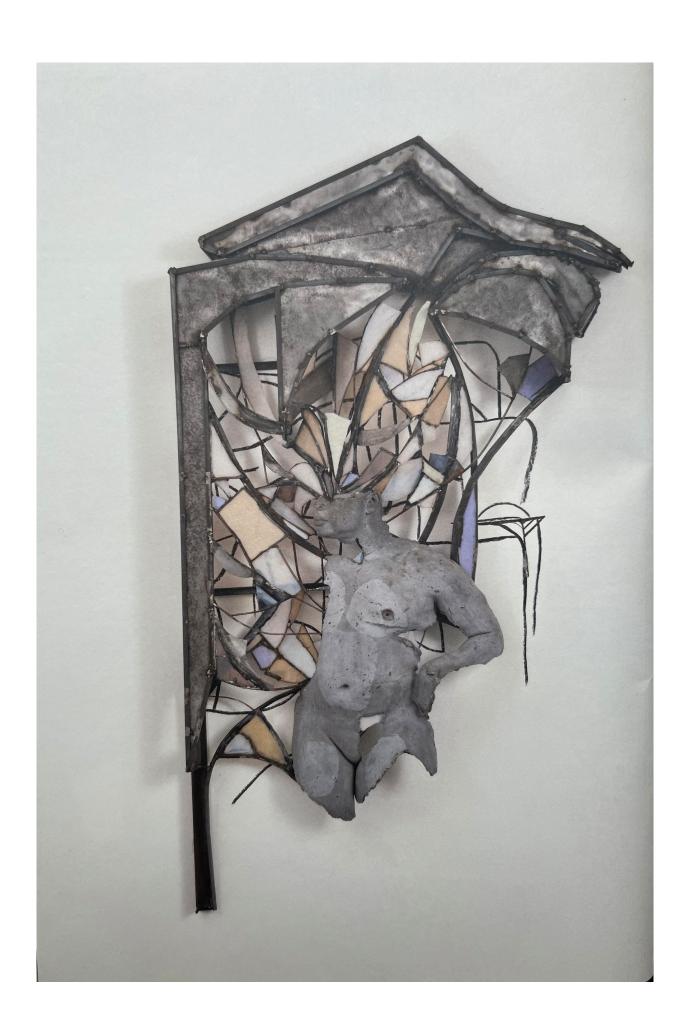
Chiffon THOMAS

Flash Art,
REVIEWS

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Perrotin, Paris by Qingyuan Deng

Chiffon Thomas's sculptures are a vexed dance between laws of momentum, with mica and silicon surgically stitched together inside prohibition and compulsion for transgression. For his solo show at the former locale of weight and pendulum, now transformed into a Perrotin, Thomas debuted fourteen untitled works responding to wounded belly. the social architecture of Catholicism - a system that underwrites Positioned in the center of the second room, Untitled (2023-24) is rigid inscriptions of bodily conduct into its seductive aestheticism of an angelic figure in a kneeled-down position of humility or defeat gleaming decoration. Concerned with the appearance of the body precise meaning again dependent on viewer projection — crushed and its construction within a system of belief that delegates both by the weight of wings made from wooden colonial columns. In harm and repair, the exhibition negotiates fleshly scenarios that making the humanoid, Thomas intentionally allows for imperfect neither fantasize flight for ecstatic liberation nor accept defeat by casting that liberally retains accidents of cracks and misalignments looming catastrophe.

In the first room of the gallery, Thomas deploys his own body via various face casts in the exhibition, the figure has no capacity for malleable replicas that cohabitate with historical materials carefully speech or vision, with only its back and buttocks visible. On both sourced from construction sites in New England or the Internet to sides of the room, a colonial window frame slides against the wall, generate impossible environments. Untitled (2024), for instance, suggestive of a disrupted domestic setting that requires a working features a concrete cast of the artist's frontal torso in the manner window to maintain an order of interiority. The stained glass adorning of attentive naturalism - scars from Thomas's gender-affirming the window frame conveys no glory of spiritual devotion; rather, it surgery are transferred with verisimilitude - on a steel structure takes on a feeling of organic opacity due to the artist's insistence on with stained glass filling some of the negative space created by an using a mix of mica and silicon that simultaneously gestures toward intersecting web partially framed by bigger metal plates. The charred the ornamental, the infrastructural, and the biological. In the far end architectural structure appears to have endured fire, hence the state of the room, a Romanesque alcove is repurposed to deny access to of incompleteness, or was never conceived to reference a functional more space, while the space fenced off within seems to suffer from original. The ambiguous dramatics of the tense body offer little clue mystical leakage: a bronze cast of the artist's feet grows from vaginalabout its movement in space. Thomas's proxy could be falling from a shaped openings. roof or window of a Catholic church or being birthed out of the divine The third room houses Untitled (2024), a sprawling installation of into the earthly. The interpretation is wholly situational, and the work rusted steel panels acting as wall surfaces. In a revisionist approach only comes to fuller legibility in relation to other reproductions of the toward monumentality, the installation forbids viewers from entering artist's body, such as its more introspective counterpart installed the room and seals its other component, a flock of rusted cast across the room, in which two severed pieces of cast chest, the sites resin feet, ranging from faithful recreations to sheer remnants, of nipple as hollowed apertures, fragilely attach to a structure of the that cover the entire floor to form an unconcealed totality of pure same material that provides enclosure and connectivity. Charcoal grandiosity. Its signification is physically maintained by the doubled lines behind index the work's internal flow and serve as notional act of unmediated accumulation and consumption. Perhaps the marks extending physical structures to imaginary territories.

monumental Untitled (2024), a found grandfather clock against a wall despite its multiplying organization, harboring a quasi-religious of steel roof shingles caught between impending collapse and rising affinity for the singular.

to construct a mythical effect of archeological decay. Like Thomas's

component most committed to clarity in the exhibition, Thomas's Elsewhere, the body's ambivalent entrapment can be felt in the collection of resin feet remains strictly anonymous and impersonal



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