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Gavin Kenyon Eli Ping

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Galerie Eric Hussenot is pleased to present Gavin Kenyon and Eli Ping's works; both share an interest in the generative force of restraint. Fabric serves as membranes that evoke the deleterious and formative effects of gravity on flesh, as well as the most fundamental of sculptural concerns: the ascent of matter.

Gavin Kenyon known for his anthropomorphic explorations in cast concrete and ceramic continues in this vein with these new pieces while expanding the vocabulary of materials, formal strategies, and surface treatments.

Central to the show are a group of loosely figurative cast concrete works. These are made by filling manipulated articles of clothing, shoes, handbags and cast-off fabrics such as velvet and faux fur. These have been sewn into elongated, intestinal forms which are configured in scruffy conglomerations suggesting a deconstructed body. The result is at once heroic and intimate, a fact that is reinforced by the sculptures surfaces. Where the concrete is poured into the fabric molds, it achieves a taut hydraulic pressure—the satisfying plumpness that differentiates the living from the dead. These forms are then painted, tinted and otherwise glazed in vibrant hues from bubblegum pink to radiant orange. Beyond creating an appealing counterpoint to the cold gray concrete, the paint also serves to highlight the varied textures, stitching details, and the residue of the fabric molds which give the startling impression that the sculptures are capable of growing hair. All of this serves to underline the evident personality that Kenyon imparts to each of this works.

Eli Ping.

Aphakic; cast in bronze, small rectangular works depict a set of delicate membranes interrupted by seams of irregular stitches and wrinkles, suggesting a tightened surgical repair frozen in an unhealed state. The resulting distortions form puckered navels and taut orifices, revealing forces exerted beneath the surface, like currents in deep water.

Mote; Leaning against the wall and crumpled likewise are canvas fabric tied and solidified with resin. Once hardened, the glassy resin transform into a matte surface that evokes flesh and bone. The resulting forms resemble elongated fertility fetishes stretched between ascending and descending points. The drapery achievement reference the history of painting but the wrinkles brings us towards an organic approach and makes us shift into a raw sexual vision.