

CONTAIN

Chang Yuchen, Paige Landesberg, Shanzhai Lyric

HESSE FLATOW

508 West 26th Street

Suite #5G

New York, NY

January 28, 2020–February 1, 2020

Installation Images



Installation view with works by Paige Landesberg and Chang Yuchen



Installation view with works by Shanzhai Lyric and Paige Landesberg



Installation view with works by Shanzhai Lyric and Paige Landesberg



Installation view with works by Paige Landesberg



Installation view with works by Shanzhai Lyric



Installation view with works by Shanzhai Lyric and Paige Landesberg



Installation view with works by
Paige Landesberg



Installation view with works by Paige Landesberg



Installation view with works by Chang Yuchen and Paige Landesberg



Installation view with works by Chang Yuchen



Installation view with works by Paige Landesberg



Installation view with works by
Shanzhai Lyric

Press Release

HESSE FLATOW

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Chang Yuchen, Paige Landesberg, Shanzhai Lyric
Organized by Nicole Kaack

HESSE FLATOW

508 W 26th St. Suite 5G
New York, NY 10001

January 28—February 1, 2020

Opening:: Tuesday, January 28, 6-8PM

Twelve Month Crush Book Launch:: Friday, January 31, 6-8PM

Closing performance:: Saturday, February 1, 6-8PM

A "good" shop window, like a "good" advertisement, organizes its selection of goods so that they appear to meet the (psychologically) unique needs of the person who gazes upon them. A spectator standing in front of a show . . . window feels his perception disturbed if other people are trying to occupy his particular position, or if he becomes too aware of other showcase displays and the people responding to them. [1]

Like many other art spaces in New York, Hesse Flatow will play host to the tidal wave of events associated with the annual New York Fashion Week. And, heart on sleeve, the gallery program corresponds in turn with its own five-day fashion show which opens a dialogue surrounding the identity-forming aspirations of material culture through responses to the roles of maker and consumer, and the missed connections between.

Negotiating a landscape of objects built to be discarded—from fast-food wrappers and street signage to cans of Crazy Stallion and kiddie motor-bikes—Paige Landesberg photographs urban debris in the effort to discover a functional, de-aestheticized sculptural relationship in such found accumulations. Re-printed as banners on vibrant swathes of terry cloth towel, the patchy images also evoke the elongated rectangular signage of store banners, truck trailers, or billboards. Marketing the towels changeably as wearables and as beach accessories, Landesberg plays into the behavior of "window shopping identity"—as worded by Barrett Avner, Contain—however, with objects that both elicit a desire to consume and indicate the waste that consumption produces.

Use Value, a brand designed and handmade entirely by Chang Yuchen, also responds to the relationship between body and environment in the creation of protective if exquisitely delicate aprons and masks. These gauzy, tenuous barriers signal the precarity of labor when tied to the utopic ambitions of artistic labor and love. Priced to reflect the cost of materials and time spent on each object in relation to all previous hourly rates that Chang has earned, the works reinforce the reality of artist as material producer contending with the economic reality of a bottom line. At the same time, Chang's patterned, fabric assemblages bring art into the intimate sphere of articles meant to accumulate the splashy, sticky stains of the body and all that it encounters.

An installation of *shanzhai* shirts—the Chinese term for counterfeit or imitation goods—pokes both facetiously and earnestly at language poetics in a globalized and glitchy contemporary. Collected and curated by Ming Lin and Alexandra Tatarsky, the shirts bear a syncopated rhythm of misspelled words and syntactical incongruities, which underline the lost translation and unintentional illegibility of an anonymous maker, the garbled utterances of capital's ghost. Shanzhai Lyric writes, "Hesse Flatow serves as a temporary warehouse for Shanzhai Lyric's ever-shifting archive of poetry garments. A container is opened and shirts, cycling through various structures in which garments typically live (laundry, runway, tapestry, heap), write an ersatz-ode to the excesses and exultations of fashion week."

The exhibition title—in part tipped hat to the ingenious name of Avner's LA-based label—suggests the vague authorship of the boundaries that fortify our bodies and psychic selves, objects acting dubiously as a constellation of identity-signifiers and as traces of makers and consumers unknown.

In addition to the opening reception, the exhibition will host two further events. On Friday, January 31, Hesse Flatow will launch its first publication *Twelve Month Crush*. In the spirit of a dialogue on practice and experience, Karen Flatow joined forces with curator Nicole Kaack to found a conversation series that ran in tandem with the 2017-2018 season of CRUSH Curatorial. *Twelve Month Crush* compiles these variably public and intimate conversations alongside contributions by the artists exhibited that year. Founded in 2016, CRUSH was spurred by a desire to create opportunities for exhibition and conversation with an intergenerational community of emerging artists.

Finally, as closing celebration and de-install, on Saturday, February 1, Shanzhai Lyric will conduct a performative de-installation of the exhibition, while Paige Landesberg will choreograph movement of fabric tableaux with city sidewalks and disposable bags, also pragmatically deconstructing the exhibition, alongside a painters' ballet that will take place over 8 minutes and 30 seconds.

[1] Dan Graham, "Notes on Video Piece for Showcase Windows in a Shopping Arcade," in *Two Way Mirror Power*, ed. Alex Alberro, (Cambridge, Massachusetts: MIT Press, 1999), 49.

Chang Yuchen works in an interdisciplinary manner, perceiving embroidery as drawing, weaving as writing, clothing as portable theater, and installation as moving image.

Paige Landesberg is a Brooklyn based artist who creates interdisciplinary artworks that deal with questions around labor as well as the pedestrian's negotiation of urban environments. She is committed to the idea of multiples and making work that is portable, accessible, multi-use and therefore pragmatic. The work is typically rooted in primary research with an investment in generating a document rather than creating an image, and responds to concept above than craft, always incorporating an element of the adhoc, working in media such as photography, design, writing and printmaking in various forms with roots in sculpture and performance discourses. In addition to her object practice, as an art-worker, Paige is deeply committed to supporting and collaborating with artist publishers, and curating public programming, in spaces such as the storefront studio space, 199 G&T as well as Miriam Gallery, where she acts as the Director of Programming & Artist Books.

Shanzhai Lyric is a poetic research and roving archival unit under the helm of Display Distribute focusing on radical logistics and linguistics through the prism of technological aberration and nonofficial cultures. Carried out by Ming Lin and Alexandra Tatarsky, the project takes inspiration from the experimental English of *shanzhai* t-shirts made in China and proliferating across the globe to examine how the language of counterfeit uses mimicry, hybridity, and permutation to both revel in and reveal the artifice of global hierarchies. Through poetry-talks, publishing, installation, and an ever-growing archive, Shanzhai Lyric investigates how shanzhai garments challenge standard English, destabilizing normative assumptions to reflect the distortions and nonsense of contemporary life.

Nicole Kaack is an independent curator and writer based in Brooklyn, NY. Kaack's writing has been published by *Whitehot Magazine*, *artcritical*, *Art Viewer*, *SFAQ / NYAQ / AQ*, *Artforum*, *The Brooklyn Rail*, and *Sound American*. She has also contributed texts to *I will set a stage for you* (HOLOHOLO, 2019) and *Recto / Verso* (Hauser & Wirth, 2018). Kaack has organized exhibitions and programs at Small Editions, the Re: Art Show, CRUSH CURATORIAL, NURTUREart, Assembly Room, The Kitchen, and Hunter College MFA Gallery. Kaack's projects include of missing out, prompt:, and Not Nothing. She is the Associate Director at A.I.R. Gallery.

Checklist

CONTAIN / Chang Yuchen, Paige Landesberg, Shanzhai Lyric / Organized by Nicole Kaack
January 28—February 1, 2020



Paige Landesberg
1035 Union Trash
2020
60 x 48 inches
Printed terry cloth, linen, and thread
\$800



Chang Yuchen
Mask
2019
12 x 17 inches
Fabric, elastic, and thread
Price upon request



Chang Yuchen
Mask
2019
10 x 12 inches
Fabric and thread
Price upon request



Chang Yuchen
Mask
2019
11 x 11 inches
Fabric, elastic, and thread
Price upon request



Chang Yuchen
Mask
2019
9 x 18.5 inches
Fabric, elastic, and thread
Price upon request



Chang Yuchen
Mask
2019
9 x 29 inches
Fabric, elastic, raffia, and thread
Price upon request



Chang Yuchen
Mask
2019
8.5 x 9.5 inches
Fabric, elastic, and thread
Price upon request



Chang Yuchen
Mask
2019
10 x 68 inches
Fabric, elastic, and thread
Price upon request



Chang Yuchen
Mask
2019
11.5 x 45 inches
Fabric, elastic, and thread
Price upon request



Paige Landesberg
30th Street Office
2020
30 x 60 inches
Printed terry cloth
\$250

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Paige Landesberg
Franklin Ave Salon
2020
15.5 x 15.5 inches
Printed silk and thread
\$250



Paige Landesberg
Chelsea Private Office
2020
15.5 x 15.5 inches
Printed silk and thread
\$250



Shanzhai Lyric
Laundry, Runway, Tapestry, Heap
2020
Dimensions variable
Printed shirts, pole, and cardboard box
Price upon request



Paige Landesberg
11th St Barricade
2020
Dimensions variable
Printed terry cloth, silk, and duct tape
\$800



Paige Landesberg
22nd St Stanchions
2020
Dimensions variable
Printed terry cloth, silk, zipper, and thread
\$1,750

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Paige Landesberg
Flatbush Bird Cage
2020
30 x 60 inches
Printed terry cloth
\$250



Paige Landesberg
Maple St. Trash Portrait No. 3
2020
15 x 13 x 12 inches
Printed silk, leather, and thread
\$400



Paige Landesberg
Lincoln & Rogers, No Parking
2020
60 x 30 inches
Printed terry cloth, linen, zipper, and thread
\$300



Paige Landesberg
Manhattan Mini Storage
2020
60 x 30 inches
Printed terry cloth
\$250



Paige Landesberg
Union Sport, TY207615
2020
60 x 30 inches
Printed terry cloth
\$250

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Paige Landesberg
Cermak Truck
2020
60 x 30 inches
Printed terry cloth
\$250



Paige Landesberg
Sunny Flatbush Ave
2020
60 x 30 inches
Printed terry cloth
\$250



Paige Landesberg
Steak N Egger Parking Lot
2020
60 x 30 inches
Printed terry cloth
\$250



Paige Landesberg
West Side Road Pipe
2020
60 x 30 inches
Printed terry cloth, silk, and thread
\$300



Paige Landesberg
Navy Yards Car Show
2020
60 x 30 inches
Printed terry cloth
\$250

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Paige Landesberg
Linden Ave, or near to there
2020
60 x 30 inches
Printed terry cloth
\$250



Paige Landesberg
18th St Carro
2020
60 x 30 inches
Printed terry cloth
\$250



Paige Landesberg
East Side, Crystal's Garden
2020
48 x 40 inches
Printed terry cloth, silk, and thread
\$700



Chang Yuchen
Apron 2 with dark burgandy strap
2018
14 x 55 inches
Fabric hand dyed with lotus seed
\$415.19 + \$50.00 commission = \$465.19



Paige Landesberg
Caton Ave Drawers
2020
Dimensions variable
Printed terry cloth, linen, zipper, and thread
\$800



Chang Yuchen
Apron 6 with velvet pockets
2018
52.5 x 41 inches
Fabric hand dyed with indigo, pocket made with velvet
\$441.00 + \$50.00 commission = \$491.00



Chang Yuchen
Apron 17 with buttons on the back
2018
18.5 x 44 inches
Repurposed shirt and fabric hand dyed with cochineal and marigold
\$313.50 + \$50.00 = \$363.50



Chang Yuchen
Apron 3 with floral straps
2018
16 x 62 inches
Fabric hand dyed with cochineal
\$374.44 + \$50.00 = \$424.44



Paige Landesberg
Thank You For Shopping Here
2020
21 x 13 x 9 inches
Plastic bag, felt, and thread
\$500



Paige Landesberg
Rogers Ave Balloon Shop
2020
42 x 30 inches
Printed silk, felt, and thread
\$500