

baader-meinhof

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If It Die

Henry Belden

September 23 - October 28, 2022

Exhibition Checklist

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FADE IN

INT. BEDROOM - DUSK

A rust worn iron [redacted] lies in wait, [redacted] stained with smoke and sheer [redacted] frayed edges haunt a [redacted] mottled by years of muddy [redacted] and [redacted]. The [redacted] is hung pregnant with a pushpin patchwork of [redacted], a collage of [redacted] with averted gaze. Resting aloft an heirloom wooden vanity, covered by the fresh dust of the newly dispossessed, a handwritten letter pens an appeal, "if you see this [redacted] Drifting from the [redacted] of a forgotten [redacted], spinning a hopelessly scratched [redacted] a [redacted] precarious warble floats like the dirge of a broken [redacted] "I love to love to love to love to love to love..."

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Henry Belden's solo exhibition, *If It Die*, drips with the angst of the unrequited turned sour, brimming with violence, the demented night terrors of traumatized youth. The works on view harmonize like the recursive refrains of a psychoanalytic seance or the frantic scrawlings of a private diary, Belden weaves poetic deceits, unstable fictions which meditate on loss, presence/absence, criminality and homosexual desire, both real and inscribed.

"What I want is to represent reality on the one hand, and on the other to stylize it into art[...] I invent the character of a novelist, whom I make my central figure; and the subject[...] is just that very struggle between what reality offers him and what he desires to make of it."¹

[redacted] work has an overt interest in the notion of mise en abyme: the conceptual act of reproduction, repetition with minor differentiation. By copying the texts of others, and, indeed, your own artworks, it seems as though you are complicating ideas around authorship and the aura of truth of an "original." The exhibition seems to revel in a heterogenous flattening: low-reliefs collapsing in on themselves, reincarnated in charcoal, photographed and reanimated in the darkroom. It is as though the "artist" is in persistent self-reflection, their sullen interior gaze metastatized through the myopic, self-fulfilling prophetics of a wounded teenager.

[redacted] While the voice performatively developed into a love-scorned poet, a lapsed-catholic serial killer, the work is a real expression of anger, [redacted] a contemplation on loss, presence/absence, criminality, and homosexual desire. The texts focus on adolescent love as a pure structure of meaning, and how the violation of this 'truth' results in derealized pain. They are love letters to the dissociated.

[redacted] focus on adolescent love [redacted] and how the violation of this [redacted] in adolescent death. They are love letters to the dissociated.

¹ André Gide from his memoir, *If It Die* (1924).

Henry Belden (b. 1993, Ann Arbor, MI) lives and works in New York City. Recent exhibitions include *When the Word Becomes Flesh*, Baader-Meinhof, Omaha, NE; *Under the Volcano II*, LOMEX, New York, NY; *Foul Perfection*, Neue Alte Brücke, Frankfurt, 2019 and *When I was a child...*, MX Gallery, New York, NY, 2018. This will be his first solo exhibition with Baader-Meinhof.

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Henry Belden
Mother Triptych, 2021 - 2022
Installation View

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Henry Belden
Mother Mother, 2022
Charcoal on Linen
46 x 34 inches

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Henry Belden
Mother, 2021
Charcoal on Linen
46 x 34 inches

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Henry Belden
Mother Mother Mother, 2022
Charcoal on Linen
46 x 34 inches

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Henry Belden

Poor Little Rich Girl, 2021

Collage in Resin, Welded Steel Frame

23 1/2 x 23 1/2 x 2 inches

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Henry Belden

Poor Little Rich Girl, 2021(detail)

Collage in Resin, Welded Steel Frame

23 1/2 x 23 1/2 x 2 inches

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Henry Belden
Lies, 2022
Charcoal on Linen
30 x 34 inches

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Henry Belden
Lies, 2022 (detail)
Charcoal on Linen
30 x 34 inches

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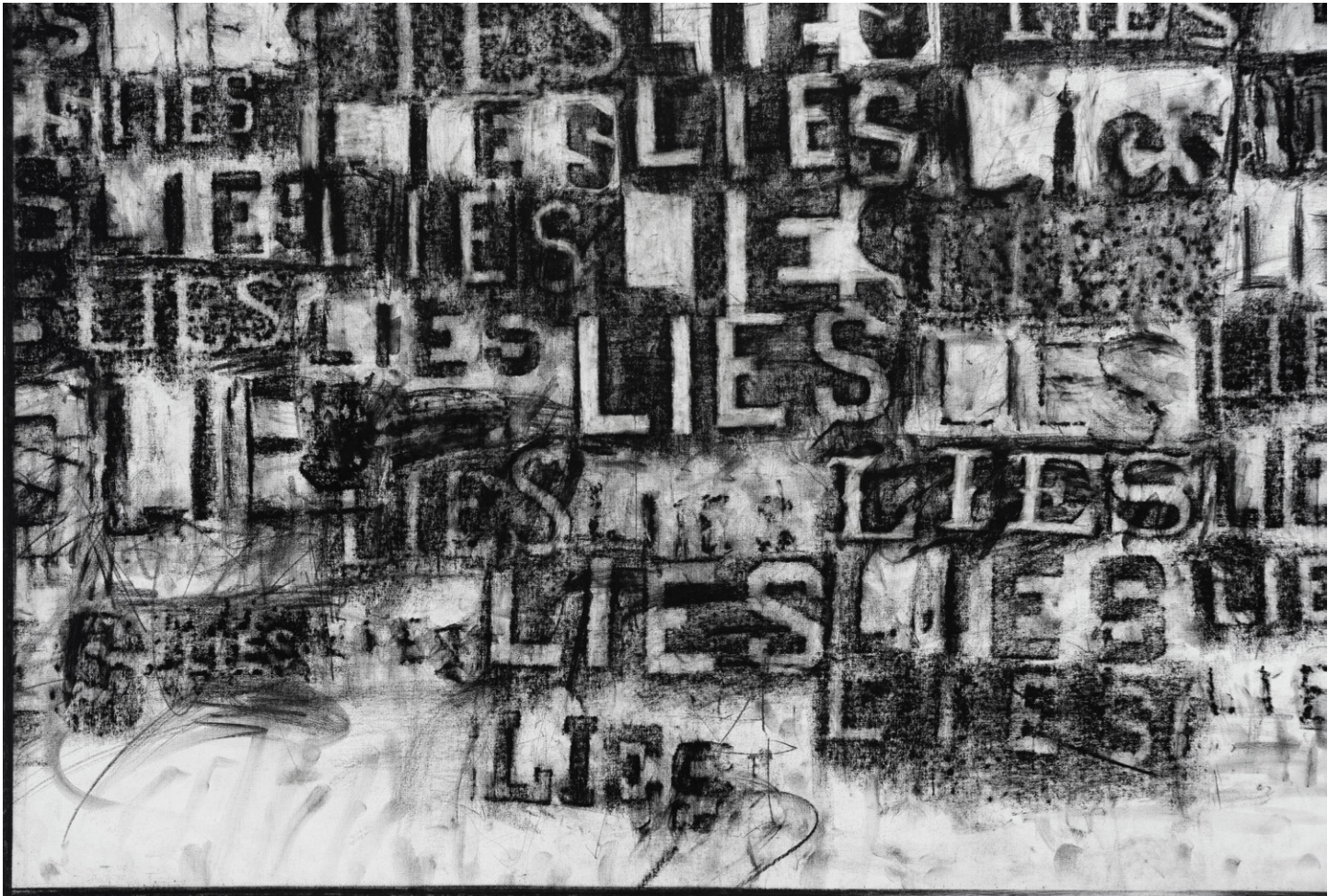
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Henry Belden
Eye Triptych, 2022
Installation View

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Henry Belden

Kye, 2022

Silver Gelatin Print

8 x 10 inches, w/frame | Edition of 3

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Kye (1), 2022

Silver Gelatin Print

8 x 10 inches, w/frame | Edition of 3

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Henry Belden

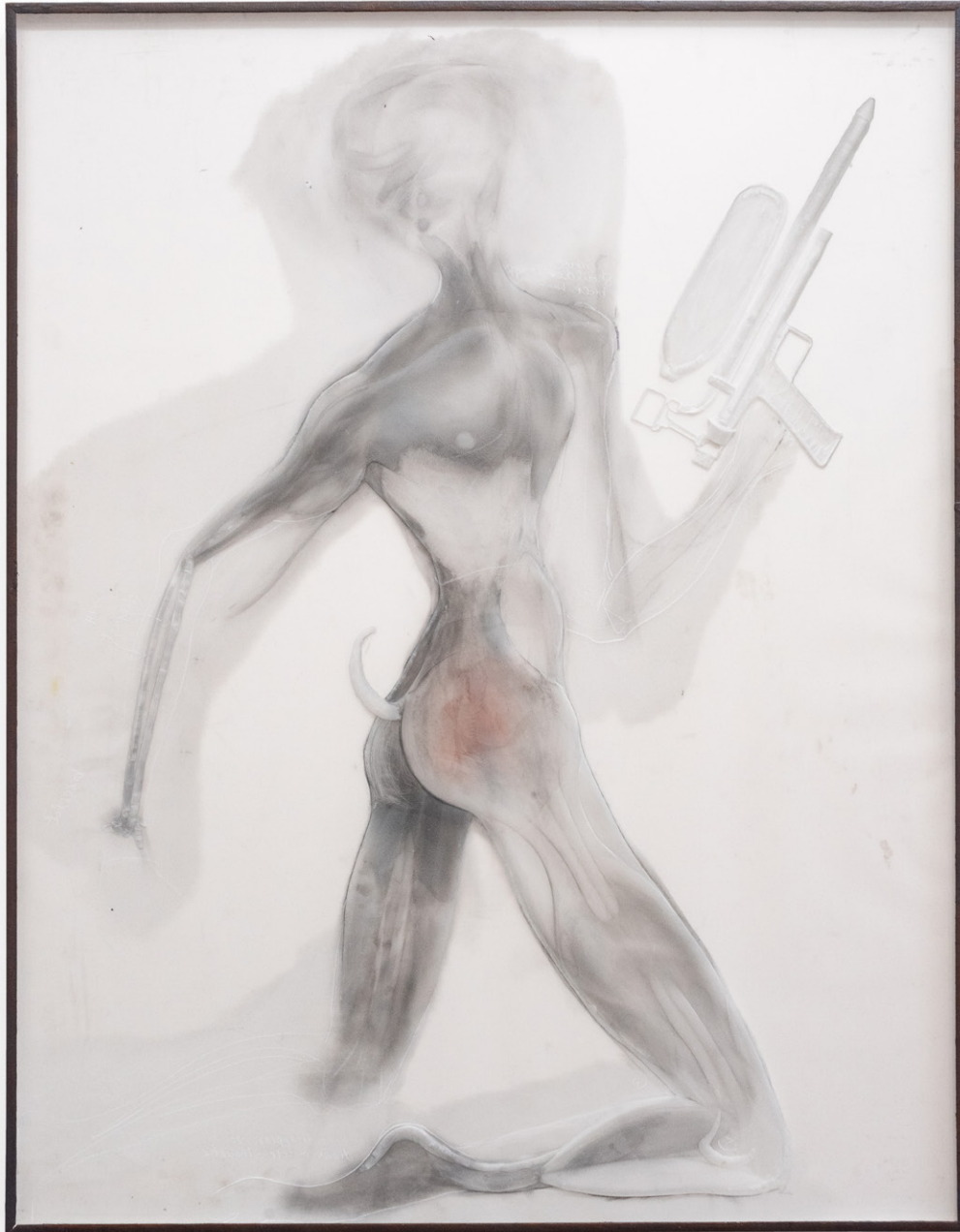
Kye (2), 2022

Silver Gelatin Print

8 x 10 inches, w/frame | Edition of 3

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Study, 2019 - 2022

Charcoal and Conte on Plexiglass

36 x 28 x 3/4 inches

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Henry Belden

Study, 2019 - 2022 (detail)

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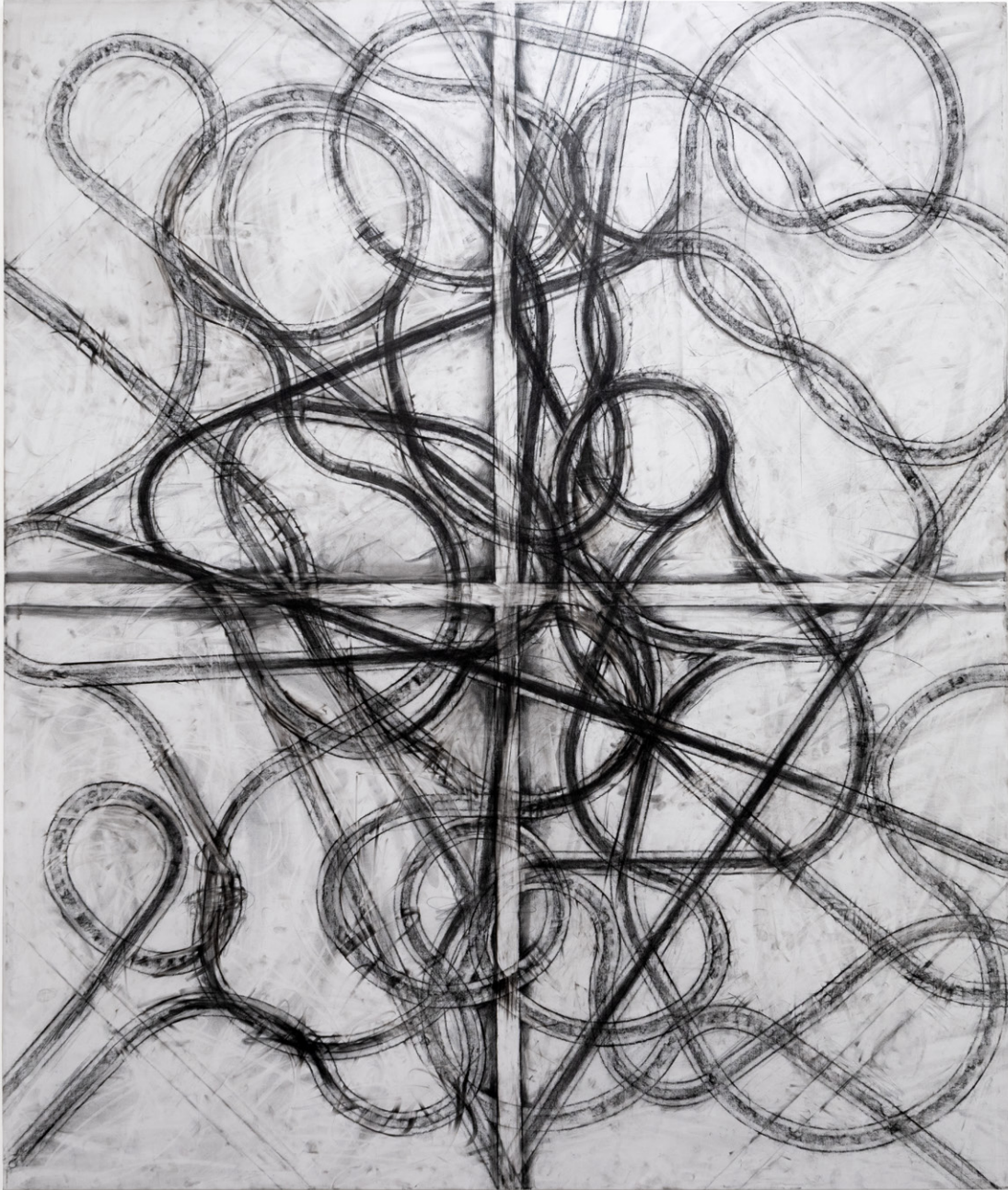
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Henry Belden

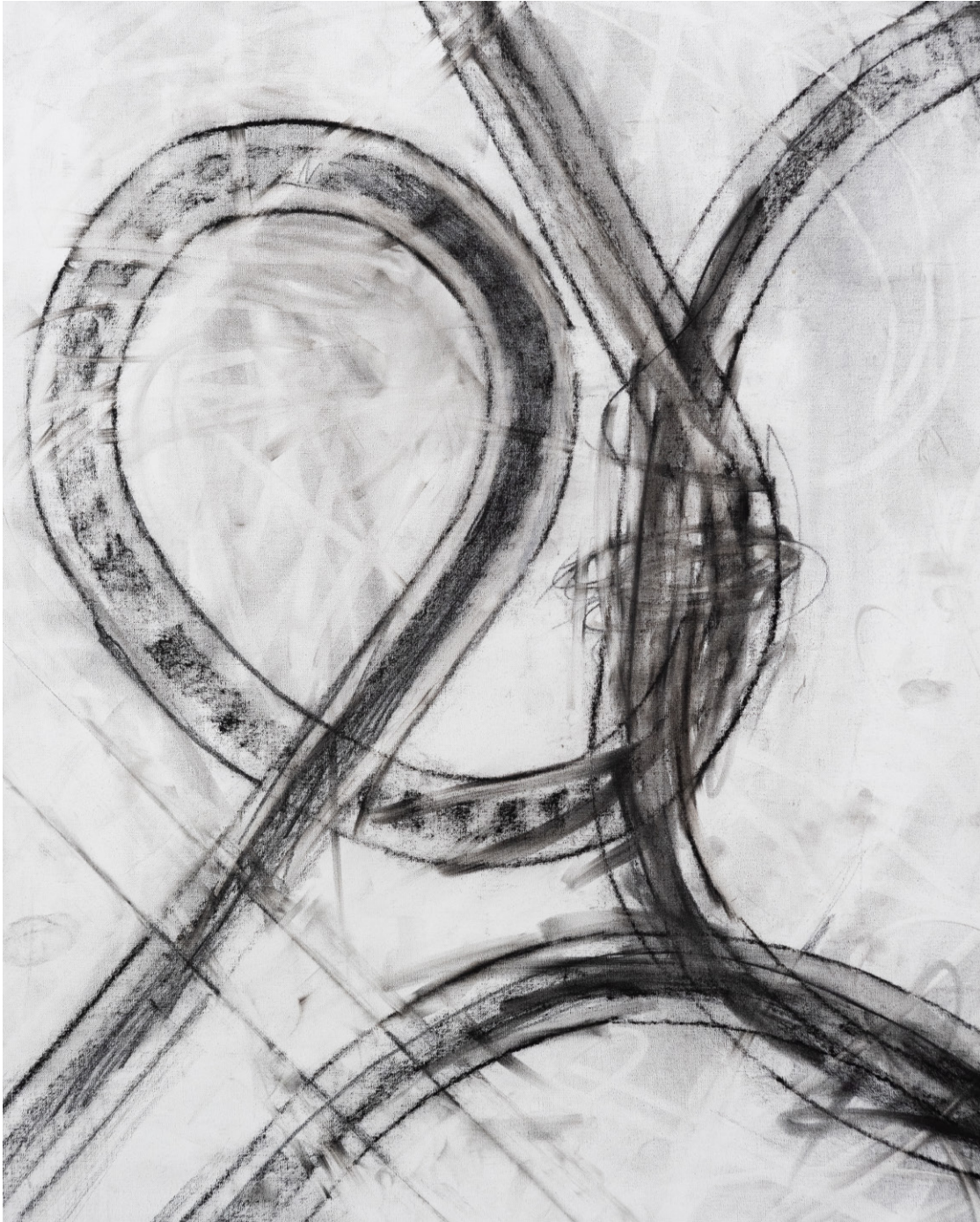
Choo Choo (Painting), 2021-2022

Charcoal on Linen

72 x 60 inches

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Choo Choo (Painting), 2021-2022 (detail)

Charcoal on Linen

72 x 60 inches

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Henry Belden
X, 2022
Collage in Resin in Aluminum Frame
17 x 13 1/4 x 1 1/2 inches

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Henry Belden
X, 2022 (detail)
Collage in Resin in Aluminum Frame
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John, 2021

Charcoal on Vellum

36 x 24 1/2 inches, w/frame

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Henry Belden
John, 2021(detail)
Charcoal on Vellum
36 x 24 1/2 inches, w/frame

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Portrait, 2022

Full body jersey covered flexible children mannequin Dress Form Display

60 x 17 x 7 1/2 inches

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Henry Belden

Portrait, 2022 (detail)

Full body jersey covered flexible children mannequin Dress Form Display

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