

Covey Gong & Monique Mouton

a vista

July 27 - October 12, 2024

Opening reception Saturday, July 27 6-9pm

Narratives have the capacity to change our perceptions and embodied experiences, even as they unfold in different forms—across the pages of a book, on stage in a theater, in the space of the gallery, or out in the world. In this exhibition by Covey Gong and Monique Mouton, prismatic artifacts illuminate the ever-shifting nature of the stories that mirror our reality.

Mouton's washes of color, brushstrokes, and tears of paper suggest dualities: between the abstract and concrete, image and non image, being and nonbeing. One wonders whether the intention of these works is to convey a figurative notion—an image, object, landscape or narrative—or to reflect one's desire to see. Pigments activated by water settle into the porous skin of the paper; fields of color wash over each other repeatedly; brushstrokes of undefined borders seem to simultaneously form and reconfigure. A tear in the paper could be seen as a disruption to the physical body, or rather a continuation of space and what cannot be contained.

Gong's sculptures conjure the magic of an opera after the show in an empty house with the scattered props on a partly broken down stage. In the theater, one story is told and retold through various productions, each an interpretation conveyed by the sets, scores, costumes, and lighting design. Each time the play is performed, the audience's experience is invoked, shaped, and amplified through these various constructions. Gong's work examines the symphonic effects produced by set objects and props, which both register and become imprinted with the emotional responses of the audience. Gong extends this study beyond theater and into the real world with sculptures that reference his personal narrative, for example, a billboard from atop of the 1970s train station in his hometown. Using both traditional and new materials made with modern technologies, the idea of one dominant or ruling narrative is subverted.

Together, the works of Gong and Mouton set a stage where sensory experiences and material presences converge; we are inserted into the middle of a story still taking shape. Standing within this precisely designed but still unfolding scene, the works make us more aware of our reactions and attachments to the narratives that surround us, allowing room for new and nuanced developments in the next retelling.

Covey Gong (b. 1994, Hunan, China) lives and works in New York. He completed his Bachelor of Fine Arts at The School of the Art Institute of Chicago in Chicago, Illinois. Gong's solo and two-person shows include: SculptureCenter, New York (2024); Derosia, New York (2023); Lubov, New York (2022, with Eli Ping); And Now, Dallas (2019); Bodega (Derosia), New York (2019); Salt Projects, Beijing (2018-19). Recent group exhibitions include: *The Hollow and the Receptive*, ADZ, Lisbon (2024); *Double Threshold*, Winter Street Gallery, Edgartown (2024); *To Breathe, To Walk*, Murmurs, Los Angeles (2024); *Leaking Heaven*, Laurel Gitlen, New York (2023); *Under the Volcano II*, Lomex, New York (2022); *When the World Becomes Flesh*, Baader Meinhof, Omaha (2022).

Monique Mouton (b. 1984, Fort Collins, CO) is a New York-based painter who received her MFA from Milton Avery Graduate School of the Arts, Bard College, New York in 2014 and her Bachelor of Fine Arts from Emily Carr Institute, Vancouver, British Columbia in 2006. Recent solo exhibitions include Bridget Donahue, New

York (2021, 2018, 2016); VEDA, Florence (2020); Kayne Griffin Corcoran, Los Angeles (2019); Natalie Hug, Cologne (2017). Selected group exhibitions include *Destiny Cornucopia* (two person with Nancy Lupo), VEDA, Florence (2022); *Regarding Kimber*, Cheim & Read, New York (2022); *A Window is Also a Wall*, Dunes, Portland (2022); *Gravity, a proposal*, Sikkema Jenkins, New York (2022); *Looking Back Annual*, organized by Lee Mary Manning, White Columns, New York (2022); *Goldie's Gallery*, organized by Trevor Shimizu, Galerie Christine Mayer, Munich (2019); *The Samovar*, Overduin & Co., Los Angeles (2019); *Siobhan Liddell: Nobody's World*, Gordon Robichaux, New York (2019); *Tissue of Memory*, Simon Lee, New York (2018); *Specific Site*, Klemm's, Berlin (2018); *Lyric on a Battlefield*, Gladstone Gallery, New York (2017); *Sputterances*, organized by Sanya Kantarovsky, Metro Pictures, New York (2017); *Fort Greene*, Venus Over Los Angeles, Los Angeles (2016); and *The Curve*, Wallspace, New York (2015).



Covey Gong

TRD-RDDL03-TRDT, 2024

Wool, brass, bronze, copper, tin, steel, enamel

94.5 x 33.5 x 8 in (240 x 85.1 x 20.3 cm)



Covey Gong

TRD-RDDL02-BLD, 2024

Wool, brass, bronze, copper, tin

88 x 9.5 x 19.5 in (223.5 x 24.1 x 49.5 cm)



Covey Gong

TRD-RDDL01-HP, 2024

Stainless steel, acrylic tubes

96 x 80 x 9 in (243.8 x 203.2 x 22.9 cm)



Covey Gong

Untitled, 2024

Bronze, brass, tin, cotton, nylon

11 x 6 x 2 in (27.9 x 15.2 x 5.1 cm)



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Monique Mouton

Aquariid, 2024

Watercolor, tempera, vinyl based paint, soft pastel, pen on paper

19 x 15 x 2 in (48.3 x 38.1 x 5 cm) (framed)



Monique Mouton

Red Cloud, 2024

Watercolor, soft pastel, vinyl-based paint, acrylic, pen on paper

21 x 20 x 2 in (53.3 x 50.8 x 5 cm)(framed)



Monique Mouton

Wing, 2022-2024

Watercolor, soft pastel, vinyl-based paint on paper

50 x 51 x 2 in (127 x 129.5 x 5 cm) framed



Monique Mouton

Afternoon, 2018

Watercolor and pencil on paper

62 3/4 × 63 in (159.39 × 160.02 cm) (framed)

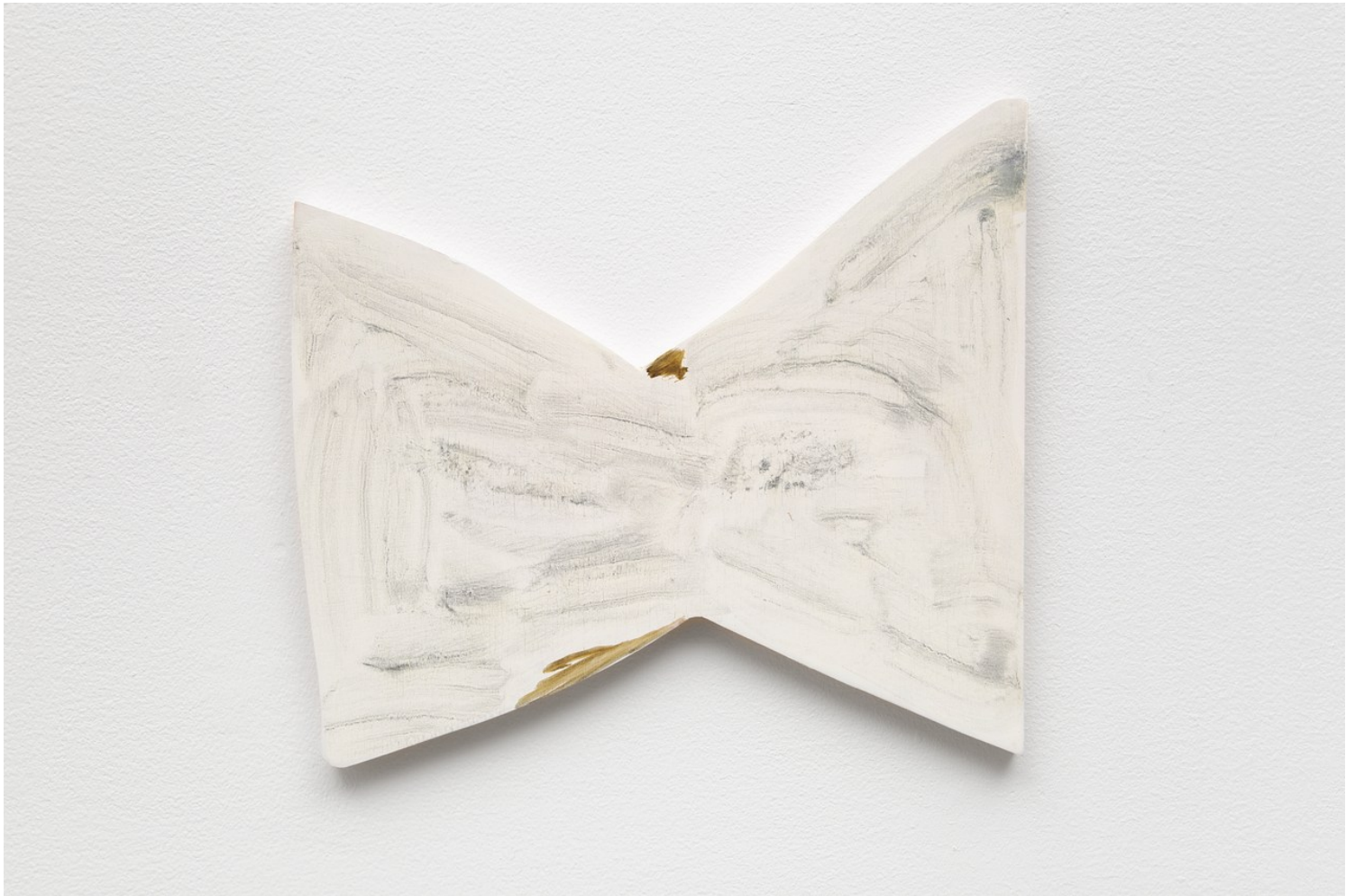


Monique Mouton

Zones, 2018

Watercolor, acrylic and pencil on paper

63 × 70 in. (160 × 178 cm) (framed)



Monique Mouton

Untitled, 2018

Oil on wood

11 × 12 1/4 in. (27.9 × 31.1 cm)