

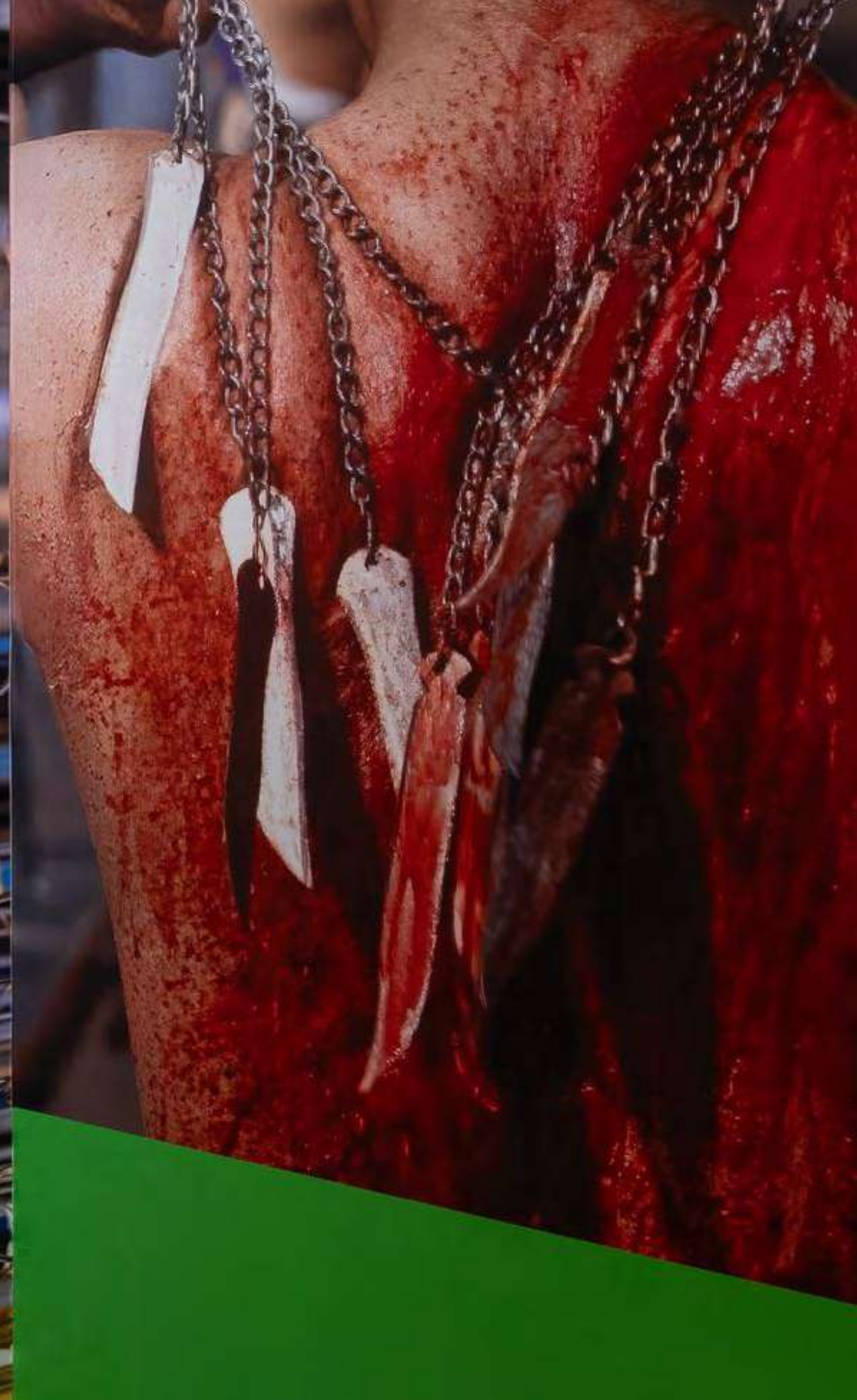
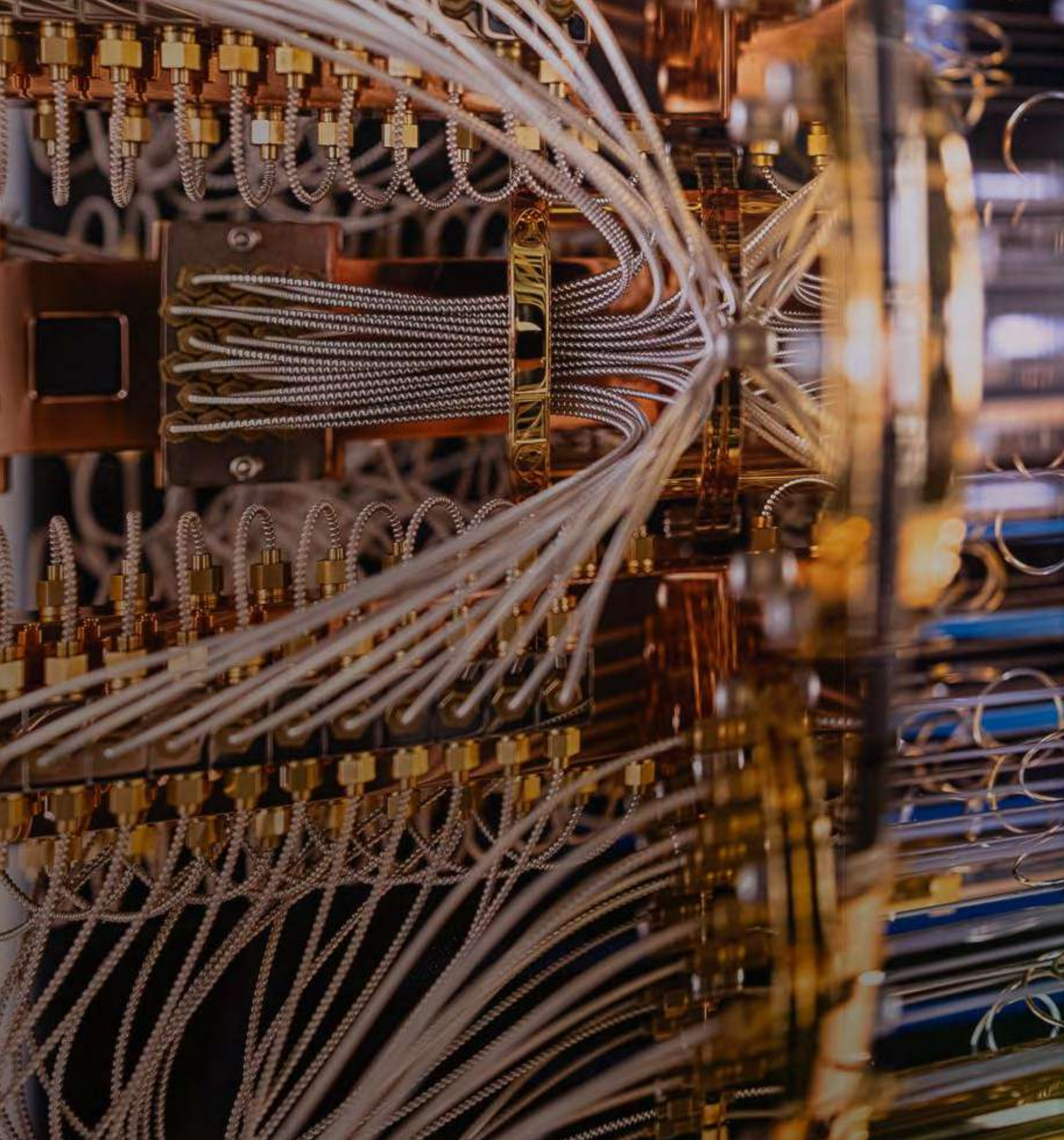
JAY PAYTON
DE ANIMA

Sant'Andrea
de Scaphis





Installation view: *De Anima*, 2026, Sant'Andrea de Scaphis, Rome





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“It is hardly an exaggeration to say that the tip of the radicle thus endowed [with sensitivity] and having the power of directing the movements of the adjoining parts, acts like the brain of one of the lower animals; the brain being seated within the anterior end of the body, receiving impressions from the sense-organs, and directing the several movements.”

—Darwin, Charles. “Summary and Concluding Remarks.” Essay. In *The Power Of Movement In Plants*. John Murray, 1880.

«Il cammino seguito dalla radichetta quando penetra nel suolo deve essere determinato dall'estremità, la quale a questo scopo ha acquistato diverse sorta di sensibilità. È appena esagerato il dire che la punta radicolare così dotata e che possiede il potere di dirigere le parti vicine, agisce come il cervello di un animale inferiore; quest'organo infatti, posto alla parte anteriore del corpo, riceve le impressioni degli organi dei sensi e dirige i diversi movimenti.»

—Charles Darwin e Francis Darwin, *Il potere di movimento nelle piante*, traduzione italiana di Giovanni e Riccardo Canestrini, Torino, UTET, 1884, p. 388.





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De Anima, 2026, Wallpaper and paint on two panels, Panel 1: 118.11 x 98 1/2 inches (300 x 250 cm); Panel 2: 118.11 x 263 5/8 inches (300 x 669 cm), NG8134



Unity of Intellect, 2026, Oil, aluminium, tracing paper, glue on linen, 80 x 120 inches (203.2 x 304.8 cm), NG8046









Imperceptable, 2026, Oil on linen, 72 x 96 inches (182.9 x 243.8 cm), NG8047







The roots of plants are analogous to the head in the animals, 2026, Oil on linen, 72 x 96 inches (182.9 x 243.8 cm), NG8048







*Where there is sensation,
there is also pleasure and pain, 2026*
Oil, wax, ants, spray glue on linen
60 x 15 inches (152.4 x 38.1 cm)
NG8049







Jay Payton in his studio October 2022. Photograph by Riley Spencer

Sant'Andrea
de Scaphis

Jay Payton (b. 1992, Atlanta, GA) is a painter living and working in Brooklyn, NY. He holds an MFA from California College of the Arts and a BA from Georgia State University. Influenced by the works of Jannis Kounellis, Anselm Kiefer, Jack Whitten and Sam Gilliam, Payton works on the ground and contemplates the development of human experience through biological and technical abstractions. Integrating materials like crinkled layers of plastic, paper and sheets of aluminum beneath thick layers of paint, Payton creates heavily textured and delicate surfaces. Despite their formidable large scale, the surfaces are also fragile and ephemeral, hinting (with the help of poetic texts and titles) towards primordial spaces of both flourishing and entropic systems.

Recent solo exhibitions include *A Gentle Kiss to the Anterior Fontanelle*, Seaview, Los Angeles (2025); *The Cruel and Violent Nature of the Domesticated Homo Sapiens*, 15 Orient, New York (2025); *The Infinitesimal Man and His Ephemeral Existence*, Gern en Regalia, New York (2024); *Gern en Regalia*, New York (2021); *Delaplane* Gallery, San Francisco (2021); *Rørvig Contemporary*, Denmark (2020); *Et. Al*, San Francisco (2019); and *Mammal Gallery*, Atlanta (2018). Group exhibitions include *Wattis Institute*, San Francisco (2020); *Art in General*, Brooklyn (2019); *Leo Gallery*, Hong Kong (2019); *Syndkt*, Mexico City (2019); *Atlanta Contemporary*, Atlanta (2018); *Camayuhs*, Atlanta (2018); *Surplus in Pantomime*, Alabama Contemporary, Mobile (2022); *No Diagnosis: Drawings by Painters*, Reena Spaulings, New York (2025); *In Media Res*, Derosia, New York (2025); and *Naked City*, Silke Lindner, New York (2024).