

“details to follow”

Fergus Feehily, Jookyung Lee, Wantanee Siripattananuntakul, Emilia Wang
co-presented by Misako & Rosen, ROH, Romance, and Whistle
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“details to follow” is a group exhibition organized and presented collaboratively at Romance in Pittsburgh with Misako & Rosen, ROH, and Whistle—galleries operating in Tokyo, Jakarta, and Seoul, respectively—coming together in Pittsburgh on the occasion of the Carnegie Museum of Art’s 59th Carnegie International opening. Among and between works by Fergus Feehily, Jookyung Lee, Wantanee Siripattananuntakul, and Emilia Wang, *“details to follow”* emerges from the distinct sensibilities and chance overlaps of each gallery’s program, tracing a conversation through objects and images drawn from the textures and minutiae of daily life, in forms small enough to travel by suitcase. Provisional things, near-nothings, and almost-words accumulate, registering minor disruptions and unexpected rhymes: an unlikely trail of breadcrumbs, replete with contrasting emotional and conceptual registers. Cumulatively, these works point to the presence of larger patterns within the mundane, finding the macro within the micro and meaning beyond the symbolic.

Fergus Feehily’s works each contain a multitude of formats and provisional marks, like a coy how-to “masterclass” of contemporary painterly strategies. Often concealing or uncovering previous gestures, and often deceptively placid in palette, his paintings entertain the pleasure of dissonance, and the evidence of reward available to a viewer upon concentrated looking. **Emilia Wang** draws on makeshift materials and languages of craft and decoration in plays of opacity and transparency, strategies suggesting a private interior world brushing up against external forms, neither fully sealed off from the other. In her pocket-sized assemblages, found containers are adorned with dollar-store miscellany, femme accessories, and personal effects that riff on high production and modernist form. Inserting her passport photo, or twee items like multicolored toy balls into otherwise banal vessels, Wang subverts what is deemed important, questioning the emotional and metaphysical weight our ubiquitous forms are asked to hold.

Jookyung Lee attends to the ordinary through film photography, capturing moments of circumstance. Located in the instinctive, nonverbal language of the medium, Lee’s gaze suggests the flow, friction, and haze of the everyday. Moving across private and public spaces, his work quietly observes the tonal ambiguities that shape lived experience. His modest titles mirror this openness, initiating the viewer into his concept of “Everyday Gravity,” an imprint left by the act of existing. **Wantanee Siripattananuntakul’s** installation, sound, sculpture, and text-based works engage interspecies perception and relational forms of awareness, developed through long-term collaboration with the African Grey parrot, Beuys. Working across shared time and attention unsettles assumptions about authorship, intelligence, and communication, opening toward forms of agency that are not organized around human intention. Rather than treating perception as something belonging to a subject, her practice situates life within conditions of gravity, atmosphere, terrain, and time, through which movement and orientation take form.

About the series: *love letter*

This show will be on view at Romance alongside the second iteration of *Things to Come: OUTLINES, 1941–1947*, which revisits the buried history of Outlines, an underrecognized gallery that helped to introduce European and American modernism in art, design, and performance to Pittsburgh during World War II. Set against this backdrop of contemporary art’s long history in Pittsburgh—in which sweeping terms like “the international” and “the contemporary” were at one time used to validate western-centric places at the art world’s periphery—*“details to follow”* turns toward a quieter register and inaugurates an intimate series of *love letters* addressed to visiting galleries—one that attends to a provisional and contingent form of relation that includes the geographic but extends to curatorial methodology and sensibility. The series, which builds on the gallery’s ongoing interest in how emotion and relationality operate as structural conditions, considers how a vision shifts when received into another context, and how that context is, in turn, altered by the encounter.

Fergus Feehily was born in Dublin in 1968 and lives in Berlin with his family, surrounded by books, drawings, found photographs, and records. Feehily's most recent solo exhibitions include *Sweet Dependence*, Sydney, Sydney, 2026; *Flat Stone Reminder*, Shūrinkan, Kanazawa, 2025; *Fortune House*, Temple Bar Gallery + Studios, Dublin, 2024; *Half Doors*, Lulu, Mexico City, 2022; *Early Lonesome*, La Maison de Rendez-vous, Brussels, 2020. Recent group exhibitions include *Coalescence: Happenstance With All Due Intent*, Shimmer, Rotterdam, 2025; *Quietly Dispelling the Dark*, Colm Tóibín selects from the Arts Council Collection, Visual, Carlow, 2024; *Riga Confidential*, 2023; *Equation: Günther Förg and Fergus Feehily*, June, Berlin; *Particularities*, Chris Sharp Gallery, Los Angeles. Feehily took part in the two-person exhibition *Concentrations 54: Matt Connors and Fergus Feehily*, Dallas Museum of Art, 2011; *Painter Painter*, Walker Art Center, Minneapolis, 2013; and has exhibited twice at the Douglas Hyde Gallery, Dublin (2009, 2012).

Jookyung Lee lives and works in Seoul, South Korea. Lee studied Cultural Anthropology at Bowdoin College, Maine. Solo exhibitions include *Everyday Gravity*, 17717, Seoul, 2019. Selected group presentations include *Rooms of Convergence*, Whistle and Shower, Seoul, 2025; *re:balancing*, Whistle, Seoul, 2021; and *Layers, Layers, Layers*, 53-37 Changcheon-dong, Seoul, 2020.

Wantanee Siripattananuntakul is a Bangkok-based contemporary artist. Selected solo exhibitions include *Remnants of Fading Shadows* at Art Center Silpakorn University, Bangkok (2025), *The End of History Will Not Come Tomorrow* (2022) and *The Broken Ladder* (2018) at Gallery VER, Bangkok. In 2023, Wantanee was nominated by artist Rirkrit Tiravanija for a solo booth at the "Artist-to-Artist" section of Frieze London, titled *People Say Nothing Is Impossible, But Beuys Does Nothing Every Day*. Wantanee has exhibited widely in local and international group exhibitions including: *Wan Hai Hotel: Singapore Strait* at The Warehouse Hotel, curated by X Zhu-Nowell (2026); *Stemflow: South by Southeast* at Osage Art Foundation, Hong Kong, curated by Patrick D. Flores (2024); *Thailand Biennale in Chiang Rai* (2023); *BIENALSUR* at Museo MACRO, Argentina (2021); *Painting with Light* at National Gallery Singapore (2020); and the Thai Pavilion at the 53rd Venice Biennale (2009). In 1998, Wantanee received her B.F.A. in Sculpture from the Faculty of Painting, Sculpture, and Graphic Arts at Silpakorn University, Bangkok. She then studied at the Hochschule für Künste Bremen in Germany, where she became a Meisterschüler under Prof. Jean-François Guiton.

Emilia Wang is an artist, musician, and writer based in New York. Recent solo exhibitions and projects include *Heaven Potato*, Romance, Pittsburgh (2024), *Love, A Maior*, Viseu, Portugal (2022) and *wandering against dominant time* (online project), 47 Canal, New York (2021). She has been included group exhibitions at the Hiroshima City Museum of Contemporary Art, Hiroshima, Japan (2024), Hordaland Kunstsenter, Bergen, Norway (2023), and Goethe Institut Tokyo, Japan (2022). She has performed internationally at institutions and venues, such as SculptureCenter, New York, NY, Crystal Bridges Museum of American Art, Bentonville, AR, and Hordaland Kunstsenter, Bergen, Norway.