

# CHATEAU SHATTO

## ENSEMBLE

STEVE BISHOP • MINGYAN HELEN GU • BARBARA HAMMER • EMMA MCINTYRE • RAHA RAISSNIA  
CHRISTIAN SANTIAGO • JESSE SULLIVAN • MORGAN WALTZ

An all day opening reception will be held Saturday May 1, from 12-6pm  
Appointments required

May 1 – June 26, 2021

This Saturday, May 1, Château Shatto opens *Ensemble*, an exhibition that is formed around the bonds and curiosities shared between galleries, without thematizing these relations. Conversation and cooperation among galleries often functions as a kind of collagen, an invisible and binding substance that ultimately confers a more resilient form.

In a milieu that continues to be shaped by slipperiness and temperamental restrictions, a space in Château Shatto's exhibition program quickly arose at the beginning of May. Rather than compensating with a hastily-conceived exhibition, we will use the afforded time and space to enact a gesture of exchange with treasured colleagues, having extended invitations to a handful of galleries and artist run-spaces to suggest artists and artworks to compose an exhibition.

It's a simple re-wiring of the development of an exhibition: a procuring idea isn't first conceived and then materially expressed through an arrangement of works; rather, the exhibition materializes then we can observe any chemistries and dissonances that might arise. Artworks find themselves alongside each other, not by a relational conceit, but by organizing structures beyond themselves.

With the contributions from Carlos/Ishikawa, Company Gallery, Coastal Signs, Miguel Abreu Gallery, DM Office, Apartment 13 and New Low.

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APT. 13

Jesse Sullivan

Jesse Sullivan (b. 1995) is an artist whose practice traverses painting and sculpture. These genres dialogue with one another through formal cues; between the genres, signals are made towards considerations of media reference and assemblage, whilst candidly negotiating with their respective historical impedimenta. The work slips between affective states, appearing to be stoic yet humorous, and brutal while delicate; additional concerns of design, architecture and urban spectacle recur throughout Sullivan's practice, often being analogously linked to systems and conditions of metaphysicality.

CARLOS / ISHIKAWA

Steve Bishop

Throughout the practice of Steve Bishop, a spectre of domestic nostalgia persists. Across sculptural, sound and video installations, everyday forms are steeped in metonymic resonance: the architectural interior becomes a stand-in for notions of sentimentality; found objects are left behind, pointing towards a now absent user; interventions into a gallery space are persistently unfamiliar yet ubiquitous all the same. The ambient cadence of Bishop's work mirrors his chosen subject matter, resulting in objects and installations which evoke omnipresent questions of mortality, memory, and other persisting modes of emotion that undergird fabrics of social life.

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MingYan Helen Gu

MingYan Helen Gu's sculpture and installations examine the frequently overlooked accessories within an exhibition space. Utilizing the techniques of paper craft, Gu replicates iconic yet banal designer furnitures, frequently found within an exhibition space and commonly imitated by the mass market. Using reference images and 3D models provided by the furnitures' original manufacturers, the replications are hollow and non-functional. With their intended role displaced, the objects continue to perform as decorative and aesthetic forms that signal a specific social class and taste. Gu's captions and pricing further examine the role of the art object within the gallery system. The listed price reflects its replicated original's retail price, while the titles adopt the inventory system of the work's current location, as the location changes, the titles will also change accordingly.

COASTAL SIGNS

Emma McIntyre

The canvases of Emma McIntyre (b. 1990) are imaginative and indexical. Operating as subduction zones of phenomenology, McIntyre's paintings contend with, or leverage upon, the conditions of perspective and scale: they oscillate between the macro and the micro; each brim with suggestion and ludic misnomer; meanwhile, locatable images and scene emerge only to subsequently be diffused and consumed into the field of the composition. Neither active participant in signifying, nor fully disengaged from the world of language, McIntyre's practice wedges itself between these dispositions, using the flexibilities provided by abstraction to ruminate upon the dichotomous, yet inexplicably analogous, dialogue between affective phenomena and textual narrative.

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## COMPANY

**Barbara Hammer**

The decades-spanning practice of filmmaker and artist Barbara Hammer is notable for its deployment of queer/feminist-centered rhetoric towards the aim of unveiling revelations of intimacy, kinship, and mortality. Challenging conventions of cinematic production and media representation, Hammer's work took residence between daring suggestion and boisterous confrontation; she both reflected upon, and simultaneously gave new, speculative forms to, lesbian and queer cultures of the late 20th and early 21st centuries. In doing so, Barbara Hammer's oeuvre played a significant role in expanding the international, queer lexicon of representation during the movement's formative periods in underground, avant-garde circles. Ranging from feature-length documentary films, to short experimental productions, mixed media works and text, Hammer is widely regarded as a crucial, foundational figure in the advancement of queer and lesbian culture at-large.

## D-M OFFICE

**Christian Santiago**

Christian Santiago (b. 1990) is a New York-based artist whose intricate works on paper evoke a fusion of mythology, sadism, and caprice. Indicative of both illustrative traditions and printmaking techniques, Santiago's surfaces boil over with a dense amalgamation of linework, frequently consolidating into scenes of carnal, sanguinary exchange; woven figures become frozen in the midst of grotesque metamorphosis, embellished sensuality and exposition. These locales are splayed across panels, the result being not-quite filmic, yet sequential and unsheathed from their referential, narrative ecosystems.

## MIGUEL ABREU

**Raha Raissnia**

Raha Raissnia's work fuses the histories of cinema, photography, and abstraction together in a persistent inquiry towards the nascent ties between still and moving image production. Raissnia borrows widely from the history of these modes, metamorphosing formal cues into media that is foreign to its source: discursive elements of structural film transmute themselves into gesticulative, replete compositions on paper and canvas; figurative, cinematic works dissolve into one another, re-articulating the durational undergirding of mark making and painterly practice. Invested in an encyclopedic account of modernism, whilst emphasizing the affective minutiae of her source material, Raissnia's practice mobilizes the cloistered exchanges made between periodic, art-historical movements to develop hybridized, speculative forms wedged between moments of technological, and ontological, instability.

## NEW LOW

**Morgan Waltz**

Morgan Waltz (b. 1996) works predominantly in sculpture, image, video, and text. Her work investigates the complexities and reality-split of contemporary precarity through topics of shame, desire, fantasy, and escape. The work often depicts a doubling, whether with mimetic material or subjective reflexivity, and is determined by the context in which it is shown. Situated in the gulf between being 'here' and being 'there', Waltz's practice plays with definitions of 'real'—a space where the distinction between subject and object is lost. Morgan Waltz is a Pisces Sun, Cancer Moon and Virgo Rising.