

shimmerburn

July 12 — August 2, 2025

Brittany Adeline King, Jo-ey Tang, Rafael Moreno, S*an D. Henry-Smith, Sofia Sinibaldi, Yun Ping Li

Curated by Leto Ybarra, this exhibition is a collaboration between Juf project and digestivo

*Opening: Reading by S*an D. Henry-Smith and *Coyotes*, an intervention by digestivo

shimmerburn approaches photography as a surface that draws in the world's unruly materiality. The works of the six participating artists deal with visual elements and operations that resist calibration, with how appearances shape the possibilities of existence, and with the uncontrollable components that infuse the processes of coding, capture, and documentation characteristic of photography. The photographic surface is also an important site for artistic intervention: the addition of paint, the assembly of other objects, and techniques such as light blocking or chemical distortions question and alter its self-contained meanings.

The exhibition underscores photography's tendency to capture all types of small details, and promotes resonances between this discipline and poetry, which, far from definitions that frame it as a vague and ethereal form of writing, is also characterized by a deep understanding of the complexity and importance of detail. The writer Rachel Blau DuPlessis, whose work has been very present in the process of this exhibition, points out how in poetry, in every case, the tiniest detail of language counts, from the placement of a comma to the musical dimension of words.

The exhibition title, *shimmerburn*, comes from a poem by S*an D. Henry-Smith, a poet and artist participating in this show. This word resonates with photography not only due to its intrinsic relationship with light, but also because of the attention to detail it implies. Henry-Smith unites the two terms to insist in a very precise image that simultaneously holds the fleetingness of the "shimmer" and the mark or wound of the "burn". This meticulous union reflects a careful consideration of the sensorial weight and furtive impact that words can carry.

In her ongoing series *Under What Conditions?*, artist Sofia Sinibaldi creates color photographs using a portable flatbed scanner to record three-dimensional objects. The resulting images are shaped not only by the movement of her hand but also by the physical point of contact between the device and the object, which determines the varying intensities of capture—accumulating and dispersing information. More than images, the two works resemble object frottages: they are shown to us as if floating, as if the skeleton of things had been removed to turn them into pure surface.

Jo-ey Tang's *Charles-François Dupuis as Aimable Vainqueur, SEC-20* and *SEC-25* consist of two works from a larger series of photograms, prints made by placing objects on photographic paper and exposing them to light. In the darkroom, Tang works with the unused guitar strings of his deceased father, and manipulates and modulates the amount of light passing through and wrapping around the hovered strings, which he had previously made into a sculptural work. These works give form to loss, not only of personal grief, but loss understood as having to let go of assumptions that have been revoked by becoming aware of other possibilities in which the material, the temporal, and the conceptual can be reorganized. The evolving series title expands and contracts through time, drawing from details of exhibition sites, knowledge systems and artforms, and personal notes, as a parallel ongoing poetic form of the unfolding of the series' constituent parts.

S*an D. Henry-Smith also approaches the idea of loss in its most material sense. Upon developing film decayed by time, iridescent and metallic-looking stains invade one of the last images taken in the artist's childhood garden. If photography supposedly freezes the texture of reality, here it is also shown to us as subject to decomposition processes that imbue it with a magical aura.

Yun Ping Li's photographs respond to lived experiences in various homes, but instead of providing access to that daily life, they are consciously constructed and staged images where the artist contorts himself to occupy very confined spaces while posing for the camera. Far from wanting us to penetrate his intimacy and reinforce the assumptions between self-portrait and interiority, Li is interested in generating conditions of existence at the level of appearances. The artist modulates the terms in which he appears, as when he sits naked on a windowsill controlling the shutter release with one hand, or in the sequence in the bathroom sink, where his image multiplies by pointing the camera at the mirror and adapting his body to the rectangular frame.

Rafael Moreno's work *Untitled* consists of a round piggy bank made of a highly reflective surface. The mirror effect occurring on the piggy bank dialogues with the demand that the representation of minorities should be accompanied by material retribution and structural changes. Two other pieces consist of a bag with a ball made of papier-mâché, which the artist understands as collages. These balls are lined with photographs of mannequins that Moreno takes on the street, newspaper clippings offering snippets of current events, and her own writing. With a playful, DIY, and femme attitude, the artist also addresses in these pieces her sustained interest in the notion of clandestinity applied to goods and people.

Brittany Adeline King also works with collage, using it to dress her silhouettes. The artist customizes each, hand-sewing the figures and garments with clippings taken from JET editorials from the 80s to early 2000s, a magazine that is part of King's personal archive dating back to adolescence. King's work is characterized by the deep care she invests through timely craft and the content of pieces nodding to themes of domestic nostalgia that play a large role in her work.

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Juf is a poetry and contemporary art curatorial and research project that organizes exhibitions, performances, and readings. Directed by Bea Ortega Botas and Leto Ybarra, it also publishes online texts, a collaborative PDF series, a forthcoming poetry anthology (Caniche Editorial) and a publication about the artist Fran Herndon.

digestivo is an initiative that hosts exhibitions, focused on correspondence and resonance between practices through processual and collaborative dynamics. Founded in 2019 by artists Lucía Bayón and Lukas Meßner as a project space between two apartments in Rotterdam, it frequently operated around the kitchen. Since 2025, digestivo runs its programme from its new space in Madrid.

Biographies

Brittany Adeline King is an artist and curator. She holds a BFA in Graphic Design from St. John's University, New York, and an MFA in Studio Art from Hunter College, New York. She has exhibited and curated extensively, including exhibitions at Company Gallery and Shoot the Lobster in New York; and has curated exhibitions with White Columns and Below Grand.

Jo-ey Tang is an artist, writer, and curator, who experiments with the formats of versions, repetitions, and iterations as an ongoing engagement with time and its potential. Solo and duo exhibitions include *Le Komplot*, Brussels; *PORCINO*, Chert, Berlin; Taylor Macklin Zurich, Galveston, Texas; and *Treignac Projet*, Treignac, France (with Jason Henrik Hansma). Group exhibitions include *Backroom* at Kunsthalle Zürich; *Fondation d'Entreprise Ricard*; *Musée d'art contemporain de la Haute-Vienne*, France; *Jan Van Eyck Academie*, Maastricht; *IAC - Institut d'art contemporain*, Villeurbanne / Rhône-Alpes, France; and *The Suburban*, Oak Park, Illinois. He has curated exhibitions at Centre Pompidou, Paris; *FUTURA Centre for Contemporary Art*, Prague; *Blaffer Art Museum*, University of Houston, and with his ongoing project *arms ache avid aeon: Nancy Brooks Brody / Joy Episalla / Zoe Leonard / Carrie Yamaoka: fierce pussy amplified*, at Institute of Contemporary Art, Philadelphia; *Palais de Tokyo*, Paris; and *Participant Inc*, New York. He has served as Director at KADIST San Francisco, curator at Palais de Tokyo, and arts editor of *n+1*.

Rafael Moreno is a Colombian artist and writer based in Paris. Her primary mediums are installation, text, and performance, through which she offers narratives that mainly mimic structures of power, as well as the intersections between the human body, technological developments, and current socio-economic contexts.

S*an D. Henry-Smith is an artist working primarily in poetry and photography, and by extension, vocal and sonic performance and publishing. They are the author of *Body Text*, *flotsam suite: a strange and precarious life, or how we chronicled the little disasters & I won't leave the dance floor til it's out of my system*, *Wild Peach*, half of *mouthfeel* (with whom they co-authored *Consider the Tongue*), half of *twill* (whose *twill split* was released last summer), half of *PhantomSun*, half of *Depth Address*, a fifth of *Black Boots*, and the director of *Lunar New Year. PACES THE CAGE* is forthcoming with The Song Cave.

Sofia Sinibaldi (b. 1992, Guatemala City) lives and works in New York. She received her BFA from San Francisco Art Institute in 2016. Sinibaldi has had solo exhibitions at Chapter NY, New York; Inge, Plainview, NY; Jack Hanley Gallery, New York; Interstate Projects, New York. Her work has been included in group and two-person exhibitions at Jack Hanley Gallery, New York; Pio Pico, Los Angeles; Gern en Regalia, New York; and Red Zone, Los Angeles; among others. Her work has been published by SEVEN and PM Books. She is included in an upcoming group exhibition at SculptureCenter in the fall.

Yun Ping Li 李平 (Hubei, China, 1998) is a visual artist based in Madrid. His work approaches the intersection between photography and performance, and explores the concept of belonging in relation to the human body, physical spaces, and family ties. He is the author of the project *回家* (huí jiā). In 2023, he presented his solo exhibition *回家* (huí jiā) at El Local (Madrid) and at the Candy Darling bar gallery (Barcelona). His group exhibitions include "Solo si huele a tierra" at La Panera (Lleida), "Zhōngguó El País del Centro" at the National Museum of Anthropology (Madrid), "Un cambio de Paradigma" at Sala de Arte Joven (Madrid), and "Segunda versión" at Galería Cibrián (Donostia), all in 2024. His work has been published in *Sinetheta*, *Balam*, *Exit*, and *Esto es un cuerpo* magazines. His work is part of the Kutxa Foundation collection.