

GROUP EXHIBITION

Rhe: everything flows;

January 7 – February 13, 2021



Jaume Plensa, *Freud's Children VII*, 2001

Galerie Lelong & Co., New York, is pleased to present *Rhe: everything flows;* a group exhibition held in collaboration with Galleries Curate: RHE, an international contemporary art platform initiated by 21 galleries as a response to the ongoing challenges of the pandemic. “Rhe,” from Greek for that which flows, centers on the theme of water: its essential significance to life, as a bridge between people and cultures, and its status under threat from climate change. An ongoing platform with projects through May 2021, RHE is coordinated by Clément Delépine, independent curator, writer, and co-director of Paris Internationale.

For its contribution, Galerie Lelong will present works by Petah Coyne, Ficre Ghebreyesus, Andy Goldsworthy, Jane Hammond, Alfredo Jaar, Rosemary Laing, Cildo Meireles, Ana Mendieta, Jaume Plensa, Carolee Schneemann, Kate Shepherd, Michelle Stuart, Juan Uslé and Catherine Yass. The exhibition will encompass artworks in a myriad of media that reflect the contextual underpinnings of water through film, painting, photography, and performance art pieces, including the actual physical presence of water in mixed-media works.

Water is a resource with geo-political dimensions. In Alfredo Jaar's *Untitled (Water) E* (1990), an image of a turbulent ocean conceals the face of a Vietnamese refugee on the other side, revealed through five strategically placed mirrors that implicate the viewer in the global refugee crisis. Laing's photograph of a cascade comprising discarded orange-red toned clothes on an actual dried riverbed speaks to the dual climate and refugee crisis in Australia. The use of gold as a precious metal in Meireles's *Aquarium* (2015) references the scarcity of water for the population in Brazil, a country that supplies 12% of the world's freshwater.

The performative and immersive aspects of Mendieta and Schneemann's practices are expressed within their documentary photography and works on paper. Mendieta made her *silueta* (silhouette) in diverse natural landscapes “to establish her ties to the universe” as in her film *Silueta de Arena* (1978) where her body, portrayed in sand, is gently ebbed away by the water. A contemporary pioneer of performance art, Schneemann sought to depict a weightlessness of the body through the group performance *Water Light/Water Needle* (1966), with men and women interacting on suspended ropes in a gesture of collective dependency, a response to social and gender norms of the time.

Land artists Andy Goldsworthy and Michelle Stuart have dedicated decades of their career to meticulous observations of nature in situ. Goldsworthy has often investigated earth's remarkable staining qualities and has worked for years with the iron-rich red earth and stone found near his home and studio. In Goldsworthy's nine-minute film, a river stone that he has rubbed with red earth “bleeds” color into the water. Stuart's suite of thirty-five photographs *Mysterious Tidal Fault* (2019) investigates the traces of humanity's effects on nature through the change in tides. In the small gallery, Goldsworthy's and Mendieta's films are accompanied by the sound of an ongoing, rhythmic drip from

Jaume Plensa's intimate sculpture. Plensa's *Freud's Children VII* is part of a 25-component installation work where vessels of various sizes affixed with a sculpture of a body part (such as faces and hands) are connected by the drip of a pump that supplies and fills it with water, an arrangement akin to closed-blood circulation.

Displayed together in this exhibition, all of the artists dwell on the physical and at times politicized qualities of water, reflecting humanity's unity in our need for the life-giving source yet our division in its care and distribution.

For press enquiries, please contact Grace Hong, 212.315.0470 or grace@galerielelong.com. Join in the conversation with Galerie Lelong & Co. (@GalerieLelongNY), Facebook (Galerie Lelong & Co., New York), Instagram (@galerielelong) and via the hashtag #RheEverythingFlows

ARTWORK HIGHLIGHTS



Petah Coyne
Untitled #884 (Stream Monk, Monk Series), 1997
Silver gelatin print
20 x 24 inches (50.8 x 61 cm)
Framed: 20.4 x 28 x 1.2 inches (51.8 x 71.1 x 3 cm)
Unique AP2

"Black and white photograph, *Untitled #884 (Stream Monk, Monks Series)*, 1997, captures a steady procession of Japanese monks. Like rushing water, their path from left to right is revealed in the residual blur of activity." - courtesy Petah Coyne Studio



Petah Coyne
Untitled #1459 (Yoko Ogawa: The Memory Police), 2019
Black sand from pig iron, artificial feathers, acrylic polymer, paint, chicken-wire fencing, barbed wire, annealed wire, steel, cable, cable nuts, cable thimbles, quick-link shackles, jaw-to-jaw swivel, 3/8" Grade 30 proof coil chain, silk/rayon velvet, Velcro, thread, plastic
40 x 35 x 37 inches (101.6 x 88.9 x 94 cm)

"*Untitled #1459 (Yoko Ogawa: The Memory Police)*, 2019, is a black sand sculpture inspired by Japanese author, Yoko Ogawa's 1994 novel of the same name. The novel takes place on an island, with one of the main characters living on a moored boat. It is from this vantage point, that the ebb and flow of the tide, which underscores themes of isolation and imprisonment, is witnessed.

Untitled #1459, with its black, feathery tendrils is both delicate and aggressive in form. Like the sea at daytime, the feathers move with turbulence following the air's current within the room. And when they settle, they mimic the practically still, glimmering surface of the sea at night. With an open silhouette, this sculpture is light and free flowing, yet its countless, knotted limbs resemble the jagged edges of barbed wire." - courtesy Petah Coyne Studio



Ficare Ghebreyesus
Untitled, 2011
Signed lower right
Acrylic on canvas
36 x 24 inches (91.4 x 61 cm)
Framed: 38.5 x 26.5 x 2 inches (97.8 x 67.3 x 5.1 cm)

Ficare Ghebreyesus's paintings are influenced by the colors and memories of his childhood and adolescence in Eritrea. This late landscape combines the bright colors of memory and the reality of a New England, probably Maine, coastline.



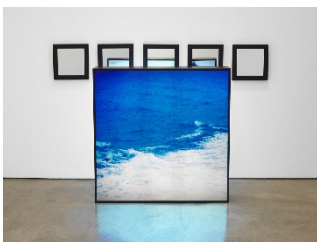
Andy Goldsworthy
Red river rock Dumfriesshire, Scotland 19 August 2016, 2016
Digital video, color, sound
Running time: 9:44 minutes

Andy Goldsworthy has often investigated earth's remarkable staining qualities and has worked for years with the iron-rich red earth and stone found near his home and studio. In Goldsworthy's nine-minute film, a river stone that he has rubbed with red earth "bleeds" color into the water.



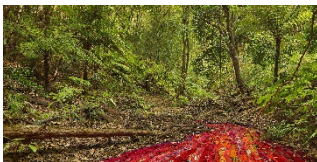
Jane Hammond
Nine Days Later, 2015
Selenium toned silver gelatin print
16 x 20 inches (40.6 x 50.8 cm)
Framed: 24.1 x 28.1 x 1.6 inches (61.3 x 71.4 x 4.1 cm)
Edition of 8

Jane Hammond uses collage as an intellectual and formal exercise. The photograph is a fiction, culled from multiple sources and printed as if it were a vintage photograph. As in her paintings, the meaning of an image depends upon its context.



Alfredo Jaar
Untitled (Water) E, 1990
Double-sided lightbox with two color transparencies, five mirrors
Lightbox: 43.5 x 43 x 9.5 inches (110.5 x 109 x 24 cm)
Mirrors, each: 12 x 12 x 2 inches (30.5 x 30.5 x 5 cm)
Overall dimensions variable

In Alfredo Jaar's *Untitled (Water) E* (1990), an image of a turbulent South China Sea conceals the face of a Vietnamese refugee on the other side, revealed through five strategically placed mirrors that implicate the viewer in the global refugee crisis.



Wildflower, 2017

Archival pigment print

39 x 79 inches (100 x 200 cm)

Framed: 40 x 79.5 x 3 inches (101.6 x 201.9 x 7.6 cm)

Photographed near Shoalhaven's Wreck Bay in New South Wales, the site is known for its many maritime disasters and rescues that have occurred over the last 200 years. A river is suggested through Rosemary Laing's placement of used, red-toned clothes which seem to flow seamlessly on the ground. The color red signifies life as much as death; marking the vitality and mortality of the human lives that have passed through the location over time.



Cildo Meireles

Reproduction of: *Aquaaurum*, 2015

Two crystal glasses, titanium, gold, and water

Like many of Meireles's works, *Aquaaurum* (2015) is in response to specific political situations. Meireles's native Brazil produces approximately 12 percent of the world's fresh water, however, there is a chronic shortage in the country's most populous city, São Paulo. The cleverly titled *Aquaaurum*, which combines the Latin for "water" and "gold," is comprised of two crystal glasses. The first is filled with gold, appearing as though it is the lining of the glass itself, the other filled with water.



Silueta de Arena, 1978

Super-8mm film transferred to high-definition digital media, color, silent

Running time: 1:33 minutes

Ana Mendieta made her *silueta* (silhouette) in diverse natural landscapes "to establish her ties to the universe" as in her film *Silueta de Arena* (1978) where her body, portrayed in sand, is gently ebbed away by the water.



Freud's Children VII, 2001

Mixed media, water pump and water

11 3/8 x 20 1/2 x 18 1/8 in (29 x 52 x 46 cm)

Plensa's *Freud's Children VII* is part of a 25-component installation work where vessels of various sizes affixed with a sculpture of a body part (such as faces and hands) are connected by the drip of a pump that supplies and fills it with water, an arrangement akin to closed-blood circulation.



Carolee Schneemann
Water Light / Water Needle I, 1966 / 2014
Hand-colored giclee prints on Hahnemuhle paper
27 15/16 x 40 15/16 inches (71 x 104 cm)

A contemporary pioneer of performance art, Schneemann sought to depict a weightlessness of the body through the group performance *Water Light/Water Needle* (1966), with men and women interacting on suspended ropes in a gesture of collective dependency, a response to social and gender norms of the time.



Car Wash, 2020
Screen printed enamel on panel
50 x 42.5 inches (127 x 108 cm)

"The reason I titled this *Car Wash* is that it captures looking through a windshield as though it were a painting. I made it by manipulating and recording soap and water on a blank enamel panel. The shapes don't have obvious references to things so the liquid can call attention to the dynamic substance itself. It's a very active painting created by an actual 'event' in time." - Kate Shepherd



Dream Collector Carpinteria, 2003/2012
Wood, paint, metal, beeswax, canvas, muslin-mounted rag paper, pencil, and string
8.5 x 24 x 36 inches (21.6 x 60.9 x 91.4 cm)

Michelle Stuart has described her affinity with water as profound. Though her work is associated with land art, voyage and boats are progenitors of memory and experiences. This boat functions as dream collector, recalling the California coastline of her birth. *Dream Collector Carpinteria* was exhibited in a major presentation by Stuart at the 57th Venice Biennale: *Viva Arte Viva!* In 2017.



Mysterious Tidal Fault, 2019
Suite of thirty-five photographs
Approximately: 78 x 80 inches

"Many of the photographs in *Mysterious Tidal Fault* are taken off a TV report about the tidal fault off of Valdez Alaska. These photographs are interspersed with photographs Michelle took of ships on the ocean. Without using photoshop, she then altered all the original images by cropping and making them black and white, plus collaging some of them. The images are printed on archival paper and placed on the wall and rearranged many times over in the same way one would work with line, shape, and form in a drawing or painting, and with the same intent of creating a unified composition that moves the viewers eyes through and around it, thus creating the same push and pull one finds in a painting with no traditional perspective, but with depth, pushing back and forward. To some degree chance is involved but it's harnessed. Michelle has done multiple works on faults going back to the early seventies,

including [Scanning Sequence \(1969-70\)](#), collected by the [Metropolitan Museum of Art, New York](#)." - courtesy Michelle Stuart Studio



Juan Uslé
Soñe que revelabas (Liard), 2019-20
Vinyl dispersion and dry pigment on canvas
108.3 x 79.9 inches (275 x 203 cm)

The monumental painting *Soñe que Revelabas (Liard)* (2019-20) belongs to Juan Uslé's best-known family of works (1997-ongoing), known for filmstrip-like brushstrokes that are applied on canvas guided by the artist's heartbeat. The painting is inspired by landscapes and memories both lived and dreamt: vibrations in bustling New York City, the fluidity of rivers and uncharted bodies of water, the colors of childhood in northern Spain. *Soñe que Revelabas (Liard)* was created in New York and is titled after the Liard River in North America.



Catherine Yass
Lighthouse (North), 2011
Photographic transparency, lightbox
50 3/4 x 40 3/4 x 6 1/2 inches (129 x 103.5 x 16.5 cm)

Catherine Yass's *Lighthouse (North)*, 2011 was captured while making her twelve-minute film of the same name, a dynamic portrait of the Royal Sovereign lighthouse located off the coast of East Sussex, England. The film made its [US debut at Galerie Lelong in 2012](#).

A photographic work in the same series, *Lighthouse (North north west, distant)*, 2011 has been acquired by the Cornell Fine Arts Museum, Rollins College. Its director, Dr. Ena Heller, writes: "Yass often talks about photography as language, noting that in order to understand it, one needs to study it, to deconstruct and understand it. In order to do that, she has experimented with the 'wrong' materials or chemicals; has shot under different light; has reversed the order of processes, and - as illustrated here - has superimposed positive and negative images."

Galleries Curate:
RHE

Events from January 4 through May 2021
(end date to be announced)

Participating artists (list in formation)

água de beber, Michele Abeles, Francis Alÿs, Giovanni Anselmo, Alvaro Barrington, Lothar Baumgarten, Pavel Büchler, Monster Chetwynd, Lai Chih Sheng, Petah Coyne, Abraham Cruzvillegas, Jan Dibbets, Jason Dodge, Latifa Echakhch, Ficare Ghebreyesus, Andy Goldsworthy, Jane Hammond, Sky Hopinka, Alfredo Jaar, Gabriel Kuri, Rosemary Laing, Sean Landers, Oliver Laric, Charles Lim, Robert Longo, Robert Mapplethorpe, Arjan Martin, Adam McEwen, Cildo Meireles, Ana Mendieta, Helen Mirra, Sarah Morris, Melvin Moti, Jean-Luc Moulène, Sahil Naik, Melik Ohanian, Pat O'Neill, Jaume Plensa, Pope.L, Aki Sasamoto, Jacolby Satterwhite, Carolee Schneemann, Kate Shepherd, Kwan Sheung Chi, Ko Sin Tung, Simon Starling, Fiona Tan, Michelle Stuart, Juan Uslé, Cosima Von Bonin, Wang Wei, Richard Wentworth, Catherine Yass.

Participating Galleries

A Gentil Carioca (Rio de Janeiro)
Blum & Poe (Los Angeles, New York, Tokyo)
Sadie Coles HQ (London)
Chantal Crousel (Paris)
Experimenter (Kolkata)
Peter Freeman, Inc. (New York, Paris)
Marfa' (Beirut)
Meyer Riegger (Berlin, Karlsruhe)
Mitchell-Innes & Nash (New York)
Jan Mot (Brussels)

Goodman Gallery (Johannesburg, Cape Town, London)
Galerie Lelong & Co. (New York)
kurimanzutto (Mexico City, New York)
Take Ninagawa (Tokyo)
Tanya Leighton (Berlin)
Edouard Malingue (Hong Kong, Shanghai)
Galleria Franco Noero (Turin)
Petzel (New York)
ROH Projects (Jakarta)

In the first days of the Covid-19 pandemic, an informal group of contemporary galleries from around the world came together to discuss how to navigate through the new challenges of the global crisis as it affected our artists, staff and businesses. The relationships among us over weeks of exchange became close and essential and we discovered that while the pandemic had broken many things apart, it had also brought us together. A supportive sense of community ignited positivity and cooperative interactions, and the initial group of twelve grew to twenty-one. As an expression of this unity, we initiated GALLERIES CURATE, a collaborative exhibition designed to express the dynamic dialogue between our individual programmes.

GALLERIES CURATE: RHE is the first chapter of this collaboration, an exhibition and website themed around a universal and, we hope, unifying subject: water. Like culture, water is never static but always in flux. Following the inaugural exhibition *RHE*, GALLERIES CURATE plan to invite new participants and add further curated chapters to a global conversation of thematic relationships between galleries, artists, and their audiences.

RHE

RHE (from Greek for that which flows) is a platform for exhibitions, performances, and public interventions that loosely address the theme of water—geographically, politically, economically or metaphorically. Involving projects with twenty-one galleries, both online and on-site, *RHE* was conceived to span regions, markets, cultures, and audiences around the world, circulating both within and outside of traditional white-box exhibition spaces.

RHE's first project will launch on January 4th, 2021, with an online presentation of works by Francis Alÿs, Giovanni Anselmo, and Latifa Echakhch, extending the exhibition *A buoy if not a beacon*, currently on view at Jan Mot in Brussels. Conceived during the spring lockdown, *RHE's* inaugural project explores the politics and poetics of water in relation to the perception of time. Continuing in stages through May 2021, additional projects will be added by participating galleries each month.

Why *RHE*?

RHE is evocative of unity and impermanence, both central concepts in Heraclitean philosophy, expressed most famously by his saying, *panta rhei* [everything flows]. Through water, we are all connected, physically as well as metaphorically.

www.rhe.online

In addition to hosting online exhibitions, *RHE's* digital platform will be a living archive of materials related to the works on view, offering a growing variety of texts and reference materials for each of the projects. As new materials are added, past and present projects will intermix—informing, counterbalancing, and recontextualizing each other and making a virtue of the broad dimension of the GALLERIES CURATE collaboration.

RHE is coordinated by Clément Delépine, independent curator, writer, and co-director of Paris Internationale. For more information on the initiative and upcoming projects, please contact clement@rhe.online.