

## **tenterhooks**

**Ernesto Burgos | Masaya Chiba | Anna K.E. | Pauline Shaw**

January 12th – February 24th, 2024

An object becomes untethered from its physical form. The ball rolls upwards against gravity, the brain floods with forgotten synapses, and paper crumples outwards, unfurling, as an empty swimming pool takes flight. The memory of its original state is precarious; matter itself tensing and stretching its disobedient edges. The hunt to pin it down is on – is it better to track the essence through its atoms? To graph its architecture? Its invisible biology? Or the hither and thithering of its impression? Material and image are unreliable sources, intractable and sneaky. So we wait, on tenterhooks, stitching together what *is*.

Ernesto Burgos twists and tears cardboard and fiberglass, caving in and contorting their internal structures. The wall sculptures seem held up by an invisible wind, like crumpled tissue, blown against the wall for only a moment. Scrawls in charcoal and oil paint loop and scribble over and through the creased and lacerated forms, like tire marks or rubbed out messages. They seem to have only just arrived, and already are barely held back from flying away.

Masaya Chiba's paintings too are taut with the possibility of motion. The still-lives have a shallow depth of field, depicting spheres arranged on a wooden cross, like an unfired trebuchet. They stand in front of chewed-up bust-like shapes, flat profiles of unknown characters. Muted and quiet, they imply Morandi's careful family portraits of bottles and vases. Chiba's repeated motifs, however, are not familiar objects but stylized metaphysical constellations – encoded models of unknown systems.

Anna K.E.'s works on canvas also seem to speak of a metaphysical space, a De Chirico-world of empty archways and stairs going nowhere. The unstretched canvases have a surface like rubber, like the squeak of a gymnasium floor or a brightly colored ball of Playdoh. Bouncing technicolor forms ricochet through hyperspace, while copper struts dissipate into smoke. Like early computer games, they urge the viewer to press start, to connect the dots or to venture into their slow-loading, uninhabited realms.

Pauline Shaw's fabric works are strung up like the wooly skins of imaginary beasts. Shaw bases the tapestries on images of the brain remembering, tracing delicate lines of a memory's biological structure. Crisscrossed by veins of black and green felt, they could be blotted out maps of underwater floodplains or Rorschach tests – a cartography of an inconstant impression, drawn through repeated recall and ever-changing retellings. Shaw chases an unconscious image through skein and bone, and into abstraction.

- Thea Voyles, 2024

**Ernesto Burgos** (Chilean-American, b. 1979, Santa Clara, CA) lives and works in New York, NY. Burgos manipulates commercial materials such as cardboard, fiberglass and resin to create his organically shaped works. The work relays the illusionary and physical space of abstraction; each form mimics the stroke in an inverse or manipulated relationship. He bends, tears, cuts and glues repeatedly until the abstraction becomes three dimensional. Through this bodily process of sculptural painting, he explores the progression of change, mark making, movement and manipulation. The work changes as the viewer's perspective shifts in relation to the piece, the illusionary space is contorted and expanded adding depth to the gestural motions.

Recent solo and two person exhibitions include The Sunday Painter, London, UK (2023); Parrasch Heijnen, Los Angeles, CA, USA (2023); Gana Art, Seoul, Korea (2023); AK Contemporary, Cologne, Germany (2022); Galerie Julien Cadet, Paris, France (2022); Ross+Kramer Gallery, East Hampton, NY, USA (2021); Galeria The Goma, Madrid, Spain (2015, 2019); University of Buffalo Art Gallery, Buffalo, NY, USA (2018); Galeria Revolver, Lima, Peru (2017); Kate Werble Gallery, New York, NY, USA (2017); Halsey McKay Gallery, East Hampton, NY, USA (2017); Nino Mier Gallery, Los Angeles, CA, USA (2016). Recent group exhibitions include Club Rhubarb, New York, NY, USA (2022, 2023); Revolver Galeria, New York, NY, USA (2023); Anthony Meier, Mill Valley, CA, USA (2023); Helena Anrather Gallery, New York, NY, USA (2023); Sorry We're Closed, Brussels, Belgium (2022); Gana Art NineOne, Seoul, Korea (2022); Swivel Gallery, Saugerties, NY, USA (2022); Magenta Plains, New York, NY, USA (2021); Kate Werble Gallery, New York, NY, USA (2021); Halsey McKay Gallery, East Hampton, NY, USA (2017, 2021); Galeria Alegria, Madrid, Spain (2019); Curated by Lawrence Van Hagen, London, UK (2017); FLAT: TWO, London, UK (2017); The Chimney, New York, NY, USA (2017); Curated by Lawrence Van Hagen, New York, NY, USA (2017); CODE Art Fair, Copenhagen, Denmark (2016); Aetopoulos, Athens, Greece (2016); Geoffrey Young Gallery, Great Barrington, MA, USA (2016); 67 Ludlow St, New York, NY, USA (2016); Van Horn, Dusseldorf, Germany (2016); Junior Projects, New York, NY, USA (2015); Park Life Gallery, San Francisco, CA, USA (2015); Kunstmuseum Magdeburg, Magdeburg, Germany (2015); Helper Projects, Brooklyn, NY, USA (2015).

Ernesto Burgos's work is in the collection of the Kunstmuseum Magdeburg in Magdeburg, Germany.

**Masaya Chiba** (b. 1980 Kanagawa, Japan) lives and works in Tokyo, Japan. Chiba's paintings are created through a process in which the artist actively engages with the objects of his choice as much as necessary; he extracts images from his surroundings and previous life events and reconstructs them on canvas while utilizing his handmade motifs. With his sophisticated skill set, Chiba can differentiate textures of various motifs in his paintings where he establishes a complex world combining pseudo-reality, pure artificiality and reality. While sincerely imprinting copious achievements of paintings of all times and places on his mind, the artist boldly disturbs the existing structure of contemporary art with his preferred medium, painting.

Recent solo and two person exhibitions include ShugoArts, Tokyo, Japan (2016, 2017, 2023); Bel Ami, Los Angeles, CA (2022); Tokyo Opera City Art Gallery, Tokyo, Japan (2021); gallery αM, Tokyo, Japan (2018); Art Center Ongoing, Tokyo, Japan (2018); The Steak House DOSKOI, Tokyo, Japan (2016, and 2018, with Shogo Shimizu). Recent group exhibitions include Nonaka-Hill, Los Angeles, CA, US (2021); soda, Tokyo, Japan (2020); ShugoArts, Tokyo, Japan (2015, 2017, 2018, 2020); Former Minato Dormitory of Nagoya Custom, Aichi, Japan (2019); Mine Project, Hong Kong, Hong Kong (2019); Video Box, Paris, France (2019); THE STEAK HOUSE DOSKOI, Tokyo, Japan (2019); FUKUGAN GALLERY, Osaka, Japan (2019); Museum of Contemporary Art Tokyo, Tokyo, Japan (2019); Guimarães, Vienna, Austria (2018-19); Power Station of Art (PSA), Shanghai, China (2018); Aomori Museum of Art, Aomori, Japan (2018); Iwami Art Museum, Shimane, Japan (2018); Shizuoka Prefectural Museum of Art, Shizuoka, Japan (2018); Art Center Ongoing, Tokyo, Japan (2018); Mori Art Museum, Tokyo, Japan (2017); Tama Art University Hachioji Campus, Art-Theque Gallery, Tokyo, Japan (2017); Suzu City, Ishikawa, Japan (2017, participated as OngoingCollective); XYZ collective, Tokyo, Japan (2017); Taipei National University of the Arts, Taipei, Taiwan (2016); White Rainbow Gallery, London, UK (2015); Art Sonje Center, Seoul, Korea (2015); Art Laboratory Hashimoto, Kanagawa, Japan (2015); Hiroshima City Museum of Contemporary Art, Hiroshima, Japan (2015, traveled to Seoul and Taipei).

In 2021, Masaya Chiba's first exhibition catalog was published by the Tokyo Opera City Art Gallery, including images of his solo exhibition at the museum and his past major works. Masaya Chiba's work is in the public collections of The Japan Foundation, Tokyo, Japan; Musée d'Art Moderne Grand Duc Jean, Luxembourg City, Luxembourg; The National Museum of Modern Art, Tokyo, Japan; Museum of Contemporary Art Tokyo, Tokyo, Japan; Mori Art Museum, Tokyo, Japan; M+ The West Kowloon Cultural District Authority Hong Kong, Hong Kong; Orange County Museum of Art, Santa Ana, CA, US.; Taguchi Art Collection, Tokyo, Japan; and Takahashi Ryutaro Collection, Tokyo, Japan.

**Anna K.E.** (b. 1986 in Tbilisi, Georgia) lives and works in Queens, New York. Anna K.E.'s practice investigates the body as agent and receptor in a technologically and physically mediated landscape; and the absurd nature of the creative act. Working across painting, sculpture, performance, and photography, K.E. mines the tension and humor of the body in space, and the ironies of social relationships and transactions.

Upcoming solo shows include Haus Esters, Krefeld, Germany (2024) and the Kestner Gesellschaft, Hannover, Germany (2024). Recent solo and two person exhibitions include Galerie Barbara Thumm, Berlin, Germany (2013, 2015, 2020, 2022); National Georgian Museum, Tbilisi, Georgia (2022); Gallery Artbeat, Tbilisi, Georgia (2022); Simone Subal Gallery, New York, NY, USA (2013, 2015, 2018, 2020, 2021); The Delaware Contemporary, Wilmington, DE, USA (2020); Georgian Pavilion at the Venice Biennale, Venice, Italy (2019); Kunstpalais Erlangen, Erlangen, Germany (2019); Sammlung Philara, Düsseldorf, Germany (2018); Queens Museum, Queens, NY, USA (2017-2018); Primary, Nottingham, UK (2017); Sommer Gallery, Tel Aviv, Israel (2016). Recent group exhibitions include Simone Subal Gallery, New York, NY, USA (2023); E.A Shared Space, Tbilisi, Georgia (2022); Oxygen Biennial, Tbilisi, Georgia (2021); Hardspace, Basel, Switzerland (2019); September Gallery, Hudson, NY, USA (2018); Galeria Nara Roesler, São Paulo, Brazil (2018); Galerie Gisela Clement, Bonn, Germany (2018); Zentrum für Kunst und Medien, Karlsruhe, Karlsruhe, Germany (2017); G2 Kunsthalle, Leipzig, Germany (2016); The Kitchen, New York, NY, USA (2015); Museum of Contemporary Art, Santa Barbara, CA, USA (2015); Kunstverein Wiesen e.V. Wiesen, Wiesen, Germany (2015); Kunst Raum Riehen, Riehen, Switzerland (2015).

Anna K.E. represented Georgia at the 2019 Venice Biennale with her work *REARMIRRORVIEW, Simulation is Simulation, is Simulation, is Simulation*, 2019. The Kunstpalais Erlangen published a catalog of Anna K.E. and Florian Meisenberg's collaborative practice titled *Complimentary Blue*, on the occasion of their collaborative solo exhibition at the museum in 2019. In 2012, Hatje Cantz published Anna K.E.'s first monograph entitled *A well-to-do man is cruising in his fancy car when a small hen runs out on the road in front*. K.E.'s work is in the public collections of the Stadtparkasse Düsseldorf im Museum Kunstpalast, Düsseldorf, Germany; the Muzeum Współczesne Wrocław, Wrocław, Poland; the Cologne Staatskanzlei NRW, Cologne, Germany; the Philara Collection, Düsseldorf, Germany; and the Vanhaerents Art Collection, Brussels, Belgium.

**Pauline Shaw** (b. 1988, Kirkland, Washington) lives and works in Brooklyn, NY, USA. Shaw completed her MFA at Columbia University in 2019 and received her BFA from Rhode Island School of Design in 2011. Shaw is a multidisciplinary artist whose practice examines the intersections between personal experience and broader ethnic and spiritual histories. Working with wool and found objects, Shaw investigates the power of materials and commonplace objects to hold memory and unspoken emotion.

Shaw will have a solo show at Naranjo 141 in Mexico City, Mexico this spring, where she will be a resident. Recent solo and two person exhibitions include Chapter NY, New York, NY, USA (2023, with Antonia Kuo); In Lieu, Los Angeles, CA, USA (2021); Rhabbitat, Los Angeles, CA, USA (2016). Recent group exhibitions include the Boston Museum of Fine Arts, Boston, MA, USA (2023); Frost Museum, Miami, FL, USA (2023); Harper's Gallery, New York, NY, USA (2023); Newchild Gallery, Antwerp, Belgium (2023); Dinner Gallery, New York, NY, USA (2023); ISCP, New York, NY, USA (2022); Friends Indeed Gallery, San Francisco, CA, USA (2022); Someday Gallery, New York, NY, USA (2022); Downs and Ross, New York, NY, USA (2022); J-OHS, Mexico City, Mexico (2022); Spurs, Beijing, China (2021); The Shed, New York, NY, USA (2021); In Lieu, Los Angeles, CA, USA (2016, 2019, 2020); Under Glass, Half Gallery, New York, NY, USA (2020); Almine Rech, Paris, France (2019); Gagosian, Park & 75th, New York, NY, USA (2019); ICA Singapore, Lasalle College of the Arts, Singapore (2019); Wallach Art Gallery, Columbia University, NY, USA (2018, 2019); Times Square Space, New York, NY, USA (2018); The Jewish Museum, New York, NY, USA (2018); Elevator Mondays, Los Angeles, CA, USA (2017); Ms. Barbers, Los Angeles, CA, USA (2017); Central Park Benefit Auction, Central Park Gallery, Los Angeles, CA, USA (2016); BBQLA, Los Angeles, CA, USA (2016); Rocine Studios, Los Angeles, CA, USA (2016); Night Gallery, Los Angeles, CA, USA (2015).

Shaw has been an artist in residence at the ISCP, New York, New York (2020), and the France Los Angeles Residency Exchange Program (2014). In 2023, Pauline Shaw was commissioned by the Queens Museum to create a mural for the Center court of the Queens Center, NY. Pauline Shaw's work is in the collection of the Boston Museum of Fine Arts, Boston, MA, USA.