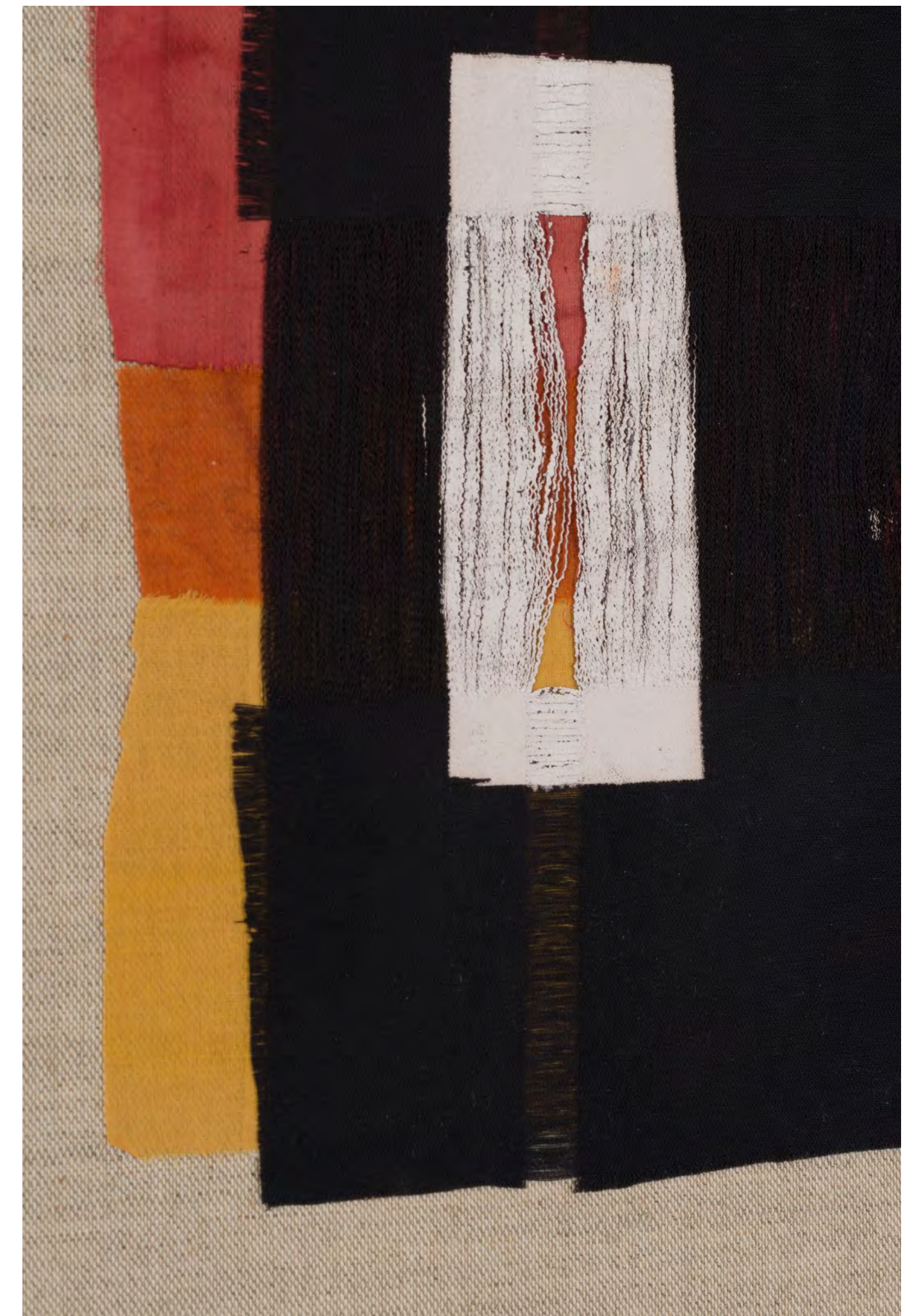
From series Space of Light
Mixed media collage,
aluminium frame
41 x 49 cm
(42 x 49,4 cm framed)



Maria Appleton

Spaces of Light I, 2019

From series Space of Light
Mixed media collage,
aluminium frame
41 x 49 cm
(42 x 49,4 cm framed)



Maria Appleton

Spaces of Light V, 2022

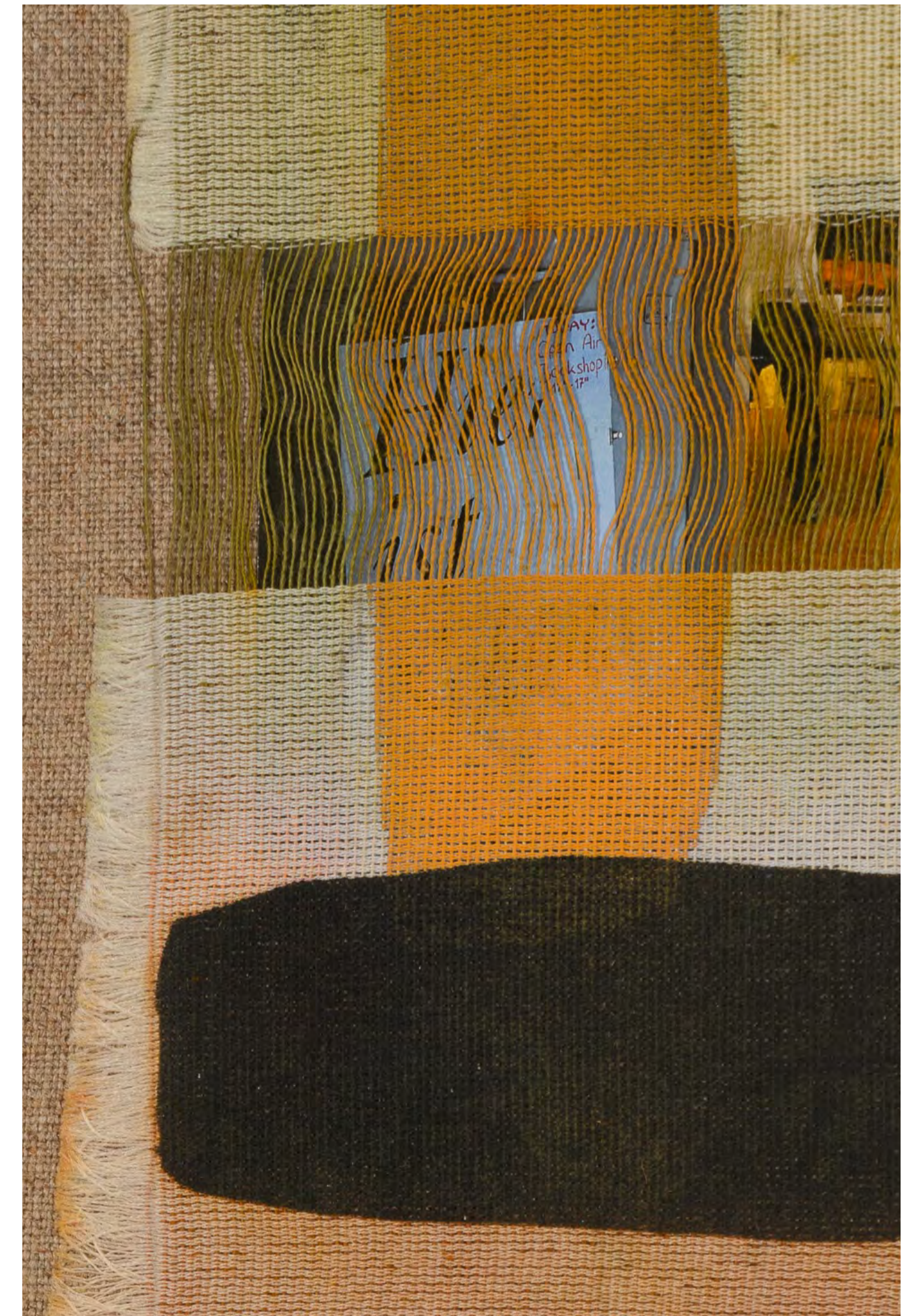
From series Space of Light
Mixed media collage,
aluminium frame
41 x 49 cm
(42 x 49,4 cm framed)



Maria Appleton

Spaces of Light IV, 2022

From series Space of Light
Mixed media collage,
aluminium frame
41 x 49 cm
(42 x 49,4 cm framed)



Maria Appleton

Spaces of Light XII, 2022

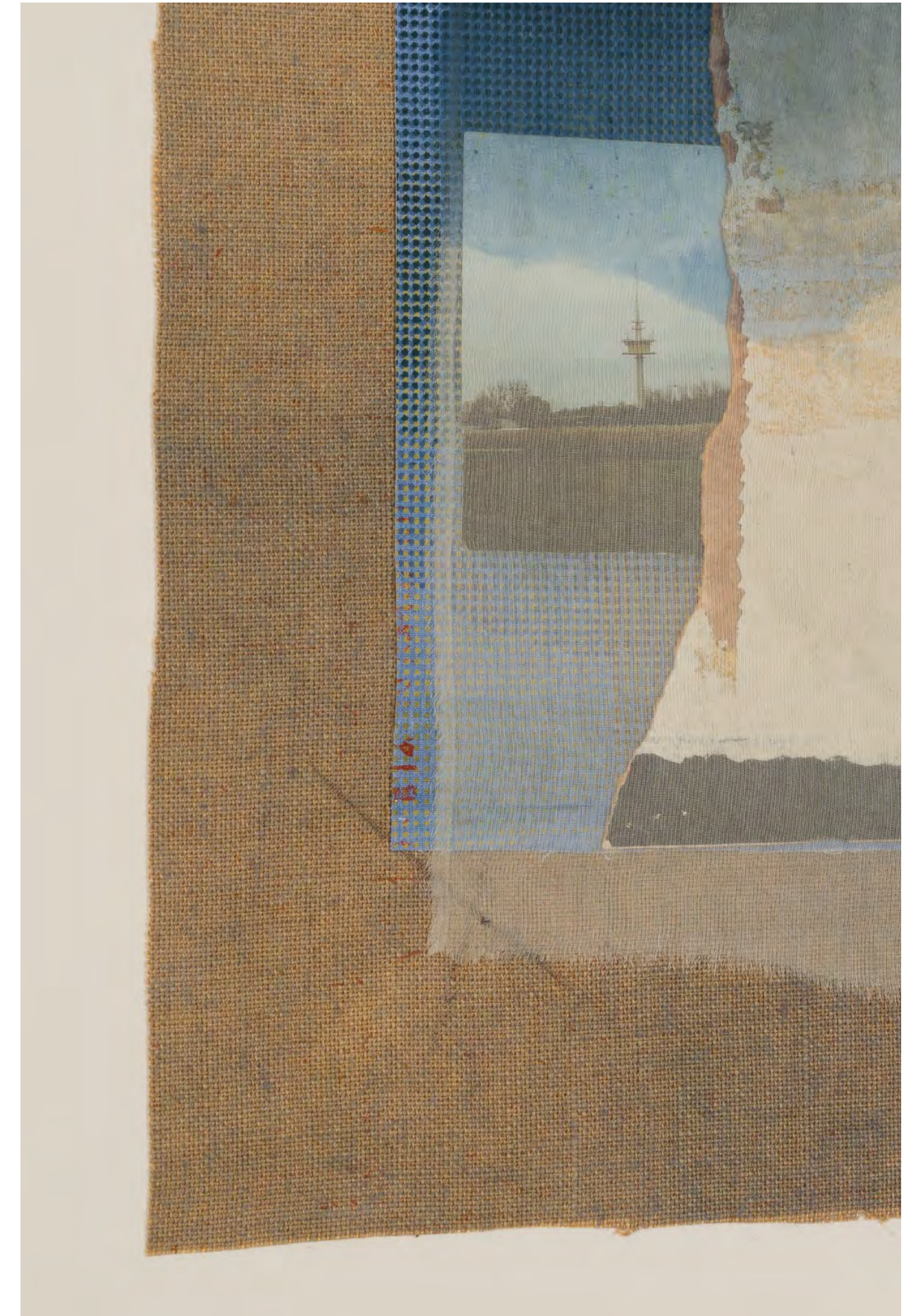
From series Space of Light
Mixed media collage,
aluminium frame
41 x 49 cm
(42 x 49,4 cm framed)



Maria Appleton

Spaces of Light X, 2022

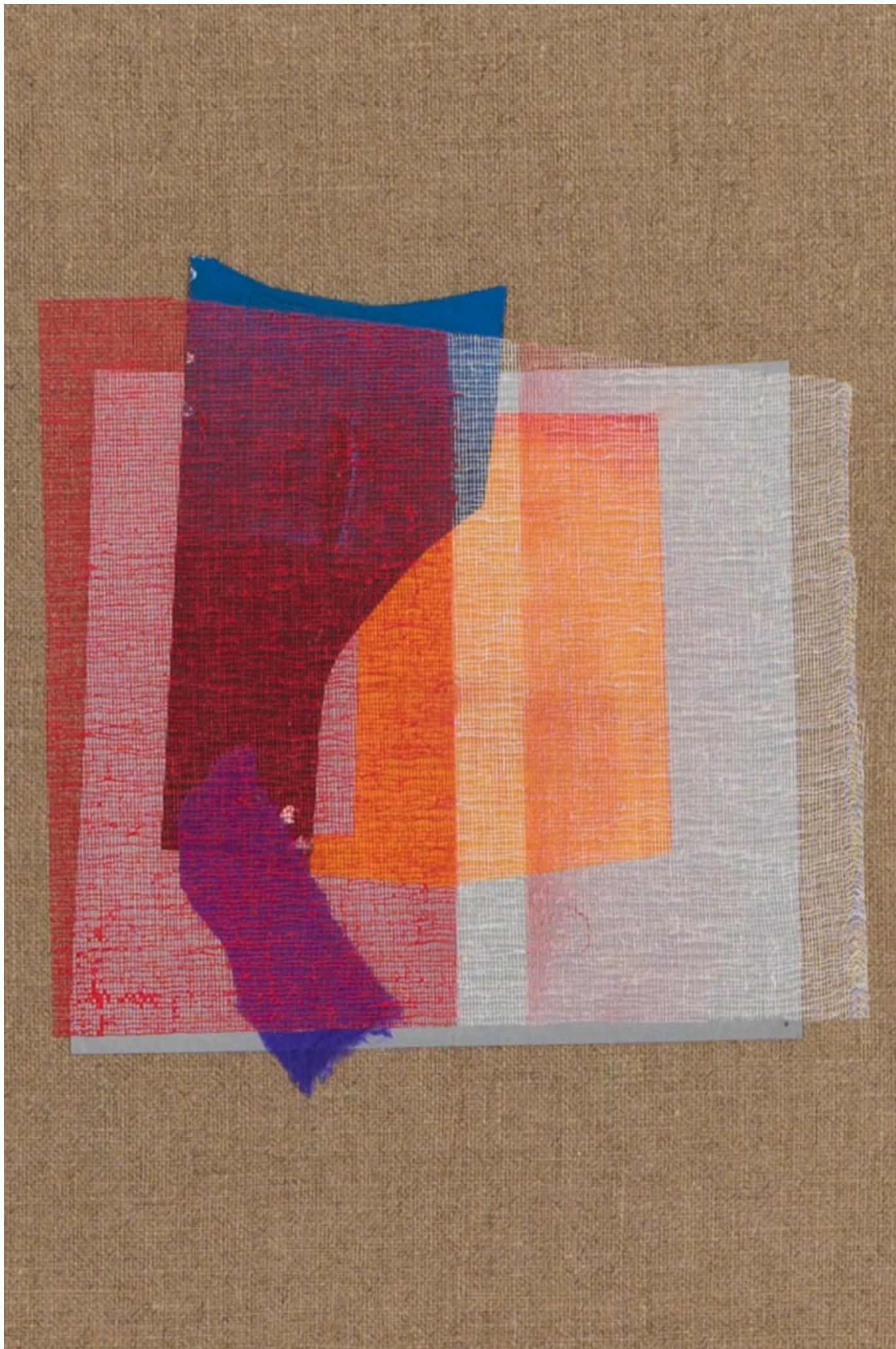
From series Space of Light
Mixed media collage,
aluminium frame
41 x 49 cm
(42 x 49,4 cm framed)



Maria Appleton

Spaces of Light VII, 2022

From series Space of Light
Mixed media collage,
aluminium frame
41 x 49 cm
(42 x 49,4 cm framed)



Maria Appleton

Maria Appleton's practice finds its material form in an ongoing search for color and form, developed through multiple dyeing, weaving and printing techniques. Her pieces unfold as chromatic imprints on a juxtaposition of layers of cotton, silk and other industrial fabrics, defining a series of abstract and vibrant transparencies. Probing architectural conceptions of space, the artist challenges the experience of the eye through optical perspective games, while remaining very attentive to the movements of bodies.

Maria Appleton (b. 1997) is a textile artist based in Lisbon, Portugal.

Appleton was selected for various international residencies and was invited to participate in several exhibitions across European galleries:

- Solo Exhibition, *Is There Yet Space For Light* (Upcoming, Paris)
- Solo presentation at ARCO Madrid with Galeria Foco (Upcoming, Madrid)
- Resident at the Cité Internationale des Arts (2022, Paris)
- Solo exhibition, *Gaze to see, Gauze to perceive* (2021, Lisbon)

IS THERE YET SPACE FOR LIGHT

OPENING PREVIEW

Tuesday, February 7, 6pm-8pm

PUBLIC OPENING DAYS

February 8 - 25, 2023

Monday to Saturday : 10am - 7pm

LOCATION

20 rue de la Chaise, 75007 - Paris

[Click here](#)

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