J. Parker Valentine

Panthalassa



Galerie Max Mayer, Berlin

July 02 - August 22, 2026

Panthalassa

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Panthalassa, the name of the ancient ocean that once surrounded the Earth and in which the early evolution of life unfolded, forms the starting point for J. Parker Valentine's fifth solo exhibition at Galerie Max Mayer. Through new drawings and bronze sculptures and with the gallery's outside becoming part of the exhibition for the first time, Panthalassa explores shifting ways of seeing, where images emerge and familiar boundaries begin to blur. Like the ancient ocean itself, it evokes a world in constant change, where borders remain fluid. This sense of transformation extends into the courtyard, where a bronze sculpture wraps around a tree, blurring the distinction between natural growth and sculptural form, as though another living presence were emerging from the water.

In *The Log from the Sea of Cortez*, John Steinbeck writes, "An ocean without its unnamed monsters would be like a completely dreamless sleep." His image of the sea points to what escapes immediate recognition, suggesting that the unknown is not simply a gap in our understanding, but a necessity.

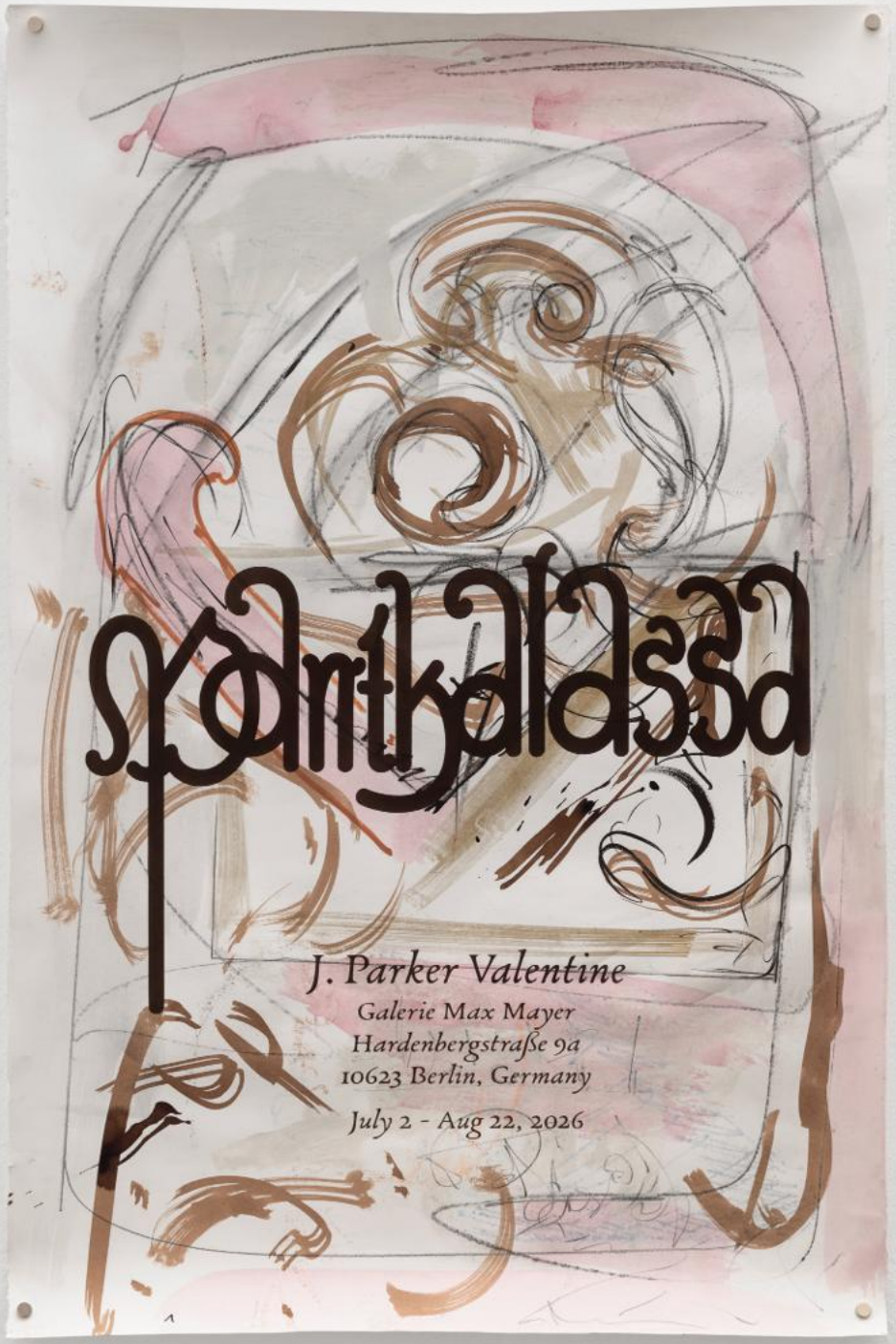
For Panthalassa, several works in the exhibition have developed from a large-scale canvas worked on over many months. Through cutting, washing, rearranging and redrawing, new compositions take shape while traces of earlier states remain within the woven surface of the canvas. Moving between abstraction and figurative suggestion, the drawings seem to shift with each encounter, while a rotating work carries this process further, drawing the viewer's gaze into a changing, tunnel-like depth. Its circular movement recalls cycles of time and evolution, as if the image were still in the process of becoming.



J. Parker Valentine, *Panthalassa*, installation view,
Galerie Max Mayer, Berlin, 2026.
Photo by Ingo Kniest.



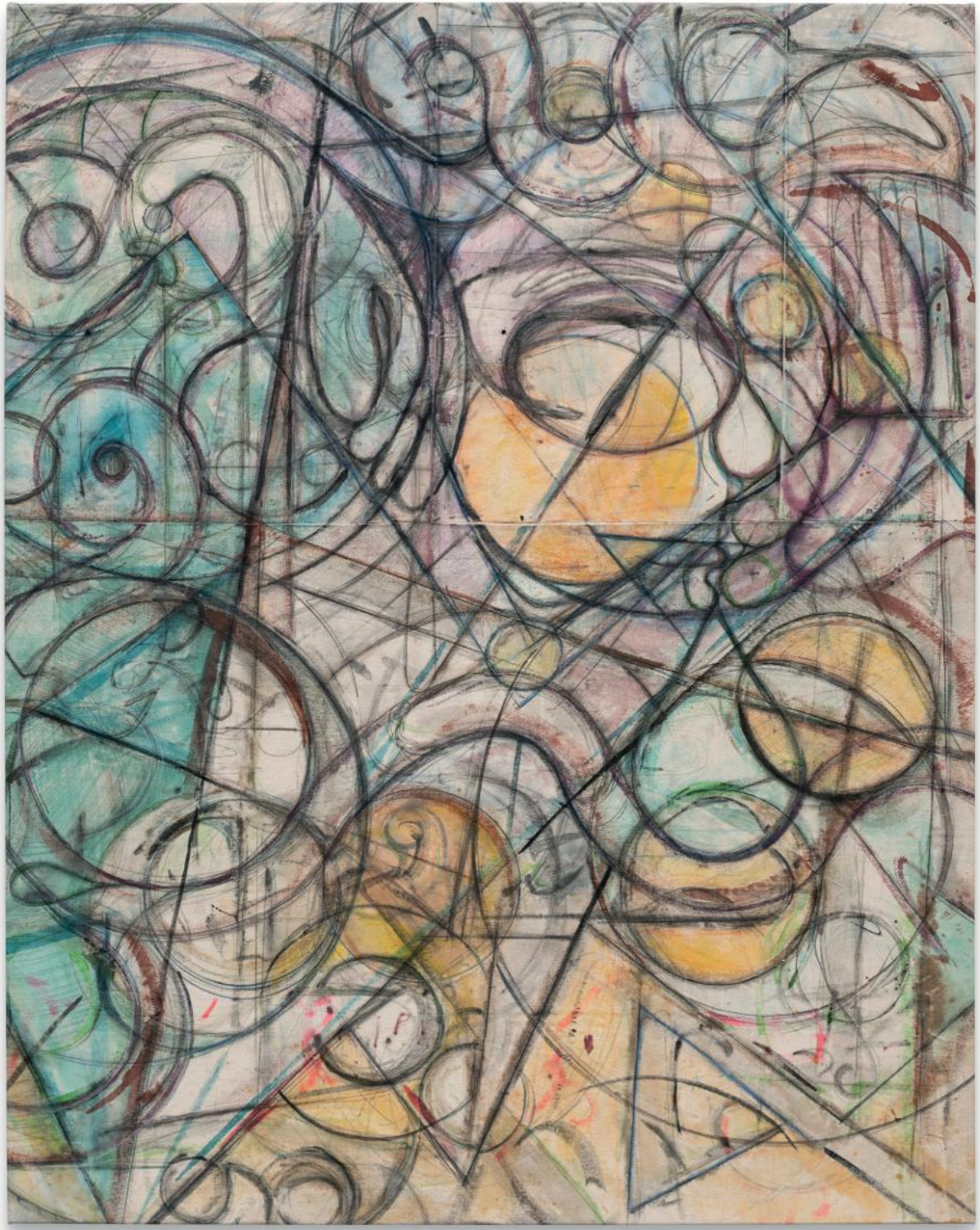
J. Parker Valentine
Untitled
2026
graphite, ink, milk paint
41.5 x 29.5 cm



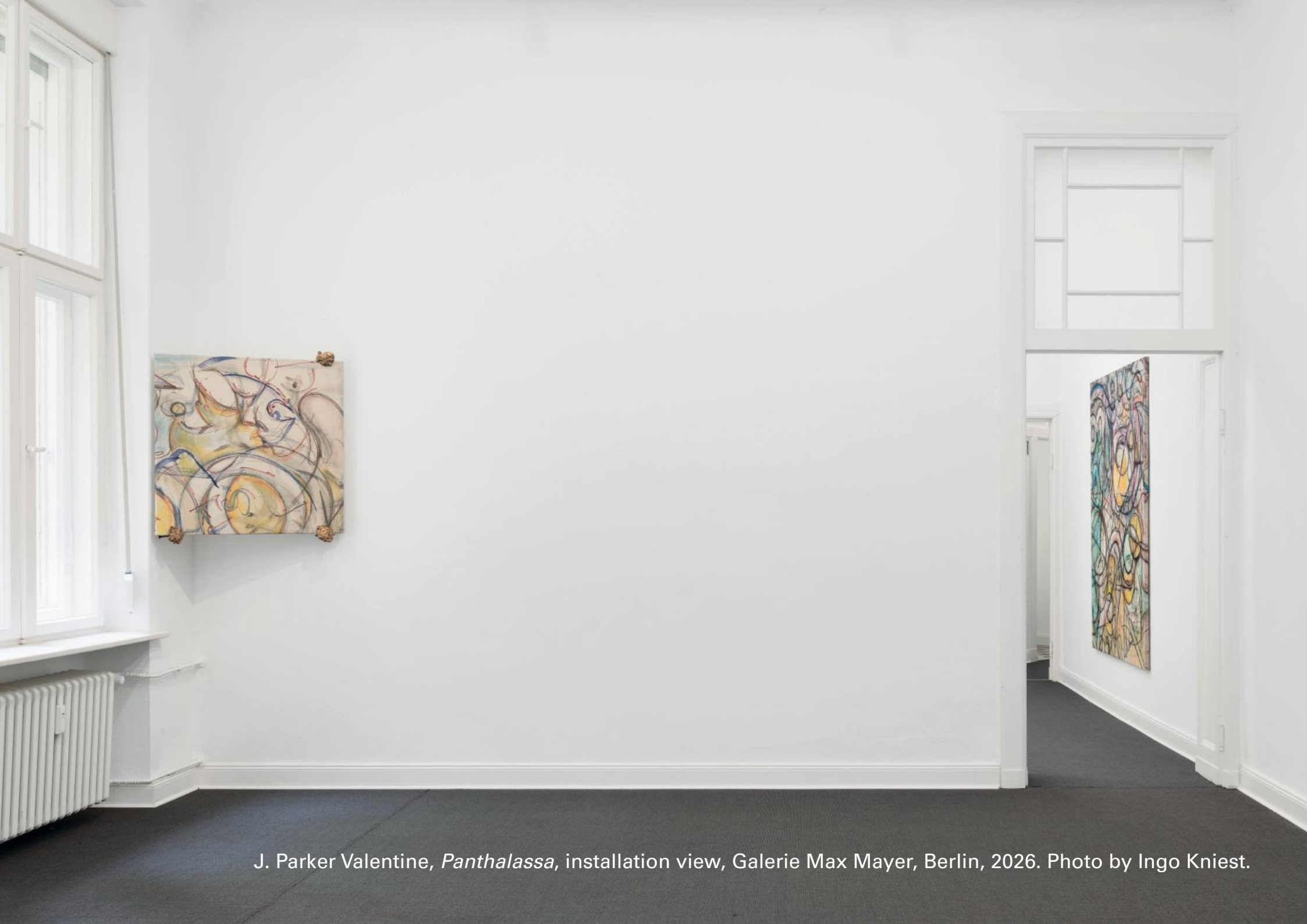
J. Parker Valentine
Poster for Panthalassa
2026
typeface and print design by Alan Reid;
drawing by J. Parker Valentine
graphite, ink, milk paint
unique print
100 x 66 cm

J. Parker Valentine, *Panthalassa*, installation view, Galerie Max Mayer, Berlin, 2026. Photo by Ingo Kniest.





J. Parker Valentine
Untitled (Creep)
2026
graphite, ink, water soluble colored pencil,
water soluble pastel, marker, beet juice
195 x 154 cm

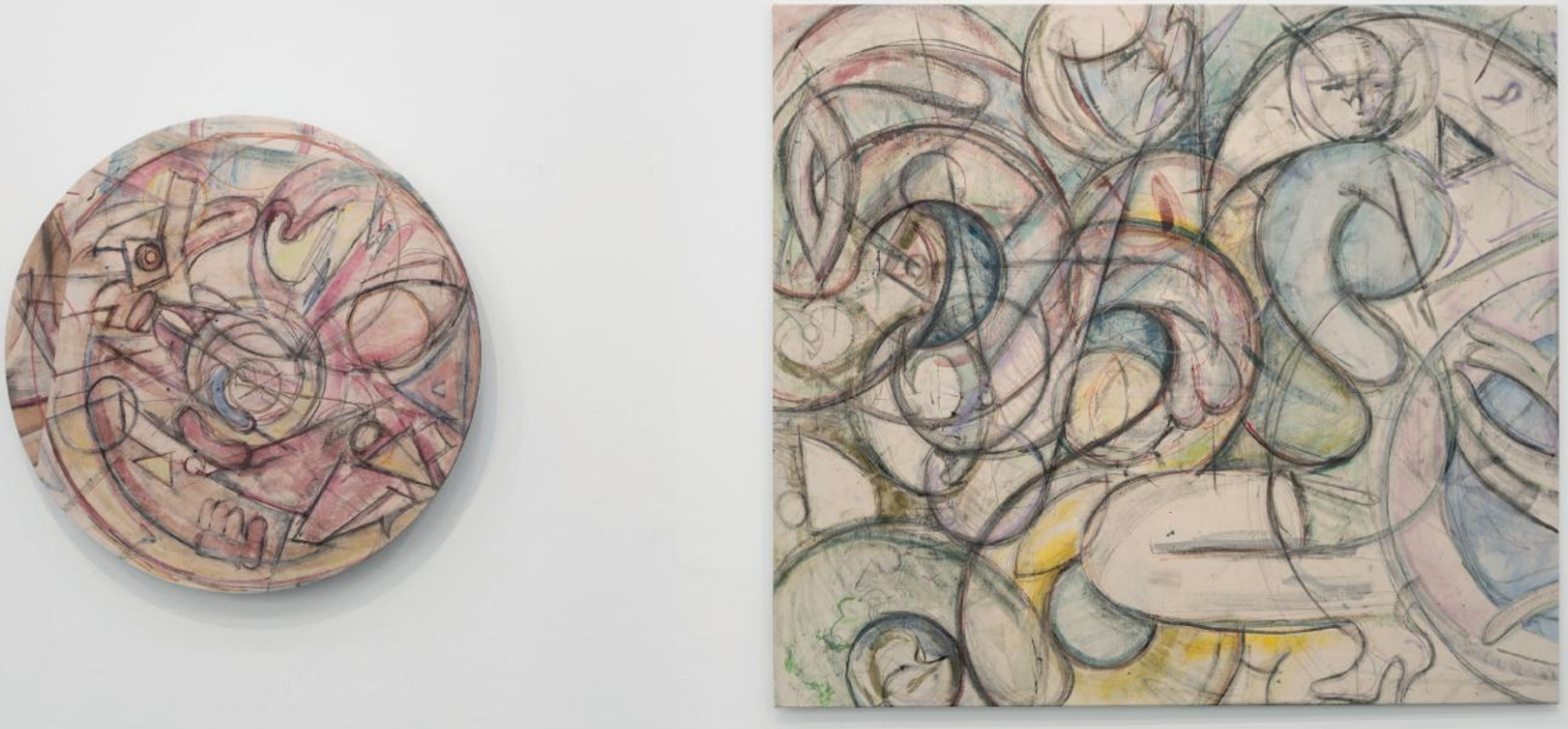


J. Parker Valentine, *Panthalassa*, installation view, Galerie Max Mayer, Berlin, 2026. Photo by Ingo Kniest.



J. Parker Valentine
Untitled with Profile
2026
graphite, ink, water soluble
colored pencil, water soluble
pastel, marker
84 x 84 cm

J. Parker Valentine, *Panthalassa*, installation view, Galerie Max Mayer, Berlin, 2026. Photo by Ingo Kniest.





J. Parker Valentine
Untitled Wheel
2026
graphite, ink, water soluble colored pencil,
water soluble pastel, marker, beet juice
124.5 cm diameter



J. Parker Valentine
Untitled Wheel
2026
graphite, ink, water soluble colored pencil,
water soluble pastel, marker, beet juice
124.5 cm diameter



J. Parker Valentine
Untitled Wheel
2026
graphite, ink, water soluble colored pencil,
water soluble pastel, marker, beet juice
124.5 cm diameter



J. Parker Valentine
Untitled (Slip)
2026
graphite, ink, water soluble
colored pencil, water soluble
pastel, marker
185 x 207,5 cm



J. Parker Valentine, *Panthalassa*, installation view, Galerie Max Mayer, Berlin, 2026. Photo by Ingo Kniest.



J. Parker Valentine, *Panthalassa*, installation view, Galerie Max Mayer, Berlin, 2026.
Photo by Ingo Kniest.



J. Parker Valentine, *Untitled (Grip),* detail, 2026, bronze, blue patina, stainless steel hinge, 25 x 70 cm; a*rched*



J. Parker Valentine, *Panthalassa*, installation view,
Galerie Max Mayer, Berlin, 2026.
Photo by Ingo Kniest.



J. Parker Valentine, *Untitled (Grip),* detail, 2026, bronze, blue patina, stainless steel hinge, 25 x 70 cm; a*rched*



J. Parker Valentine, *Panthalassa*, installation view,
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J. Parker Valentine



J. Parker Valentine's approach to drawing is first and foremost a physical experience of transformation based on discovery and improvisation. She photographs, cuts, carves, erases, covers, retraces, deforms, glues, pins, prints, colors. She proceeds by imprint, projection, exposure to UV rays and scale enlargements. It is a manual process, or one based on a soft technology, and domestic, that leads to the spatialization of the drawing. Each drawing contains its own trace and is photographed in a quasi-systematic manner; not only to fix the transience of its apparition, but to be disembodied into a would-be new form.

Her recent solo exhibitions were at S_y_d_n_e_y_S_y_d_n_e_y, Sydney, Australia (2025), Misako & Rosen, Tokyo, Japan (2024) and Galerie Max Mayer, Düsseldorf, Germany (2022).
Her work was shown in group exhibitons at Trout Museum of Art, Appleton, WI, USA (2025), The Merode, Brussels, Belgium (2025), Bel Ami, Los Angeles (2024), Sgomento Zurigo, Zürich (2023) and Overduin & Co, Los Angeles (2023).

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