



Adams and Ollman

Peggy Chiang:
barn burner

September 13–October 25, 2025

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Adams and Ollman is pleased to announce *barn burner*, Brooklyn-based artist Peggy Chiang's first solo show on the West Coast of the United States. The exhibition is comprised of discrete objects that explore a distinctly American narrative. Using oil, wire hangers, bandsaw blades, shirt collars, roll-up gates and bone, the artist suggests a violence that is omnipresent in American identity and engenders a resonance that echoes out from the four walls of the gallery into the architecture, structures and systems that make up modern life. The exhibition opens with a reception with the artist on Saturday, September 13 and will be on view through October 25, 2025.

Chiang's mise-en-scène installations agitate or provoke emotions that escape language or easy explanation. Investigating the powerful interrelationship of objects sited together and frequently animated by sound, smell, or touch, Chiang creates the conditions for a viewer to experience the work intuitively, inferring a multifarious and layered meaning.

For the exhibition, Chiang begins with an image—here, a saddle—and engineers it into an uncanny likeness of the real-life object. Crafted from steel, *Throttle* is suspended from the ceiling, tethered and inanimate, defying the speed and power implicit in its title. Whether from horses, humans or engines, power is an economic term—incessant, unforgiving, efficient and productive, all conditions that define our 24/7 economy. A series of cast shirt collars on star-shaped clothing hangers will also be on view. Here, collars, often used linguistically to distinguish work and class, or colloquially as a capture or arrest, are detached from the body to form a constellation of spectral necks. In a trio of related sculptural “black boxes” that include light, mirror and photographs, the artist expertly investigates the conceptual framework for understanding a system based solely on its inputs and outputs, without knowledge of its internal processes. The viewer, who labors to clearly see what is inside, is

reflected in the mirror surface of the sculptures and becomes implicated by their own voyeurism and violation of security glass and barriers. *Souvenir (Dammam No.7)* and *Rolled-over* are also sculptures suspended from the ceiling, strung on old cast iron scales and hanging in precarious balance. *Souvenir (Dammam No.7)* contains various elements that are refined from crude oil—a wax candle, motor oil and bitumen, a thick, black substance used in asphalt for paving roads—and refers to the first well in Saudi Arabia where oil reserves were discovered in 1938.

Chiang's sculptures leverage a Western iconography of power, masculinity, expansion, and freedom. The works suggest another superficial myth-making, one that is familiar and even central in American national identity. In this way, Chiang's work destabilizes the narrative both literally and figuratively. Things float, balance, tip and disappear and content and meaning remain slippery and beyond clear view.

Peggy Chiang (b. 1989, San Francisco, CA; lives and works in Brooklyn, NY) received an MFA in Visual Arts from Rutgers University, New Brunswick, NJ, and a BFA from the Maryland Institute College of Art, Baltimore, MD. She is an Assistant Professor of Art at the City College of New York CUNY. Her work is in the collection of the National Museum of Norway, Oslo, Norway. In 2024, Chiang was awarded a Joan Mitchell Fellowship.



Installation view: Peggy Chiang, *barn burner*, 2025



Peggy Chiang

Souvenir (Dammam No. 7), 2025

steel, bitumen paint, wax candle, acrylic plexiglass, motor
oil, glass light cover, cast iron scale, chain, hardware

33h x 35w x 10d in

83.82h x 88.90w x 25.40d cm

PC010



Installation view: Peggy Chiang, *barn burner*, 2025



Installation view: Peggy Chiang, *barn burner*, 2025



Peggy Chiang
Tagless 50/50, 2025
motor oil on polymerized gypsum, wire hanger
9h x 9w x 2d in
22.86h x 22.86w x 5.08d cm
PC011



Peggy Chiang

Tagless 50/50, 2025

motor oil on polymerized gypsum, wire hanger

9h x 9w x 2d in

22.86h x 22.86w x 5.08d cm

PC012



Peggy Chiang

Tagless 50/50, 2025

motor oil on polymerized gypsum, wire hanger

9h x 9w x 2d in

22.86h x 22.86w x 5.08d cm

PC013



Peggy Chiang

Tagless 50/50, 2025

motor oil on polymerized gypsum, wire hanger

9h x 9w x 2d in

22.86h x 22.86w x 5.08d cm

PC014



Peggy Chiang

Tagless 50/50, 2025

motor oil on polymerized gypsum, wire hanger

9h x 9w x 2d in

22.86h x 22.86w x 5.08d cm

PC015



Installation view: Peggy Chiang, *barn burner*, 2025

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Installation view: Peggy Chiang, *barn burner*, 2025





Peggy Chiang

Hard to Imagine, 2025

patinated steel, tempered glass, automotive window tint,
digital print, aluminum, plywood, LED light

24h x 14w x 5d in

60.96h x 35.56w x 12.70d cm

PC006



Installation view: Peggy Chiang, *barn burner*, 2025



Installation view: Peggy Chiang, *barn burner*, 2025



Peggy Chiang
Throttle, 2025
lacquered steel, chain, hardware
32h x 26w x 12d in
81.28h x 66.04w x 30.48d cm
PC001



Installation view: Peggy Chiang, *barn burner*, 2025



Installation view: Peggy Chiang, *barn burner*, 2025

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Peggy Chiang

Locked Out, 2025

patinated steel, roll-up door slats, mirrored steel, aluminum,
plywood

48h x 14w x 5d in

121.92h x 35.56w x 12.70d cm

PC005





Installation view: Peggy Chiang, *barn burner*, 2025



Installation view: Peggy Chiang, *barn burner*, 2025



Installation view: Peggy Chiang, *barn burner*, 2025



Installation view: Peggy Chiang, *barn burner*, 2025



Peggy Chiang

Rolled-over, 2025

steel, bitumen paint, bandsaw blades, wire hanger, cast iron
scale, chain, hardware

12h x 34w x 15d in

30.48h x 86.36w x 38.10d cm

PC002



Installation view: Peggy Chiang, *barn burner*, 2025

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PEGGY CHIANG

b. 1989, San Francisco, CA; lives and works in Brooklyn, NY

SELECT SOLO AND COLLABORATIVE EXHIBITIONS

- 2025 *barn burner*, Adams & Ollman, Portland, OR
- 2024 *Wasted*, Laurel Gitlen, New York, NY
- 2023 *Fiend*, hatred2, Brooklyn, NY
- 2022 *spleen and ideal*, Prairie, Chicago, IL
Barely Art Fair, Chicago, IL

SELECT GROUP EXHIBITIONS

- 2025 *War Goes Straight to Their Tummies*, Below Grand, New York
Capsule Shanghai, Hong Kong
- 2024 *Hot*, Art Lot, Brooklyn NY
- 2023 *Fast and loose*, Mason Gross Galleries, Rutgers University,
New Brunswick, NJ
Leaking Heaven, Laurel Gitlen, New York, NY
Quantum States, Klaus von Nichtssagend, New York, NY
I'll be your mirror..., Moss Arts Center, Virginia Tech, Blacksburg, VA
- 2022 *Introverse: Allegory Today*, 80WSE Gallery, New York University,
New York, NY
Beta Epochs, Los Angeles, CA
Poem Objects, april april, Brooklyn, NY
Some Follow Up Questions, Westbeth Gallery, New York, NY
Big Country, Hyacinth Gallery, New York, NY
- 2021 *Oriental Mascot: Rutgers MFA Thesis Exhibition*, Mason Gross Galleries,
Rutgers University, New Brunswick, NJ

- 2020 *The Salon* (virtual exhibition), Springsteen Gallery and Baltimore Museum
of Art, Baltimore, MD
Affection, Evening Hours, New York, NY
- 2019 *No Refunds*, Rutgers MFA Candidacy Exhibition, Mason Gross Galleries,
New Brunswick, NJ
- 2018 *World Views*, 321 Gallery, Brooklyn, NY
The Mirror, Current Space, Baltimore, MD
Ventriloquist, Evening Hours, New York, NY
- 2017 *R.I.P.*, Rope, Baltimore, MD
Dark Passenger, Gallery Four, Baltimore, MD

AWARDS AND RESIDENCIES

- Joan Mitchell Fellow, 2024
- Pioneer Works, Visual Arts Studio Residency, Brooklyn, NY, 2025

EDUCATION

- 2022 Skowhegan School of Painting & Sculpture, Madison, Maine
- 2022 MFA (Interdisciplinary), Mason Gross School of Art + Design,
Rutgers University
- 2011 BFA (Painting), Maryland Institute College of Art