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Peggy Chiang
Liste Art Fair Basel, Booth 57
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Messe Basel, Hall 1.1

At Liste Art Fair Basel, Laurel Gitlen is thrilled to present a solo presentation of new work by the American sculptor Peggy Chiang.

Chiang's work often begins with a legible yet ordinary subject, an object that could be commonplace or even peripheral. Chiang borrows the images and names of things and their attached associations to reconstruct, alter or combine, casting doubt on the passivity of objects and troubling the logic around representation and value.

Most notably, Chiang's work draws on the potential of ordinary and benign objects to agitate – to derail with physical and emotional fluidity. Recent works are animated by sound, smell, touch, and illumination in ways that track time: oil-burning lamps, ringing bells, evaporating water, diffused fragrances and lit cigarettes. This insistence on transience, as a physical or embodied experience, has a destabilizing effect. Contradictory signifiers in the work thus deconstruct association or *knowing* through Western assimilatory impulses. Chiang's work also traffics in the visual language of disposability, addressing the temporality of exhibitions and art; we see everything in passing.

The center of our presentation at Liste is a series of five small shelf-works, protruding from the walls like the angled corners of restaurant tables. These assisted readymades focus on the traces and aftermath of labor in the absence of a "product." Empty takeout containers with simulated steam atop stained tablecloths are the sole objects on display for consumption.

Closer to the lung, 2024, displays a turtle's shell (inherited from the artist's relative) that has been encased with fire-proofing cement and is displayed on a chromed stand. The inside of the shell is exposed and vulnerable, and the shell – prized for its aesthetic aura of luxury – is completely obscured by the industrial coating. Cementitious fireproofing, often used on steel beams and ceilings to retard fire-damage, here resembles lint or accumulated dust. Attached without any measures to create a permanent bond between the shell and the cement (aside from some small bolts that pierce the work like jewelry), Chiang suggests the pretense/futility of safety.

A series of wall works (all titled *WITHOUT BREAK ALL POWER*) combine salvaged steel and conduit with cast aluminum poppy pods, and convex and concave spoons. Corresponding to street-signs, security mirrors and signage, these works pivot, reflecting an inverted world in the convex faces of spoons. The works infer both the persistent anxiety of drug culture in the American suburb of Chiang's youth, and the enduring stigma and stereotypes in Sino-American culture around opioid use.

Chiang (b. 1989, San Francisco) received an MFA from Rutgers University and a BFA from Maryland Institute College of Art. Recent solo exhibitions include *Wasted*, Laurel Gitlen, New York; *Fiend*, hatred2, Brooklyn; and *spleen and ideal*, Prairie, Chicago. Chiang lives and works in New York.

Please contact the gallery, office@laurelgitlen.com for more information or images.