



## **MADE IN THE DARK**

An exhibition of works by

**Valerie Keane, Eli Ping, Clayton Schiff, Supawich Weesapen, and Blair Whiteford**

CLEARING, New York

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One thing is for certain: matter and energy are infinite, or not. Invisible forces and energies mingle in the dark, quietly charting the expansion of the universe on all levels, including our immediate surroundings. *MADE IN THE DARK* brings together five artists, whose practices explore the thresholds of worldly and otherworldly phenomena. Unbridled by curiosities that range from mysticism and skepticism, to fragmented and material negotiations, Valerie Keane, Eli Ping, Clayton Schiff, Supawich Weesapen, and Blair Whiteford embark on a near aspirational quest for a sort of catharsis at different states of existence.

Caught in unusual activities, Clayton Schiff's anthropomorphic characters decontextualize urban and rural landscapes in his whimsical tableaus. Humorous at first glance, the soft, muted tones inject an air of melancholy into the vignettes, warping the dreamscapes into scenes of existentialist reckoning. The paintings never fully extend to the edge of the canvas, confining the subjects to their banal realities.

Valerie Keane's poetry of composite forms makes aware the making and unmaking of our bodies, creating sensory armors that become a vessel for our projections. Fragments of aluminum, steel, and plastic are conjoined, stitching together non-functional mechanical forms that become a proxy for the human figure. Suspended in mid-air, the sculptures engage in material, bodily, and spatial negotiations, forming a kinetic logic that exposes the body's internal mechanics: vulnerable, illogical, and robust.

Standing on the precipice of three points, nestled in Eli Ping's canvas sculptures are delicate pleats that fold and unfold as they inch toward the sublime. Ping begins by hanging a canvas on the ceiling and pouring resin over the material, letting the fabric succumb to gravitational forces; an invisible sculpting hand. Frozen cotton spires imminently drape and tower over one another, creating a self-sustaining sculpture that bears the weight of time while exuding a supreme lightness; a personification of a quest for an unburdened existence.

Supawich Weesapen's light-drenched paintings are inspired by cosmic phenomena, injecting a sense of otherworldliness into our tangible environments. Anticipation is palpable in the works; confident hues of green and violet erupt, converging and radiating beyond the canvases. The artist's luminous strokes depict plasmas in a constant state of liminality, perhaps a yearning for sights unseen by the naked eye, or a mourning for the chance to marvel at the extraordinary.

Orchestrating a symphony of cerebral gestures that evoke both the ancient and the mystical, Blair Whiteford's paintings are a stunning invitation to abandon the familiar in favor of speculation. Bulbous markings dance across the surface—figures collide, mutate, and vanish. Under Whiteford's brush, forms become indistinguishable from their environments, submerged within membranes that generate a temporal equilibrium, opening up portals to reimagine the fabric of reality.