GALERIE TIMONIER



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The Diary of the Rose
June 11th - July 31st, 2026

"My job is not to arrive at a final answer and just deliver it. I see my job as holding doors open, or opening windows. But who comes in and out the doors, what you see out the window - how do I know?"
Ursula K. Le Guin in conversation with Arwen Curry

I think it's necessary to begin by saying that the idea for this show should be credited to Calvin. He visited the gallery about a year ago and shortly thereafter, he had proposed a polished outline replete with the present participants. The title is borrowed from Ursula K. Le Guin's eponymous novelette, set in a dystopian society where psychiatrists use a machine called a psychoscope to probe and observe thoughts and mental processes, a premise through which she explores some of the concerns that preoccupied her throughout much of her career: the ethics of knowledge, personal conscience, and the sanctity of the human mind.

As Calvin and I discussed some of these themes, they began to be likened as devices to explore the psychic spaces in the act of making. Le Guin suggests that our inner life - the realm of dreams, memories, imagination, and private reflection - is essential to personhood, it also seems inextricably linked to that very same act.

The exhibition proposes an environment of layered planes which invites close and sustained consideration through a kind of physical activation: a curious viewer might kneel, hunch, close a distance or crane their neck in an attempt to test the porosity between spaces, attune their imagination and become adapted to the cosmos of the room. Much like the architectures of dreams, the gallery space seemed to grow and accommodate the works as needed.

As I alluded to earlier I prefer to think of the exhibition as organized in stacks rather than to create a taxonomy of mediums: Eric's bulls and DD's soap dish constitute the first level. They made me think of Hakenschlagen, a German term to designate the abrupt evasive maneuver performed by hares, in that they are elusive and resistant to facile reconciliation. They seem to exist in the contiguous spaces between imaginary and non-imaginary, as if in a state of half-awakeness.

Just like Hephaestus's shield for Achilles which is so meticulously crafted that it comprised a world of its own - two nobles cities filled with people, with weddings and flutes and harps and men quarreling over blood feuds eventually erupting into a war, lions hunting bulls, lush, green meadows, and roaring rivers on its surface - Tony's Contact Lens are like a mise-en-abîme of the exhibition itself: the lens cases are subjected to the same principles of verticality as in the gallery space and each cavity becomes an exhibition of its own. David's twin trees draw on "shadow work" which, in Jungian psychoanalysis, refers to the practice of encountering and integrating repressed and unconscious aspects of the self. In the context of his paintings, there is a balance of attraction and repulsion and subjects of conventional beauty, like a tree, hold multiple, if not conflicting, truths at once. When it comes to Calvin's work, I often think of the symbol as a container for painting, the painting as a container for thought. The title, directly taken from a novella he is currently writing, alludes to the interchangeable nature of text and image in his practice: both benefit from a reciprocal relationship. Perhaps the most efficient way for me to address the work is simply to convey the methodology by which he likes to read a certain kind of theory like a poem, to let it wash over him. To me, his paintings are the most direct translation and materialization of inner life. Eric's Untitled abides the same logic as the sculptures; the brush's trajectory begets a pictorial volatility which is systematically recovered as if to be obfuscated, blended back into the background.

DD's spigots, frozen on the precipice of action, act as the exhibition's lid. They often use the familiarity of domestic objects to question the imaginal structures of our inner worlds posing questions pertaining to why we repress, knowingly or not, within ourselves in avoidance of what?

While I did not conceive of this exhibition myself, Eric, DD, David, Tony and Calvin have been exceptionally gracious in indulging me throughout many conversations, suggestions, inferences and allowing me to share in the ownership of it. I've been looking forward to this show for a long while, I hope you enjoy it as much as I do.

Tony Chrenka (b. 1992, Minneapolis, MN) lives and works in New York. Solo and two-person exhibitions include Toby, Brooklyn (2026); SculptureCenter, Long Island City (2024); Theta, New York (2023, 2021) and Kaje, Brooklyn (2019). Group exhibitions include Cherry Hill, Cologne (2025); Konrad Fischer Galerie, Düsseldorf (2024); Clementin Seedort, Cologne (2023); and Shoot the Lobster, New York (2022). In 2023, he participated in the Independent Study Program at The Whitney Museum of American Art. Chrenka will be the subject of a solo presentation with Theta, New York, at Liste Art Fair in Basel, CH.

David Flaugher (b. 1986, Detroit, MI) lives and works in Detroit. He received a BFA at the College for Creative Studies, Detroit, 2008, studied at the Skowhegan School of Painting and Sculpture in 2010, and was awarded a MFA New York University, 2013. Recent exhibitions include presentations at Lomex, New York, USA (2025); Bernheim, Zurich, Switzerland (2024); Tara Downs, New York, USA (2024); Ginny on Frederick, London, UK (2024); Linseed Projects, Shanghai, China (2023); In Lieu, Los Angeles, USA (2023) and James Cope Gallery, Dallas, TX (2022). Flaugher's work has entered the permanent collection of Museum of Modern Art Warsaw, Warsaw, Poland. Flaugher is currently the subject of a solo presentation at Bernheim Gallery, London, UK.

DD Herschlein (b. 1989, Bayville, NY) lives and work in Los Angeles, CA. They received their BFA from New York University. Solo exhibitions include Spite House, Matthew Brown, New York (2026); Deadman, Kings Leap, New York (2024); The Long-Fingered Hand, Matthew Brown, Los Angeles (2023); Crickets in the City of Spare Parts, Matthew Brown, Los Angeles (2021); Dweller, JTT, New York (2020); Plot Hole, Matthew Brown, Los Angeles (2019); Night Pictures, JTT, New York (2019); The Architect, New Museum, New York (2018); Safe As Houses, JTT, New York (2017). Selected group exhibitions include The Way I See It: Selections from the KAWS Collection, The Drawing Center, New York (2025); Friends in Both Places, Nicelle Beauchene Gallery (2025); PROGRAM, Matthew Brown, New York (2024); Manic Pixie Nightmare Drawings, Adler Beatty, New York, (2024); Flesh & Flowers: Made in America, No Name, Paris (2023); Made in LA 2023: Acts of Living, Hammer Museum, Los Angeles (2023); Papertrail, Matthew Brown, Los Angeles (2023); Evening Shadow, Make Room, Los Angeles (2023); River Styx, Sea View, Los Angeles (2023); The Tale Their Terror Tells, Lyle & King, New York (2022); Recent Sculpture, Matthew Brown, Los Angeles (2022) It Seems So Long Ago, Matthew Brown, Los Angeles (2020) Herschlein's work is included in the permanent collection of the Los Angeles County Museum of Art, Los Angeles; Institute of Contemporary Art, Miami; Rubell Museum, Miami; Aïshti Foundation, Beirut; Beth Rudin DeWoody Collection, The Bunker Artspace, Palm Beach; and TANK Shanghai, China.

Calvin Miceli-Nelson (b. 1993 Los Angeles, CA) lives and works in Los Angeles. He received a BFA from the Sam Fox School of Art at Washington University in St. Louis in 2015, and is a 2026 MFA Candidate at the Roski School at USC. His work has been shown in solo and two person exhibitions at Tiffany's in Los Angeles, Freddy in New York, and 4649 in Tokyo. Recent group shows include: Return Policy, As It Stands; Personal Politicks; Gene's Dispensary; Holy Motors, Temple Projects. Forthcoming exhibitions include a solo exhibition at 4649 in Tokyo (June 2026) and a group show at Galerie Timonier in New York (June 2026).

Eric Veit (b. 1986) lives and works in New York. Recent exhibitions include From the Desk of Lucy Bull, New York, NY (2026); XYZ, Tokyo, Japan (2025, two-person with Em Rooney, 2023); Adler Beatty, New York, NY (2025); Inge, Plainview, NY (2024, solo); Romance, Pittsburgh, PA (2024); Blind Spot, New York, NY (2024); Bel Ami, Los Angeles, CA (2024, 2020, 2019); Stilllife, New York, NY (2024); KAJE, Brooklyn, New York (2020); From the Desk of Lucy Bull, Los Angeles, CA (2020); Motel, New York, NY (2018); Boatos Fine Art, São Paulo, Brazil (2017); Lockup Internatiounal, Sydney, Australia (2017); The Re Institute, Millerton, NY (2017); Carl Louie, London, Ontario, Canada (2017); Rear Window, New York, NY (2016, solo); Plaza Mercado, Santa Fe, NM (2016); Rear Window, New York, NY (2016); Signal, New York, NY (2016); Exo Exo, Paris, France (2016); Jack Hanley, New York, NY (two-person with John Roebas, 2015); Parisian Laundry, Montreal, Canada (2015); Apples, New York, NY (2015); Tomorrow, New York, NY (2015); Bannerette, New York, NY (2015); SpazioA, Pistoia, Italy (2014); Interstate Projects, New York, NY (2014); Good Press, Glasgow, Scotland, (2014); and Yerba Buena Center for the Arts, San Francisco, CA (2014).





DD Herschlein
Double Spigot
wood, epoxy putty, gesso, milk paint, extra bond, shellac,
wax, fishing line, epoxy resin
5 x 7 x 5 3/4 in. | 12.7 x 17.8 x 14.6 cm. | 2026



DD Herschlein
It Won't Wash Off
wood, porcelain, epoxy putty, joint compound, gesso, grout,
silicone, milk paint, shellac, color pencil, wax
9 3/8 x 12 1/4 x 4 1/3 in.|23.8 x 31.1 x 11.1 cm. | 2026





Calvin Miceli-Nelson

The garbage patch is like a Rorschach test, because in it you can find anything you desire. Whenever my super tells me a new story, or reads a poem of his, I find that it is easy to spot at least one item from his descriptions that relates to the landfill. In this way the junkyard contains all of the information in the universe. And everything relates to it. There is no story which can't be found in the turbulent churn of its detritus.

acrylic on cotton

48 x 72 in. | 121.9 x 182.9 cm. | 2026





Eric Veit
Bull
enamel, plastic, metal
6 1/4 x 10 1/4 x 4 in.| 15.9 x 26 x 10.2 cm. | 2026



Eric Veit
Bull
oil, enamel, various plastics, various metals
6 3/4 x 10 1/4 x 5 in. | 17.1 x 26 x 12.7 cm. | 2026





David Flaugher
No one knows the color of the duck
oil on canvas
42 x 60 in. | 106.7 x 152.4 cm. | 2026





Eric Veit
Untitled
oil and enamel on panel
36 x 36 x 1 in. | 91.4 x 91.4 x 2.5 cm. | 2025



Tony Chrenka
Contact Lens
contacts, glass, case
2 1/4 x 2 3/8x 5/8 in. | 5.7 x 5.9 x 1.2 cm. | 2026

