

Clémence de La Tour du Pin
January 10–March 7, 2026

This exhibition presents a new series of elongated, asphalt-darkened works hung as a low horizon line. The narrow, compressed format frames instances of movement within solid, contoured boundaries. Composed of two or three parts, the oil painted works are articulated with metal umbrella ribs that extend across their surfaces in diagrammatic formations. Intricate, curving, and V-shaped lines trace directional motion over sedimentary texture, resonating with archival photographs I've been drawn to—those of subatomic particle paths and the mechanical infrastructures of refining plants. An additional elongated work comprises paintings derived from fabric patterns. The motif, drawn from my previous work, is isolated, stretched, cut and reassembled into sequential arrangements. Through several composite layers of paint, cracks emerge upon the surface. These fractures introduce a less controlled formal register, emphasizing responsive handling and qualities inherent to the materials.

In the back room of the gallery, a video discloses an excerpted conversation between two industrial chemists discussing the management of molecules and odor emissions in petrochemical facilities.

The works apparently operate through recursion, forming discrete structures in which lines and forms repeat and reflect their own internal logic, echoing across surfaces at different scales. The video, the second in a series, and the patterned painting extend this recursiveness, as the formal structures of earlier pieces are redeployed through continual material and procedural engagement.

Clémence de La Tour du Pin (b. 1986, France) lives and works in New York City. Recent exhibitions include 47 Canal, New York (2025); Catriona Jeffries, Vancouver (2025); Alea, Paris (2025); Towards, Toronto (2024); Derosia, New York (2024); Jack Hanley Gallery, New York (2024); Sentiment, Zurich (2024); Fitzpatrick Gallery, Paris (2023); and Femtessesse, Oslo (2021). Her work has been shown in institutions including the Blaffer Art Museum, Houston; CAN—Centre d'Art Neuchâtel, Switzerland; Dortmunder Kunstverein, Germany; Centre d'art contemporain—la synagogue de Delme, France; CAPC Musée d'Art Contemporain de Bordeaux; and the Musée d'Art Moderne de Paris, among others.