

Chloe Wise

Myth Information

September 18 – October 25, 2025

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Almine Rech New York, Tribeca is pleased to present Chloe Wise's fifth solo exhibition with the gallery, on view from September 18 to October 25, 2025.

The human eye can detect approximately .0035% of the electromagnetic spectrum. The human ear can hear roughly .00001% of the sound frequency spectrum. These statistics were pulled directly, without fact checking, from an AI trained on just .05% of the indexed internet. As the AI summarized with unprompted poetic flair: “We are essentially looking at reality through a very narrow keyhole.”

Chloe Wise's paintings are vignettes in a keyhole. Sometimes her bon vivants appear ignorant to what lurks outside—outside their frames, that is—and the burden of their naiveté falls on the viewer, much like it does when we watch characters in a horror movie plan a fun adventure in the woods. But in Wise's newest body of work, *Myth Information*, it appears her subjects have entered Act Two, beginning to sense the narrowness of their realities, or rather, the proximity to a vast void that narrowness implies.

What lurks beyond the horizon of perception? Beyond the tight confines of language, image, time, and space that hold all that is known and knowable? Maybe UFOs—one of Wise's long-held fascinations. Maybe monsters, ghosts, spirits, gods, angels, demons, death, sex—little deaths—or, most frightening of all, nothing. Like a good horror movie again, Wise doesn't depict what her subjects see. Instead, she plays with trope and genre, beauty and brushstroke, bringing a retropop grammar to the divine and sublime—hobbyhorse themes of the Renaissance, the Baroque, and, really, art since the caves. It's Spielberg attempting Caravaggio in the Scooby Doo cinematic universe.

Fitting that Wise's subjects are now, in this historical moment of collapse and crisis, glancing upward. When the contents of our frameworks begin to fail, ancient reflexes fire, pushing our gaze past its edges, to gods in the sky, logic in the stars, omniscient intelligences residing in that vague and general direction. Looking at Wise's paintings with this in mind, an alternative to the Mystery arises: maybe what her subjects are beginning to sense is us. Maybe, having already broken the fourth wall, they're breaking the fifth, only to catch strange, incomprehensible glimpses of a species desperate to break its own.

Text by Gideon Jacobs

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Portrait of Chloe Wise, 2025 / © Chloe Wise - Courtesy of the Artist and Almine Rech. Photo by: Alyona Kuzmina

Chloe Wise's practice spans diverse media, including painting, sculpture, video and installation. Foregrounding an interest in the history of portraiture, Wise examines the multiple channels that lead to the construction of a self, paying particular attention to the interweaving of consumption and image making. With a wry sense of humour, she nods to canonical tableaux, like Manet's *Déjeuner Sur L'Herbe*, exploring the shared projected desires built around food and the female body. Meticulously hand-painted casts of food serve as the base for the artist's sculptural practice where strange assemblies, now frozen in sculpted plastic, toy with the presence and absence of unchangeability and perishability, fiction and reality. Advertising, fashion, taboo, multinational brands—Wise looks to the consumptive habits built around these structures with parody and derision, underlying how the body is framed and becomes excessive in its manipulation of these sites.

Recent exhibitions include:

'Torn Clean,' Almine Rech, Brussels, Belgium (2024); 'Chloe Wise: Natural Causes at The Ranch,' Montauk, NY, US (2023); 'Told A Vision' presented at Art Basel Parours, Basel, Switzerland (2023); 'In Loveliness of Perfect Deeds' at Blouin Division, Montréal, Canada (2022); 'Spite Unseen,' Galerie Sébastien Bertrand, Geneva, Switzerland (2022); 'Thank You For The Nice Fire,' Almine Rech, New York, US (2021); 'Second Nature,' Almine Rech, Online (2020); 'And Everything Was True,' Heart Herning Museum of Contemporary Art, Herning, Denmark (2019); 'Not That We Don't,' Almine Rech, London, UK (2019); 'Spitting Image,' The Journal Gallery, New York, US (2019); 'Coast unclear seeks rained parade,' Galerie Sébastien Bertrand, Geneva, Switzerland (2018); and 'Of false beaches and butter money,' Almine Rech, Paris, France (2017).

Notable group exhibitions have been featured at institutions including:

Kunstverein Bielefeld, Germany (2024); Passerelle — centre d'art contemporain, Brest, France (2022); LACMA, Los Angeles, CA, US (2022); The Andy Warhol Museum, PA, US (2021).

Recent institutional acquisitions:

Musée d'art contemporain de Montréal (MAC), Canada; Kulturstiftung Basel H. Geiger (KBH.G), Switzerland



Chloe Wise

Wake up, mutate and ascend, 2025

Oil on linen

182.9 x 152.4 cm, 72 x 60 in

© Chloe Wise

Photo: Charles Roussel

Courtesy of the Artist and Almine Rech

**Chloe Wise**

Wake up, mutate and ascend, 2025

Oil on linen

182.9 x 152.4 cm

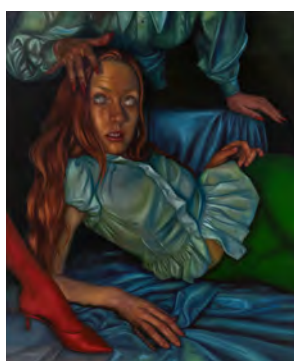
72 x 60 in

© Chloe Wise

Photo: Charles Roussel

Courtesy of the Artist and Almine Rech

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**Chloe Wise**

Visionary Rumor, 2025

Oil on linen

182.9 x 152.4 cm

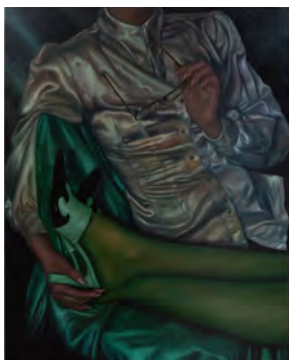
72 x 60 in

© Chloe Wise

Photo: Charles Roussel

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**Chloe Wise**

A stone is frozen music, 2025

Oil on linen

172.7 x 121.9 cm

68 x 48 in

© Chloe Wise

Photo: Charles Roussel

Courtesy of the Artist and Almine Rech

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**Portrait of Chloe Wise, 2025**

© Chloe Wise

Photo: Alyona Kuzmina

Courtesy of the Artist and Almine Rech

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