

# CARVALHO PARK

## ARTIST BIOS

### KRISTIAN TOUBORG

In the tension field between sculpture and painting, Touborg realizes playful but intimate works where painterly gestures, gauzy volumes, and silvery reflections create a strong poetic presence, both tactile and coolly distanced. While the work is interlaced with notions of mimesis, repetition, and simulacrum through the use of technical strategies, Touborg's works are anchored in the seductive authenticity that material processed by the human hand can only hold. Expanding on meditations on modern image ecology, Touborg constructs works that deflect categorization, confidently existing as painting, sculpture, textile and collage.

Drawn to redefine the way we understand the ordering principles of nature, Touborg evokes rhizomatic growth patterns and natural algorithms to illustrate the slippages that exist between the natural world and the digital sphere. Beam-like structures and orbs sprout up across his pictorial planes in sequence, while seemingly cast in the blue light of digital screens.

**Kristian Touborg** (b. 1987, Denmark) is a Copenhagen-based painter who combines classical technique with digital tools to explore ideas relating to figuration and abstraction, originality and reproduction and the new possibilities for artistic subjectivity that the age of algorithmic intelligence presents. Foregrounding the importance of craft methodology whilst simultaneously embracing the potentiality of industrial fabrication, Touborg's works interrogate the space for emotional expression within the sphere of technological development.

Touborg received his MFA from the Royal Danish Academy of Fine Arts in 2016. His work is included in the permanent collections of HEART - Herning Museum of Contemporary Art (Herning, DK), Randers Kunstmuseum (Randers, DK) and the Danish Arts Foundation (Copenhagen, DK).

Recent exhibitions include: Socle Du Monde Biennale: Welcome Back My Friends to the Show that Never Ends (group) at HEART – Herning Museum of Contemporary Art (Herning, DK; 2021), Wild Blue Yonder (group) at Newchild Gallery (Antwerp, BE; 2021), Brigade Archives #1 (group) at Brigade (Copenhagen, DK; 2021), Accrochage (group) at Galerie Mikael Andersen (Copenhagen, DK; 2021) and Balancing Time Between Your Eyes (solo) at Galerie Mikael Andersen (Copenhagen, DK; 2020).

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### GUILLAUME LINARD OSORIO

Linard Osorio mediates the conversation of image versus object, material versus ground, as he proposes a new field within the picture plane – a landscape of channels between sheets of polycarbonate. Within a window-shaped format that ties the material to its architectural roots, the space inherently suggests a kind of inside-out interface. Structural voids become veils of sapphire, inky green, teal, beige and blush, in liquid-like but sensitively composed images that oscillate between the unintentional stain and the perfect trace – hypothetical landscapes.

The co-presence of temporality and permanence that defines Linard Osorio's work exists behind each semi-reflective visage. His Euphonie compositions, recalling spectrograms, are quietly hypnotic, while other works materialize as seemingly crystalline fields, interlacing the vertical and the horizontal. Repeating a paradox by which a static quality is offset by the sensation of movement, the paintings are manifested by an adherence to the work's architectural structure while also transcending it. It is through an interplay of binaries that these mesmeric compositions are at once emphatic and ungraspable. The materials' language and luminosity bring us back to the aesthetics of video screens. The paintings hold an inherent nostalgia for early digital screens, while also envisioning the end of digital images.

## CARVALHO PARK

**Guillaume Linard Osorio** (b. 1978, France) lives and works in Paris. The focus of his studies was architecture – he is a graduate of the École Boule and the École Nationale Supérieure d'Architecture Paris Malaquais. In 2021, Linard Osorio's first institutional solo exhibition was mounted at the Forum of Urbanism and Architecture of Nice, France.

Linard Osorio's work has been shown at MAMCO Museum of Modern and Contemporary Art (Geneva), Centre Pompidou (Paris), MAC / VAL (Vitry-sur-Seine), l'Espace Croisé Centre d'Art Contemporain (Roubaix), the Bourges Contemporary Art Biennial, Platform3 (Munich) and Bikini (Resonance program of the Lyon biennial). He has also exhibited at FRAC Bretagne, Ateliers de Rennes / Biennale d'Art Contemporain, La Maréchalerie center d'art contemporain (Versailles), HEAD (Geneva), Magasin (Grenoble), Biennale internationale de design de St Etienne, at YGREC ENSAPC (Paris), Rencontres internationales Paris / Berlin / Madrid, and at the Vasarely Foundation (Aix-en-Provence). Linard Osorio is represented by Galerie Alain Gutharc in Paris and by Carvalho Park in New York. His work is in the permanent collections of FRAC Bretagne (Régional Fund of Contemporary Art of Brittany, France).

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## SE YOON PARK

It is put forth, in Korean artist Se Yoon Park's work, that the inherent beauty of the inanimate object is interlocked with light. With the exquisite formal clarity that comes from the mind of the architect, the three-dimensional symmetries in Park's objects manifest, spiral and dispel, to affect contrasts of light and shadow on the sculptures' surfaces. As static objects are activated by these contrasts, the meaning of Park's symmetries becomes lucid. One knows symmetry as fifty // fifty; yet Park's symmetries never give equally to light and shadow. Acknowledging darkness's presence as cyclical and ever crucial, Park's contours, in this elemental duality, always aspire to light.

Each sculpture is catalyzed by the pursuit of light, yet anchored in fundamental dualities of light and shadow, birth and death, the immediate as a microcosm of the infinite. Park's complex geometries take cues from the structure and abstract values of trees – as organisms that respond most delicately to light, while simultaneously developing in darkness – to build a personal iconographic lexicon. To actualize a tree's essence, Park extracts formal elements such as the cursive line, divided mass, and fractal expansion, from the tree's complexity and proliferation of form. These geometries are distilled, emphasized in themselves, and reconstructed as a series of abstract geometrical units, lending physical form to the artist's meditations on self-growth and cycles of life – all undulating in real space.

One senses a ritualistic and laborious process in the works' obsessive refinement, of hours of casting, bonding, chiseling, and sanding, until the work arrives at its essence. These are fundamentally and persistently personal structures. In balance with the work's adherence to precision of form, autobiography pervades Park's work.

**Se Yoon Park** (b.1979, South Korea) conducted his undergraduate studies in architecture at the department of Architectural Engineering at Yonsei University in Seoul and holds a Master of Architecture from Columbia University in New York. He launched his professional career in the realm of architecture, working for Office for Metropolitan Architecture (OMA), Bjarke Ingels Group (BIG), Fernando Romero Enterprise (FREE), and REX.

Drawing upon his architectural sensibilities, Park began his exploration of light and shadow in his own work as a sculptor, setting out in 2014 to found his own practice in Brooklyn. His work has since been shown by the European Culture Centre in Venice in tandem with the 57th Venice Biennale, the 13th UNCCD exhibition at the United Nations, and in gallery exhibitions in New York and Seoul.

Park is the co-founder of Carvalho Park, a contemporary art gallery in Brooklyn that launched in early 2019. Notable for its visually distinctive programming, exhibitions feature international emerging artists reconsidering the distinction between disciplines, allowing objects to move freely in and across the art and design landscapes.

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# CARVALHO PARK

## ARA THOROSE

The inclusion of Thorose's work speaks to Carvalho Park's interest in artists and designers reconsidering distinctions of disciplines, to those devoted to shifting context and categorization and thusly opening the art and design landscapes. This also signals the synthesis of the gallery cofounders' backgrounds in architecture and the performing arts, considering the body in the space of presentation.

The cylinder, on which Thorose's chairs are based, is an allegorical form. It is both figural and abstract. A bent cylinder embodies queerness. It veers into the margin, a space both unencumbered and unprotected by the structure of lines. By making a standard object like a chair from bent cylinders, Thorose weaves the margin around the line, so as to engulf and embrace it. A bending cylinder is problematic – bending signals a loss of integrity. His use of the bent cylinder is to elaborate a premise of otherness – an experience shaped by the ever-present threat of expulsion. Subsistence relies on the adaptation of a flaw. Here, bending is transfigured into the arch that bridges beyond the standard.

The cylinders of the chairs are of bodily proportion. Thorose uses the width of his thigh as the basis for the cylinders, to warm the abstraction of the work. The forms embody humanness pushed to the extent of abstraction. The figural is reduced to its essential profile, and from there redrawn, translating the lines' stories while retaining a sense of their origins in the primal and sensuous. The cylinders sit within the space of a footprint, stretching the limit of what is humanly.

**Ara Thorose** (b.1978, Los Angeles) is a queer New York-based designer and sculptor. He holds an MFA in 3D design from Cranfield Academy of Art, and a BA in Sociology from the University of California Irvine. His work has been exhibited with art and design galleries including Carvalho Park, Brooklyn; David Shelton Gallery, Houston; and the design gallery at A/D/O, as well as at design fairs in New York and Eindhoven. His work is part of the Cranbrook Art Museum collection.

With his inaugural work post-MFA, Thorose was named *Up and Coming* by Surface Magazine. His *Soft Cylinders* series received Interior Design magazine's *2019 Best of Year Award*, and the *5M Chair* received the distinction of *Editors' Pick* by The Architect's Newspaper in 2019. His work has also been featured in Architectural Digest, Wallpaper\*, Vogue Living, Dezeen, Ignant, alongside other international publications.