

*Drive your cart and your plow over the bones of the dead.*

AUG 30–OCT 11, 2025



Jacci Den Hartog, Sonya Kelliher-Combs, Matthew Langan-Peck, Carlos Reyes, River Shell, Michael E. Smith

**TUREEN**

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The slippage between this world and that, between the subsumed and the subsuming, in the hands of the escort at its most effective is confounding. Dante's Virgil is a thief of experiential ecstasy, his slow descent a toiling to be endured. And I shudder to think of a trip to bountiful on the locomotion of absolutism. I want to writhe in the inert flow of a darkened drainpipe and come out bobbing like a barely sentient lure waiting for further digestion. "The cut worm forgives the plow," writes Blake, and so I do.





*Installation view*





Sonya Kelliher-Combs, Large Natural Buried Secrets with Orange, 2025, Acrylic polymer, cut paper, nylon thread, airplane fabric, 63¼ x 131½ in., 160.66 x 334.01 cm, SOKEL0044













*Installation view*





Matthew Langan-Peck, Untitled, 2023, Acrylic on fiberglass, 31½ x 39⅜ x 31½ in., 80.00 x 100.00 x 80.00 cm, ML0000





Carlos Reyes (b. 1977)  
Jupiter II, 2023  
Expired treadmill belt, stainless steel,  
custom hardware  
78¼ x 20 x 6¼ in.  
198.75 x 50.80 x 15.88 cm  
CR0001







*Installation view*





Jacci Den Hartog, *Passing a Pleasant Summer II*, 1997, Polyurethane, Steel, 29 x 137 x 20 in., 73.66 x 347.98 x 50.80 cm, JDE0012













Michael E. Smith, Untitled, 2024. Rug, pedestal, plug-in diffuser, 120 x 97 x 16 1/2 in (304.8 x 246.4 x 41.9 cm)









River Shell  
Captive, 2025  
Guache on cardboard, hand cut pine, tie plate  
12¼ x 4 in.  
31.12 x 10.16 cm  
RS0000





Alternative view  
River Shell  
Captive, 2025  
Guache on cardboard, hand cut pine, tie plate  
12¼ x 4 in.  
31.12 x 10.16 cm  
RS0000







Jacci Den Hartog (b. 1962, Iowa) lives and works in Los Angeles. She has presented solo exhibitions at STARS, Los Angeles (2022) Rosamund Felsen Gallery, Los Angeles (2015, 2012, 2010); The Suburban, Chicago (with Mary Heilmann, 2012); Christopher Grimes Gallery, Los Angeles (2004, 2002, 2000, 1997, 1996); Nicole Klagsbrun Gallery, New York (1999); and Sue Spaid Fine Art, Los Angeles (1993, 1993, 1991). Institutional solo exhibitions include Pasadena City College (2020), The Contemporary Arts Center, Cincinnati (2000), San Francisco Art Institute (1998), and White Columns, New York (1995). Her work is in the permanent collections of the Los Angeles County Museum of Art, Museum of Contemporary Art Los Angeles, Nora Eccles Harrison Museum of Art, Orange County Museum of Art, Portland Art Museum, Santa Barbara Museum of Art, and San Diego Museum of Contemporary Art, among others. In 2026 we will present a 30 year survey of the artist's career in Dallas.

Sonya Kelliher-Combs (b. 1969, Bethel, AK) Lives and works in Anchorage. Kelliher-Combs' work is currently on view in Shifting Landscapes at the Whitney Museum of American Art, NY, Smoke In Our Hair: Native Memory and Unsettled Time at the Hudson River Museum, NY and in the Hawai'i Triennial at the Hawaii Contemporary. Later this year her work will be included in An Indigenous Present at the ICA Boston curated by Jeffrey Gibson. A monograph of her work, Mark, was published by Hirmer Verlag in 2024, edited by Julie Decker, Ph. D. Recent solo exhibitions include Secrets at Andrew Kreps (2024) Mark at Tureen (2023) and Stars (2023) and The Visceral Trilogy exhibitions at Alaska State Museum. She is a recipient of the United States Arts Fellowship, Joan Mitchell Fellowship, Eiteljorg Fellowship for Native American Fine Art, Rasmuson Fellowship, Anchorage Mayor's Arts Award and Alaska Governor's Individual Artist Award. Her work is included in the collections of Anchorage Museum, Alaska State Museum, Brooklyn Museum, Dallas Museum of Art, Denver Art Museum, Eiteljorg Museum, Forge Project, IAIA Museum of Contemporary Native Art, Tia Collection, National Museum of the American Indian, University of Alaska Museum of the North, and Whitney Museum of American Art.

Matthew Langan-Peck (b. 1984) Lives and works in New York. His work is currently on view in Scenes of Disclosure at Greene Naftali, New York, and was recently presented in Davanti e dietro 1, a solo exhibition at La Pulce, Rome. In 2024, he participated in the 15th Baltic Triennale at the Contemporary Art Centre, Vilnius; Composition for the Left Hand at KODE, Bergen; and group exhibitions at Artists Space, New York; Gaga, Guadalajara; and Heidi Gallery, Berlin. Recent solo exhibitions include Au feu rouge at Édouard Montassut, Paris (2024); Gandt, New York (2023); Four Ways, l'amour gagne, Édouard Montassut, Paris (2020); 100, Saw PDX, Portland (2018); and WC and Stadio, Svetlana, New York (2015). He has shown in institutional exhibitions such as *Greater New York* at MoMA PS1 (2021), *Barbe à Papa* at CAPC musée d'art contemporain, Bordeaux (2022), *In the Shadows of Tall Necessities* at Bonner Kunstverein (2022), and *Récits de collection* at MAMCO, Geneva (2023). His work has also been exhibited at UNCLEBROTHER, Artists Space, NY, Kunsthalle Friart, White Columns, the Aspen Art Museum, and the Centre d'édition contemporaine in Geneva.



Carlos Reyes lives and works in New York and Puerto Rico. His first institutional solo exhibition was held recently at MIT List Center for Visual Art, Cambridge, Massachusetts. Past solo and two-person exhibitions include Laps (with Gabriele Beveridge) at Bradley Ertaskiran, Montreal (2022); PROMESA at Soft Opening, London (2021); saltwaterfarm at Waldo, Maine (2020); Sarah at Galerie Joseph Tang, Paris (2019); West Side Club at Bodega, New York (2018) and Wst Sd Clb at Vie d'Ange, Montreal (2018). Selected group exhibitions include Downbeat at Marian Goodman Gallery, New York (2023); Distribuidxat Lisson Gallery, New York (2023); Fields of View at Winter Street Gallery, Martha's Vineyard (2022); Possession Obsession at Aspen Art Museum, Aspen (2022); You're Finally Awake! at Theta, New York (2022); Dust: Plates of the Present at Centre Pompidou d'Art Contemporain, Paris (2021); RECOVERY at PPOW, New York (2021); Darren Bader: I don't know at Société, Berlin (2018) and Cruising Pavilion at 16th Venice Architecture Biennale, Spazio Punch, Venice (2018).

River Shell (b. New York, NY) is an interdisciplinary artist and film maker living and working in Dallas, Texas. Their work has been included in solo and group shows at And Now, 2018, Oliver Francis Gallery, Dallas, 2021, 12.26, 2021, Jessamine, Dallas, 2024. River operates the artist run space PRP which received the Nasher Artist Grant in 2025. River is also the founder of DVD films. Tureen will present a solo project with the artist in 2026.

Michael E. Smith (b. 1977, Detroit, MI) lives and works in Providence, Rhode Island. His work has been the subject of solo exhibitions at institutions that include: Henry Moore Institute, Leeds, 2023, Pinakothek der Moderne, Munich, 2021, Secession, Vienna, 2020, Kunsthalle Basel, Basel, 2018, SMAK, Ghent, 2017, Kunstverein Hannover, 2015, De Appel, Amsterdam, 2015, Sculpture Center, Queens, 2015, La Triennale di Milano, Milan, 2014, Power Station, Dallas, 2014, CAPC musée d'art contemporain de Bordeaux, Bordeaux, 2013 and Contemporary Art Museum, St Louis, 2011, among others. Smith's work was included in May You Live in Interesting Times, the 58th Venice Biennale, and additionally, he participated in Quiet as It's Kept, the 2022 Whitney Biennial, Whitney Museum of American Art, New York, as well as the 2012 edition of the Whitney Biennial. His work is held in the permanent collections of the Whitney Museum of American Art, New York, The Hammer Museum, Los Angeles, Walker Art Center, Minneapolis, SFMoMA, San Francisco, MCA Chicago, SMAK, Ghent, and Ludwig Forum, Aachen, Germany, among others.



# TUREEN

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