

CHATEAU SHATO

Intimate Wine Reception

Curated by Melissa Sachs and Cameron Soren

Opening brunch: Sunday, March 20, 2016
12-4 pm
Through May 8, 2016

TRIPLE CANDIE

Founded in 2001, Triple Candie is a research-oriented, independent curatorial agency – run by two art historians – that produces exhibitions about art but largely devoid of it. Their past exhibitions have included, among many others, unauthorized retrospectives on Cady Noland, David Hammons and James Lee Byars. Triple Candie will be presenting home furnishings, artifacts, and a short story related to the Harrogate Seven (H7), a collective from Yorkshire, England. The collective produces wallpaper and fabric designs using images it cuts from picture books. H7 advances the legacy of William Morris, but in an anachronistic, fictional form.

GEORGINA STARR

Georgina Starr's *There's Something Going On in The Sculpture Studio* traces a long "collaboration" between herself and the German artist Georg Herold. Beginning in 1994 with a mysterious image that Herold faxed her, Starr responded by setting up a secret video camera and following the artist as he arrives for a visit two years later to Starr's studio in London. *There's Something Going On In The Sculpture Studio* also doubles as a homage to the music video for Lionel Richie's "Hello", which is the soundtrack for the piece. Years later, Herold continued the dialogue by creating *Lionel*, a portrait of Lionel Richie out of caviar.

IRVING NORMAN

Irving Norman was born in Russian-controlled Vilna in 1906, emigrated to the United States as a teenager, trained first as a barber, fought to defend the Spanish Republic, then trained as a painter, a practice he continued until his death in 1989. His work is in the collections of the Art Institute of Chicago, Los Angeles County Museum of Art, Smithsonian American Art Museum and the San Francisco Museum of Modern Art. Often captioned as a 'social Surrealist,' Irving Norman's monumental and regimented paintings are frightening critiques of the military industrial complex, social injustice and urban life in the 20th century. His work depicts power and violence as highly organized regimes, where human subjects are vanquished; often emaciated or dismembered. Per many of Norman's paintings, the Teutonic figure of authority in *Liberation War Prisoners* assumes a mechanical posture and his victims are disrobed, while further suffering subjects are encased in the background scenery.

HEAD GALLERY

Head Gallery is based in New York and Shanghai. It advises collectors, appraises antiques, bankrupts sponsors, gives out MAs in curatorial practice, commissions spiritual tracts, does expert restoration where apoc-damage is concerned, plans corporate events and retreats, disappears interns, holds

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alcohol support group sessions, funds Scottish nationalists, and produces bestiality instruction videos. It is also dedicated to producing critical art texts and troll feeds that are split between a written textual element located on the website, expanded press releases, or exhibition description, and materialized elements installed in galleries. It operates in between a future set in 2078, and the present.

BANK

BANK was an artists' group active in London in the 1990s. They exhibited collectively and ran the spaces BANKSPACE, DOG, and Gallerie Poo-Poo. Their activities frequently took the form of large, chaotic group exhibitions that often lampooned the contemporary art scene at the time. Arguably their most well-known project are the Fax-backs, which consisted of correcting and "grading" gallery press releases and faxing them back. Included in this show are Fax-backs from 1999 sent to 303 Gallery, Sonnabend and Marianne Boesky with work by Karen Kilimnik, Ashley Bickerton and Takashi Murakami.

JACQUELINE DE JONG

de Jong is often discussed in relation to her long and varied engagement with the historical avant garde of the 20th century: joining the Situationists in 1960 at the age of 20, her solidarity with Gruppe SPUR, her companionship with Asger Jorn, her publishing the Situationist Times (after being expelled by Debord)...but throughout all this, de Jong has maintained a prolific career as a painter, sculptor, print-maker, and graphic designer; her work often embracing violent and erotic subject matter. In contrast, her recent *Pommes de Jong* take as their form the humble potato, first as suspended ceramic (adult potato) and then as chic, 18k golden unique baby potatoes which can be worn as jewelry. *Intimate Wine Reception* also receives two of de Jong's paintings and a screen print. Her painting style can swerve across many registers. *Chambres d'Hotel* (1980) unfolds a gruesome interior scenario and *Explosion 1917* (2014) depicts war and its shadowy theatre.

BRUNO PELASSY

Bruno Pelassy's work is contained to a timeframe of just over 10 years, as the artist's death came prematurely at the age of 36. His work employs his skill-sets, including the construction of textiles and jewelry, delivering tender, grotesque, ornamental and characteristic traits to Pelassy's sculptures. The more haunting aspects of his work are revealed in the video *Sans titre, Sang titre, Cent titre* (1995) which captures footage from a range of sources, edited simply by recording straight onto the VHS tape from a VCR. As the work is shown, it progressively degrades and eventually the image will vanish from the tape altogether. *Un grand saignement* (1994) documents Pelassy's *série des bestioles*: flamboyant, mechanical sculptures that writhe and gyrate, each with its own mannerisms.

DAVID IRELAND is a ghost whose absence haunts the gallery, trapped by distracted gatekeepers, he longs to be set free...