

# Soft Opening,

*Something where there should be nothing*

3 May–5 July, 2025

6 Minerva Street

Anna Clegg  
Prunella Clough  
Mimosa Echard  
Maren Karlson  
Hana Miletic  
Carlos Reyes  
Tanoa Sasraku  
P. Staff & Basse Stittgen  
Josef Strau  
SoiL Thornton  
Nicole Wermers  
Sin Wai Kin

*Something where there should be nothing*



*Something where there should be nothing*  
Installation view

*Something where there should be nothing*



*Something where there should be nothing*  
Installation view

*Something where there should be nothing*



*Something where there should be nothing*  
Installation view



*Something where there should be nothing*



*Something where there should be nothing*  
Installation view

*Something where there should be nothing*



*Something where there should be nothing*  
Installation view

# *Something where there should be nothing*

“As we have seen, the weird is constituted by a presence — the presence of that which does not belong. In some cases of the weird... the weird is marked by an exorbitant presence, a teeming which exceeds our capacity to represent it. The eerie, by contrast, is constituted by a failure of absence or by a failure of presence. The sensation of the eerie occurs either when there is something present where there should be nothing, or if there is nothing present when there should be something.”

— Mark Fisher, *The Weird and the Eerie*, 2016

*Something where there should be nothing* considers ideas of absence and as a result, the presence thus implied by this condition. In his essay “The Weird and the Eerie,” Mark Fisher describes the feeling of unease resulting from the failure of absence — or its inverse, the failure of presence. While the former, “something where there should be nothing”, often involves an object, entity or a feeling that doesn’t belong in a particular context; the latter, or, “nothing where there should be something”, refers to the lack of something expected or needed, engendering a sense of incompleteness or emptiness.

Thinking through spatiality, permeability and residuality, many of the works in the exhibition address a felt absence directly, while others simply refer to it — or indeed disrupt it. For example, a number of works consciously penetrate the immaterial with material through chemical, spiritual or social processes of absorption, reactivity, vulnerability or accumulation. Simultaneously, at points in the exhibition, the immaterial embeds its mark into the material, recalling Simone Weil’s infamous assertion that God (immaterial presence) is precisely within the void (material absence). Furthermore, returning to Fisher’s inquiry, if failed absence (and presence) becomes eerie because the agent involved remains obscured or unidentifiable, then the eerie also raises the question of agency: “Since the eerie turns crucially on the problem of agency, it is about the forces that govern our lives and the world. It should be especially clear to those of us in a globally tele-connected capitalist world that those forces are not fully available to our sensory apprehension.” Formally, materially and conceptually, throughout the exhibition, this group of artists continually interrogates the invisible forces that seek to govern our existence.

In addition, certain artists have determined to signal a presence precisely by rendering absence an impossibility, or the idea of it, futile. The inclusion of remnants of a lived experience of an individual, evidence of use and the detritus of advanced capitalism; render objects or surroundings that, while devoid of persons, rely on human presence in order to exist. Meanwhile, others choose organisational devices or pictorial strategies of containment not to fill, but to contend with, to

play with, and to resist. As such, the works in *Something where there should be nothing* interfere with our associative understanding of absence as a kind of vacuous emptiness or non-existence, to instead position this state as Marina Vishmidt once wrote “Between not everything and not nothing”.







# Josef Strau



Josef Strau

*True Regrets might appear as showers in the evening sky, 2023*

Tin, acrylic, enamel and stones on canvas

100 × 130 × 4 cm

(39.37 × 51.18 × 1.57 inches)

(JOSOI)

\$ 32,000 + 5% VAT

# Josef Strau



Josef Strau

*True Regrets might appear as showers in the evening sky, 2023*

Alternative view

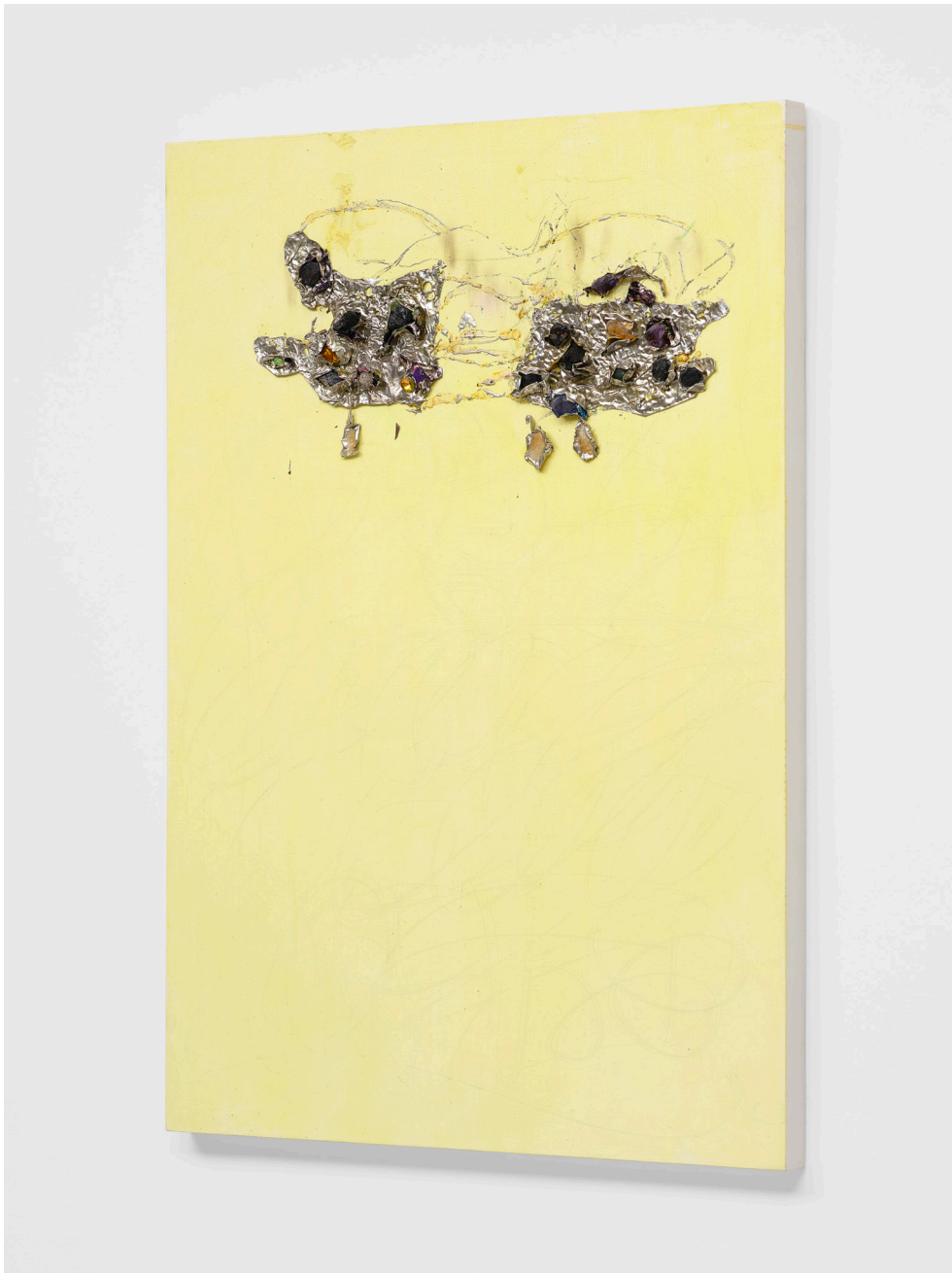
# Josef Strau



Josef Strau  
*Stones Hope of the Hopes of Poverty*, 2023  
Tin, acrylic, enamel and stones on canvas  
100 × 70 × 4 cm  
(39.37 × 27.56 × 1.57 inches)  
(JOSo2)

Sold

# Josef Strau



Josef Strau  
*Stones Hope of the Hopes of Poverty*, 2023  
Alternative view

# Josef Strau

“Tin, jewelry, and iron fences have been persistent in the work of Josef Strau, an Austrian identified with the Conceptual art scene that emerged from Cologne in the 1990s... One had the feeling that what lay at the center of his intentions for this show was incertitude, the power of randomness and serendipity over our lives. The exhibition featured fourteen canvases painted in shades ranging from butter yellow to off-white. Varied in size, their compositions were even more so: Strau had resorted to lithomancy, the esoteric divinatory practice of throwing stones or charms to glean predictions from the patterns in which they land. The artist slung over his shoulder handfuls of rocks welded to tin sheets, which he then fixed with epoxy to the canvases where they fell.” Gaby Cepeda in Artforum, 2023

Josef Strau (b. 1957, Vienna, Austria) has exhibited work in institutional solo exhibitions including Kunstverein für die Rheinlande und Westfalen, Düsseldorf (2020); Künstlerhaus Bremen (2017); Secession, Vienna (2015); The Renaissance Society, Chicago (2014); and Malmö Konsthall, Sweden (2008). Significant group exhibitions include Bundeskunsthalle, Bonn (2022); the Busan Biennale, Busan, South Korea (2020); Neues Museum Nürnberg (2020); Kunsthalle Bern (2017); Centre Pompidou, Paris (2016); mumok, Vienna (2015); Statens Museum for Kunst, Copenhagen (2014); the Liverpool Biennial (2014); Haus der Kulturen der Welt, Berlin (2013); Generali Foundation, Vienna (2012); and SculptureCenter, Long Island City, New York (2011). His work is in the collections of the Bundeskunstsammlung – The Federal Collection of Contemporary Art, Germany; Carnegie Museum of Art, Pittsburgh; Centre Georges Pompidou, Paris; Museum of Contemporary Art, Los Angeles; Whitney Museum of American Art, New York; and the ZKM Center for Art and Media, Karlsruhe, Germany.







# Mimosa Echard



Mimosa Echard

*Surf 5*, 2024

Canvas stretched on aluminium frame, antiradiation  
fabric, aluminium foil, acrylic

transparent varnish

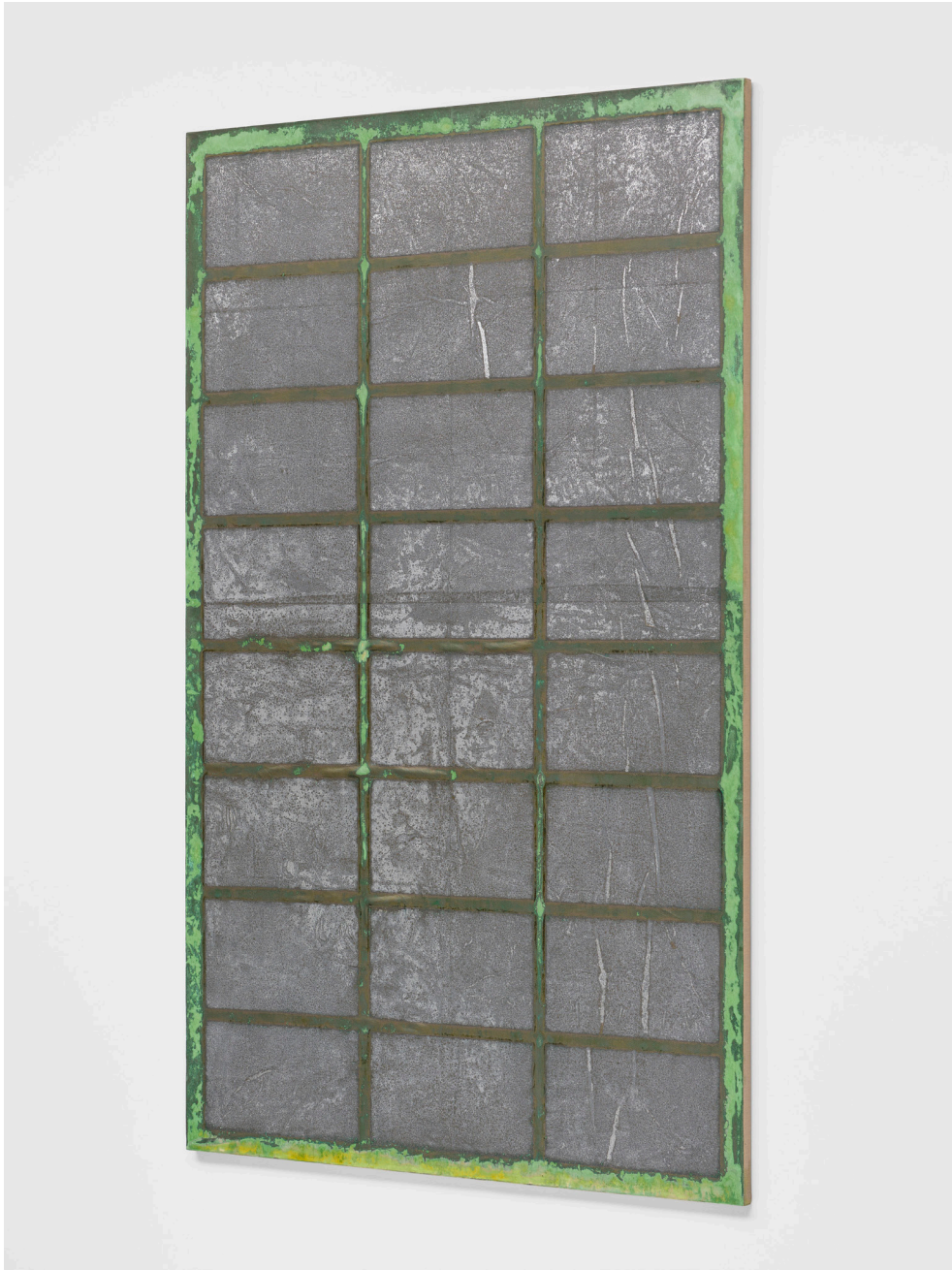
180 × 110 × 2.5 cm

(70 7/8 × 43 1/4 × 1 inches)

(ME03)

€ 32,000 + 5% VAT

# Mimosa Echard



Mimosa Echard  
*Surf 5*, 2024  
Alternative view



# Mimosa Echard



Mimosa Echard

*Surf 4*, 2024

Canvas stretched on aluminium frame, antiradiation  
fabric, aluminium foil, acrylic

transparent varnish

180 × 55 × 2.5 cm

(70 7/8 × 21 5/8 × 1 inches)

(ME02)

€ 24,000 + 5% VAT

# Mimosa Echard



Mimosa Echard  
*Surf 4*, 2024  
Alternative view



# Mimosa Echard



Mimosa Echard

*Surf 2*, 2024

Canvas stretched on aluminium frame, copper  
anti-radiation fabric, aluminium foil, acrylic  
transparent varnish

180 × 55 × 2.5 cm

(70 7/8 × 21 5/8 × 1 inches)

(ME01)

On hold

# Mimosa Echard



Mimosa Echard  
*Surf 2*, 2024  
Alternative view

# Mimosa Echard

Mimosa Echard (b. 1986, France) draws on biological research, histories of experimental cinema and her own life to create works that play with the relationship between sexuality, synthesis, and perception. Working across various media—from sculpture to installation to video games—her work is driven by ongoing and contradictory processes of absorption, accumulation and circulation, observed in phenomena as diverse as popular culture, metabolic systems or electromagnetic spectra. Attentive to the invisible or latent potential of the materials she uses, her assemblages and installations displace the capacity of language to know its object, allowing new and ‘unnatural’ associations to proliferate.

Recent solo and group presentations of Echard’s work at international institutions include Lafayette Anticipations – Fondation d’entreprise des Galeries Lafayette, Paris (2024, 2016, 2014), Centre Pompidou, Paris (2024, 2022), Macalline Center of Art, Beijing (2024), Palais de Tokyo, Paris (2022, 2017, 2012); Collection Lambert, Avignon (2021, 2020); Musée d’Art Moderne de Paris (2021, 2019); Australian Centre for Contemporary Art, Melbourne (2020); Le CRÉDAC, Ivry (2020); Dortmunder Kunstverein, Dortmund (2019); Platform-L Contemporary Art Center, Seoul (2018); Cell Project Space, London (2017). Mimosa Echard was the recipient of the Prix Marcel Duchamp 2022.







# Tanoa Sasraku



Tanoa Sasraku

*Jacket Back R*, 2023

Newsprint, foraged Ghanaian earth pigment, digital pigment print, tailor's chalk, fixative spray, thread, St Ives seawater

111 × 97.5 × 4.5 cm

(43 3/4 × 38 3/8 × 1 3/4 inches)

(TS01)

£ 22,000 + VAT



# Tanoa Sasraku

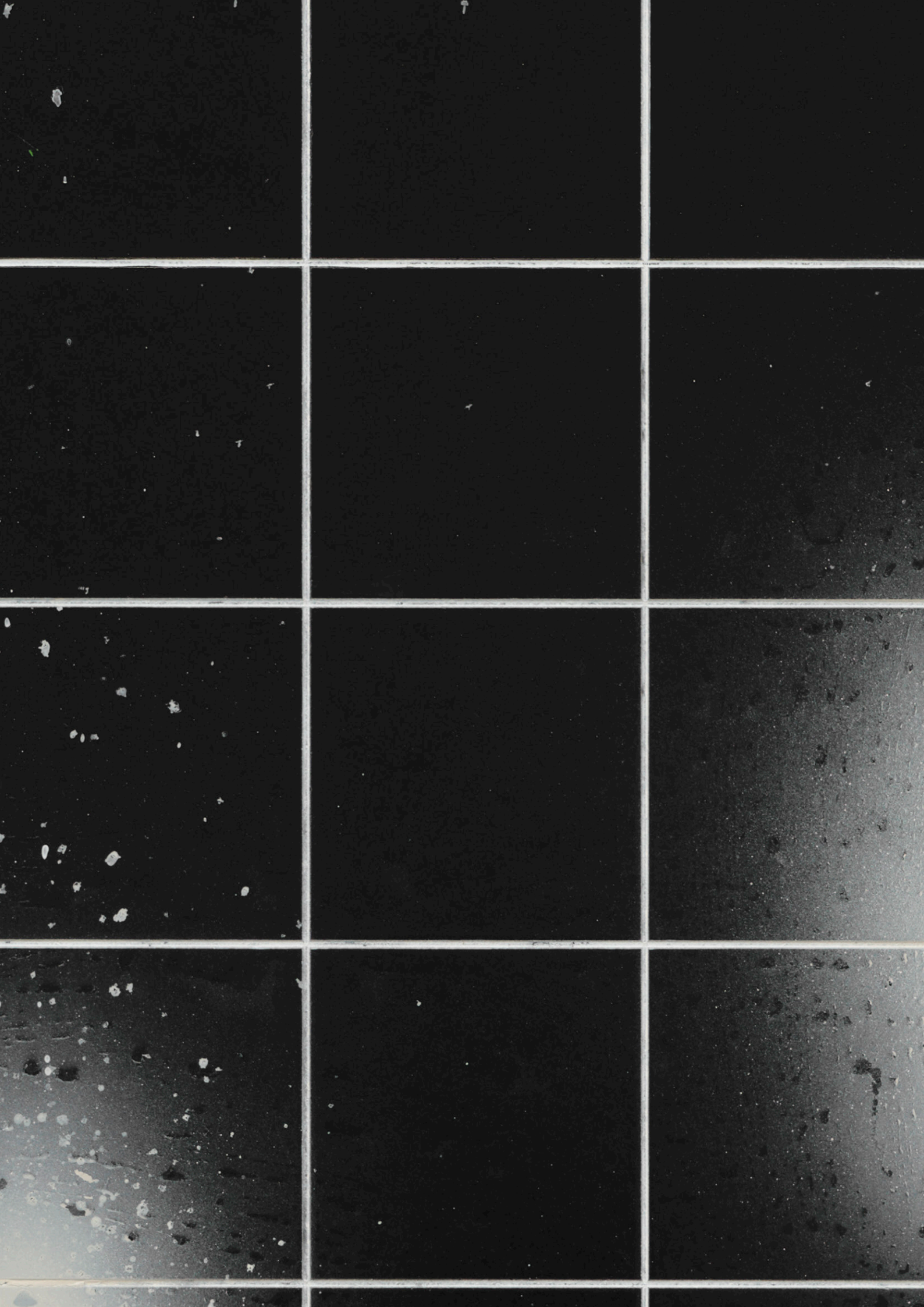


Tanoa Sasraku  
*Jacket Back R*, 2023  
Alternative view

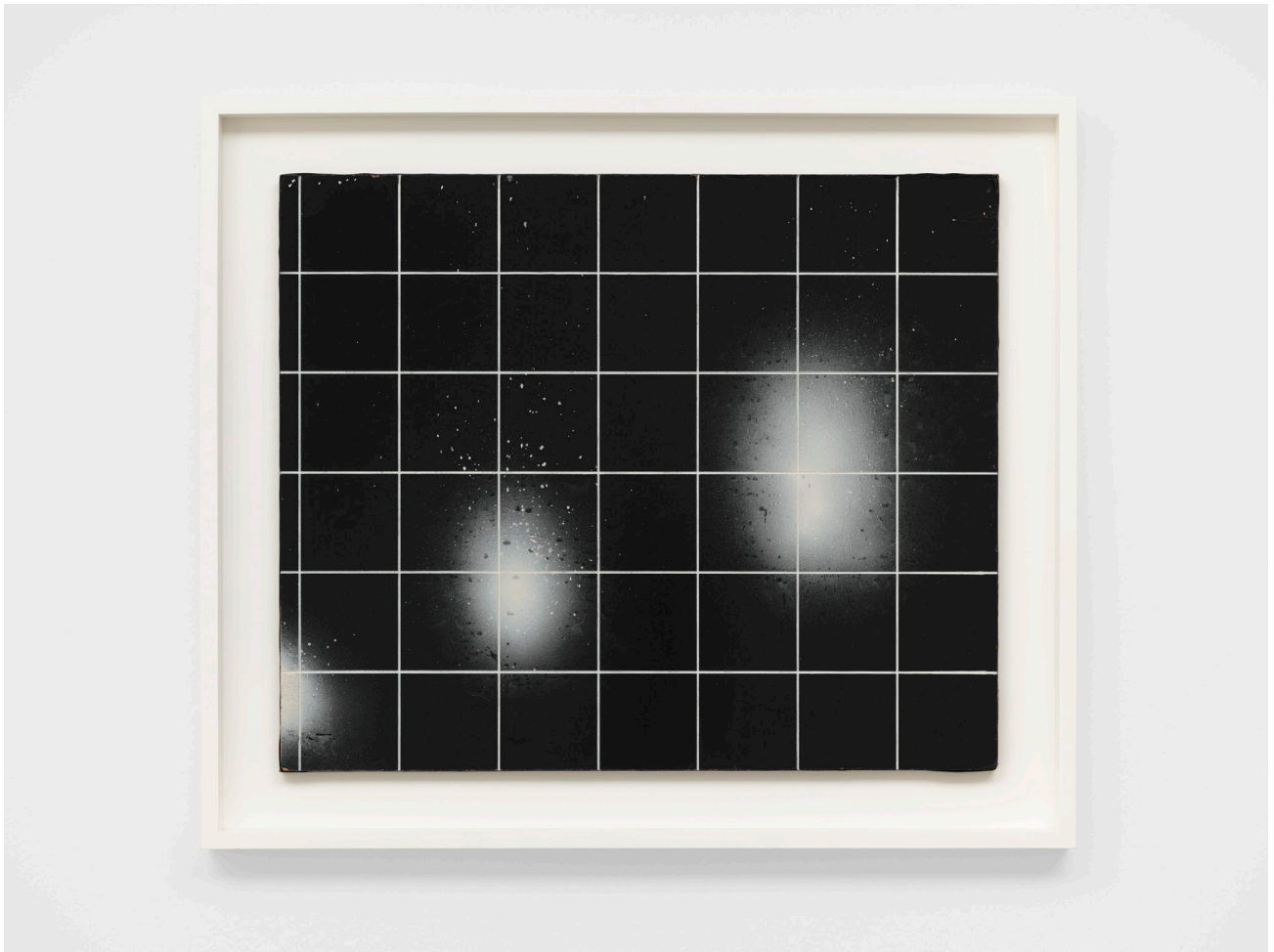
# Tanoa Sasraku

Tanoa Sasraku's (b. 1995, Plymouth, UK) practice shifts between sculpture, drawing and filmmaking. Her stitched and torn newsprint works frequently harness earth pigments and garment making processes to express ideas relating to the British landscape, the human body and the artist's familial legacy. In her practice as a filmmaker, Sasraku engages in retellings of traditional folklore via the medium of analogue film.

Sasraku graduated from Goldsmiths College (2018) and Royal Academy of Arts (2024). A forthcoming Tanoa Sasraku solo exhibition will open at ICA, London in October 2025. Recent solo exhibitions include Man Engine, Vardaxoglou, London (2023); Tanoa Sasraku, Vardaxoglou, London (2022); 'Terratypes', Spike Island, Bristol (2022); and 'Liths', Peer, London, UK (2023). Tanoa Sasraku's work is held in a number of collections, including Arts Council Collection, UK; The Government Art Collection, UK; and The Box, Plymouth, UK.



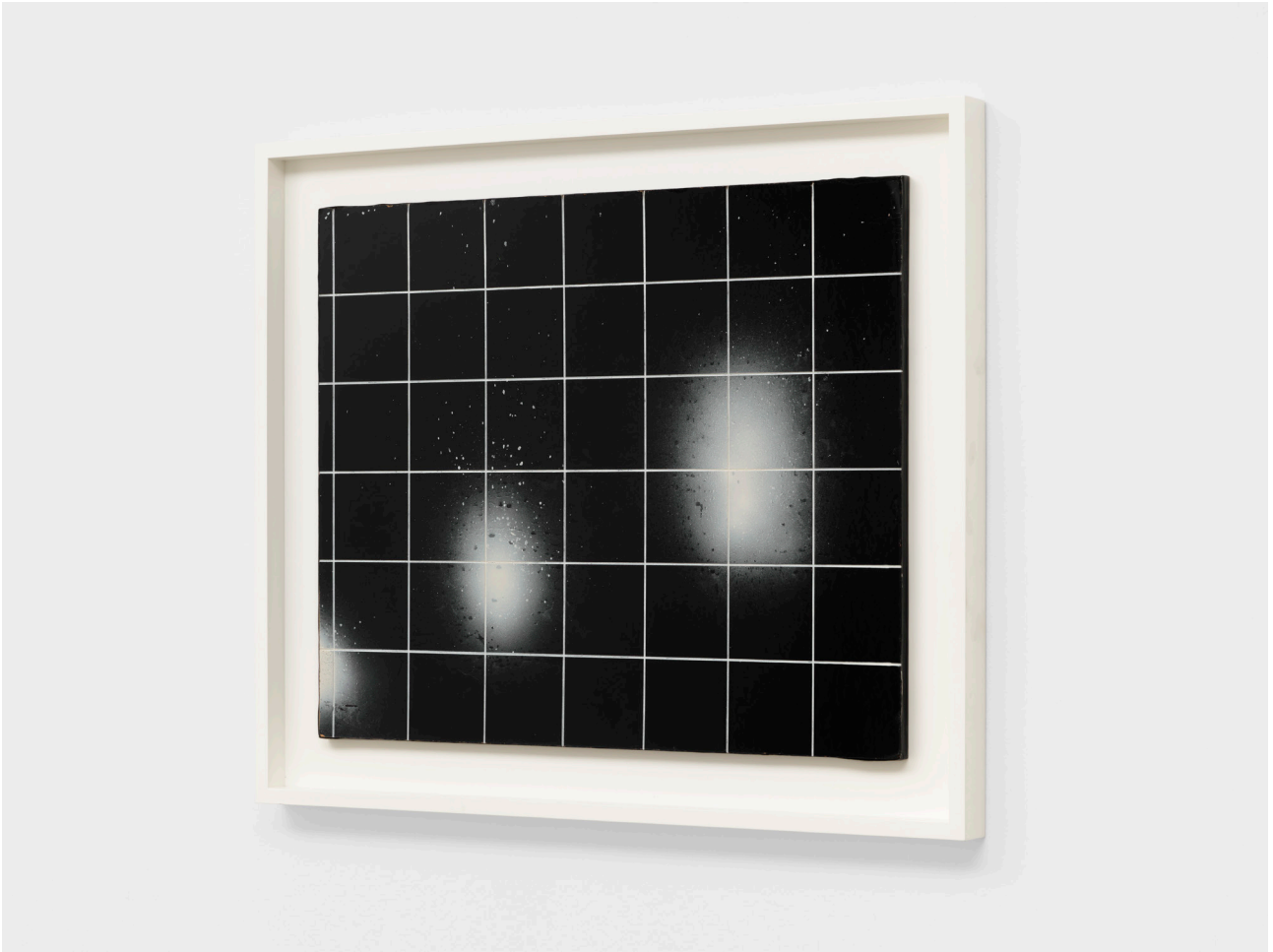
# Prunella Clough



Prunella Clough  
*Subway Lights*, 1981  
Oil on canvas  
61 × 73 cm  
(24 × 28 3/4 inches)



# Prunella Clough



Prunella Clough  
*Subway Lights*, 1981  
Alternative view



# Prunella Clough



Prunella Clough  
*By the Seaside*, 1999  
Oil on canvas  
73 × 81.5 cm  
(28 3/4 × 32 1/8 inches)

NFS

# Prunella Clough



Prunella Clough  
*By the Seaside*, 1999  
Alternative view

# Prunella Clough

“During the 1980s and 1990s, in the last two decades of a career that began in the 1940s, the painter Prunella Clough embarked on a distinct phase within her work. The first part of Clough’s oeuvre saw her create studies of dockworkers at Lowestoft harbour, and labourers in factories tending their machines. These were followed by industrial landscapes that became progressively more abstract throughout the 1960s and 1970s. By the mid-1980s, however, Clough had shifted her attention away from the chemical works, gravel pits, and electrical plants that occupied her for many years, and onto small, cheap consumer items that she glimpsed for sale in London corner shops and markets, and on souvenir stalls at decaying seaside resorts. The abstracted images Clough developed from her studies of these commodities constitute a unique episode in the artist’s sustained meditation on the gradual movement from an industrial to a post-industrial economy in Britain... Critics responded enthusiastically to Clough’s engagement with the often-discarded fragments of advanced capitalism. In his catalogue essay, Heron observed that Clough was ‘fascinated . . . by many of those products of the present age whose magical potential she alone has perceived and in her paintings has insisted on celebrating.’” Catherine Spencer, *British Art Studies*, 2015

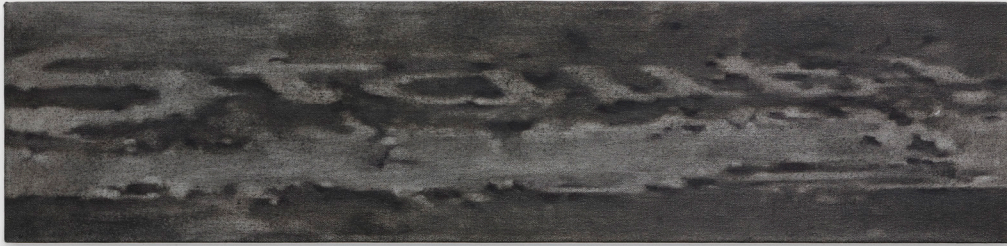
Prunella Clough (1919-1999, UK) studied at Chelsea School of Art from 1938 where her tutors were influential artists of the day including Ceri Richards, Julian Trevelyan, Robert Medley and Henry Moore, and later she also studied part-time at Camberwell School of Art with Victor Pasmore. She began exhibiting small still-lives and landscapes and had her first solo show in 1947 at Leger Galleries, London. Her rise to prominence followed her touring retrospective exhibition at the Whitechapel Gallery in 1960. In 1999, three months before her death at the age of 80, she won the prestigious Jerwood painting prize. In 2007 a major exhibition of her work was held at the Tate Britain, London. Clough’s work is collected widely and represented in major public galleries and museums around the world including V & A London; Tate Britain, London; British Museum, London; Museum of Modern Art, New York; Yale Center for British Art, New Haven; Art Gallery of New South Wales, Australia; Scottish National Gallery of Art, Edinburgh; Walker Art Gallery, Liverpool; Wakefield City Art Gallery, Yorkshire; Kettle’s Yard, Cambridge.







# Maren Karlson



Maren Karlson  
*Staub (Holes) #17, 2025*  
Oil, ash and graphite on canvas  
19 × 79 × 3 cm  
(7 1/2 × 31 1/8 × 1 1/8 inches)  
(MK56)

\$ 8,000



# Maren Karlson



Maren Karlson  
*Staub (Holes) #17, 2025*  
Alternative view

# Maren Karlson

Maren Karlson (1988, Germany) uses the speculative technology of painting to examine inconsistencies found within systems of control. The artist scrutinises what it would take to alienate an image from itself and extends this thought to understand whether we ourselves can similarly be alienated from ourselves and how this method could subvert systems of control. Karlson's distorting images initiate an inquiry into what happens when our ability to distinguish the real from the unreal is undermined or the distinction between these two conditions become obscured.

Recent solo exhibitions include: *Staub (Holes)*, Hannah Hoffman, Los Angeles (2024); *Staub (Störung)*, Soft Opening, London (2024); *Staub*, Mai 36 Galerie, Zürich (2024); and *Nodulara*, Ashley, Berlin (2021). Her work was included in group shows at Antenna Space, Shanghai; Mendes Wood, Brussels; François Ghebaly, Los Angeles; Mai 36 Galerie, Zürich; Galeria Municipal do Porto and The Drawing Center, New York.







# Nicole Wermers



Nicole Wermers

*Untitled stack (Albinson/ Knoll chairs/ Burgundy coat)*, 2019

Balenciaga coat, stacking chairs, hardware, fabric, thread

148 × 90 × 75 cm

58.3 × 35.4 × 29.5 inches

(NW01)

£ 24,000 + VAT

# Nicole Wermers



Nicole Wermers  
*Untitled stack (Albinson/ Knoll chairs/ Burgundy coat)*, 2019  
Alternative view



# Nicole Wermers



Nicole Wermers  
*Untitled stack (Albinson/ Knoll chairs/ Burgundy coat), 2019*  
Alternative view

# Nicole Wermers

In her sculptures, photographs and collages, Nicole Wermers (b. 1971, Germany) connects formal considerations with a discussion about urban space and its social, economical and psychological aspects. Combining references to art history with modern surfaces and materials, the artist explores fine art aesthetics within the design of daily life, specifically the ways it has been appropriated by consumer culture. Combining and reconfiguring familiar objects into new material forms, Wermers addresses the structures of ritualised social relations and the material objects through which these associations are communicated. These works transform, contain, and frame their environment, prompting a deeper consideration of how surface and design read as social and cultural indicators.

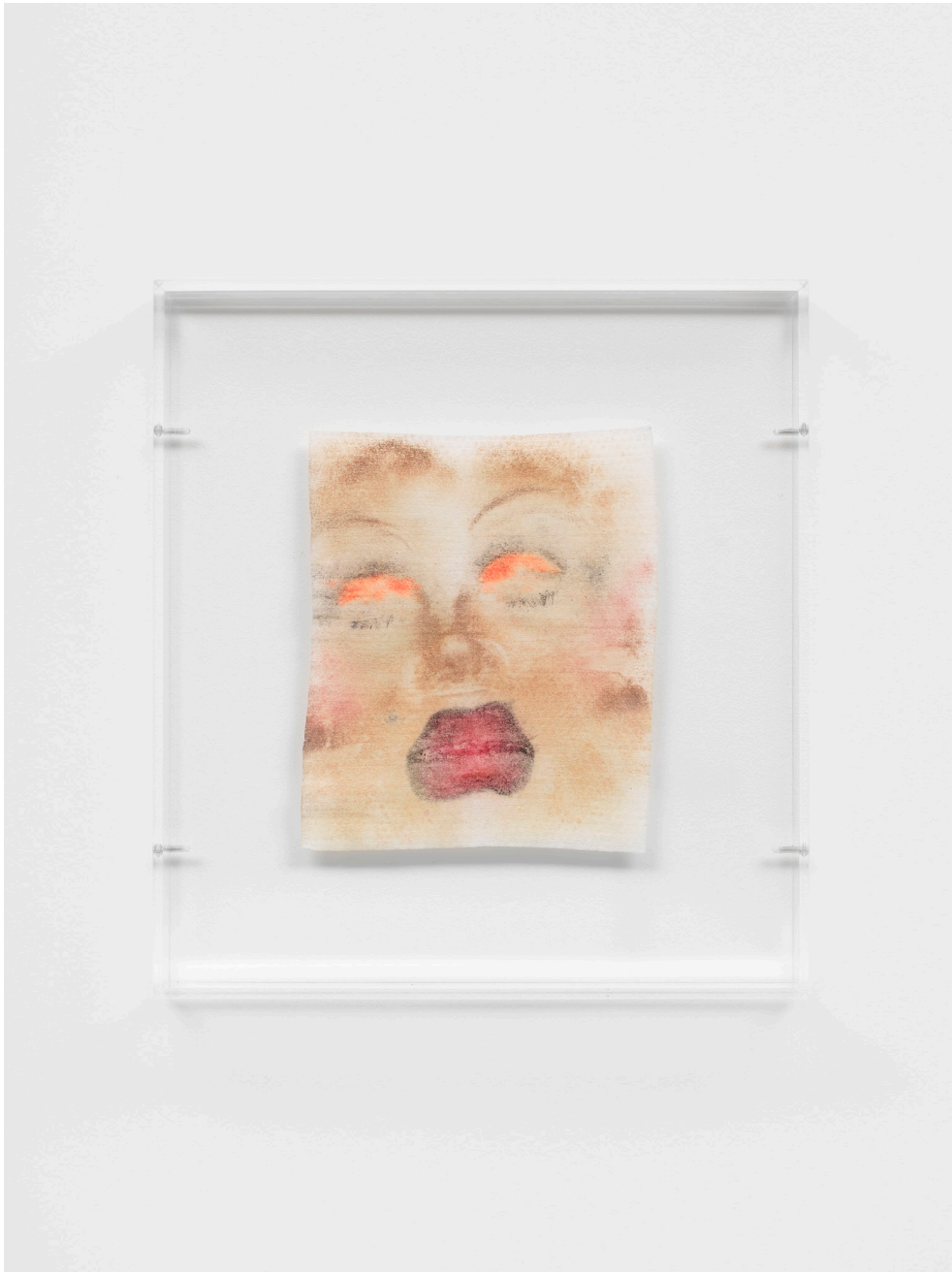
Recent solo exhibitions include *Marathon Dance Relief*, Lismore Castle Arts, Lismore (2025); *Tails and Fainters*, Herald St | Museum St, London (2025); *Galerie Deborah Schamoni*, Munich (2025); *Day Care*, The Common Guild, Glasgow (2024); *Work, Work, Work, Work, Work, Work...*, Jessica Silverman Gallery, San Francisco (2024); *Reclining Fanmail*, Kunsthauus Glarus, Glarus (2022); *P4aM2aRF!*, Herald St, London (2022); *Emscher Folly*, Emscher Kunstweg, Oberhausen, Germany (permanent public art commission - 2020); *Women between Buildings*, Kunstverein Hamburg, Hamburg, Germany (2018). In 2015, Wermers was nominated for the Turner Prize. Wermers work is included in the permanent collections of Tate Britain in London, Bard College, Annandale-on-Hudson, New York, Kunsthalle Hamburg, Museum für Moderne Kunst in Frankfurt, Mont Blanc Collection, Haumburg, Government Art Collection, London, Karl-Ernst Osthaus Museum in Hagen, Germany, the DGZ Bank Collection in Düsseldorf, and Bundeskunstsammlung, Bonn, Germany, among others.







# Sin Wai Kin



Sin Wai Kin  
*She changes everyday*, 2017  
Makeup on facial wipe  
34.5 × 31.5 × 7 cm  
(13 1/2 × 12 1/2 × 2 3/4 inches)  
(SWK114)

£ 9,000 + £300 Framing & VAT

# Sin Wai Kin



Sin Wai Kin  
*She changes everyday*, 2017  
Alternative view

# Sin Wai Kin



Sin Wai Kin  
*Playing at Her*, 2017  
Makeup on facial wipe  
34.5 × 31.5 × 7 cm  
(13 1/2 × 12 1/2 × 2 3/4 inches)  
(SWK115)

£ 9,000 + £300 Framing & VAT



# Sin Wai Kin



Sin Wai Kin  
*Playing at Her, 2017*  
Alternative view

# Sin Wai Kin

Sin Wai Kin (b. 1991, Toronto, Canada) brings fantasy to life through storytelling in moving image, performance, writing, and print. Drawing on experiences of binary categories, their work realizes alternate worlds to describe lived experiences of desire, identification and consciousness. Sin's practice pivots around the use of speculative fiction within performance, moving image, writing and print, to question the idealised image and the collective gaze. Their work creates fantasy narratives, to interrupt normative processes around issues of desire, identification, and objectification. Sin uses drag as a means to reimagine our relationships to our bodies and our bodies' relationship to the world.

Sin Wai Kin (b.1991, Toronto) was recently nominated for the Film London Jarman Award (2024). Their film *A Dream of Wholeness in Parts* (2021) was nominated for the 2022 Turner Prize, and included in the touring exhibition the British Art Show 9, as well as being screened at the British Film Institute's 65th London Film Festival. In 2023 they were awarded the Baloise Prize. Recent institutional solo exhibitions include *The End Time!* at Canal Projects, New York, USA (2025); *Man's World* at Kunsthall Trondheim, Trondheim, Norway (2025); *The Time of our Lives* at Accelerator, Stockholm (2024); *Portraits* at MUDAM, Luxembourg (2024); *It's Always You* at Buffalo AKG Art Museum, New York (2024); *The Story Changing* at BAMPFA, Berkeley (2023); *Dreaming the End* at Fondazione Memmo, Rome (2023) and *Narrative Reflections on Looking* at Museum of Contemporary Art, Zagreb (2020). Sin's work is held in the collections of Vancouver Art Gallery; The British Museum Prints & Drawings; White Rabbit Gallery, Sydney; Ferens Art Gallery, Hull; The Ingram Collection of Modern British Art, UK; Buffalo AKG Art Museum, Buffalo; Sunpride Foundation, Hong Kong; M+ Museum, Hong Kong and The Baltimore Museum of Art, Baltimore.





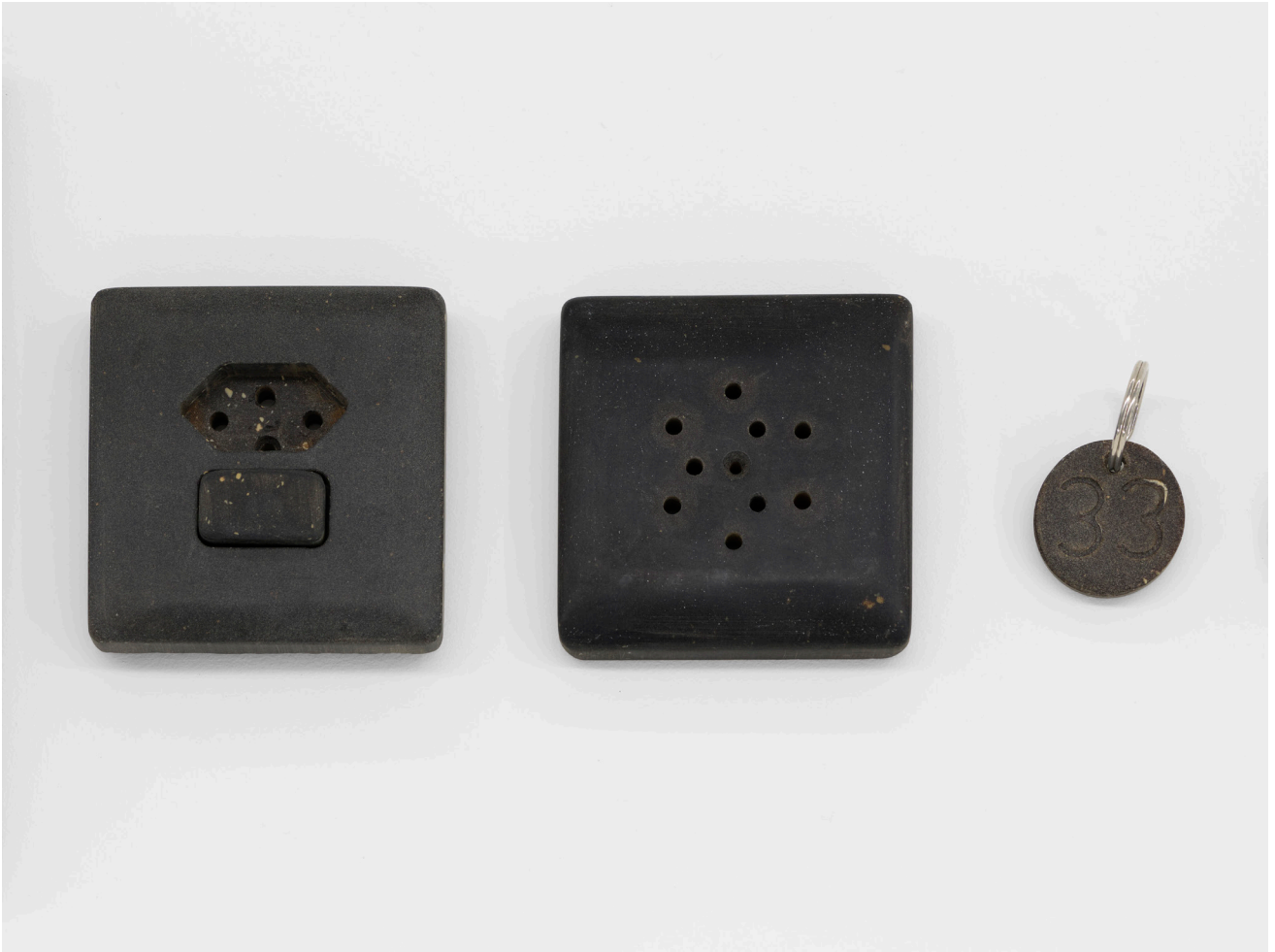
# P. Staff & Basse Stittgen



P. Staff & Basse Stittgen  
*Bloodheads (Kunsthalle Basel) III*, 2023  
Albumen based bio-polymer  
Dimensions variable  
(PST<sub>O2</sub>)

\$ 16,000 + VAT

# P. Staff & Basse Stittgen



P. Staff & Basse Stittgen  
*Bloodheads (Kunsthalle Basel) III, 2023*  
Detail

# P. Staff & Basse Stittgen



P. Staff & Basse Stittgen  
*Bloodheads (Kunsthalle Basel) IV*, 2023  
Albumen based bio-polymer  
Dimensions variable  
(PSToI)

\$ 16,000 + VAT



# P. Staff & Basse Stittgen

“The exhibition’s most unsettling work, *Bloodheads* (Kunsthalle Basel), takes centre stage in the following gallery, though its discreet presence in the previous room and outside the show entrance is likely to have gone unnoticed. Staff has replaced certain window and door handles, socket covers and parquet floor tiles at Kunsthalle Basel with replicas cast from animal blood. Hardened using an albumen-based biopolymer – developed in collaboration with the artist Basse Stittgen – the fixtures have dulled to a dung brown. Animal blood is often used in lab experiments by the many pharmaceutical companies headquartered in Basel, a link that recalls one of the Kunsthalle’s prime funding sources as well as the low-wage art workers who shed their ‘blood’ – or sweat equity – to make museums run.” Evan Moffitt for *Frieze*, 2023

P. Staff’s (b. 1987, UK) work has been the focus of solo exhibitions at Ordet, Milan (2024); Kunsthalle Basel (2023); Commonwealth and Council, Los Angeles (2022, 2018); LUMA, Arles (2021); Institute of Contemporary Art, Shanghai (2020); Serpentine Galleries, London (2019); Irish Museum of Modern Art, Dublin (2019); and Chisenhale Gallery, London (2015). Staff’s work is in the collections of Julia Stoschek Foundation, Düsseldorf; LUMA Arles; Museum of Contemporary Art, Los Angeles; Museum of Modern Art, New York; Saastamoinen Foundation, Helsinki; and Whitney Museum of American Art, New York.

Basse Stittgen’s (1990, Germany) work is positioned at the intersection of design, art and material research. It stems from a fascination for matter, how it can be created, cared for, and questioned to unfold hidden narratives. He graduated from the Design Academy Eindhoven in 2017 and since then his work has been exhibited at the V&A Museum, the Stedelijk Museum Amsterdam, the NGV Melbourne and the 13th Shanghai Biennale of Architecture. It is part of the collection of the MAK Vienna, the Fundatie Museum Zwolle and the Wellcome Collection amongst others.







# Hana Miletic



Hana Miletic

*Materials*, 2022

Crocheted and handwoven textile (organic cotton, white organic cotton, and white peace silk)

146 × 165 × 4 cm

(57 1/2 × 65 × 1 5/8 inches)

(HMI01)

€ 20,000 + 5% VAT



# Hana Miletic

In her practice Hana Miletic complicates the relationship between representation and reproduction, by making linkages between photography and weaving. The artist models her woven textiles after photographs that she takes which document acts of 'care and repair' in public space. She uses the weaving process – which requires considerable time and dedication – as a way to counteract certain economic and social conditions at work, such as acceleration, standardisation and transparency.

Inspired by the long tradition of handwork in her family, Miletic expands the genealogy of fibre and fabric producers from her female kin to animals and bacteria (e.g. spiders, silk larvae and raw sheep wool), along with computers (e.g. the automated Jacquard loom and recycled plastics). The artist picks up the threads of these different weavers and explores their weaving systems in order to understand what constitutes our webs of knowledge and care, and to be able to contribute to these transfers.

Hana Miletic's (b. 1982, Zagreb, Croatia) recent solo exhibitions include *Desire Lines*, Magenta Plaines, New York (2025), *One Door*, Four Windows, Minerve, Brussels (2025), *Contacts*, Foundation Walter Leblanc, Brussels (2024), *Soft Services*, MIT List Visual Arts Center, Cambridge MA (2024), *Pieces*, Kunsthalle Mainz, Mainz, Germany (2022), *Pieces*, Museum of Modern and Contemporary Art, Rijeka (2022) *Soft Ties*, Cura HQ / Basement, Roma, Italy (2022), *MUDAM* Luxembourg, Luxembourg (2022), *Patchy*, Bergen Kunsthall, Norway (2021), *Patterns of Thrift*, The Approach, London (2021) *Mistik*, La Loge, Brussels (2021), *XX*, LambdaLambdaLambda, Prishtina (2021).







# Anna Clegg



Anna Clegg  
*Interior 14, 2024*  
Oil on canvas  
30 × 40 × 3.5 cm  
(11 3/4 × 15 3/4 × 1 3/8 inches)  
(ANCo1)

Sold



# Anna Clegg



Anna Clegg  
*Interior 14, 2024*  
Alternative view

# Anna Clegg



Anna Clegg  
*Interior Scene 1*, 2023  
oil on wood  
17.5 × 25.5 cm  
(6 7/8 × 10 inches)  
(ANCo2)

€ 2,200 + VAT



# Anna Clegg



Anna Clegg  
*Interior Scene 1*, 2023  
Alternative view

# Anna Clegg

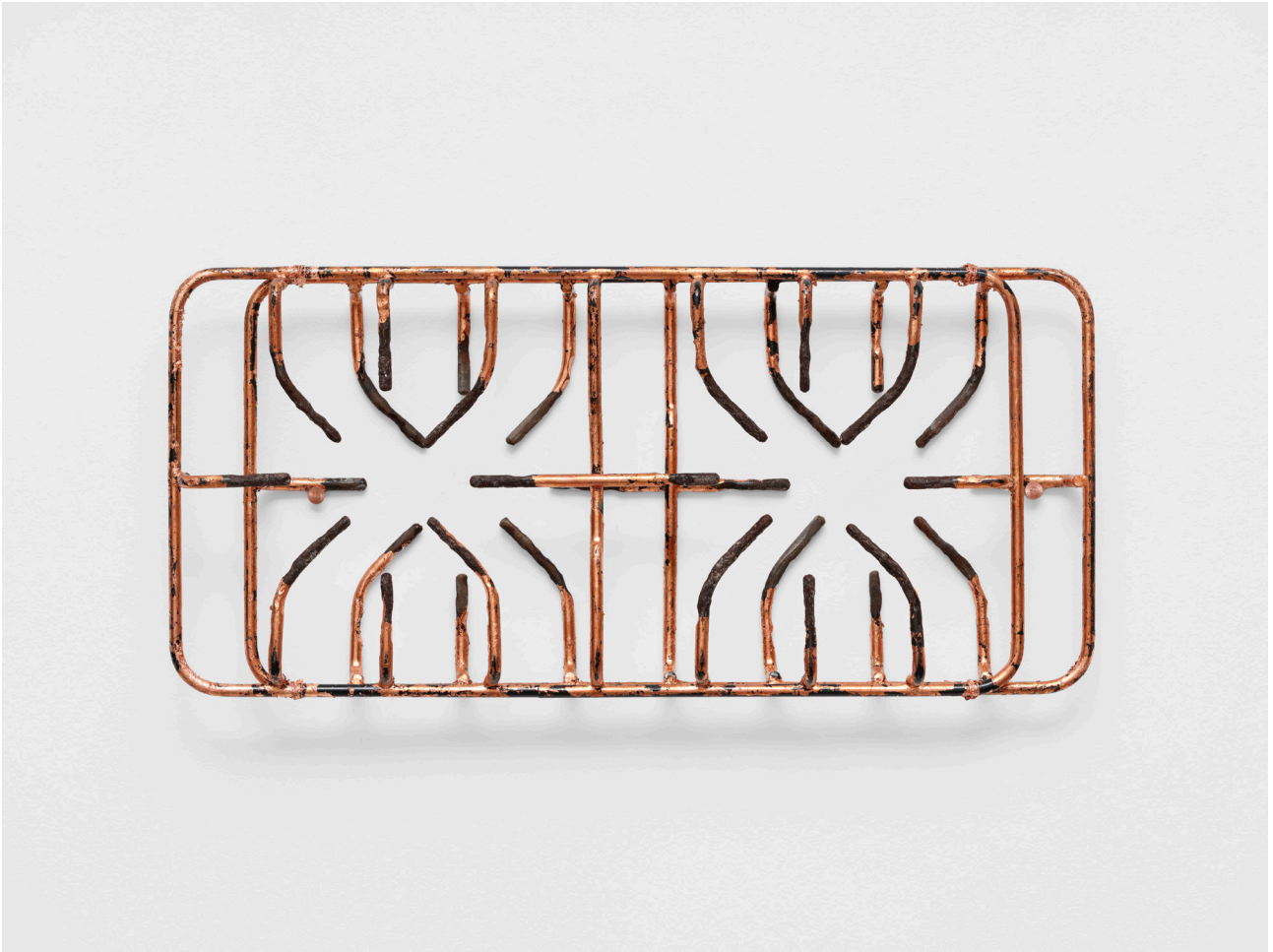
Anna Clegg (b. 1998, London, UK) engages with the circulation and consumption of images mediated through lived experience and popular culture, and explores their role in the construction of memory and subjectivity. Her subject matter spans mundane scenes and interiors to references from fine art and popular culture. The references she selects tend to inhabit a specific cultural niche—“alternative” yet canonical, recognizable enough to have attained commercial success. Hence, Clegg’s work reflects an interest in cultural capital, where recognition and accessibility often outweigh ownership, offering a nuanced view of how culture is consumed and internalized in the digital age.

Anna Clegg has been exhibited at Schiefe Zähne, Berlin; Triangolo, Cremona; Soup Gallery, London; greengrassi, London; Nicoletti, London; SET Woolwich, London.





# Carlos Reyes



Carlos Reyes

*El Verde*, 2025

Salvaged cast iron with porcelain finish, copper leaf

23 × 51 × 4 cm

(9 × 20 1/8 × 1 5/8 inches)

(CR070)

On hold

# Carlos Reyes



Carlos Reyes  
*El Verde*, 2025  
Alternative view



# Carlos Reyes

Carlos Reyes' (b. 1977, Chicago, IL) work explores ephemeral phenomena—breath, wind, heat, light, time, movement—as they are imprinted onto material sites and objects. Reyes catalogues the accumulations of experience onto our surroundings and his interventions in everyday objects demonstrate how broad social shifts are enacted individually, incrementally and quietly. Recent works span video, performance, sculpture and installation, including assemblages of found objects in one case salvaged from a now-shuttered queer club.

His work is included in the public collections of Centre Pompidou, Paris, FR, as well as the MIT List Visual Arts Center, Cambridge, MA, where he also recently presented his first museum solo exhibition titled '18'. Reyes's work has been presented in the 16th Venice Architecture Biennale and been exhibited at El Museo del Barrio, New York; Aspen Art Museum; ArkDes, Stockholm; Fondazione 107, Turin; the Hessel Museum of Art, Annandale-On-Hudson; Centre Pompidou, Paris; Soft Opening, London; Marian Goodman Gallery, New York; among other institutions and galleries.





# SoiL Thornton



SoiL Thornton  
*101 impressions (people crush) (it takes a village)*, 2021  
Aluminium foil, plastic, paper, ink, colored pencil, and graphite on  
paper with tape  
Dimensions variable  
(ST01)

\$ 75,000 + VAT



# SoiL Thornton



SoiL Thornton  
*101 impressions (people crush)(it takes a village)*, 2021  
Alternative view

# SoiL Thornton

“The work explicitly unravels the oftenveiled artistic process and complicates notions of authorship and provenance. In delegating to friends a step in the work’s production, Thornton makes a symbolic nod to Fordism in the installation, begging the question: To what extent are kinship systems structured by the machinations of capitalism? At the same time, blue and pink, as common referents for binary gender, are used ubiquitously in contemporary birth rituals known as “gender reveals.” Instead of sending each friend a ball according to the recipient’s gender, Thornton mailed them randomly. This action disregards the color assignment’s power of representation, dispelling its codified performance. In doing so, the work opens up the possibility for people to occupy multiple social locations, allowing for indefinitely malleable identity. Thornton encourages viewing the farce of normativity as the limiting cofactor in maintaining the elasticity of subjectivity... Like Thornton, maybe we too can benefit from strategic play as a viable form of resistance.” Mark Pieterse in *Texte Zur Kunst*, 2021

SoiL Thornton’s (b. 1990, USA) recent solo institutional exhibitions include *Choosing Suitor*, Secession, Vienna, Austria (2023); *Decomposition Evaluation*, Kunstverein Bielefeld, Bielefeld, Germany (2022); and *Sir Veil*, Albright–Knox Art Gallery, Buffalo, NY (2016). Thornton’s work is in the permanent collection of Albright-Knox Art Gallery, Buffalo, NY; Birmingham Museum of Art, Birmingham, AL; Carnegie Museum of Art, Pittsburgh, PA; The CIFO Collection, Cisneros Fontanals Art Foundation, Miami, FL; Dallas Museum of Art, Dallas, TX; Hammer Museum, Los Angeles, CA; Nasher Museum of Art at Duke University, Durham, NC; Rubell Family Collection, Miami, FL; Solomon R. Guggenheim Museum, New York, NY; University of Chicago Booth School of Business, Chicago, IL; and the Whitney Museum of American Art, New York, NY, among others.

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