

CATALINA OUYANG

cunt waifu

October 31 - December 6, 2020

Lyles & King



Portrait of Catalina Ouyang

Catalina Ouyang is a sculptor, writer, and interdisciplinary artist whose practice spans themes of desire, subjugation, race, gender, resistance, healing, and intersectionality. Ouyang's practice is an act of searching, whether through myth, oral histories, or literature, consistently disrupting the 'normativity' of hetero-patriarchy, desire, and identification. Ouyang's work is visually striking in her use of both organic and inorganic media that often relate directly to the body, from carved wood, to concrete, to bacteria and yeast.

Catalina Ouyang's solo exhibitions include: it has always been the perfect instrument at Knockdown Center (Queens, NY); marrow at Make Room (Los Angeles, CA); fish mystery in the shift horizon at Rubber Factory (New York, NY); blood in D minor at Selena Gallery (Brooklyn, NY); and an elegy for Marco at the Millitzer Gallery (St. Louis, MO). Ouyang's work has been included in group exhibitions at François Ghebaly Gallery (Los Angeles, CA), BRIC (Brooklyn, NY), Helena Anrather (New York, NY), fffriedrich (Frankfurt, Germany), like a little disaster (Polignano a Mare, Italy), Anonymous Gallery (Mexico City, Mexico), projects+gallery (St. Louis, Missouri), No Place (Columbus, Ohio), Field Projects (New York, NY), Gallery 400 (Chicago, IL), and others. Ouyang has attended residencies at Shandaken: Storm King (New Windsor, NY), the NARS Foundation (Brooklyn, NY), OBRAS (Evoramonte, Portugal), and the Atlantic Center for the Arts (New Smyrna Beach, FL), with residencies forthcoming at the Vermont Studio Center and MASS MoCA. Ouyang is a 2020-21 Studio Artist at Smack Mellon (Brooklyn, NY). Ouyang has received awards from the Foundation of Contemporary Arts, the Puffin Foundation, the Santo Foundation, Real Art Ways, and the Elizabeth Greenshields Foundation. Ouyang received an MFA from Yale University and is based in New York.

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Catalina Ouyang
cunt waifu

October 31 - December 6, 2020

Opening Reception: Saturday, October 31

*anyone can be rendered formless.
nothing is "healed" but things are different.*

IN repeatedly trying to write the meaning(s) of violence

and how gender is incommensurately inscribed upon structures of power

the scene of unprecedented collective violence

Hair soaked in glue

grief is articulated through the body, for instance, by infliction of grievous hurt on oneself,
"objectifying" and making present the inner state

The women as objects on which the desire for nationalism could be brutally inscribed

Christ's wound, and proof

in which case one would say that language is hooked rather inadequately to the world of pain,

to the details of everyday life

rain, bird shit, cigarette butts

Transactions in the Construction of Pain

including a hospital, a laboratory, barracks, a laundry, and a two-story bathhouse

The non-world into which she has been plunged

by making the bodies of women the surfaces on which their text of the nation is written

All the details of her life are the conventional ones associated with female martyrs of the early
fourth century

a repository of poisonous knowledge

*The idea that we do not need protection typically refers to an idealistic conception of truth: if we
have truth on our side, it will protect us. One way to circumvent this habit of thought is to never
divide people into good and bad, but to start instead from the fact that we all live in an unhealthy
environment.*

a type of plaster composed of sand, water, and lime

Like the feet of Chinese women

instability, self-recognition, and non-recognition

in making them impermeable

Her Catholic upbringing introduced her to Latin

this image of sexuality and its intimate connection with the project of nationalism has not only a genealogy in the Indian imagination, but it was also an important narrative trope in the representation of the violation of the project of the Empire

as it were the human incapacity for and refusal of peace

Because of its caustic qualities

Now the weight begins from the uppermost back of her head, pressing downward. It stretches evenly, the entire skull expanding tightly all sides toward the front of her head.

the precise book in which the accounts of past relationships were kept

where rain-fall was scarce in summer

so that she can hide the faults of her husband deep within her

the site for hysterical pregnancies

It happens but I am not there.

Characters

Veena Das
Theresa Hak Kyung Cha
Isabelle Stengers
Julia Kristeva

-Aurelia Guo, 2020

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Catalina Ouyang, *cunt waifu*, Install View, Lyles & King, October 31 - November 6, 2020



Catalina Ouyang, *cunt waifu* , Install View, Lyles & King, October 31 - November 6, 2020



Catalina Ouyang, *cunt waifu*, Install View, Lyles & King, October 31 - November 6, 2020



Catalina Ouyang

it bears the traces if not the stigmata of its ancestry
(*Oriental Jane Doe*), 2020

horse tibia, lime plaster, gypsum plaster, fabric,
pigment, shellac, beeswax, resin, wood, ammonite
fossil

Catalina Ouyang
*it bears the traces if not the stigmata of its
ancestry (Oriental Jane Doe)* , 2020, (detail)
horse tibia, lime plaster, gypsum plaster,
fabric, pigment, shellac, beeswax, resin,
wood, ammonite fossil





Catalina Ouyang

it bears the traces if not the stigmata of its ancestry
(*Oriental Jane Doe*), 2020, (detail)

horse tibia, lime plaster, gypsum plaster, fabric,
pigment, shellac, beeswax, resin, wood, ammonite
fossil



Catalina Ouyang, *otherwise, spite: 1. whores at the end of the world / 2. from every drop of his blood another demon arose (1829-1840)*, 2020, various materials,



Catalina Ouyang, *otherwise, spite: 1. whores at the end of the world / 2. from every drop of his blood another demon arose (1829-1840)*, 2020, (detail), various material



Catalina Ouyang, *otherwise, spite: 1. whores at the end of the world / 2. from every drop of his blood another demon arose (1829-1840)*, 2020, (detail), various material



Catalina Ouyang

generosity of the dead (were the true events presented as fiction, this fiction would be contrived), 2020

found photograph of the garden path at No. 1 Safdarjung Road printed on adhesive vinyl, dye-infused aluminum, scans from Ramaseeana; or, A vocabulary of the peculiar language used by the thugs, with an introduction and appendix, descriptive of the system pursued by that fraternity and of the measures which have been adopted by the supreme government of India for its suppression. (W.H. Sleeman, 1836), scan from Puck Magazine (1900), scans from National Archives and Records Administration (NARA) San Bruno, California (1909), calligraphy paper, stainless steel hardware, resin; installed in corners, thresholds, and interstitial spaces

Edition of 5



Catalina Ouyang

a descent (Otherwise abandon it. Turn its face into the mud.), 2020

lime plaster, steel, hand-carved wonderstone, peanuts, acrylic image transfers scanned and printed from *The Descent of Alette* (Alice Notley, 1996), thread, epoxy resin, stop loss trap, gypsum plaster, shellac, discarded steel furniture parts, drag net



Catalina Ouyang

a descent (Otherwise abandon it. Turn its face into the mud.), 2020, (detail)

lime plaster, steel, hand-carved wonderstone, peanuts, acrylic image transfers scanned and printed from *The Descent of Alette* (Alice Notley, 1996), thread, epoxy resin, stop loss trap, gypsum plaster, shellac, discarded steel furniture parts, drag net



Catalina Ouyang *cunt waifu* , Install View, Lyles & King, October 31 - November 6, 2020



Catalina Ouyang

doubt I (the wreck and not the story of the wreck / at the floor of the flood / primordial lovers / groaning dreadfully / What have we done so wrong.), 2020
hand-carved alabaster, hydrocal, pigment, resin,
carved maple, epoxy clay, found fabric, oyster
shells, woven leather, drag net
36 x 16 x 11 inches, 91.4 x 40.6 x 27.9 cm

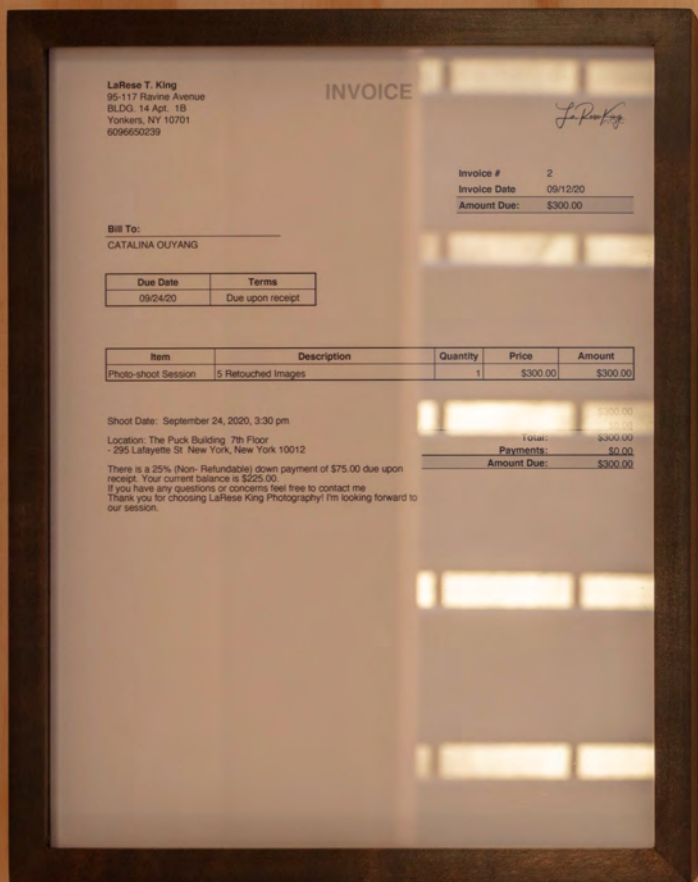
Catalina Ouyang
*doubt II (the thing itself and not the myth / what
blood relation / turning horror into power / the sea
that we carried for you / Do you not love us?), 2020*
2020, hand-carved alabaster, M1905 bayonet, lime
plaster, gypsum plaster, horse hair, faux fur, pigment,
epoxy resin, beeswax, burned rug, gauze, sewing pins,
rat bones





Catalina Ouyang

*"Lift me to the window to the picture image unleash the ropes tied to weights of stones first the ropes then its scraping on wood to break stillness as the bells fall
peal follow the sound of ropes holding weight scraping on wood to break stillness bells fall a peal to sky. ", 2020*
plywood construction at ½ scale of the Mulberry Street entrance to the Puck Building, framed archival inkjet prints, portrait of the artist as Theresa Hak Kyung
Cha commissioned from Larese King, freelance photographer and security worker at 295 Lafayette Street, New York
Edition of 3



Catalina Ouyang

*“Lift me to the window to the picture image unleash the ropes tied to weights of stones first the ropes then its scraping on wood to break stillness as the bells fall
 peal follow the sound of ropes holding weight scraping on wood to break stillness bells fall a peal to sky. ”*, 2020, (detail)
 plywood construction at ½ scale of the Mulberry Street entrance to the Puck Building, framed archival inkjet prints, portrait of the artist as Theresa Hak Kyung
 Cha commissioned from LaRese King, freelance photographer and security worker at 295 Lafayette Street, New York
 Edition of 3



Catalina Ouyang

*"Lift me to the window to the picture image unleash
the ropes tied to weights of stones first the ropes then
its scraping on wood to break stillness as the bells fall
peal follow the sound of ropes holding weight
scraping on wood to break stillness bells fall a peal to
sky. ", 2020,*

(Install View)

plywood construction at ½ scale of the Mulberry
Street entrance to the Puck Building, framed archival
inkjet prints, portrait of the artist as Theresa Hak
Kyung Cha commissioned from Larese King,
freelance photographer and security worker at 295
Lafayette Street, New York
Edition of 3



Catalina Ouyang

untitled partition, 2020

government-issue steel bunk bed (early 1980s), horse pelvis, paper pulp, gypsum plaster, pigment, epoxy resin, chiffon, extruded polystyrene, hydrocal, pigment, acrylic, cement





Catalina Ouyang, *untitled partition*, 2020, (detail) government-issue steel bunk bed (early 1980s), horse pelvis, paper pulp, gypsum plaster, pigment, epoxy resin, chiffon, extruded polystyrene, hydrocal, pigment, acrylic, cement

Catalina Ouyang
untitled partition, 2020, (detail)
government-issue steel bunk bed (early 1980s), horse
pelvis, paper pulp, gypsum plaster, pigment, epoxy
resin, chiffon, extruded polystyrene, hydrocal,
pigment, acrylic, cement



Lyles & King

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Opening Reception: Saturday, October 31, 1-6pm



Catalina Ouyang

it bears the traces if not the stigmata of its ancestry
(*Oriental Jane Doe*), 2020

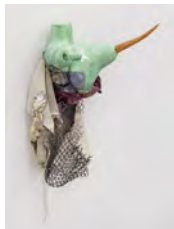
horse tibia, lime plaster, gypsum plaster, fabric, pigment,
shellac, beeswax, resin, wood, ammonite fossil
(CO 003)



Catalina Ouyang

*doubt II (the thing itself and not the myth / what blood
relation / turning horror into power / the sea that we
carried for you / Do you not love us?)*, 2020

2020, hand-carved alabaster, M1905 bayonet, lime plaster,
gypsum plaster, horse hair, faux fur, pigment, epoxy resin,
beeswax, burned rug, gauze, sewing pins, rat bones
(CO 005)

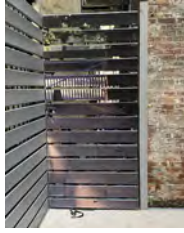


Catalina Ouyang

*doubt I (the wreck and not the story of the wreck / at the
floor of the flood / primordial lovers / groaning dreadfully /
What have we done so wrong.)*, 2020

hand-carved alabaster, hydrocal, pigment, resin, carved
maple, epoxy clay, found fabric, oyster shells, woven
leather, drag net
36 x 16 x 11 inches
91.4 x 40.6 x 27.9 cm
(CO 001)

Lyles & King



Catalina Ouyang

generosity of the dead (were the true events presented as fiction, this fiction would be contrived), 2020

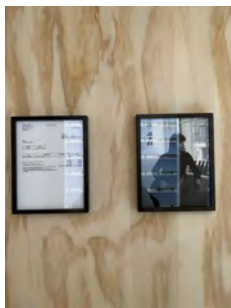
found photograph of the garden path at No. 1 Safdarjung Road printed on adhesive vinyl, dye-infused aluminum, scans from Ramaseeana; or, A vocabulary of the peculiar language used by the thugs, with an introduction and appendix, descriptive of the system pursued by that fraternity and of the measures which have been adopted by the supreme government of India for its suppression. (W.H. Sleeman, 1836), scan from Puck Magazine (1900), scans from National Archives and Records Administration (NARA) San Bruno, California (1909), calligraphy paper, stainless steel hardware, resin; installed in corners, thresholds, and interstitial spaces
Edition of 5
(CO 006)



Catalina Ouyang

a descent (Otherwise abandon it. Turn its face into the mud.), 2020

lime plaster, steel, hand-carved wonderstone, peanuts, acrylic image transfers scanned and printed from The Descent of Alette (Alice Notley, 1996), thread, epoxy resin, stop loss trap, gypsum plaster, shellac, discarded steel furniture parts, drag net
(CO 008)



Catalina Ouyang

"Lift me to the window to the picture image unleash the ropes tied to weights of stones first the ropes then its scraping on wood to break stillness as the bells fall peal follow the sound of ropes holding weight scraping on wood to break stillness bells fall a peal to sky.", 2020

plywood construction at ½ scale of the Mulberry Street entrance to the Puck Building, framed archival inkjet prints, portrait of the artist as Theresa Hak Kyung Cha commissioned from Larese King, freelance photographer and security worker at 295 Lafayette Street, New York
Edition of 3
(CO 007)

Lyles & King



Catalina Ouyang

untitled partition, 2020

government-issue steel bunk bed (early 1980s), horse pelvis, paper pulp, gypsum plaster, pigment, epoxy resin, chiffon, extruded polystyrene, hydrocal, pigment, acrylic, cement

(CO 004)



Catalina Ouyang

otherwise, spite: 1. whores at the end of the world / 2. from every drop of his blood another demon arose (1829-1840), 2020

various materials

(CO 002)

Curriculum Vitae

Lyles & King

Catalina Ouyang

Lives and works in Brooklyn, NY

Education

2019 MFA, Yale University, New Haven, CT

Solo and Two-Person Exhibitions

- 2020 *cunt waifu*, Lyles & King, New York, NY (forthcoming)
it has always been the perfect instrument, Knockdown Center, Queens, NY
Catalina Ouyang and Josh Dihle, presented by Eric Ruschman, Calle Edison 137, Mexico City, MX
- 2019 *marrow*, Make Room, Los Angeles, CA
fish mystery in the shift horizon, Rubber Factory, New York, NY
- 2018 *another document*, SCREEN_, Online
blood in D minor, Selena Gallery, Brooklyn, NY
DEATH DRIVE JOY RIDE, Make Room, Los Angeles, CA
- 2017 *Open Fracture* (with Benjamin Rosenthal), PLUG Projects, Kansas City, MO
sister, destroyer, lover, Trestle Projects, Brooklyn, NY
- 2016 *an elegy for Marco*, Millitzer Gallery, St. Louis, MO
follies of the tuna, St. Louis Community College at Forest Park, St. Louis, MO
- 2015 *Virgin Pacific*, fort gondo compound for the arts, St. Louis, MO

Selected Group Exhibitions

- 2020 *Materia Medica*, curated by Kelly Akashi, François Ghebaly Gallery, Los Angeles, CA
Death Becomes Her, BRIC, Brooklyn, NY
Beyond the Visible (with Jennifer Chia-ling Ho and Min Sun Jeon), curated by We narrate us, Pfizer Building, Brooklyn, NY
- 2019 *Too Full to Cry*, Shin Gallery, New York, NY
Bottari, curated by Tae Guen Um, 55 Hester St, New York, NY
10 years: 100 sculptures, with Anonymous Gallery, Paris, FR
Ripe at Dawn, MFA Thesis Exhibition, Green Gallery, New Haven, CT
- 2018 *Interwoven*, curated by Dominic Chambers, Kravets Wehby Gallery, New York, NY
FURIES, Helena Anrather, New York, NY
This Country, curated by Kahlil Irving, Zilkha Gallery at Wesleyan University, Middletown, CT
Garden Level, curated by Ada Potter, Brooklyn, NY
Gentle Heterodoxy, curated by Sebastjan Brank and Dennis Brzek, fffriedrich, Frankfurt, DE
10 years: 100 sculptures, Anonymous Gallery, Mexico City, MX
The White Noise Mixtape (as part of *The Racial Imaginary Institute Biennial*, curated by Tenaya Izu and Henry Murphy, 47 Canal, New York, NY

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- Everytime you switch me off, I die. A Little, Like a Little Disaster*, Polignano a Mare, IT
Seeing Other People, curated by Jessica Baran, projects+gallery, St. Louis, MO
SPRING: Amanda, Adrienne, Body, Catalina, Cole, Danica, Edo, Felicia, Jesse, Michael, Misha & The Girls, Mort, Rachel, Ryan and Shane, Parapet Real Humans, St. Louis, MO
specular sounds ii: extending her vortex, LUMP projects, Raleigh, NC
A Body of Her Own, Make Room, Los Angeles, CA
New Monuments for a Better Tomorrow, Pt. I, curated by Jesse Firestone, NARS Foundation, Brooklyn, NY
Chimera, curated by Cudelice Brazelton, No Place, Columbus, OH
2017 *Imagined Communities, Nationalism & Violence*, Rubber Factory, New York, NY
Let Me Be an Object That Screams, curated by Matt Morris, Gallery 400, Chicago, IL
You Can't Make Love to Concrete, curated by J.E. Baker, COOP Gallery, Nashville, TN
Nobody's Home, DEMO Project, Springfield, IL
2016 *Julie spoke softly under her long, skinny nose*, curated by Paulina Bebecka, Field Projects, New York, NY
House of Orange, curated by Wilma Projects, Kilroy Metal Ceiling, Brooklyn, NY
Time With Others, Mary Sky, Hancock, VT
Tropical Summer, Parapet Four Seasons, Los Angeles, CA
Concept/Focus, curated by Adam Welch, Hardesty Arts Center, Tulsa, OK and The Luminary, St. Louis, MO
cream Peter, 3011 Keokuk, St. Louis, MO
Make Your Mother, Granite City Art and Design District, Granite City, IL

Awards & Residencies

- 2021 Artist in Residence, MASS MoCA, MA
Artist in Residence, Smack Mellon, (2020-2021), Brooklyn, NY
2020 Vermont Studio Center Fellowship
Foundation for Contemporary Arts Emergency Grant
2019 Santo Foundation Individual Artist Award
Puffin Foundation Grant
Artist in Residence, Shandaken: Storm King, New Windsor, NY
Real Art Award, Real Art Ways, Hartford, CT
2017 Artist in Residence, North Mountain, Shanghai, WV
Artist in Residence, Mary Sky, Hancock, VT
2016 Artist in Residence, Atlantic Center for the Arts, New Smyrna Beach, FL
Artist in Residence, OBRAS Foundation, Evora Monte, PT
Oklahoma Visual Arts Coalition FOCUS selected artist honorarium
2015 NARS Foundation Residency & Fellow, Brooklyn NY

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CURA Prize
2011 Elizabeth Greenshields Grant

Selected Bibliography

- 2020 Lai, Ophelia. "Give it a twist: Catalina Ouyang." *ArtAsiaPacific*. September/October
Laster, Paul. "3 Los Angeles Exhibitions Exploring the Nature of Things." *Art & Object*.
28 August 2020.
Zappas, Lindsay Preston. "A group show at François Ghebaly looks at the humans' relationships with nature." *KCRW*. 28 July 2020.
Cohen, Gabriel. "Crisis as portal: Catalina Ouyang talks cosmic flesh, the concomitants of trauma & unravelling the myth safety & security in the aftermath." *AQNB*. 20 May
Kramer, Julia. "Death, As Seen by 8 Female Artists." *The Cut*. 10 March
Stepanova, Valerie. "Knockdown Center | Outliner's Multi-disciplinary Series." *Flaunt Magazine*. 5 March
- 2019 Vickery, Morgan. "Make Room Gallery | Marrow." *Flaunt Magazine*. 17 December
Tilley, John Martin. "Word Trash." *Office Magazine*. 21 June
Graves, Cassidy Dawn. "Art This Week: Extinct Fish and Playable Simulations." *Bedford and Bowery*. 20 May
Interview with Brainard Carey for Yale Radio. *Praxis Interview Magazine*. February
- 2018 Pastò, Marialuisa. "Furies at Helena Anrather / New York." *Daily Lazy*. December
Larkin, Daniel. "Best of 2018: Our Top 15 Brooklyn Art Shows." *Hyperallergic*.
17 December
Scott, Andrea K. "Furies." *The New Yorker*. December
"The 10 Best Booths at Art021." *Artsy*. 9 November
Interview with Brian Paul. *LivingContent*. October
Interview, *Horst und Edeltraut*. September
Abrar, Larayb. "Exhibition Review: blood in D minor, Catalina Ouyang." *Musee Magazine*. 12 July
"On Conclusion and Findings: A Conversation Between Yanyi and Catalina Ouyang."
VIDA: Women in Literary Arts. 23 April
"Interview with Catalina Ouyang." DE:FORMAL Gallery, 2018
"There Is No Threat: False Alarms, Obsolete Calendars and Other Allegorical Decoys."
Minus Plato. 15 January 2018
- 2017 Sky, Mary. "The Anatomy of War: An Interview with Catalina Ouyang." *The Rib*.
19 December
Bechtold, Margaret Williamson. "Art in the Age of Instagram: Catalina Ouyang." *A Women's Thing*. 22 November
Quinton, Jared. "Let Me Be an Object That Screams." *Artforum*. 24 September
Gray, Julia. "Snakes and Submission." *Office Magazine*. 15 July
Kunze, Maggie. "Nobody's Home at DEMO Project." *Sixty Inches from Center*. 25 May

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- 2016 Cascone, Sarah. "14 Emerging Women Artists to Watch in 2017." artnet news.
21 December
Wu, Danielle. "Envisioning a World Where White Men Are Pedestals for Sculptures,"
Hyperallergic. 12 December
Arnold, Willis Ryder. "Artist Catalina Ouyang explores Chinese-American immigrant
experience in new exhibit." St. Louis Public Radio. 1 December
Sayad, Helene. "The Work and Wardrobe of Artist Catalina Ouyang." St. Louis
Magazine. December
Lewis, Seth. "Make Your Mother." All the Art STL. Summer 2016
Smoker, Lucie. "Concept Focus: St. Louis Artists." Art Focus OK Magazine. 29 April
Stumeier, Daniel. "Make Your Mother at G-CADD." Daily Serving. 28 April
2015 Curry, Nicholas and Tucker Pierce. "Artist Insight: Catalina Ouyang." Westminster Press.
24 December