



Andrew Kreps  
Gallery

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Andrew Kreps Gallery  
miart 2022

Andrew Kreps  
Gallery

Andrew Kreps Gallery at miart 2022

Booth B59

April 1 - 3

VIP Preview: March 31

*Works by:*

[Camille Blatrix](#), [Julien Creuzet](#), [Bracha L. Ettinger](#),  
[Goshka Macuga](#), [Cheyney Thompson](#), [Padraig Timoney](#),  
[Fredrik Vaerslev](#), [He Xiangyu](#)

(Click artist's name to jump to page.)

## CAMILLE BLATRIX (b. 1984, France)

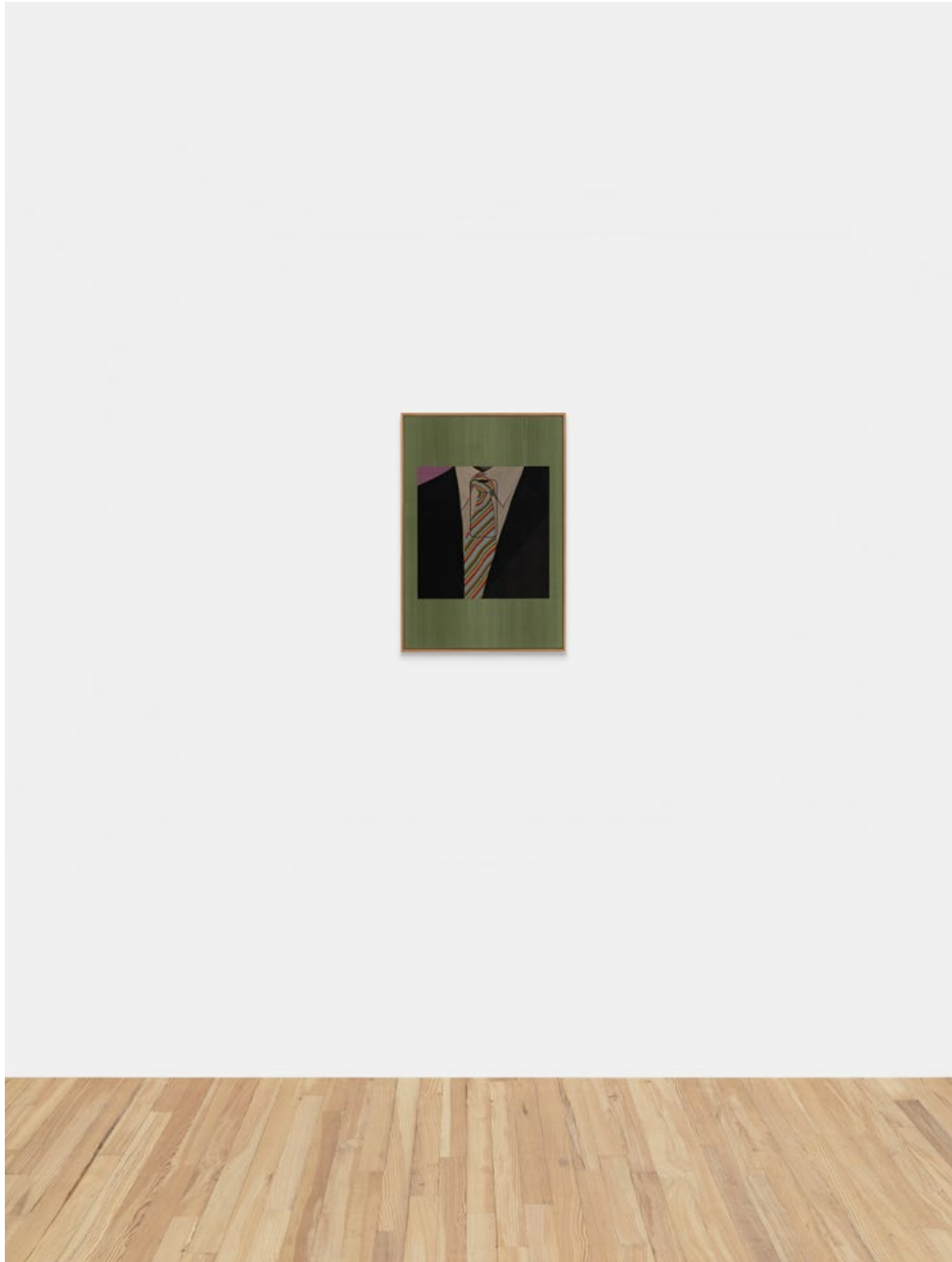
Camille Blatrix lives and works in Paris. Blatrix's sculptures present themselves as artifacts from a near future, emulating the forms of everyday objects while obscuring their own purpose. Machine-like in their appearance, the surfaces of his works disguise the artist's labor, as each sculpture combines elements that are industrially fabricated with those that are meticulously handcrafted using a variety of traditional techniques, such as wood marquetry. In his practice, Blatrix interjects coded personal and cultural references, allowing seemingly anonymous objects to record fleeting emotions and interactions.

Blatrix's work is currently the subject of an exhibition titled *Weather Stork Point* at CAC - la synagogue de Delme, Delme, France, on view through January 30, 2022, which expands on a solo exhibition titled *Standby Mice Station* presented at Kunsthalle Basel, Basel. Past solo exhibitions include: *Les Barrières de l'antique*, La Verrière, Fondation d'entreprise Hermès, Brussels, 2019, *Fortune*, Lafayette Anticipations, Paris, 2019, *Somewhere Safer*, Kunstverein Braunschweig, Braunschweig, Germany, 2018, and *Heroes*, CCA Wattis Institute for Contemporary Arts, San Francisco, 2016, among others.



CAMILLE BLATRIX  
*Title TBD, 2022*

Wooden marquetry  
25 3/4 x 17 3/4 inches (65.5 x  
45 cm.)  
(CBL22-001)



CAMILLE BLATRIX  
*Title TBD, 2022*

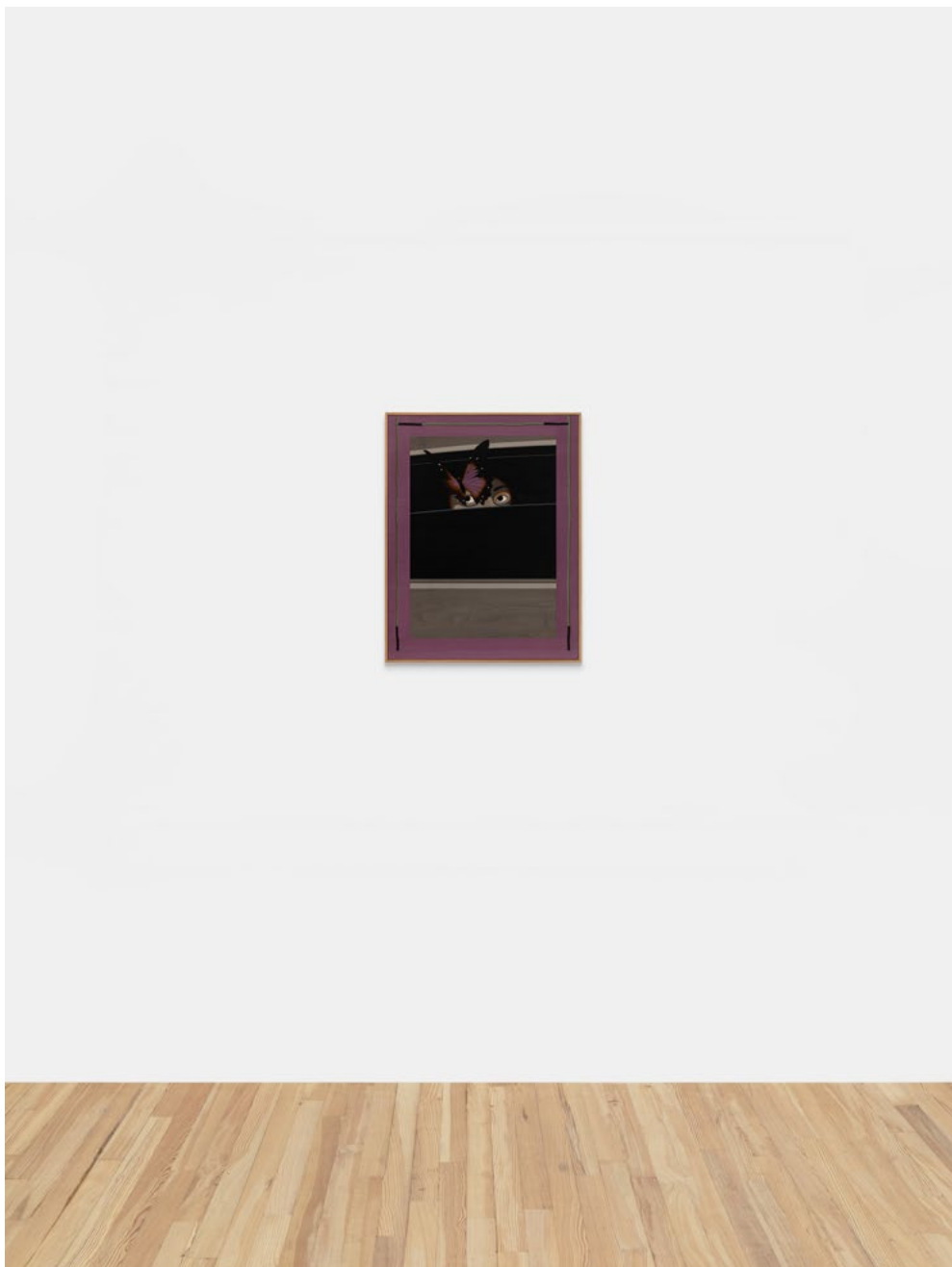


CAMILLE BLATRIX  
*Title TBD*, 2022  
(detail)



CAMILLE BLATRIX  
*Title TBD, 2022*

Wooden marquetry  
26 3/4 x 21 1/4 inches (68 x  
54 cm.)  
(CBL22-002)



CAMILLE BLATRIX  
*Title TBD, 2022*







CAMILLE BLATRIX  
*K.O BOX.*, 2021

Tinted wood, printed plastic,  
resin  
23 5/8 x 17 3/4 inches (60 x  
45 cm.)  
(CBL21-019)



CAMILLE BLATRIX  
*K.O. BOX.*, 2021



**JULIEN CREUZET**  
(b. 1986, Le Blanc Mesnil, France)

Julien Creuzet is a French-Caribbean artist who lives and works in Paris. A visual artist and poet, he actively intertwines these two practices via amalgams of sculpture, installation, and textual intervention that address his own diasporic experience, and his relationship to his ancestral home, Martinique, which he refers to as “the heart of my imagination”. Inspired by the poetic and philosophical reflections of the French Martinican writers Aimé Césaire and Édouard Glissant on creolization and migration, Creuzet’s work focuses on the troubled intersection between Caribbean histories and the events of European modernity. Creuzet’s distinctive sculptural language often repurposes found materials; relics of detritus washed ashore by oceans or the unrelenting progress of history. Throughout his work, Creuzet creates a dialogue with the question of emancipation and the legacy of the Caribbean diaspora as it exists today.

This year, Creuzet’s work was the subject of an exhibition at the Camden Arts Centre, London. In 2021, Creuzet was nominated for the Prix Marcel Duchamp. Past solo exhibition include Palais De Tokyo, Paris, 2019, CAN Centre d’Art Neuchâtel, 2019, Fondation d’Entreprise Ricard, 2018, Paris. Recently, he participated in the Momenta Biennale de L’image, 2021, Frestas Triennial Sao Paulo, 2021, Manifesta 13, Marseille, 2020, the 12th Gwangju Biennale, 2018, the 6th Rennes Biennale, 2018, FIAC, 2018, the

11th Biennale Africaine de la Photographie, 2017, the 14th Lyon Biennale of Contemporary Art, 2017, and the Festival Hors Piste at the Centre Pompidou, 2017.



**JULIEN CREUZET**

*Many torments, many dreams,  
many hallucinations, many  
fantasies before we fall asleep:  
meta and universe, deformed cen-  
tipede, meta and universe, Cassia  
Alata flower, used in Martinique  
as a skin cure diseases, meta and  
universe, on the Atlantic Ocean,  
route of the second trip (one way)  
and the fourth (inward) of Chris-  
topher Columbus in America.,  
2022*

Metal, plastic, fabric, rope  
27 1/2 x 27 1/8 x 9 7/8 inches  
(70 x 69 x 25 cm.)  
(JUC22-005)



**JULIEN CREUZET**

*Many torments, many dreams,  
many hallucinations, many  
fantasies before we fall asleep:  
meta and universe, deformed cen-  
tipede, meta and universe, Cassia  
Alata flower, used in Martinique  
as a skin cure diseases, meta and  
universe, on the Atlantic Ocean,  
route of the second trip (one way)  
and the fourth (inward) of Chris-  
topher Columbus in America.,  
2022*



**JULIEN CREUZET**

*Many torments, many dreams,  
many hallucinations, many  
fantasies before we fall asleep:  
meta and universe, deformed cen-  
tipede, meta and universe, Cassia  
Alata flower, used in Martinique  
as a skin cure diseases, meta and  
universe, on the Atlantic Ocean,  
route of the second trip (one way)  
and the fourth (inward) of Chris-  
topher Columbus in America.,  
2022  
(detail)*



JULIEN CREUZET

*Many torments, many dreams,  
many hallucinations, many  
fantasies before we fall asleep:  
meta and universe, a sled flying  
a drawing of a purchase contract  
in Surinam and in the interior of  
Guyana containing the Relation  
of five Years of Races and Obser-  
vations made in this interesting  
and little known Country, 1799,  
meta and universe, part of  
ammonium nitrate molecule, fer-  
tilizer, meta and universe, leg of  
one of the pink flamingo drawn  
in the coat of arms of the Turks  
and Caicos islands, meta and  
universe, part of 1956 american  
machine that produce ammoni-  
um nitrate, a fertilizer from the  
nitrogen in the air., 2022*

Metal, plastic, fabric  
13 x 33 x 25 inches (33 x 83.8 x  
63.5 cm.)  
(JUC22-006)



JULIEN CREUZET

*Many torments, many dreams,  
many hallucinations, many  
fantasies before we fall asleep:  
meta and universe, a sled flying  
a drawing of a purchase contract  
in Surinam and in the interior of  
Guyana containing the Relation  
of five Years of Races and Obser-  
vations made in this interesting  
and little known Country, 1799,  
meta and universe, part of  
ammonium nitrate molecule, fer-  
tilizer, meta and universe, leg of  
one of the pink flamingo drawn  
in the coat of arms of the Turks  
and Caicos islands, meta and  
universe, part of 1956 american  
machine that produce ammoni-  
um nitrate, a fertilizer from the  
nitrogen in the air., 2022*





## BRACHA L. ETTINGER (b. 1948, Tel Aviv)

Bracha L. Ettinger (b. 1948, Tel Aviv) lives and works in Tel Aviv and Paris. Bracha L. Ettinger's practice has its roots in her autobiographical past, in the history of her parents who survived the Holocaust; it explores the concepts of trauma, oblivion, the feminine and matrixial gaze, of the space of the unconscious and of the transition from invisible to visible enlightening art's capacity of "healing". Her paintings and drawings are characterized by a dimension between the abstract and the figurative, obtained through fine brushmarks. Layers of color and shapes create an atmosphere that oscillates between darkness and light, inviting viewers to immerse themselves in an intimate and spiritual dimension.

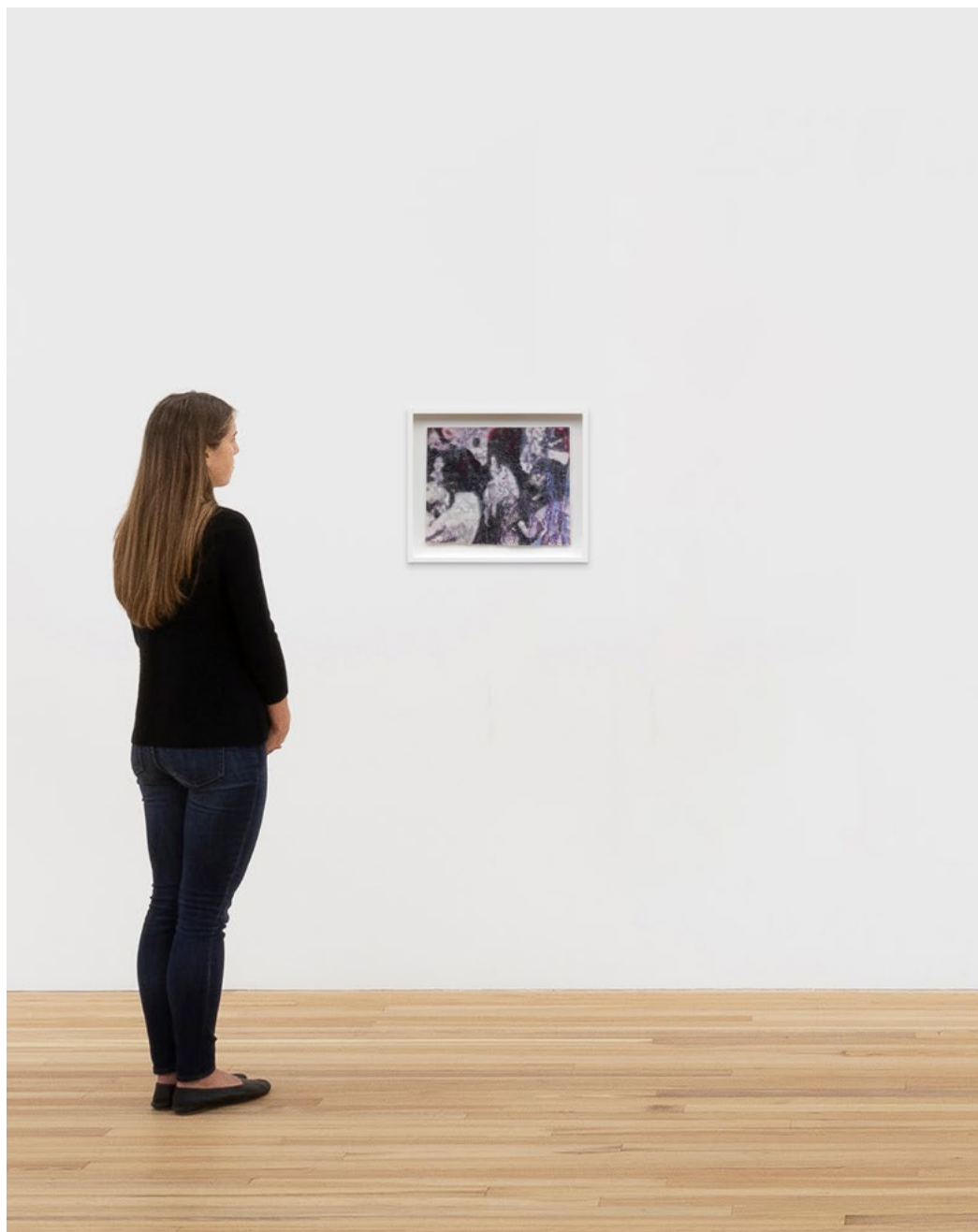
Bracha's work is currently the subject of the exhibition Bracha's *Notebooks* at the Castello di Rivoli, Turin, on view through July 17, 2022, and additionally included in *Espressioni. The Proposition*, on view simultaneously at the Castello di Rivoli. Her work was recently included in the exhibition *Psychic Wounds: On Art & Trauma*, at The Warehouse, Dallas, 2021. Past solo exhibitions of Bracha's work include UB Anderson Gallery, University of Buffalo, New York, 2018, Silesian Museum, Katowice, 2017, the Museum of the City of St. Petersburg, Russia, 2013, the Musée des Beaux-Arts d'Angers, France, 2011, the Fundació Antoni Tàpies, Barcelona, 2010, Freud Museum, London, 2009, Museum

of Contemporary Art Kiasma, Helsinki, 2006, and The Drawing Center, New York, 2001, among others. Additionally, Bracha participated in the 2019 Kochi-Muziris Biennale, India, and the 14th Istanbul Biennial, *SALTWATER: A Theory of Thought Forms*, 2015. Her works are held in the permanent collections of Centre Pompidou, Paris, Castello di Rivoli, Turin, GAM, Turin, Museum of Angers, France, Israel Museum, Jerusalem, Tel Aviv Museum of Art and Haifa Museum of Art, Israel, Museum of Modern Art, Warsaw, Poland, among others. Bracha L. Ettinger is the author of numerous articles and books on art, psychoanalysis, aesthetics, and ethics including *Regard et Espace-de-bord matrixiels, La lettre vlee*, 1999, *The Matrixial Borderspace* (essays from 1994-1999), University of Minnesota Press, 2006, *Proto-Ética Matricial*, Gedisa, 2019, *And My Heart Wound-Space*, 14 Istanbul Biennial / Wild Pansy Press, University of Leeds, 2015, *Matrixial Subjectivity, Aesthetics, Ethics, Vol 1:1990-2000*, edited by Griselda Pollock, Palgrave Macmillan 2020.



BRACHA L. ETTINGER  
*from the series Eurydice - Pieta,*  
2018

India ink, carbon toner,  
photocopied pigment and ashes,  
aquarelle, pencil on paper  
9 7/8 x 12 1/8 inches (25 x 30.5  
cm.)  
(BRE22-017)



BRACHA L. ETTINGER  
*from the series Eurydice - Pieta,*  
2018

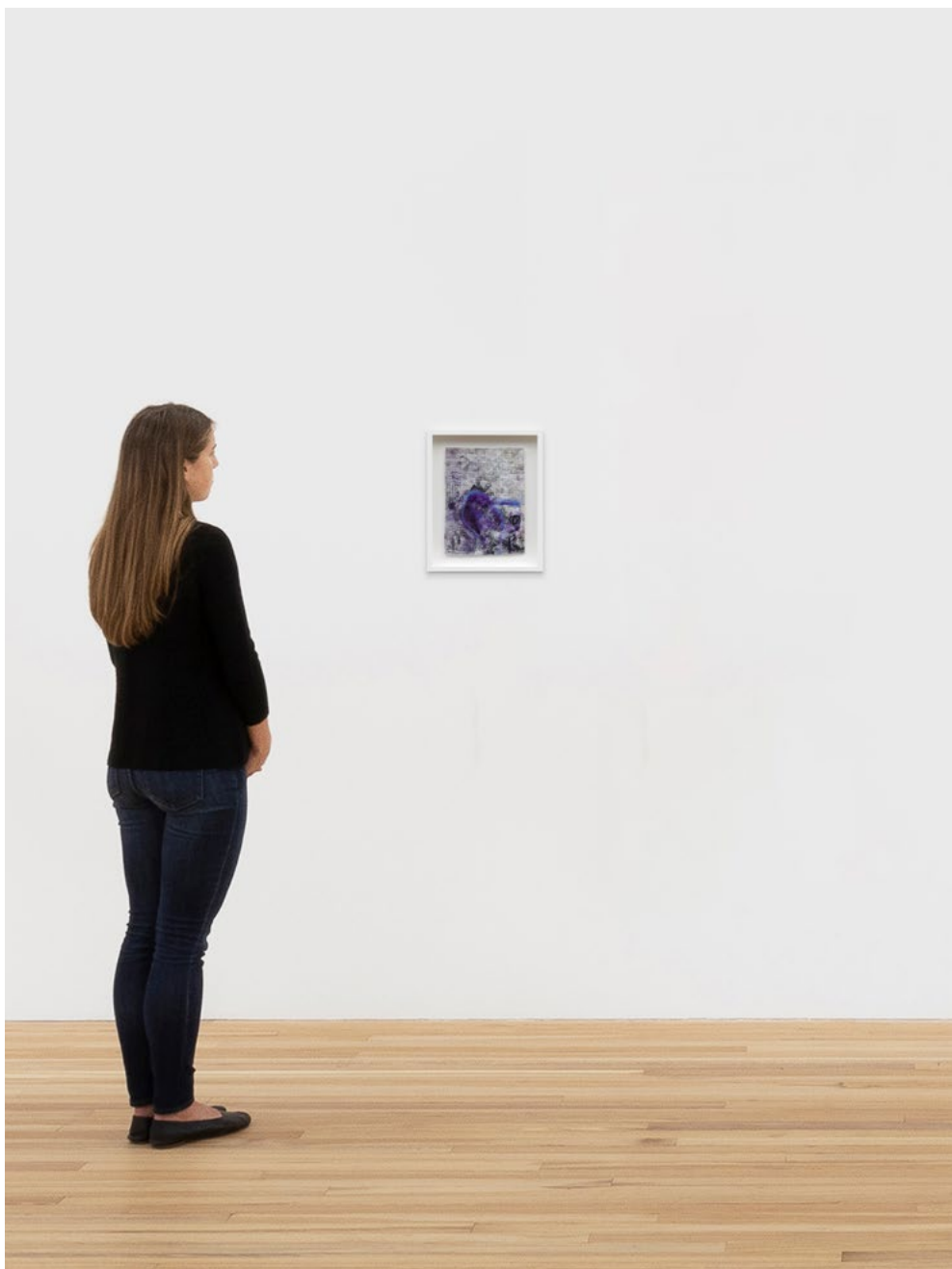




BRACHA L. ETTINGER  
*Untitled, 2018*

India ink, carbon  
toner, photocopied pigment and  
ashes, aquarelle on paper  
8 7/8 x 6 1/2 inches (22.4 x  
16.5 cm.)  
(BRE22-018)





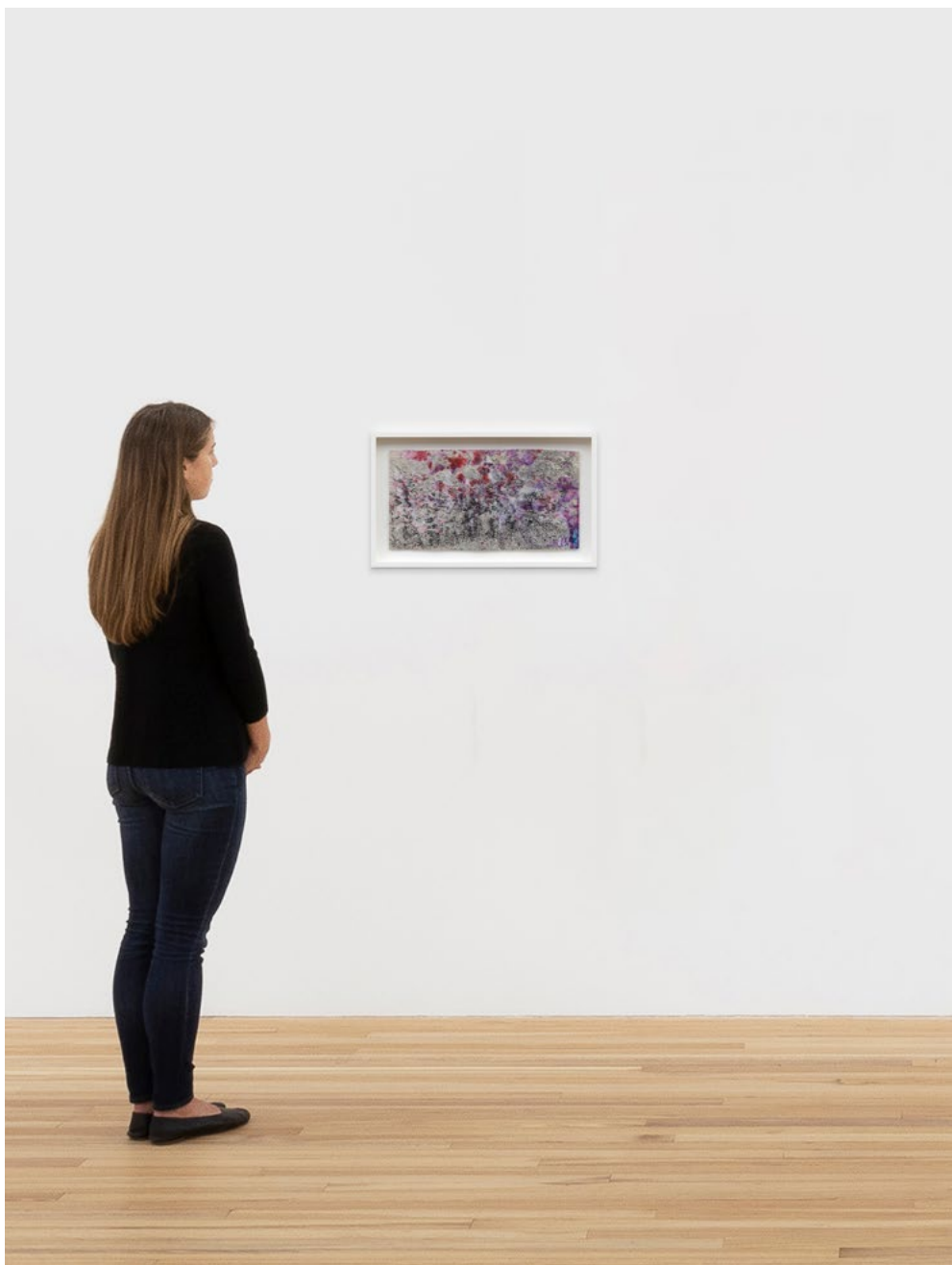
BRACHA L. ETTINGER  
*Untitled*, 2018





BRACHA L. ETTINGER  
*From Eurydice - Pieta series,*  
2013-2020

Xerox, India ink, carbon toner,  
photocopied pigment and ashes,  
aquarelle on paper  
8 1/8 x 15 7/8 inches (20.7 x  
40.2 cm.)  
(BRE22-019)



BRACHA L. ETTINGER  
*From Eurydice - Pieta series,*  
2013-2020



## GOSHKA MACUGA (B. 1967, Poland)

In her work, Goshka Macuga addresses the relationships between art, power, and traditional narratives around historical facts and characters. Her work connects different fields and research methods and is often based on an investigation of institutional accounts. Macuga proposes unconventional associative readings of social and political events. Macuga's work often takes the form of large multidisciplinary installations where archival materials are displayed alongside her own artistic dimensions. Macuga constantly collages images and references, in an ahistorical method similar to that used by the art historian Aby Warburg, in which images, texts, and materials from different periods sharing similar themes or aesthetic treatments constitute a new visual continuum.

Goshka Macuga's work is currently the subject of an exhibition at Fundació Antoni Tàpies, Barcelona, on view through September 29, 2022, which traveled from MUSAC, León, Spain, 2021. Her work is additionally on view as part of Atlas, Fondazione Prada Torre, Milan. In 2021, Macuga was shortlisted for the Fourth Plinth Commission, London. In 2019, Macuga was commissioned to create Exhibition M, a site-specific work made for the reopening of the Museum of Modern Art, New York, where it remains on long-term view. In 2016, her work was the subject of solo exhibitions at the New Museum, New York, and Fondazione Prada, Milan. Macuga participated in the 13th edition of Documenta,

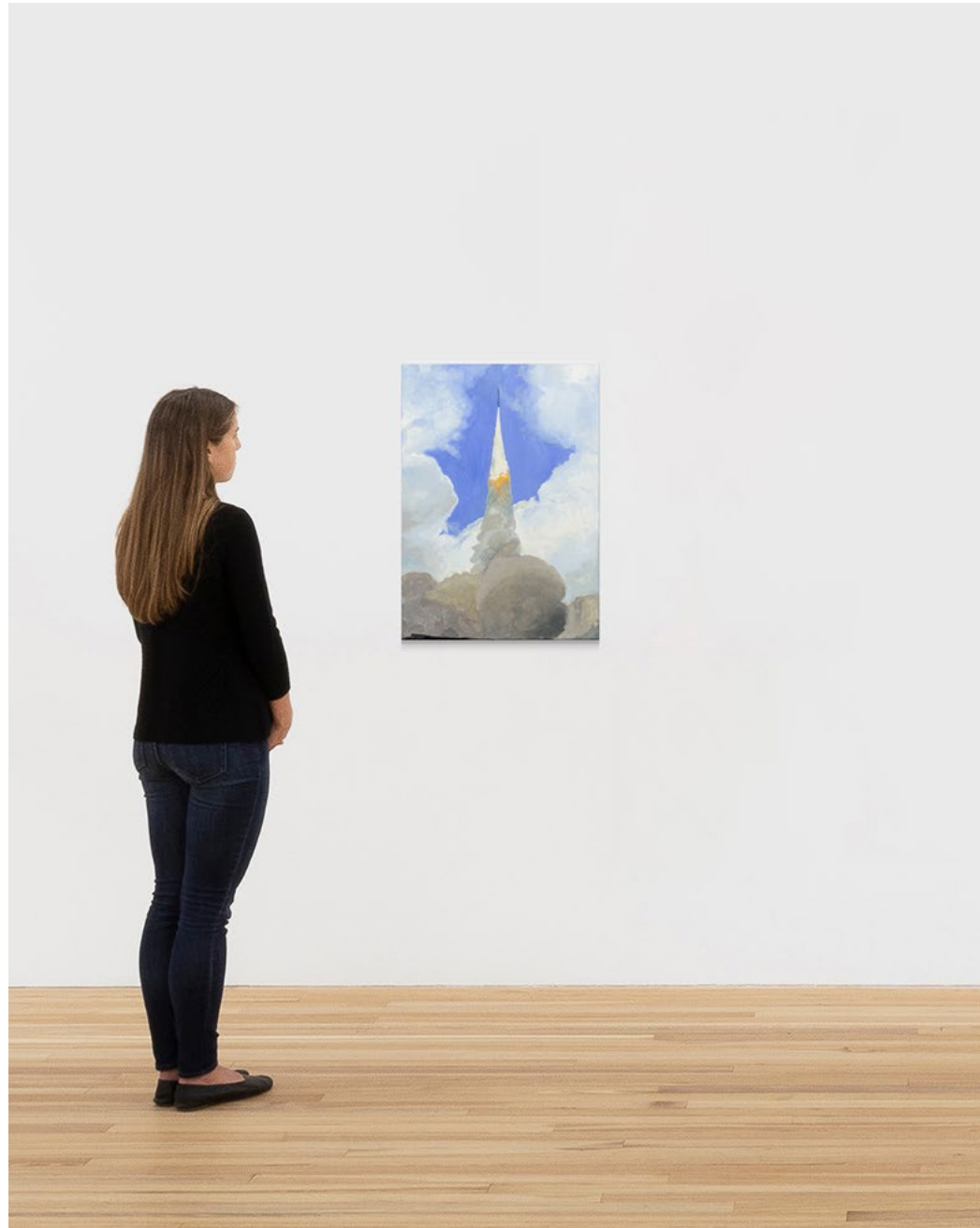
2012, and the 2009 Venice Biennale. Macuga was nominated for the Turner Prize in 2008.

GOSHKKA MACUGA  
*Vega*, 2021

Tempera on canvas  
27 1/2 x 19 3/4 inches (70 x  
50 cm.)  
(GM21-007)

Macuga's new series of paintings expands on her sculpture, *GO NO GO*, originally conceived for the 2021 Fourth Plinth Commission Exhibition. Titled after the security checks a rocket takes prior to a space mission, the sculpture takes the form of a rocket at the launchpad and reflects the mixed messaging and signals about a return to normalcy in the midst of rapidly shifting economic and political situations as a result of COVID-19. Simultaneously, large investments are being made in Space Research, often deflecting attention from growing poverty in the world to other agendas removed from the commitment to the human cause here on Earth. Working from archival photographs in her paintings, Macuga captures the rocket mid-launch, capturing the decisive moment between success and failure.





GOSHK MACUGA  
*Vega*, 2021



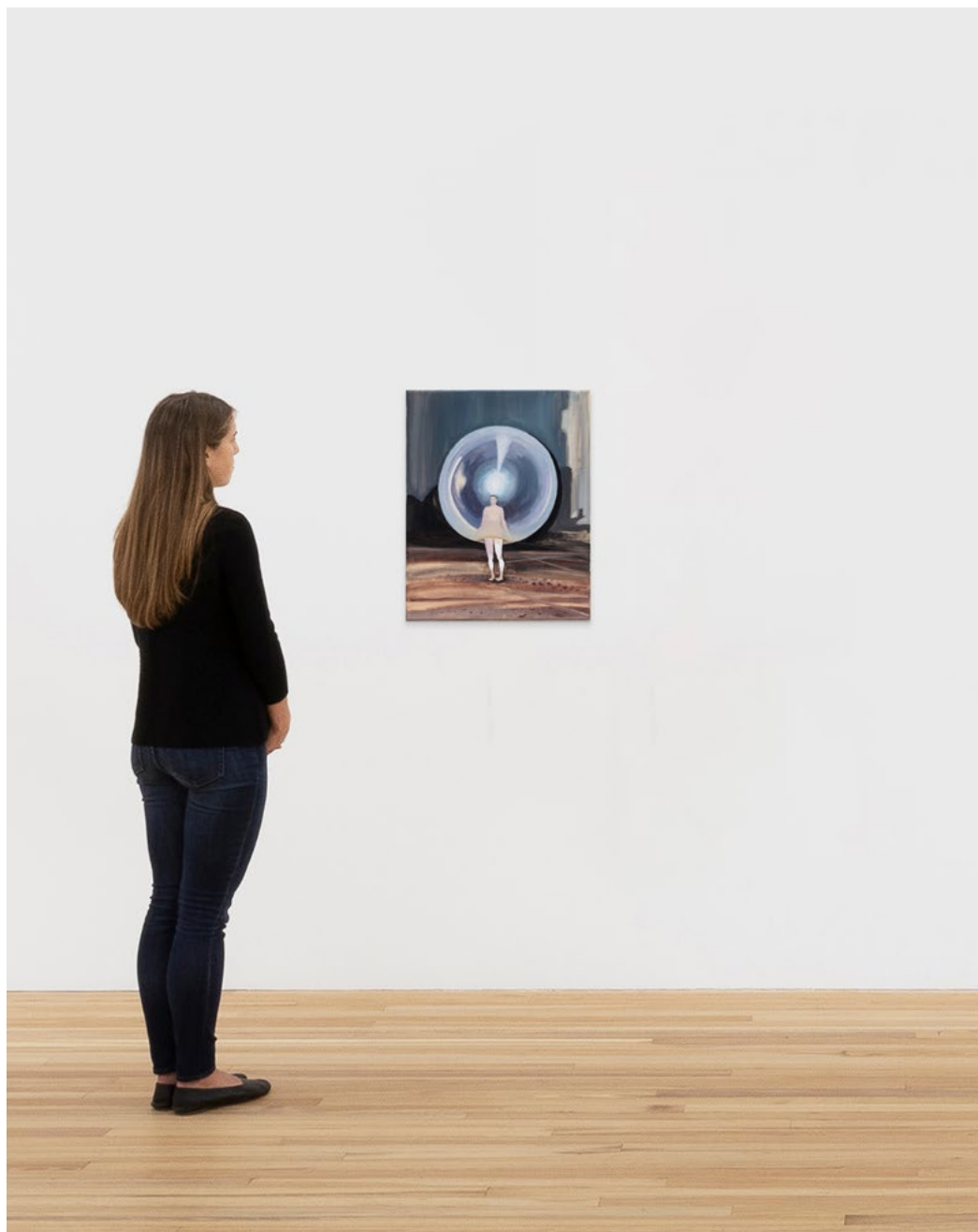


GOSHKA MACUGA  
*Vega*, 2021  
(detail)



GOSHK MACUGA  
*Bubble*, 2021

Tempera on canvas  
19 3/4 x 15 3/4 inches (50 x  
40 cm.)  
(GM21-012)



GOSHKU MACUGA  
*Bubble*, 2021



GOSHK MACUGA  
*Bubble*, 2021  
(detail)

## CHEYNEY THOMPSON (b. 1975, Baton Rouge, Louisiana)

Cheyney Thompson's (b. 1975, Baton Rouge, Louisiana) practice is centered on an inquiry into the production, distribution, and exhibition of painting. His projects, which often span several years, impose structures and constraints onto the making of his work. These limitations are in turn generative, resulting in exhaustive investigations into the medium of painting and the problems that surround it. Tying his works to mathematical and economic formulas, his own labor as an artist, and the architecture that his paintings occupy, Thompson enacts a tension between their formal qualities, and the larger systems of circulation they inhabit.

Cheyney Thompson's work is currently included in the exhibition *Walk* at Schirn Kunsthalle, Frankfurt, on view through May 22, 2022. In 2020, Ordet, Milan presented a solo exhibition of Thompson's work. In addition, he was recently included in *Low Form. Imaginaries and Visions in the Age of Artificial Intelligence* at MAXXI, Rome, Italy, 2019 and in *Programmed: Rules, Codes, and Choreographies in Art, 1965–2018*, at the Whitney Museum of American Art, New York, NY, USA (2019). In 2017, Thompson's work was the subject of an exhibition at The Brno House of Arts, Brno, Czechia, with Sam Lewitt. Other solo exhibitions include *Cheyney Thompson The Completed Reference: Pedestals and Drunken Walks*, Kunstverein Braunschweig, Germany, 2012, *Cheyney Thompson: metric, pedestal, landlord, cabengo,*

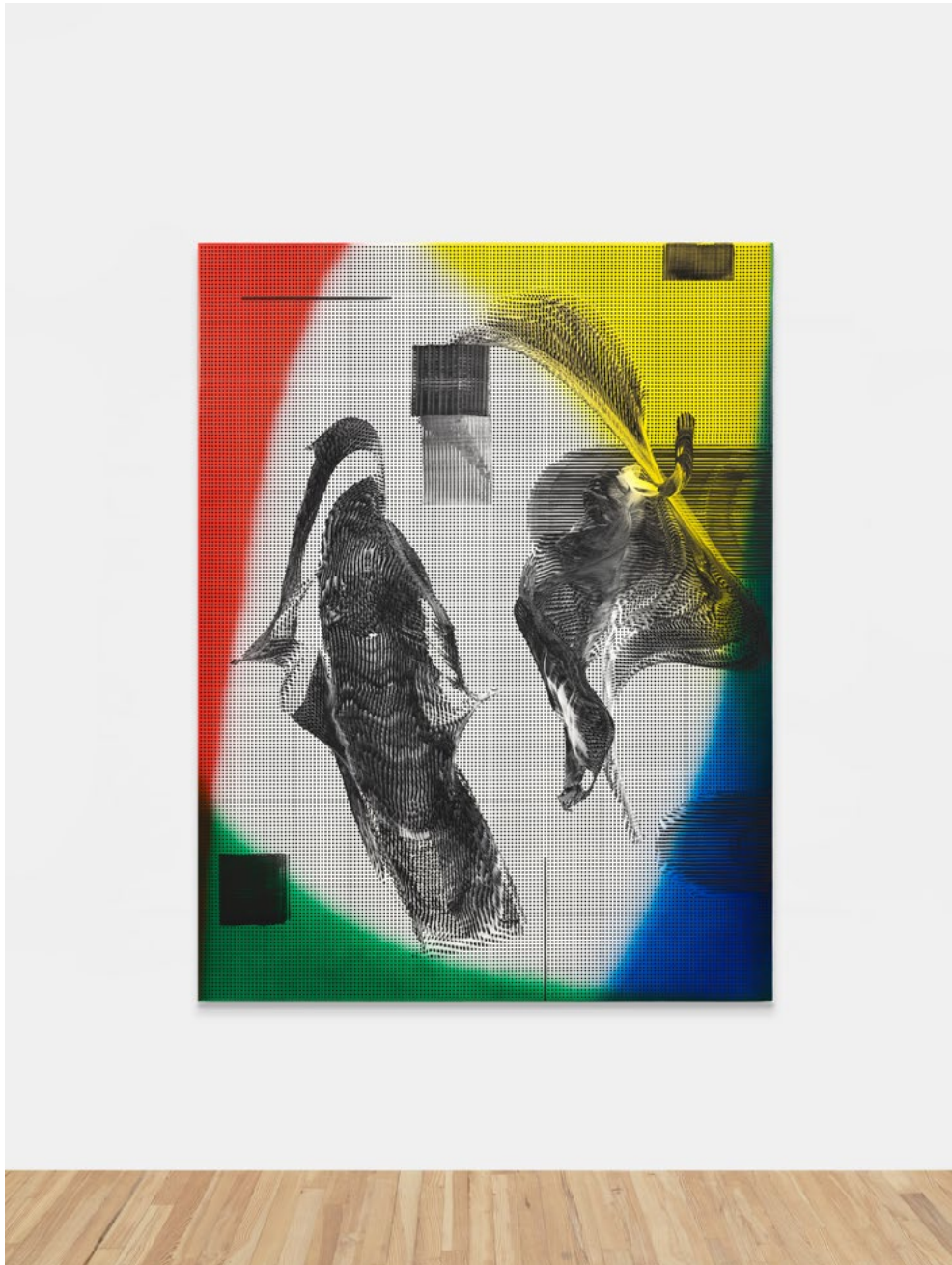
*recit*, curated by João Ribas, MIT Visual Arts Center, Cambridge, Massachusetts 2012. His work has additionally been included in numerous group exhibitions, including *Invisible Adversaries: Marieluise Hessel Collection*, Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York, 2016, *Money, Good and Evil. A Visual History of Economics*, Staatliche Kunsthalle, Baden-Baden, Baden-Baden, Germany, 2016, *A Slow Succession with Many Interruptions*, SFMOMA, San Francisco, 2016, and *Materials and Money and Crisis*, Museum Moderner Kunst, Vienna, Austria, 2013, the 2008 Whitney Biennial, Whitney Museum of American Art, New York, 2008, among others. Thompson's work is held in the permanent collections of the Centre Pompidou, Paris, The Whitney Museum of American Art, New York, SFMoMA, San Francisco, and the Museum of Modern Art, New York

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CHEYNEY THOMPSON  
*Displacement* [32028, 3, 12],  
2020

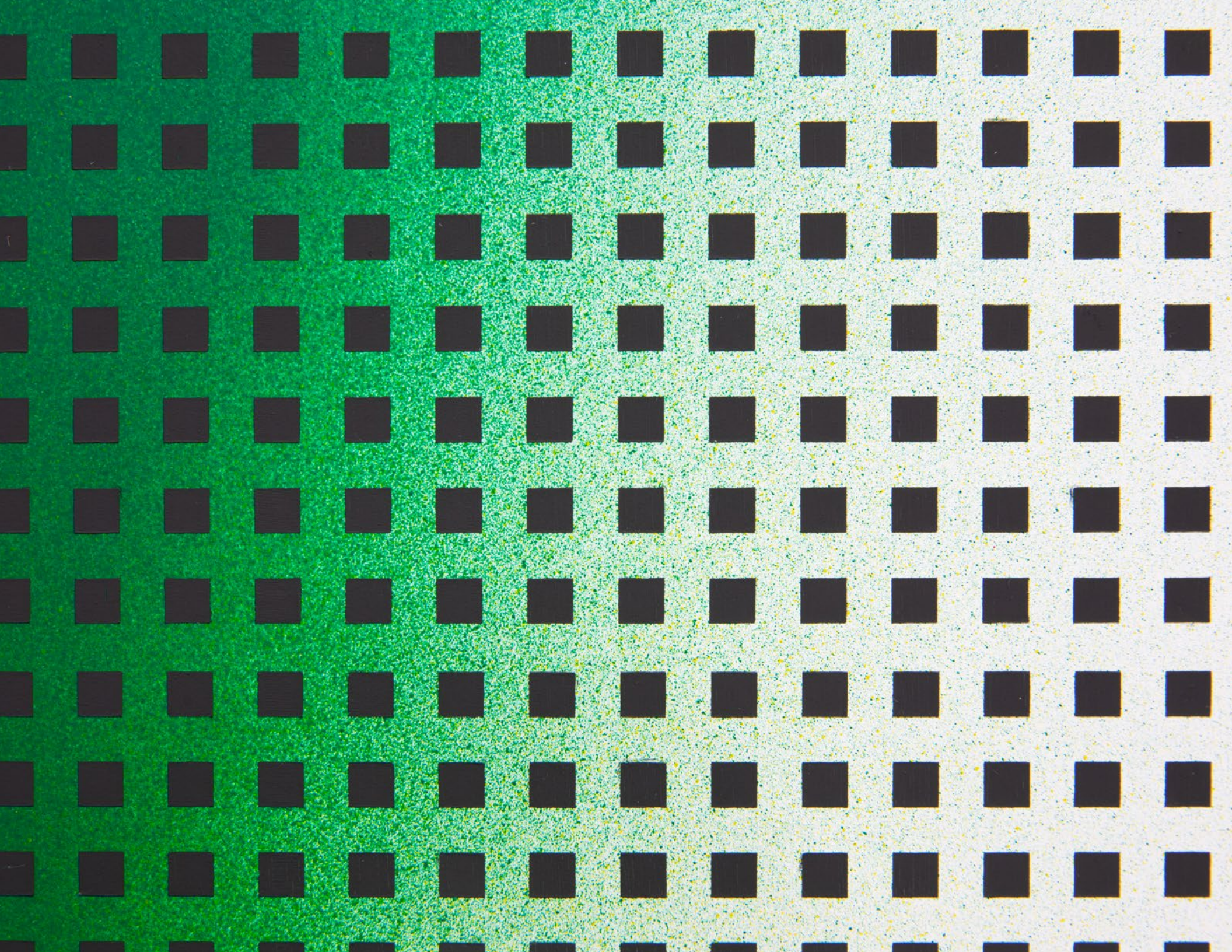
Oil and acrylic on linen  
81 3/8 x 61 5/8 inches (206.7 x  
156.5 cm.)  
(CT20-030)

Cheyney Thompson's new series of *Displacement* paintings posits each canvas's ground as a touch-sensitive surface. The works adopt a uniform structure of five-millimeter square black marks painted in a gridded pattern atop a white ground. Before the paint is dry, Thompson deploys an assortment of custom silicone tools against the surface, forcing the wet squares out of place. He adds no new material, but rather subjects the existing marks to this process of reorganization. The resulting transformations appear as extensions of squares into lines, glyph-like forms, and sweeping, sinuous fields of paint. Each painting has become a record of the tools' interaction with the surface: the stops and starts, the kinetic limits of Thompson's body and the entropic movement of the order of painted squares into noise. But, they are also pictures, as this play of ruptures and conjured forms has been frozen into an unsettled pictorial field, still with the trappings of figure-ground, composition, and space.





CHEYNEY THOMPSON  
*Displacement [32028, 3, 12]*,  
2020



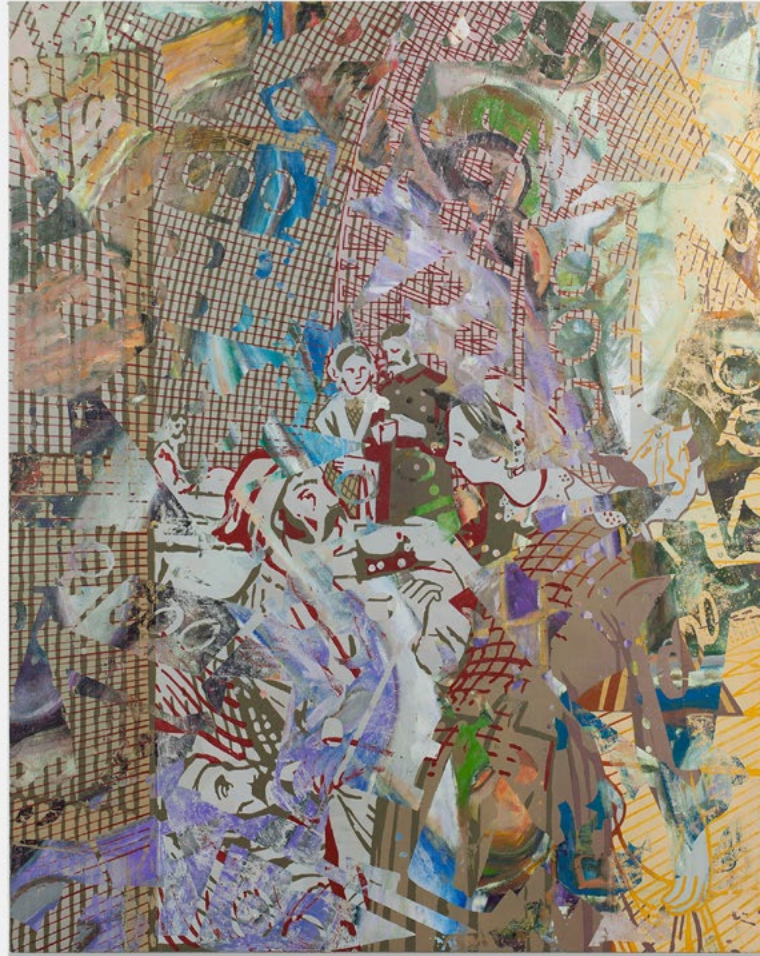


**PADRAIG TIMONEY**  
(b. 1968, Derry, Ireland)

At the core of Pádraig Timoney's practice is an ongoing inquiry into the mechanics of image-making – each canvas represents its own investigation into the ways images are constructed, or reconstructed through painting. Resisting a singular style, Timoney's works are instead united in approach; each painting aims to seamlessly connect a chosen image with both material and process. Often inventing new processes as a result, the works function as an index or record of decisions made, while reveling in the shortcomings in the medium itself. By including the errors of translation and the faultiness of recognition, abstraction and figuration never seem too far apart, often appearing on the verge of collapsing into one another.

Pádraig Timoney (b. 1968, Derry, Ireland) lives and works in Berlin. Solo exhibitions of his work include *Meanwhile*, Farbvision, Berlin, 2021, Andrew Kreps Gallery, New York, 2019, *Lulu*, Mexico City, 2018, *There was a Study Done*, Cleopatras, Brooklyn, 2017, *a lu tiempo de...*, curated by Alessandro Rabbotini, Museo Madre, Naples, 2014, and *Fontwell Helix Feely*, Raven Row, London, 2013, among others. Timoney has participated in numerous group exhibitions, which include *Markers*, David Zwirner, London, 2017, *The Painting Show*, Contemporary Art Centre, Vilnius, 2016, traveled to Limerick City Gallery of Art, Limerick, 2017, and *Collected* by Thea Westreich Wagner and Ethan Wagner, Centre Georges

Pompidou, Paris, 2016. His work is included in the permanent collections of the Albright–Knox Art Gallery, Buffalo, Centre Georges Pompidou, Paris, Museo Madre, Naples, the Arts Council England, and the Arts Council Ireland, among others.



PADRAIG TIMONEY  
*Crimea Tenner And Dreamers  
Through Legos, 2022*

Oil, acrylic and photographic  
developer on canvas  
44 1/8 x 35 3/8 inches (112.1 x  
89.9 cm.)  
(PT22-001)



PADRAIG TIMONEY  
*Crimea Tenner And Dreamers  
Through Legos, 2022*



PADRAIG TIMONEY  
*Crimea Tenner And Dreamers  
Through Legos, 2022*  
(detail)

**FREDRIK VÆRSLEV**  
(b. 1979, Moss, Norway)

Fredrik Værsløv's work navigates between different painterly traditions, and demonstrates the possibilities and relevance of the medium today. He treats his paintings as objects, often created through more or less laborious, serial, or deterministic processes where time itself, as well as various external factors, become active cocreators in the making of the work. In several series, he has left his paintings outdoors for long periods of time, allowing the weather and external wear to complete the work. Other works employ apparently clichéd techniques, motifs, or art-historical quotations (i.e., dripping and splattering).

Fredrik Værsløv lives and works in Drammen and Vestfossen, Norway. In 2022, Værsløv's work will be the subject of a solo exhibition at Frac Bretagne, Rennes, France. In 2018, the Astrup Fearnley Museet, Oslo, presented a survey exhibition of his work titled Fredrik Værsløv, As I Imagine Him. Other past solo exhibitions include Städtische Galerie Delmenhorst, Delmenhorst, Germany, 2019, Kunstnerforbundet, Oslo, 2019, TAN LINES, Kunst Halle Sankt Gallen, St. Gallen, Switzerland, 2017, travelled to Bonner Kunstverein, Bonn, Germany, 2018, and Fondazione Giuliani, Rome, 2018, All Around Amateur, Bergen Kunsthall, Bergen, Norway, 2016, travelled to Le Consortium, Dijon, France, 2016, Museo Marino Marini, Florence, 2015, CAC – Passerelle, Brest, France, 2015, and The Power Station, Dallas, 2014, among

others. Værsløv is held in the permanent collections of Astrup Fearnley Musset, Oslo, Centre Pompidou, Paris, Institute of Contemporary Art, Miami, Le Consortium, Dijon, France, Malmö Konstmuseum, Malmö, Sweden, Moderna Museet, Stockholm, Sweden, and Nasjonalmuseet, Oslo, among others.

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FREDRIK VÆRSLEV  
*Untitled (Roma) #4, 2022*

House paint, turpentine and  
spray paint on linen canvas /  
wooden stretcher  
89 3/8 x 45 1/4 inches (227 x  
115 cm.)  
(FV22-001)

*Værsløv's ongoing series of Terrazzo paintings continue his interest in replicating the elements of suburban life and reference the composite material used to create floors or patios found in Værsløv's childhood home. Allowing the residual paint from a can of Spray paint to drip onto an exposed linen ground, the works slowly accrue marks and colors, building over time to mimic the varied patterns that emerge within terrazzo. This process creates a tension between the work's abstract composition and a realist approach to replicating material. Placing his paintings outdoors as they dry, Værsløv conflates these references with the uncertainty of nature, undermining his own decided actions and moves as the works accrue the accidental traces of weather. Filling the landscape surrounding his studio, the paintings become inextricably tied to the environment in which they were created as abstraction gradually expands into the representation of real objects and phenomena.*





FREDRIK VÆRSLEV  
*Untitled (Roma) #4*, 2022  
(detail)

HE XIANGYU  
(b. 1986, Kuandian County, Liaoning  
Province, China)

He Xiangyu's conceptual practice manifests in multi-year projects that span sculpture, drawing, installation, film and publications. Emerging as part of a generation of artists who experienced the post-socialist state of China, He's work looks to shift the viewer's perception of cultural signifiers through an examination and manipulation of material. The exhibition highlights the divergent strategies used by He to investigate an array of clinical, social and anthropological themes, and his response to the ongoing political and existential crises in the world.

In 2021, He Xiangyu was shortlisted for the 4th edition of the Mario Merz Prize. Past solo exhibitions of He's work include *New Directions: He Xiangyu*, Ullens Center for Contemporary Art, Beijing, 2015, and *Cola Project*, 4A Centre for Contemporary Asian Art, Sydney, 2012, among others. In addition, He has participated in numerous group exhibitions which include: *Facing the Collector*, The Sigg Collection of Contemporary Art from China, Castello di Rivoli Museum of Contemporary Art, Turin, 2020, *Terminal 3*, Centre Pompidou, Paris, 2019, *Tales of Our Time (Film Program)*, Guggenheim Museum New York, New York, 2017, *Chinese Whispers*, Paul Klee Zentrum, Kunstmuseum Bern, Bern, 2016, and *Fire and Forget: On Violence*, KW Institute for Contemporary Art, Berlin, 2015, among others. He Xiangyu has additionally participated in the 5th Ural Biennale,

Yekaterinburg, 2019, *Everything We Create is Not Ourselves*, the 58th Venice Biennale Chinese Pavilion, Venice, 2019, the 13th Lyon Biennale, Lyon, 2015, the 10th Shanghai Biennale, Shanghai, 2014, the 5th Yokohama Triennale, Yokohama, 2014, as well as the 8th Busan Biennale, Busan, 2014. He Xiangyu was named as a finalist for the "Future Generation Art Prize" in 2014, and won the 10th CCAA "Best Young Artist" Award in 2016. His recent interdisciplinary research publication "Yellow Book", 2019 was awarded as one of "The Most Beautiful German Books in 2020". His works have been collected by a number of public and private collections such as Asymmetry Art Foundation, London, Boros Collection, Berlin, Castello Di Rivoli, Turin, KADIST Art Foundation, Paris & San Francisco, Long Museum, Shanghai, M+ Sigg Collection, Hong Kong, New Century Art Foundation, Beijing, Rubell Family Collection, Miami, White Rabbit Collection, Sydney, and others.



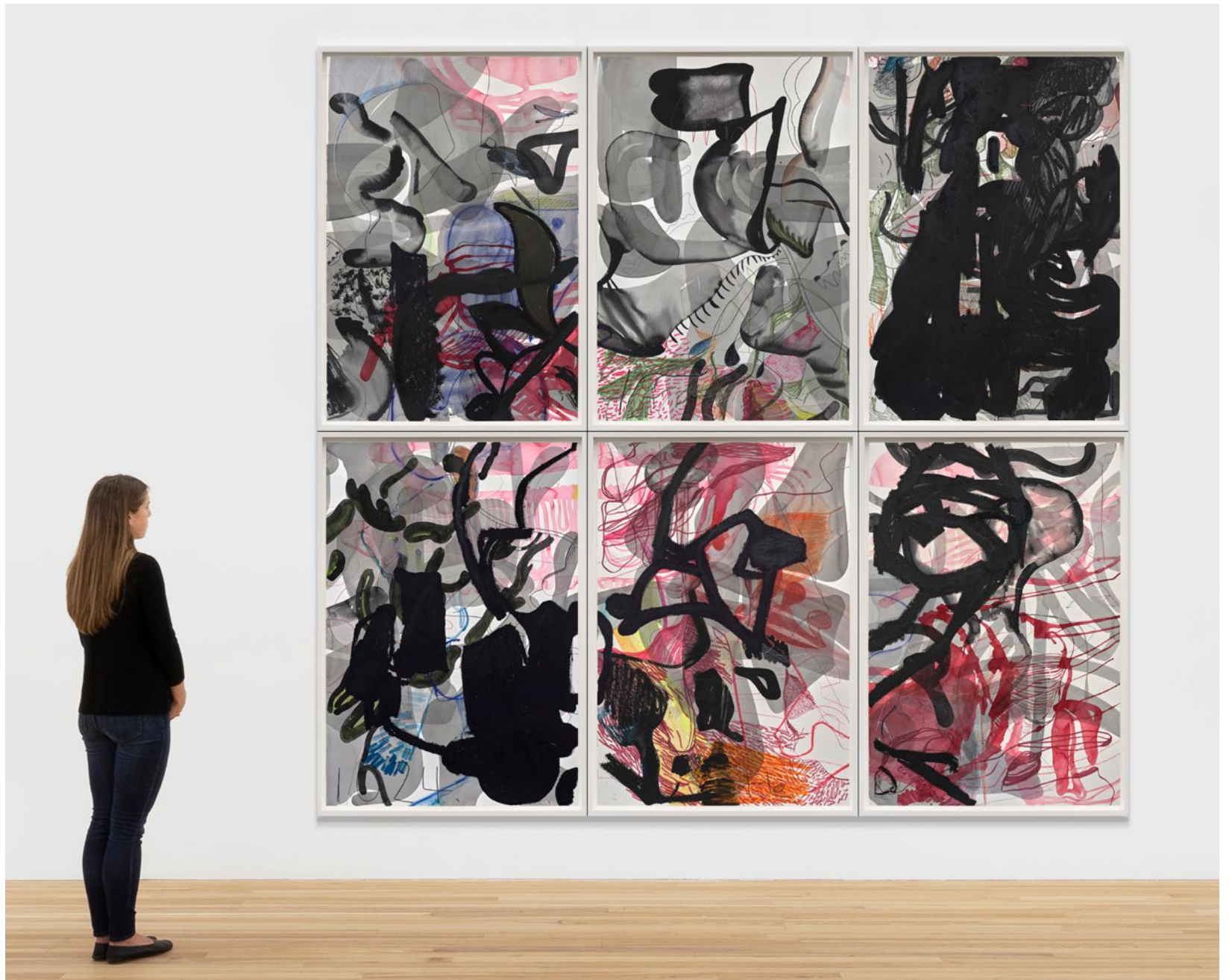
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HE XIANGYU  
*Palate Wonder 6-3, 2021*

Pencil, colored pencil, oil colored pencil, oil stick, crayon, acid-free oil-based marker, water color, Japanese ink on paper  
6 Parts: 59 7/8 x 41 1/8 inches (152 x 104.5 cm.) each;  
installed: 119 3/4 x 123 3/8 inches (304 x 313.5 cm.)  
(HX22-003)

*He Xiangyu's work Palate Wonder belongs to his ongoing series Palate Project, which was started in 2012 after He lived briefly in the US, where language barriers proved difficult to navigate. He began translating the ridges, bumps, and grooves of his palate through perceptions felt with his tongue, into various visual forms. The act of translation, always aimed at demystifying the subject, here only seems to further complicate it. The phenomenological processes responsible for constructing a sense of interior space intrinsic to vocalization, the curl of the tongue that produces "rat" as opposed to "that", become a function of He Xiangyu's body mapping, supplanting the oral, and aural, by reaffirming the centrality of visual representation. Identifiable anatomical structures dissolve and re-emerge, eventually evolving into color fields with only the slightest hints of form. Based on a seemingly obvious premise, Palate Project revels in a Cartesian split of mind and body, illustrating that, in spite of proximity to subject, art remains the annotation to a lost referent.*





HE XIANGYU  
*Palate Wonder 6-3, 2021*