

Interrobang 11232
734a 4th ave, brooklyn, ny
interrobang11232@gmail.com
985-705-3337

Total Eclipse

organized by Zaid Arshad, text by Olive Bonner

Ginger Jingzhe Fan, G. Küng, Patrick Procktor, Aneesa Razak

reception: Sunday July 12, 5—8pm, by appointment: July 12—August 29, 2026

checklist:

stairwell:

Aneesa Razak

A study for the return, 2026

Pencil on paper

11 x 14 inches (27.9 x 35.5 cm)

foyer:

Christopher Hampton & Patrick Procktor

Total Eclipse: A selection of poems by Arthur Rimbaud and Paul Verlaine, 1968

Paperback book with color and black & white illustrations, 36 pages

4.3 x 5.9 inches (11 x 15 cm)

Published by the English Stage Company, London

Private collection

G. Küng

Young One With a Phone, 2026

Gouache and acrylic on Arches paper mounted to panel

9 x 12 x 0.75 inches

main room (left to right):

Patrick Procktor

Sarum (North-West View of Salisbury Cathedral), 1974

Aquatint and etching in colors on wove paper

Edition 66 of 150

27 x 31 inches (68.5 x 79 cm), 28 x 32 inches (71 x 81 cm) framed

Private collection

G. Küng

Mia Farrow at a Charity Event, 2021

Gouache on Arches paper mounted to panel

9 x 12 x 0.75 inches

Aneesa Razak

A capture on standby, 2026

Ink on tracing paper

13 x 17 inches (33 x 43.1 cm), 14 x 18 inches (35.5 x 45.7 cm) framed

Aneesa Razak

Soldier Study, 2026

Ink on tracing paper

13 x 17 inches (33 x 43.1 cm), 14 x 18 inches (35.5 x 45.7 cm) framed

G. Küng

Mini Conceptual Model With Apertures, 2025

Plexiglass

10 x 10 x 4 inches

Aneesa Razak

Untitled (Blue Mummy), 2026

Watercolor on paper

21.5 x 22.5 inches (54.6 x 55.8 cm), 23.5 x 24.5 inches (59.7 x 62.2) framed

Ginger Jingzhe Fan

Snare, 2026

Installation with drawing

Water, vessel, stool, heating rod, fishing hooks, fishing line, black electrical tape, sound exciter, Class D amplifier, DDS signal generator, salvaged electronic components, audio cables, and electrical wires; ballpoint pen and correction tape on paper

Dimensions variable; drawing approx. 5.9" x 7.9" (15 x 20 cm); main vessel approx. 11" (27.9 cm) in diameter

Patrick Procktor

Flicker Book No. 4, 1972

Offset lithograph paperback flipbook

3 x 3.5 x .25 inches (7.6 x 8.8 x 0.635 cm)

Published by Alecto International, London

Private collection

sitting room:

Olive Bonner

SHEER SCANDAL, 2026

ext

4347 words (18 to 22 minute read)

G. Küng

Note Drawing Projection, 2026

E-6 slide, projector

Dimensions variable

Patrick Procktor

Total Eclipse (Poster for performance at the Royal Court Theatre), 1969

Lithograph

Unnumbered edition

18.9 x 28.5 inches (48 x 72 ½ cm), 19.5 x 29 inches framed

Private collection

kitchen:

Kenneth Hsiao-chien Lo & Patrick Procktor

The Encyclopedia of Regional Chinese Cooking: with recipes from Kenneth Lo's Chinese Cookery School and Memories of China restaurant, 1986

Paperback book with color illustrations, 160 pages

11.75 x 8.5 x .75 inches (29.8 x 21.5 x 1.2 cm)

Published by Octopus Publishing Group, London

Private collection

Zaid Arshad lives and works in New York. Recent exhibitions include: *Image as Trace II*, Brunette Coleman, London (2026); *Who's Afraid of...*, Hans Goodrich, Chicago (2026); *Seesaw*, Final Hot Desert, London (2026); *Pass the Aux*, Benny's Video, New York (2025); *Cessation*, Parent Company, New York (2025); *Ginen/Jinan*, Turquoise, New York (2025); *Out is not really out it's another quality of in*, Galerie Katharina Blum, New York (2024).

Olive Bonner may be inclined but is not bound.

Ginger Jingzhe Fan (b. 2002) works with drawing, writing, handmade electronics, and installation. Her practice begins from the idea that no object exists in isolation. For Ginger, time exceeds its role as a neutral measure. It accumulates within matter and transforms it. Born on Jingzhe, the third solar term in the Chinese agricultural calendar, when hibernating insects awaken, Ginger sees the coincidence as an ongoing point of departure for thinking about ecological time and relationships between living beings and their surroundings.

Ginger received her BFA from The Cooper Union in New York in 2025, where she was awarded the Robert Breer Film Prize. She currently lives in Beijing, where she works as an artist and trains in MMA.

G. Küng is a New York City-based artist working conceptually with images, text, and sculpture. Ranging in material and style, and often mining personal content, her work investigates—from self and interpersonal, to societal relationships—looking for politically generative territory.

Georgia received a BFA from The Cooper Union and an MFA from The Glasgow School of Art. She has exhibited in galleries and experimental spaces across Europe and in New York most recently at Shmorévaz, Paris and le vite, Milan. She is a technician and instructor in printmaking at The Cooper Union, Art Students' League and Parsons. She also coaches artists.

Patrick Procktor RA (1936-2003) was a British artist working primarily as a draughtsman, water-colourist and print-maker. He was closely associated with the early YBA artists and, following the 'New Generation' exhibition at the Whitechapel in 1965, began to draw attention for his work. He would go on to work with the Redfern Gallery for a number of years, a gallery which continues to steward his work today. He traveled extensively throughout his life and produced works across media, both within and outside of traditional gallery and museum contexts.

Procktor was elected a Royal Academician in 1996. In 2010, an extensive monograph authored by Ian Massey was published on his oeuvre, *Patrick Procktor: Art & Life*. His work is held in the Tate Gallery, MoMA (NY), National Portrait Gallery, Royal Academy, Fitzwilliam Museum, Metropolitan Museum (NY), Imperial War Museum, Government Art Collection and Contemporary Art Society amongst many other institutions in the UK and abroad.

Aneesa Razak (b. 2002, New York City) is a Queens-based artist and educator. Razak works across drawing, painting, sculpture, and installation. Her practice centers around the mutable, unstable location of history and finding new ways to communicate the complexities of Caribbean cultures layered within urban space.