

LEWIS HAMMOND AND DOMINIQUE WHITE
 CONDO 2025
 hosting Veda, Florence

18 January - 15 February 2025
 Preview weekend: 18 - 19 January 2025, 12 - 6pm

a serpent and a dragon walk into a museum of early modern artefacts

[monologue]

:sits down and, holding it between two backwards left hand knuckles, lights it, with the right hand and places it in the

ashtray:

PAUSE

Serpent year _comin' up, huh.

_on't know about [ch]y'all but, for Me, dragon year was a Bitch.

Def-a-bitch I needed tho...

:lifts it to lips and then a sharp inhale:

[dialogue]

The fire-breathing dragon energy speaks to me about destruction. A duality arises that is one of confusion, as in, am I being burned alive or is it my own breath which has incinerated everything? The answer matters not, when destruction is the only way forward and it's giving that good rising-from-the-ashes energy. It's too intense to do more than once in a while, but it works. Serpent energy is, to state the obvious, much more slithery, of course. People think that's a bad thing but it's such a gentle way to transform. Wriggling those hips. This body is nothing but hips, no limbs just hips switching back and forth and what is left behind is a cute little piece of paper shaped like the thin evidence of what I used to be. Nobody died.

In one of my favourite books of hers and of all time, *Economy of the Unlost*, Anne Carson writes of the importance of reading two texts side by side, no matter what they are, as a way to yield a finer shape in your knowledge, from both as individual entities and from the meeting of the two. Both books exposing a relief of the other and/or a third thing entirely growing out of the crash between two worlds. I mean, this is curating, really it's not rocket science, if anything it is what persists from classicism and yes I do feel like it is still worth the violence to wrestle with classicism cuz you never know, we might accidentally fuckin' kill'im —

(haaaaa!)

Some! hereafter,

'Love him as we might' not admit on the B/black W/web

where I searched that phrase and the machine propositioned back:

As you wait on God, will you love him?

Do you love him, or are you just attached?

Do I really love him or just the idea of him?

As pathetic as it may be, I'll always love him more than...

-and-

How I Learned to Love Him, Let Him Be, And Still Be Me.

(and *That!* would be my treatise on how to survive the old masters. Hmpf.)

[are we outside?]

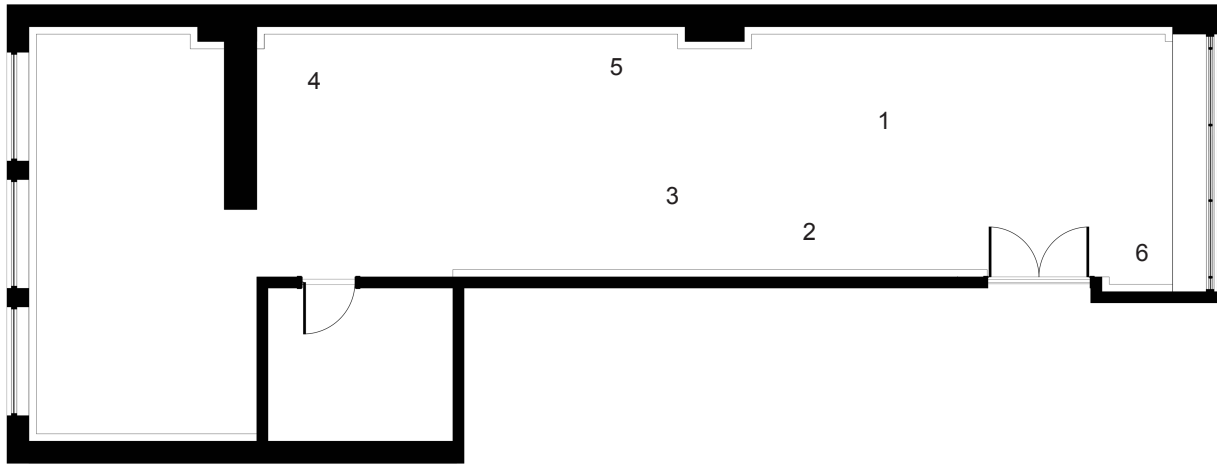
On the web she calls me twin and so I am confident that Dom would appreciate me calling her a dragon, or that the work is dragon-coded or that it is formulated through a dragon like methodology. I spin out when I accept there is no way out of the old master's ___ (house? No. Grip? No. Hook? Hm, okay.) and seek a life by charging towards death and disintegration, a path I'm not sure why anyone would choose other than because it is the only one that might work. In Lewis I'm seeing a gentle wriggle in how he unzips a difference between the otherwise identical unspoken and unspeakable. A snake is born with a heart rate slower than the average human's but I don't know what to make of that because the bar for human health is in the 7th layer of dragon hell because capitalism—

anyway, I wrote, 'flowers'. My next treatise will be a bio-political theory of flowers. I wrote, 'myth dream nightmare'. Is that the third thing? The nightmare, emerging from reading the myth and the dream side by side? I wrote, 'earthy warm tones'.

I wrote, for Audience inculcated on old masters, paintings induce an anxiety about the refusal to be looked at with direct eyes. *Stay still!* Audience pleads and they reply, *no*. Audience becomes unsettled by not being permitted to look as they would at a stable-over-time object and when you don't let Audience look, you reveal the limits of its emotional range and its attachment issues.

- Taylor Le Melle

Arcadia Missa 2



1. Dominique White
To The Hunted, May You Continue To Be Their Worst Nightmare III, 2022
Forged iron, destroyed sails, kaolin clay, sisal nets, and raffia
200 x 130 x 60 cm
78.74 x 51.18 x 23.6 inches
2. Lewis Hammond
No more sorry, 2025
Oil on linen
150 x 90 cm
59 x 35 3/8 inches
3. Dominique White
To The Hunted, May You Continue To Be Their Worst Nightmare V, 2022
Forged iron, destroyed sails, kaolin clay, sisal nets and raffia
140 x 200 x 70 cm
90.55 x 55.12 x 23.6 inches
4. Dominique White
To The Hunted, May You Continue To Be Their Worst Nightmare II, 2022
Forged iron, destroyed sails, kaolin clay, sisal nets, and raffia
230 x 140 x 60 cm
90.55 x 55.12 x 23.6 inches
5. Lewis Hammond
Litany, 2025
Oil on aluminium
50 x 40 cm
19 3/4 x 15 3/4 inches
6. Lewis Hammond
untitled (snow beach), 2025
Oil on linen
50 x 70 cm
19 3/4 x 27 1/2 inches

Lewis Hammond (b. 1987, UK) lives and works between London, UK and Berlin, DE. Selected solo exhibitions include *This Glass House*, The Perimeter, London, UK (2024); *This Glass House*, Kunstpalais, Erlangen, DE (2024); *Evocações*, Ismael Nery and Lewis Hammond, Mendes Wood DM, São Paulo, BR (2023); *Bludgeoned Sky*, 47 Canal, New York, US (2023); *Turbulent Drift*, Arcadia Missa, London, UK (2022) among more. Selected group exhibitions include 8th Yokohama Triennale "Wild Grass: Our Lives", Yokohama Museum of Art, Yokohama, JP (2024); *Room by Room: Concepts, Themes, and Artists in The Rachofsky Collection*, The Warehouse, Dallas, US (2023); *Der pinkelnde Tod or what the dead do*, Kunstverein Bielefeld, Bielefeld, DE (2023) among more.

Dominique White (b. 1993, UK) lives and works between Marseille, FR and Essex, UK. Recent solo and duo exhibitions include *Deadweight*, Whitechapel Gallery, London, UK (2024); *Destruction of Order*, Veda, Florence, IT (2024); *Dominique White and Alberta Whittle: Sargasso Sea*, ICA Philadelphia, Philadelphia, US (2024); *When Disaster Strikes*, Kunsthalle Münster, Münster, DE (2023) among more. Recent group exhibitions include *La Haute Note Jaune*, Fondation Vincent Van Gogh, Arles, FR (2024); *Among the Invisible Joins*, Museion, Bolzano, IT (2024); *Phantom Sculpture*, Mead Gallery, Coventry, UK (2023) among more.