



Outside of What?

Doris Guo, Erasmia Kadinopoulou, Sean Morel, Nicole-Antonia Spagnola
September 12 - November 1, 2025

Chris Andrews is pleased to present *Outside of What?*, a group exhibition featuring new and recent works by Doris Guo, Erasmia Kadinopoulou, Sean Morel, and Nicole-Antonia Spagnola.

The exhibition draws on the psychoanalytic concept of suppression, characterized as conscious attempts to rid unwanted feelings, thoughts, or affect. In Jungian thought, the rejected material will always resurface, often in disruptive ways. What emerges is a cyclical eclipsing and compression, protrusion and bubbling. Countering this is an embrace of the unconscious and intuition itself. The included works can be read as restoring this intuitive approach to material and form, favouring positions of knowledge and production outside of overt signification, or even language altogether.

Nicole-Antonia Spagnola's *Monologue* plays from a smartphone on a cafe table. First commissioned for Glasgow International in 2024, the work is a loose reinterpretation of Hellmuth Costard's infamous film *Of Special Merit* (1969), in which a phallus is puppeteered to recite a morality clause inserted into a 1967 German Film Law. Spagnola's *Monologue* substitutes the penis with a vegan hot dog, which silently recites monologue from a created slit. Intimately positioned in the camera's view, its rotund face engulfs the smartphone screen that plays the video, and again on a domed plastic lid sitting atop of the phone, where it appears again via ghostly projection.

Elsewhere across the floor of the gallery's front room, Doris Guo's series of "door stops" sit closely, and parallel, to the wall. Completed in wood, found objects, or fabricated from aluminum and rubber, the apt sculptural works evoke a series of subsequent scenes by the implied holding open of a door – their austerity giving way to an air of hospitality. Curiously large-in-scale or even overengineered for the simple propping of a door, they both belong to and sit outside of function.

Sean Morel's work *currently untitled* adopts relief as production. The spheric ceramic which now sits in the gallery's built-in shelves, was completed from found pottery sanded down to its now bulbous form, as if getting to a submerged truth. The object's surface is covered with holes where spouts previously extended and its interior filled with papier mache through these openings. In the gallery's back room, Morel's *screensaver* is projected onto a narrow wall. The looping collection compiles images taken by a camera deposited inside of a metal newspaper box. With the lens pointed through a pre-existing hole in the box, a spherical frame shows semi-legible photographs or completely abstracted images of light and colour.

Erasmia Kadinopoulou's suite of photographic works proceed from a Balkan childhood game where small wooden sticks are tossed both into the air and each other. Here, she records their arc in a state of perpetual fall or rise. Tracing an art historical thread (Balla's *Dynamism of a Dog on a Leash*, Italian Fotodinamismo and chronophotography), the objects movements are elongated by an extended shutter. As proclaimed by Anton Giulio Bragaglia in the Fotodinamismo, "We love and we observe reality in its fatal and vital motion." It's in this interest in *registering the expression and the vibration of actual life* that Kadinopoulou's series of works reside.

Doris Guo (b.1992) currently lives and works in Oslo. She received her BFA in Painting from Pratt Institute in 2014 and graduated from the Oslo National Academy of the Arts in 2023. Recent solo exhibitions include Visitor at Clementin Seedorf (2025), Bent at the Window at Kunstverein Braunschweig (2025), Back at Empty Gallery (2023), disorientations at VI, VII, Oslo (2023), Shanghai San Francisco Richmond Seattle New York Oslo (TRACE) at Victoria, Seattle (2023), inge, New York (2022), 9PM Til I at Éclair, Berlin (2019), XO at Bodega, New York (2019). She has upcoming solo exhibitions at 15 Orient and Empty Gallery in 2026.

Erasmia Kadinopoulou (b. 1995, Athens, Greece) is a visual artist based between Athens (Greece) and Basel (Switzerland). She graduated from Athens School of Fine Arts and is currently an MA candidate at FHNW Academy of Art and Design. Recent exhibitions include Petrine, Paris (2024); Wschód Gallery with Petrine (2025); Madame Leniou, Athens (2025); as well as an upcoming solo exhibition at Courtney Jaeger, Basel (2025).

Sean Morel is a Canadian artist currently based in Diamond Valley, Alberta. Selected solo and two-person exhibitions include A.D., New York, NY (upcoming); Parapet Real Humans, Saint Louis, MO (upcoming); Backrooms [Kunsthalle Zürich], Zürich, CH; and The Southern Alberta Art Gallery, Lethbridge, AB. Selected group exhibitions include: Wschód, Warsaw; Chris Andrews, Montréal; Balice Hertling, Paris; and Bel Ami, Los Angeles. He has upcoming residencies Emily Harvey Foundation, Venice, IT, and CAC Brétigny, Paris, FR. He is a 2027 MFA candidate at Bard College, Annandale-on-Hudson, NY.

Nicole-Antonia Spagnola was born in 1991 in Los Angeles. Recent solo and two-person exhibitions include Commercial Street, Los Angeles (2025, 2021); Schaufenster, Kunstverein München, Germany (2024); Ivory Tars, Glasgow, England (2024); Felix Gaudlitz, Vienna (2023); Stadtgalerie Bern, Switzerland (2023); The Wig, Berlin (2023); Reena Spaulings, New York (2023); 100 Bell Towers, Montreal (2022); Artists Space, New York (2022); and Full Haus, Los Angeles (2017). Recent group exhibitions include The Wig, Berlin (2024); Galerie Hussenot, Paris (2024); Sgomento Zurigo, Zurich (2024); Ivory Tars, Glasgow, England (2024); 3236RLS, London (2024); Bel Ami, Los Angeles (2024); Felix Gaudlitz, Milan and Vienna (2024, 2023); and Galerie Neu, Berlin (2023). She earned a BFA at California Institute of the Arts (2016) and MA at the University of California, Los Angeles (2018). She will be included in Made In LA 2025 at the Hammer Museum, Los Angeles (October 2025).