



CHATEAU & CATTO

JEAN BAUDRILLARD
FIONA CONNOR
ÁNIMA CORREA
LOUIS EISNER
RAUL GUERRERO
VAN HANOS
OLIVIA VAN KUIKEN
NORMAN LINDSAY
EMMA MCINTYRE
JONNY NEGRON
IRMA VEP
PENG ZUQIANG

Oceans of Time

“I have crossed oceans of time to find you.”—*Bram Stoker’s Dracula*, 1992

The gelid paradox of the vampire—in which life is invited into eternity through its cold suspension in death—is a negative construct that is familiar to artworks and their states of being.

Oceans of Time is an exhibition that follows what circulates in and around the mythological and metaphorical imaginings of vampirism and runs into questions of suspension, duplication, necromancy, desire, and the nocturnal.

“My God, who are you? I know you.” —Ibid.

The artwork might recognize itself in the vampire: both creatures arise at the point of indistinction between the illusory and the Real. They are both thieves of form that supply their spoils to the business of reification. The artwork and the vampire have a material constitution that is lacquered with supposition. Not born, the vampire is transformed, its condition designated—a commanding and quick process of transformation that resembles the nearly magical remodeling of a banal object into a Readymade.

“Death is the reality of the impossible, making fictions of us all, and it is only in fiction that we separate ourselves from it.” —George Bataille, *Oeuvres Completes*, 1970

Vampirism is a narrative binder that casts presence in absence, duration in stasis, and life in death. It is the impossible made immanent; or, what Julia Kristeva terms the “object,” that which “disturbs identity, system, order . . . what does not respect borders, positions, rules.” The vampire is a workaround for death’s insistent materiality.

“Love does not happen without loss of vital self. The lover is the loser. Or so he reckons.” —Anne Carson, *Eros the Bittersweet*, 1986

By Anne Carson’s estimations of Eros, as well as by most vampiric lore, desire is conditionally insatiable because acting on it eliminates its object. Desire demands triangulation, which is to say a distance, a spacing. Consuming the object of desire eliminates the distance and the boundary that frustrates desire into existence. Most vampire fictions play out the internal rivalry of the lover in exaggerated terms: the vampire longs for the lifeblood that it extinguishes when it acts on desire. And the triangle collapses.



Oceans of Time
Installation view



ÁNIMA CORREA

Oubliette, 2022

Oil and cold wax on linen

58 x 40 in / 147.3 x 101.6 cm

Unique

ÁNIMA CORREA

Oubliette, 2022

Oil and cold wax on linen

58 x 40 in / 147.3 x 101.6 cm

Unique





Neon green is a distinct hue with a semiotic slipperiness, telegraphing broad cultural and technological phenomena, including surveillance technologies, toxicity and Web 1.0 runoff aesthetics, as well as more specific material processes, like the color of lithium evaporation ponds, chroma key compositing and the libidinal mist of the disembodied Dracula in Coppola's *Bram Stoker's Dracula*.

Painting from images of fish ensnared by neon green lights submerged in water, Anima Correa's canvases are compositionally centrifugal and connect the optical and the behavioral. The fish's attraction towards the light is a by-product of their attraction to phytoplankton, which feed off the light via photosynthesis, then the fish feed off the phytoplankton. The gravitational lure of the light – and how it seems to organize the sea creatures into obedient herds – speaks to larger systems of attraction, hypnotics and the behavioral tides that amass to form zeitgeist.

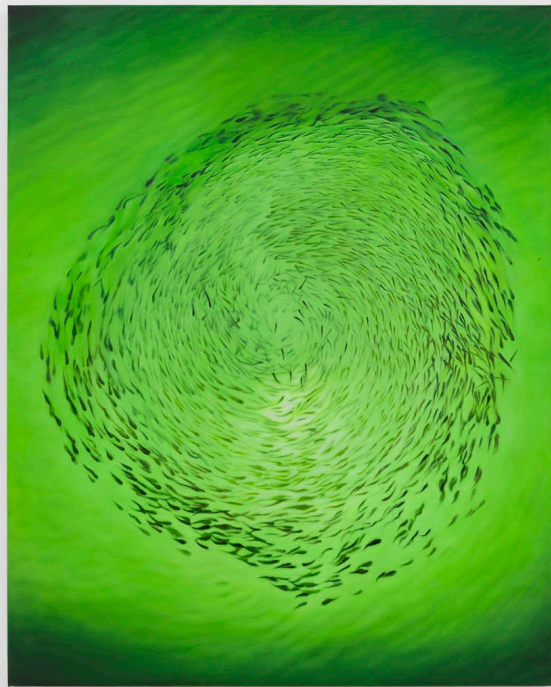
The smallest painting in Correa's grouping continues to find a connective point between the optical and the behavioral in submerged settings. The subject and structure of the painting are both the lens, in this case a squid's eye (which shares most of its form and function with a camera lens). This biological lens is both intaking and reflecting a scene of neon green laser beams being used to interfere with the surveillance of the Hong Kong Police Force. Between this diminutive work and the three larger paintings, the immaterial but persuasive nature of the neon green light is flipped from a beguiling attractant to a neutralizing repellent.

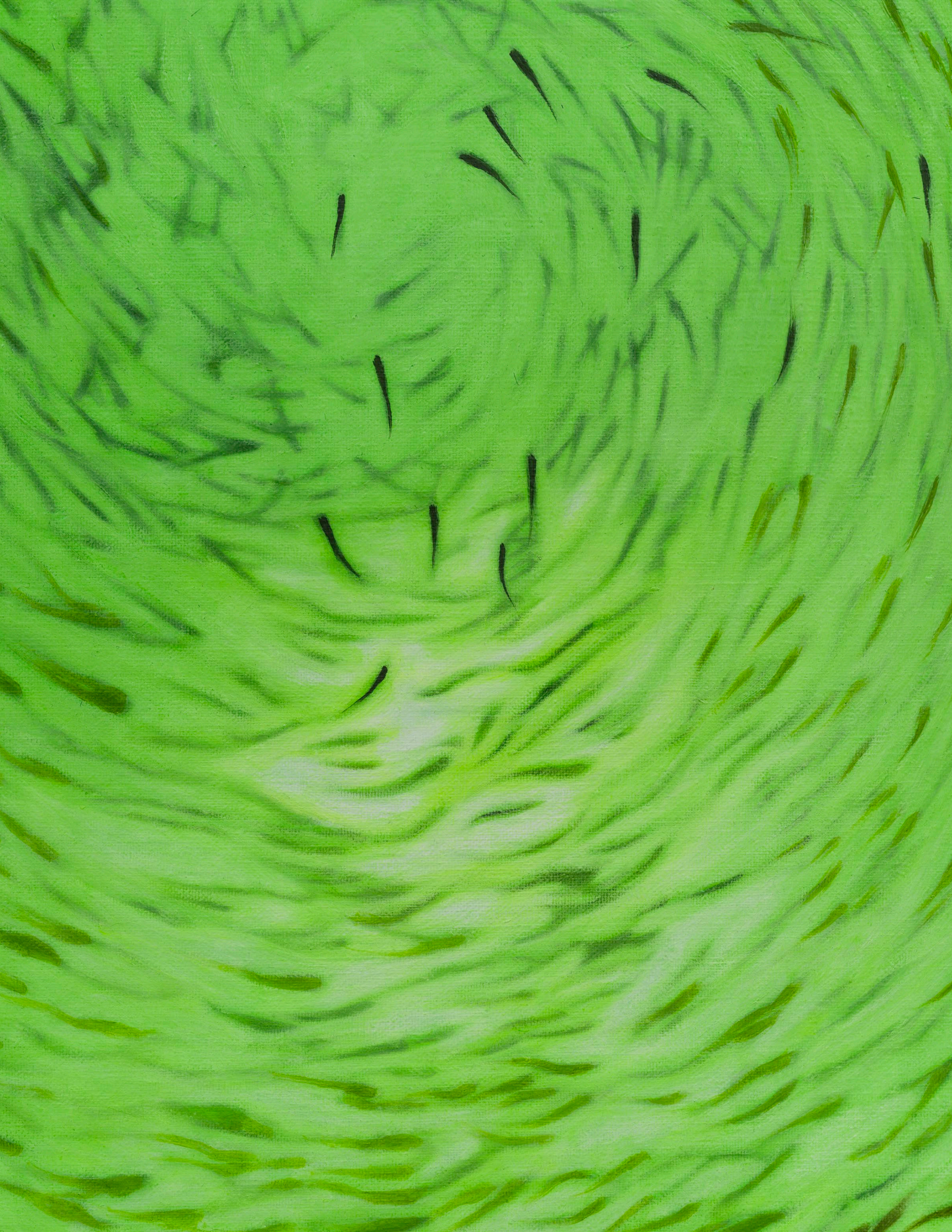




ÁNIMA CORREA
Memory Hole, 2022
Oil on linen
50 x 40 in / 127 x 101.6 cm
Unique

ÁNIMA CORREA
Memory Hole, 2022
Oil on linen
50 x 40 in / 127 x 101.6 cm
Unique







ÁNIMA CORREA
Holding Pattern, 2022
Oil on linen
31 x 39 in / 78.7 x 99 cm
Unique

ÁNIMA CORREA
Holding Pattern, 2022
Oil on linen
31 x 39 in / 78.7 x 99 cm
Unique







Oceans of Time
Installation view



JEAN BAUDRILLARD

Toronto, 1995

Chromogenic color print

Paper size: 11.9 x 15.9 in / 30.2 x 40.5 cm

Framed: 12.5 x 17.125 x 1.5 in / 31.75 x 43.5 x 3.81 cm

Unique

“For Baudrillard the actual photographs are beside the point. It is what precedes them that counts in his eyes—the mental event of taking a picture—and this could never be documented, let alone exhibited.” –Sylvère Lotringer, *The Piracy of Art*, 2008

Lotringer is not dismissing the presence or resonance of Baudrillard’s photographs, but pointing to the timeline that they sit within, the process of time and essence being killed to be captured. Photography is commonly referred to in proximity to death, but the undead (or the living dead), might be a closer consort.

Baudrillard performed many magnificent autopsies on the dead and undead cultural corpses of the mid-to-late 20th century in his writings. His diagnosis of hyperreality was drawn most closely from America, where the past is revisited and restaged as living simulation, a nostalgic projection, absent the locomotion of life. The correspondence to the ontology of the vampire is right there.

“There is no life in this body” –*Bram Stoker’s Dracula*, 1992

Baudrillard captured his photographs in incidental moments; unplanned but deliberate. They reverberate with his sociological and philosophical offerings. The existence of a photograph always calls into question our putative understanding of reality, its already-detachedness, as a photographic image stands for endless reproducibility. The photographs themselves are filled with spaces and objects whose surfaces are punctured, whose optics are confounding; replete with repetition, with conflicting reflections and transparencies and veils.

Oceans of Time includes two photographs by Jean Baudrillard, one capturing a weathered knot of driftwood laid out on sand and the other a pile of meat-stripped bones.

Toronto 95
Baudrillard



JEAN BAUDRILLARD

Toronto, 1995

Chromogenic color print

Paper size: 11.9 x 15.9 in / 30.2 x 40.5 cm

Framed: 12.5 x 17.125 x 1.5 in / 31.75 x 43.5 x 3.81 cm

Unique







JEAN BAUDRILLARD

Charneca, 1993

Chromogenic color print

Paper size: 11.9 x 15.9 in / 30.2 x 40.5 cm

Framed: 12.5 x 17.125 x 1.5 in / 31.75 x 43.5 x 3.81 cm

Unique

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Charneca, 1993

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Paper size: 11.9 x 15.9 in / 30.2 x 40.5 cm

Framed: 12.5 x 17.125 x 1.5 in / 31.75 x 43.5 x 3.81 cm

Unique





Charneca 93

J. Sandhilly

2/15

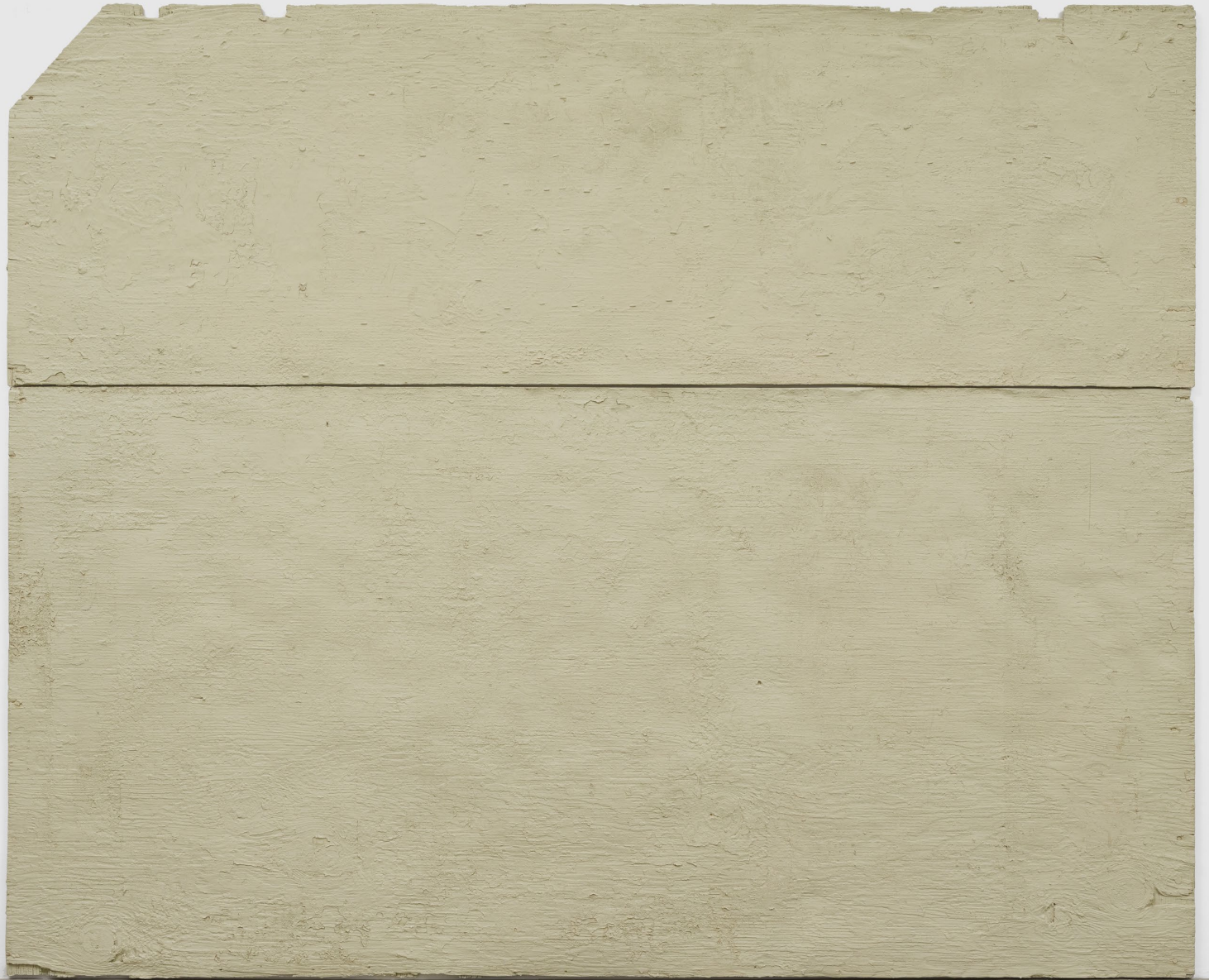
FIONA CONNOR

Untitled #33 (Hill Street Slipway), 2019

Cast resin, cream paint

Two elements: 88 × 96 inches / 223.52 x 243.84 cm (overall)

Unique



“Nature creates similarities. One need only think of mimicry. The highest capacity for producing similarities, however, is man’s. His gift of seeing resemblances is nothing other than a rudiment of the powerful compulsion in former times to become and behave like something else. Perhaps there is none of his higher functions in which his mimetic faculty does not play a decisive role.” –Walter Benjamin, *On the Mimetic Faculty*, 1933

Connor’s materially and intellectually animated practice achieves much of its form through mimicry, suspension, and memorializing the object by use of the negative (the mold). The artist’s *Monochromes* series lifts form from unadorned noticeboards and reproduces them as volume and surface in resin, a material primed for obedient shape-shifting. In Connor’s reproductions, the contingent ‘life’ of the source object is abandoned but its physical coordinates are retained. Connor’s *Monochromes* become materially and experientially dispossessed of the properties that defined their form and are left only with form itself. The titular brace of *Monochromes* sets these objects in dialogue with the radical limitations set by monochromatic painting, offering some instruction of how these works might be perceived as themselves, as opposed to a referent to an existing form. It also sets forth the possibility of the infinite, which Connor gestures towards in an interview with Sarah Lehrer-Graiwer in the artist’s monographic publication *+1 310 951 9459*: “I think it’s a psychedelic concept – that you look at an object and it starts to expand until you are like, wow, that’s an infinitely detailed thing.”



FIONA CONNOR

Untitled #33 (Hill Street Slipway), 2019

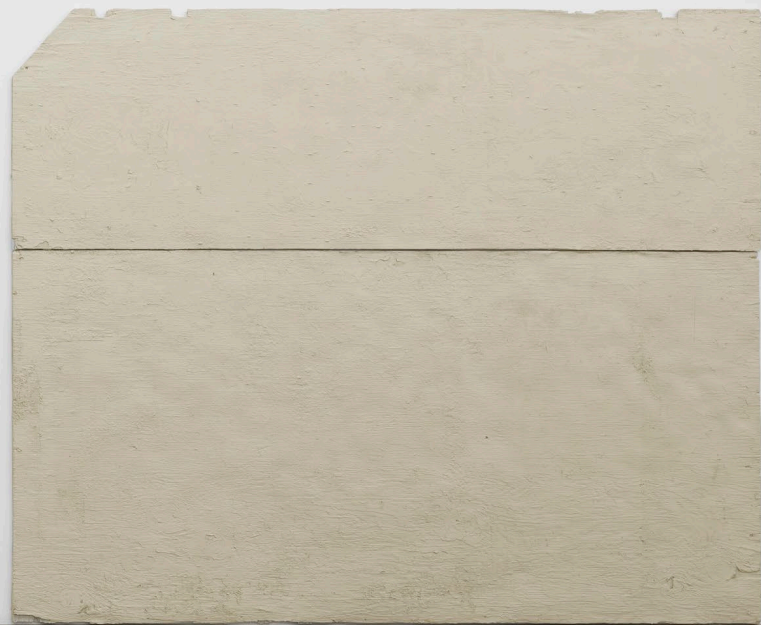
Cast resin, cream paint

Two elements: 88 × 96 inches / 223.52 x 243.84 cm (overall)

Unique







Oceans of Time
Installation view



LOUIS EISNER

Sphinx, 2022

Oil on paper in artist frame

Paper size: 24 x 36 in / 61 x 91.4 cm

Framed: 30.75 x 39.75 in / 78.1 x 101 cm

Unique



“The only word that is not ephemeral is death. To death, to death, to death.” –Francis Picabia, *Manifeste Cannibale Dada*, 1920

Louis Eisner’s paintings leverage the familiarity of representational imagery to engage questions of legibility and pictorial discursion. Within Eisner’s work, one encounters the vessel of painting as a distinctly non-textual means of conveyance and recollection, manifest in wayward compositions.

In *Sphinx*, an oil painting on paper, Eisner depicts the titular creature in anachronistic and abraded fashion. Crucial to one’s associations of the sphinx is its mutation between varied historic periods. As a symbol which has persisted through the cultural psyche for millennia, the sphinx has assumed a meta-symbolic status. It both animates and devours itself through the recursive resuscitations it has been subject to across cultural locales and epochs.

Often associated with the sphinx are invited questions of cognition and mortality, manifest through its namesake riddle. Within Eisner’s work, the symbol is deputized as a suggestion towards concerns regarding the weathering of myths, and their attempts at concretizing the ineffable.

LOUIS EISNER

Sphinx, 2022

Oil on paper in artist frame

Paper size: 24 x 36 in / 61 x 91.4 cm

Framed: 30.75 x 39.75 in / 78.1 x 101 cm

Unique







Oceans of Time
Installation view



VAN HANOS
Candle Maker's Lamp, 2020-22
Oil on linen
48 x 40 in / 122 x 101.6 cm
Unique

In Van Hanos' work, one encounters both the discursive substance of conceptual art and the sensorial pleasures that painting extends. Hanos makes exhaustive use of the malleable structure of paint to stretch between interior sites of thinking and exterior sites of observation. The stylistic variance across his work captures a reality of irreconcilable perceptual experiences and resonates with the neural activity that gives rise to his evolving ideas around painting.

Rather than insisting on a linear progression in his work or serial methods across paintings, Hanos' tendency is to form loops between works, more closely resembling the process of active thought than organizational schemes. Repetition takes on a quality of memory amongst his paintings, as subjects reappear transformed, distorted and transfigured by time and recollection.

In 2008, Hanos made a painting titled *Candle Maker's Lamp*, measuring 48 x 40 inches. He has continued to make a painting with this title, and in this format, every four years since. 2020 solicited the fourth iteration of *Candle Maker's Lamp*, whose making has now been stretched over two years. Inside a project that is occupied with the perceptual and situational shifts delivered by time and the contingencies invited by any given moment, the adjournment from the painting's beginning in 2020 to its completion 2022 becomes another site of significance in the work. The bare ground of the painting is exposed, line work revealed; the painting suspended amidst creation and decay.



VAN HANOS
Candle Maker's Lamp, 2020-22
Oil on linen
48 x 40 in / 122 x 101.6 cm
Unique







OLIVIA VAN KUIKEN

Mac Janus, 2022

Oil on canvas

60 x 58 in / 152.4 x 147.3 cm

Unique



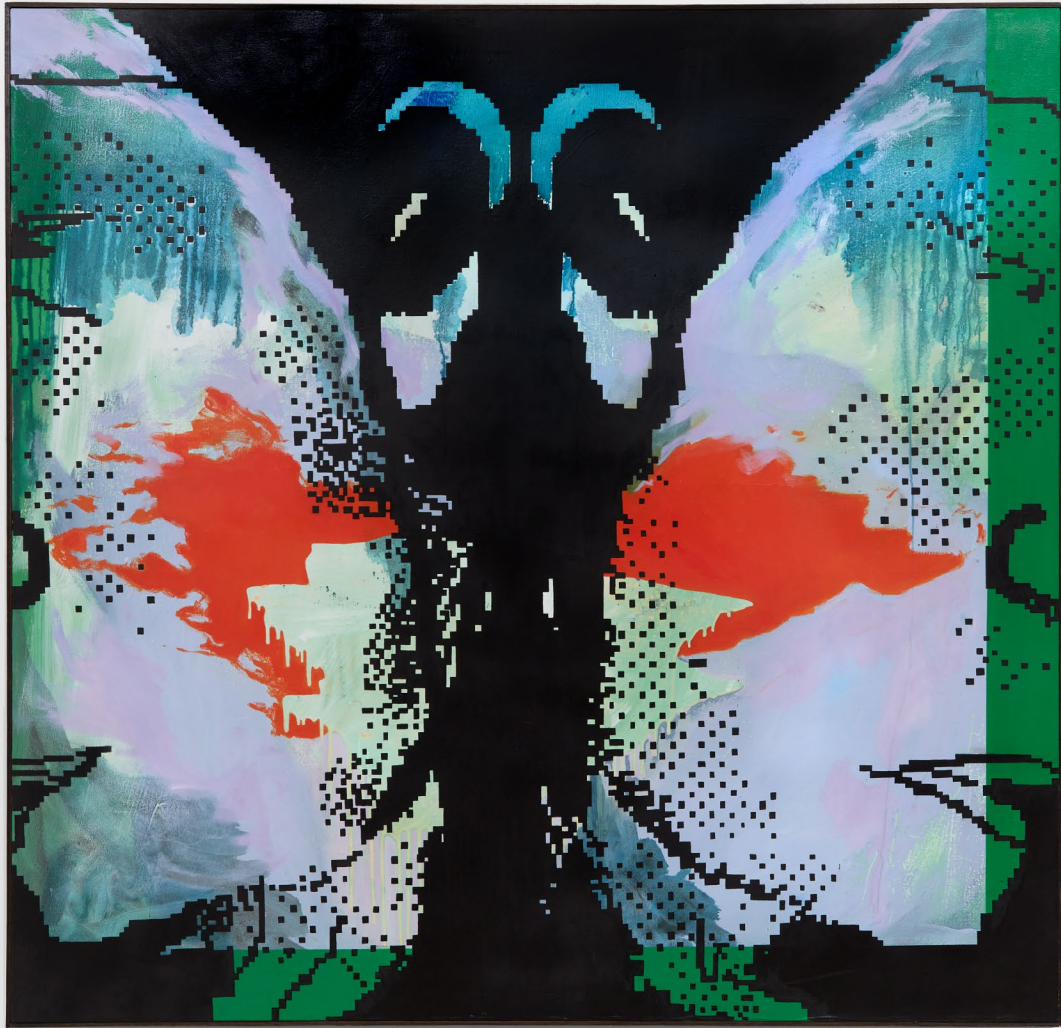
“If the specular image is a kind of zero degree representation, a tautology marking the limits of discursivity, it is precisely because it represents the threshold of language, the entrance to the arbitrary world of signs, words and images.” – Vangelis Athanassopoulos, *Why do vampires avoid mirrors? Reflections on specularity in the visual arts*, 2010

van Kuiken’s paintings revel in the troubled space between symbols and their unfixed linguistic operations. Often foregrounded within her images are non-specific objects and symbols which recall, yet refuse, their designated semiotic content. These insinuated subjects, drained and hallowed-out, are used interchangeably with formal exercises in paint to level hierarchies between the abstract and the representational.

Mac Janus is centered around the psychosomatic trope of rorschach-blot imagery. Set within this propounded mirror is a rasterized line drawing of a figure, originally produced in MacPaint. The figure’s profile extends beyond the prescribed edge of the painting, suggesting its extension beyond the discursive space of the painting. By setting forth a subject whose identifying faculties have not only been cleaved, but obscured in their own reflection, van Kuiken produces an interplay within the instability of images and the perceived meanings which can be derived from them.

“The question is, however, whether everything is legible to us. Certainly through much experiment and reflection we are able to introduce meaning into things that are either for us or altogether meaningless. Thus we see faces or landscapes in the sand, though they are certainly not there. Symmetry is another example, as are silhouettes in inkblots and so forth... all this is not in the things but in us.” –Georg Christoph Lichtenberg, *Philosophical Writings*, 1783–93

OLIVIA VAN KUIKEN
Mac Janus, 2022
Oil on canvas
60 x 58 in / 152.4 x 147.3 cm
Unique







Oceans of Time
Installation view



NORMAN LINDSAY
Visitors to Hell, 1938

Facsimile etching

Paper size: 12.9 x 17.8 in / 32.8 x 45.3 cm

Framed dimensions: 30.5 x 27.5 in / 64.7 x 77.5 cm

Edition 541/550, pub. 2004

“There is a consistent tone to Bataille’s writing, darkness, and the ‘collapse of being into night’. Not only are nocturnal scenes abnormally prevalent but their effect is compounded by the interwoven themes of the unavowable, the unholy, and oblivion. Base sexuality, sickness, religion and intoxication entwine about each other in their texts. His is a world of the nihilistic love and death pervaded throughout by a hideous allure.” – Adrian Gargette, *Vampire: George Bataille and the philosophy of vampirism*, 2022

Norman Lindsay (b. 1879 – 1969) was an artist, printmaker and illustrator. From the turn of the century through 1938, Lindsay experimented fervently in printmaking and produced a high volume of etchings, typically executed in soft ground, aquatint and drypoint.

Visitors to Hell was first printed in 1938, and was his largest plate and final, published etching. Depicted is a troupe of scantily clad figures entering the underworld within a shroud of luminosity. Centrifugally bounding these visitors is a circus of demon-esque beasts and hellbound figures, all of whom are depicted in varied states of agony and ecstasy, seemingly prompted by the intrusion of light.

Lindsay’s etchings often centered around similar forms of mythological bacchanalia, depicting prurient minglings between humans and their fabled, monstrous counterparts. Consistently plunged in sensual overture, Lindsay’s work unravels the capacity of chimerical forms to link divination with eros.







Oceans of Time
Installation view



EMMA MCINTYRE

Tell me about despair, yours, and I will tell you mine, 2022

Oil and iron oxide on linen

72 x 64 in / 182.8 x 162.6 cm

Unique



“..the human urge to abstract from nature, to reduce, to simplify, to rhyme in form, to concoct decisive and somehow relentless (even cruel) alternatives to Nature’s kinds of repetition and difference.” – T.J. Clark, *If These Apples Should Fall: Cézanne and the Present*, 2022

Emma McIntyre’s paintings form aesthetically exploratory mental views through gestural compilation, wherein the desirous occupations of the mind and the residues of memory causally interact with physical states. Unfastened from representation yet still of-the-world, McIntyre plays in the pictorial slack between abstraction and the viewer’s invariable lurch towards points of recognition.

Over the last year, McIntyre has made a handful of works setting iron oxide on linen before painting over the rusted surface with oil paint. McIntyre’s paintings already make enthusiastic use of the mobility of the medium and the reactive properties of paint, so the introduction of rust, with its nature to develop, to wander and be subject to the catalytic presence of atmospheric moisture, extends the ‘making’ period of the painting indefinitely as the work changes as the rust migrates over time.

Tell me me about despair, yours, and I will tell you mine, 2022, is the largest of McIntyre’s rust canvases to date and expresses the alchemical emergence of these works, as forms leak into each other and materials continue to find form after McIntyre’s hand is withdrawn from contact with the work. McIntyre’s paintings conjure the complexity of desire, as a container for the libidinal, the erotic, the sensual, as well as the abrupt, awkward or involuntary behaviors that arise inside of desire. In *Tell me me about despair, yours, and I will tell you mine*, 2022, the beguiling malignance of the rust is offset with deposits of saccharine specters of oil paint and brisk, sudden, musical linework.

“I look to some of the Rococo artists.. for their sensual materiality and touch; erotic content conveyed not only through subject but through paint handling. Fragonard’s frothing and ebullient forms, spilling and excessive, are most effective when offset by a lacuna somewhere in the painting. Withholding and restraint, or whatever else you might call it, are important aspects of desire.” –Emma McIntyre

EMMA MCINTYRE

Tell me about despair, yours, and I will tell you mine, 2022

Oil and iron oxide on linen

72 x 64 in / 182.8 x 162.6 cm

Unique







Oceans of Time
Installation view



JONNY NEGRON
Medusa's Refrain, 2022
Acrylic on linen
93 x 64 in / 236.2 x 162.6 cm
Unique

JONNY NEGRON

Medusa's Refrain, 2022

Acrylic on linen

93 x 64 in / 236.2 x 162.6 cm

Unique



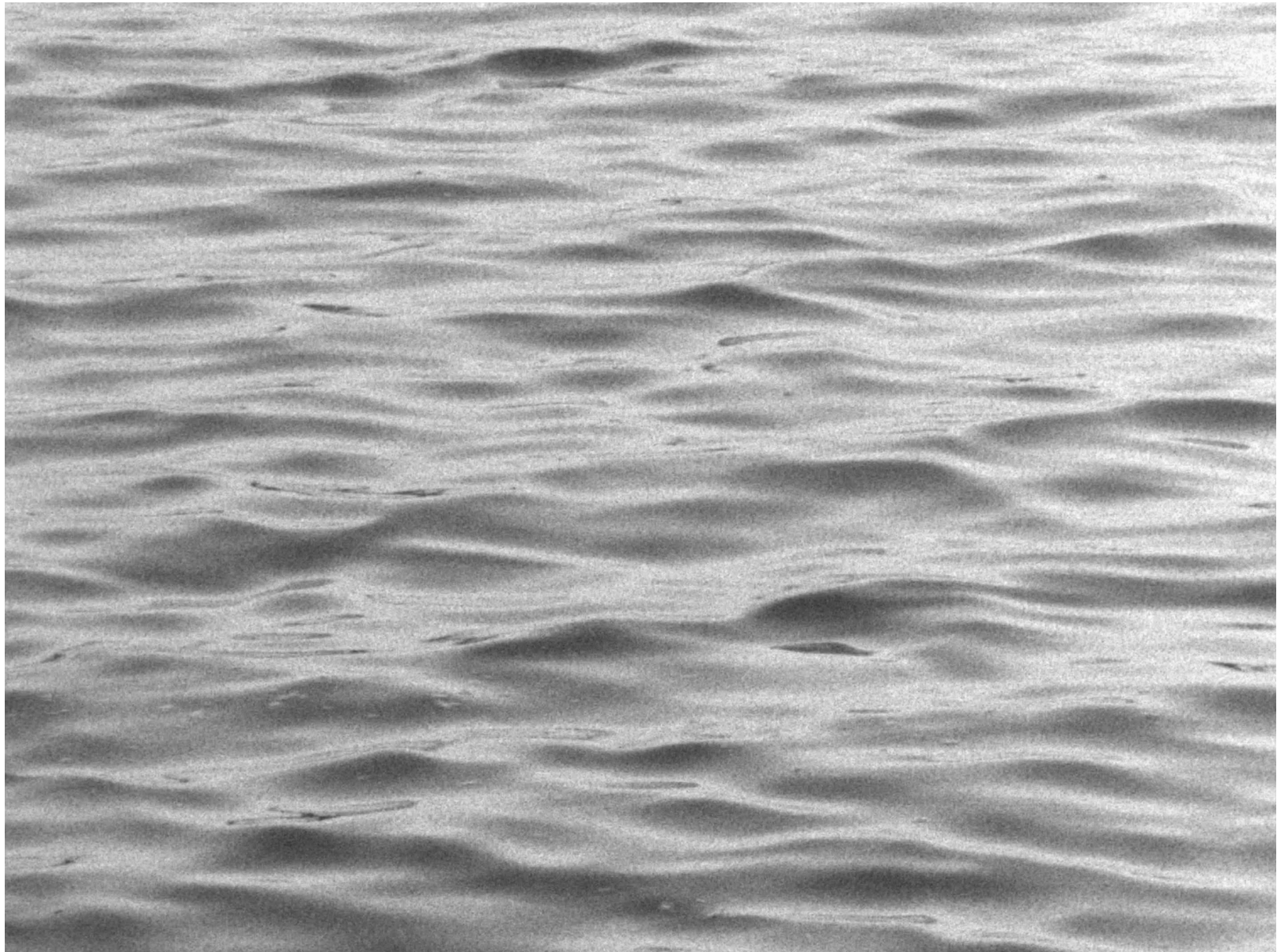


“The legend of Perseus beheading Medusa means, specifically, that “the Hellenes overran the goddess’s chief shrines” and “stripped her priestesses of their Gorgon masks,” the latter being apotropaic faces worn to frighten away the profane. That is to say, there occurred in the early thirteenth century B.C. an actual historic rupture, a sort of sociological trauma, which has been registered in this myth, much as what Freud terms the latent content of a neurosis is registered in the manifest content of a dream: registered yet hidden, registered in the unconscious yet unknown or misconstrued by the conscious mind.” – Joseph Campbell, *The Masks of God, Vol. 3: Occidental Mythology*, 1968

Jonny Negrón’s work invites the semiotic swirl of contemporary aesthetics, relating the mythological origins of various iconography to their cooption and distortion, especially within the production and marketing of luxury goods and objects that supplicate to be consumed. *Medusa’s Refrain*, 2022, Negrón’s most recent work and largest painting to date, is populated by an embodied depiction of the Gorgon protectress Medusa and architectural embellishments of Medusa-as-Versace-brand-ambassador. Cultural stratas collapse into one another in Negrón’s work, where one can experience the Baudrillardian notion of Hyperreality, or the inability to distinguish ‘the Real’ (as coined by Jacques Lacan) from the signifier of it.

The fractal light in the center of the canvas has recurred throughout Negrón’s recent works, but in the environment of this painting this effect takes on a targeted meaning, as the fractal light beams seem to echo the magnification of signs and the iterative process by which cultural signifiers expand. Structural cues are advanced elsewhere through spectral graduations of complimentary color. In *Medusa’s Refrain*, Negrón’s tableaux traverses vermillion red and indigo violet, imbuing the scene with a distinctive, dialectal fervor which exaggerates and underscores the exchange of Medusa and her subject.





PENG ZUQIANG

Sight Leak, 2022

Single channel video, BW 16mm and Super 8mm film transferred to HD video

12 min 15 sec

Edition 2 of 5 + 2AP

[VIEWING LINK](#)



“See me. See me now.” –*Bram Stoker’s Dracula*, 1992

The scene of this hushed command from the eponymous *Dracula* of Francis Ford Coppola’s film, and its cinematography that focuses its gaze on the unaware subject, shares perspective with Peng Zuqiang’s surveilling camera movements and the cinematic bridge constructed between past and present in the artist’s video *Sight Leak*.

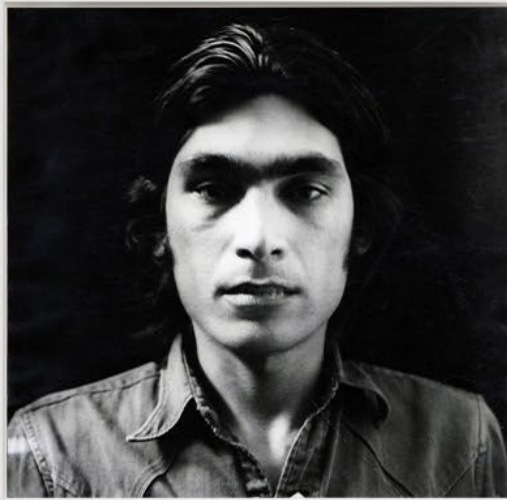
“The moon, the sometimes dark street, trees, it’s warm [...] at last, a certain eroticism possible (that of the warm night).” When Roland Barthes visited China in 1973, he jotted down some notes that would become part of his *Travels in China (Carnets du voyage en Chine)*, an underplot of desire in his imagination of the country. Barthes did not publish these writings during his lifetime, and his unsettling judgments about China are refracted in Peng Zuqiang’s work as fragments of dialogues on class and looking, responding to the reflections on the same matters elicited alongside Barthes’ sense of eroticism.

The local tourist in the film travels through different spaces and gatherings, seemingly never looking at anyone, yet silently looking at someone, turning towards a certain collectivity in the know.





PENG ZUQIANG
Sight Leak, 2022
Installation view
Artissima, Turin



RAUL GUERRERO

Self Portrait as Vampire, 1973

Silver gelatin print

Paper size: 7 x 7 in / 17.8 x 17.8 cm

Framed: 20 x 16 in / 50.8 x 40.6 cm

Unique

RAUL GUERRERO

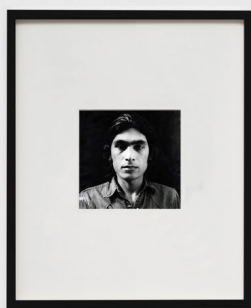
Self Portrait as Vampire, 1973

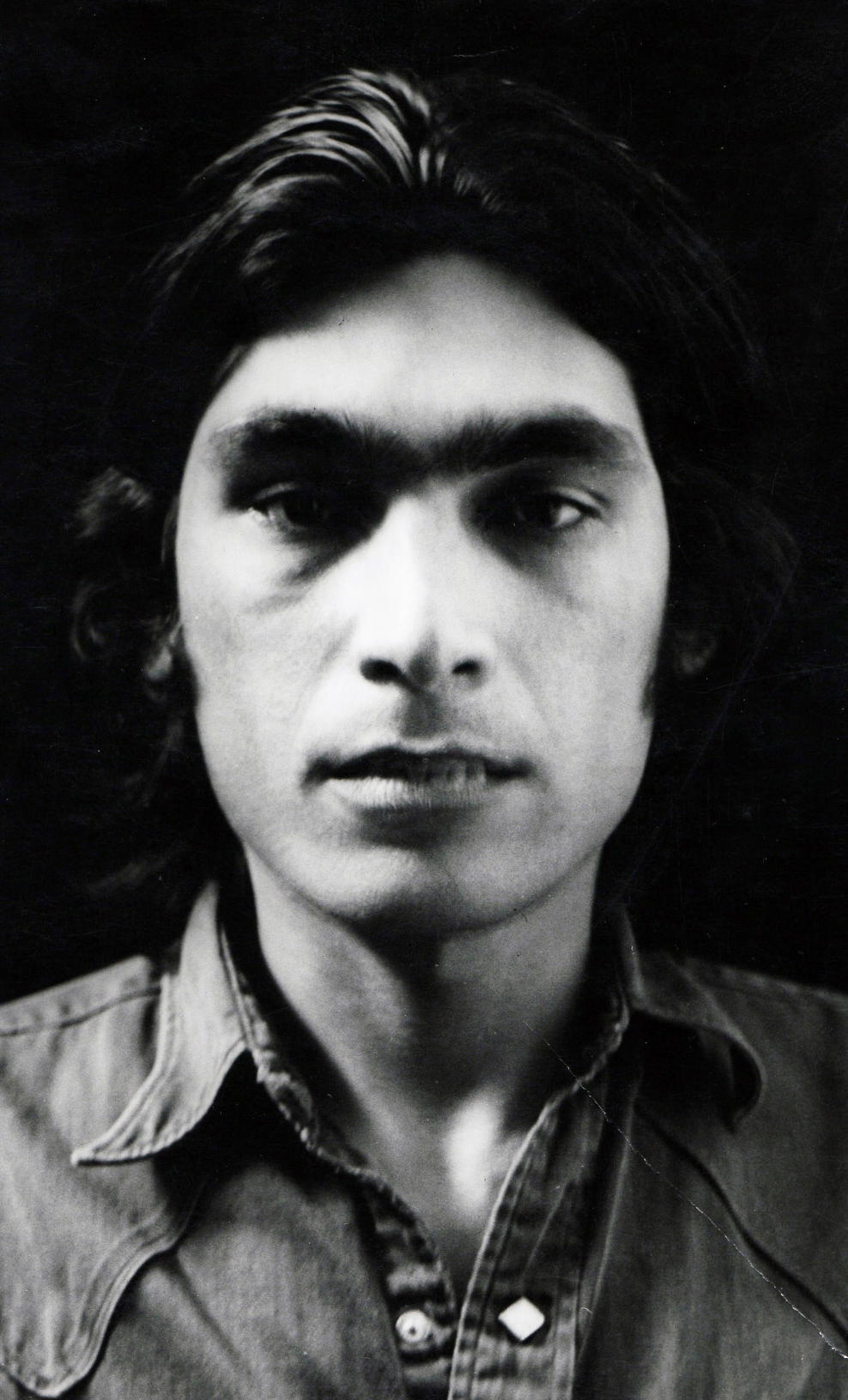
Silver gelatin print

Paper size: 7 x 7 in / 17.8 x 17.8 cm

Framed: 20 x 16 in / 50.8 x 40.6 cm

Unique





“It’s an awful truth that suffering can deepen us, give a greater lustre to our colours, a richer resonance to our words.” –Anne Rice, *The Queen of the Damned*, 1988

Raul Guerrero’s heterogenous output explores cultural signifiers and examines notions of place as a way to understand personal concepts of self. His work intuitively and conceptually considers the larger cultural scripts that inflect upon the personal, as well as how these narrative schemes become baked into an existential fabric of the individual.

Self Portrait as Vampire, 1973, is exactly that. The image arises from the superimposition of one image onto another, deeply binding the content and form of this work, as the vampire is always a superimposition, not an originating being.

Guerrero created this work shortly after reading *Bram Stoker’s Dracula* and returning to Los Angeles after an encounter with expatriated American photographer Lee Miller, who supplied Guerrero’s newly-piqued interest in *Dracula* with historical information about Vlad the Impaler, connecting the myth to its material beginnings.

Guerrero deftly and subtly builds imagery through darkroom process, allowing the artist to exaggerate the cover of his eyebrows and the shadowing of his eyes, as well as suggesting an opening of the mouth, neither of which explicitly conjure the vampiric yet set against the title, the hidden or concealed are drawn out – the imagination reacting to the linguistic instruction of the title.



Oceans of Time
Installation view



CHATEAU SHATTO

“I can’t help being a gorgeous fiend.” –Anne Rice, *The Queen of the Damned*, 1988