

# Art Viewer

## Catalina Ouyang at Lyles & King

December 1, 2020



**Artist:** Catalina Ouyang

Exhibition title: cunt waifu

**Venue:** Lyles & King, New York, US

**Date:** October 31 – December 6, 2018

**Photography:** images copyright and courtesy of the artist and Lyles & King  
IN repeatedly trying to write the meaning(s) of violence

and how gender is incommensurately inscribed upon structures of power

the scene of unprecedented collective violence

Hair soaked in glue

grief is articulated through the body, for instance, by infliction of grievous hurt on oneself,

“objectifying” and making present the inner state

The women as objects on which the desire for nationalism could be brutally inscribed

Christ's wound, and proof

in which case one would say that language is hooked rather inadequately to the world of pain,  
to the details of everyday life

rain, bird shit, cigarette butts

Transactions in the Construction of Pain

including a hospital, a laboratory, barracks, a laundry, and a two-story bathhouse

The non-world into which she has been plunged

by making the bodies of women the surfaces on which their text of the nation is written

All the details of her life are the conventional ones associated with female martyrs of the early  
fourth century

a repository of poisonous knowledge

The idea that we do not need protection typically refers to an idealistic conception of truth: if  
we have truth on our side, it will protect us. One way to circumvent this habit of thought is to  
never divide people into good and bad, but to start instead from the fact that we all live in an  
unhealthy environment.

a type of plaster composed of sand, water, and lime

Like the feet of Chinese women

instability, self-recognition, and non-recognition

in making them impermeable

Her Catholic upbringing introduced her to Latin

this image of sexuality and its intimate connection with the project of nationalism has not only a  
genealogy in the Indian imagination, but it was also an important narrative trope in the

representation of the violation of the project of the Empire  
as it were the human incapacity for and refusal of peace

Because of its caustic qualities

Now the weight begins from the uppermost back of her head, pressing downward. It stretches  
evenly, the entire skull expanding tightly all sides toward the front of her head.

the precise book in which the accounts of past relationships were kept

where rain-fall was scarce in summer

so that she can hide the faults of her husband deep within her

the site for hysterical pregnancies

It happens but I am not there.

*Characters*

Veena Das  
Theresa Hak Kyung Cha  
Isabelle Stengers  
Julia Kristeva

-Aurelia Guo, 2020



Catalina Ouyang, *cunt waifu*, 2020, exhibition view, Lyles & King, New York



Catalina Ouyang, *cunt waifu*, 2020, exhibition view, Lyles & King, New York



Catalina Ouyang, *cunt waifu*, 2020, exhibition view, Lyles & King, New York



Catalina Ouyang, *it bears the traces if not the stigmata of its ancestry (Oriental Jane Doe)*, 2020, horse tibia, lime plaster, gypsum plaster, fabric, pigment, shellac, beeswax, resin, wood, ammonite fossil



Catalina Ouyang, *otherwise, spite: 1. whores at the end of the world / 2. from every drop of his blood another demon arose (1829-1840)*, 2020, various materials



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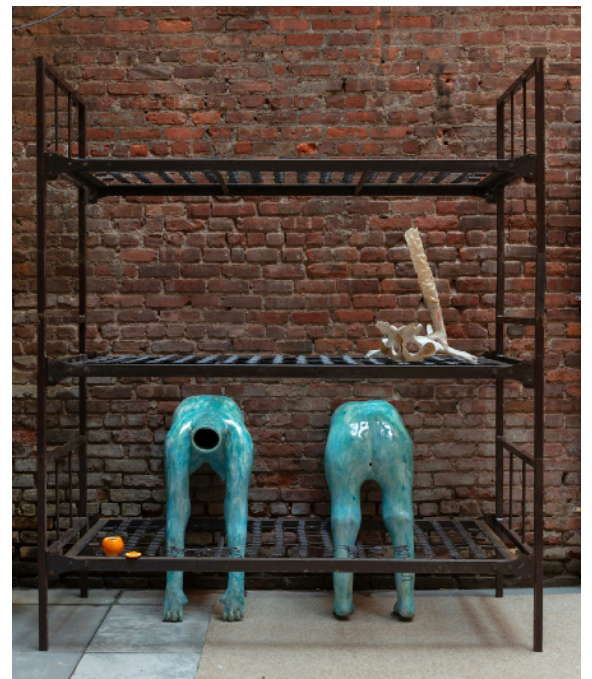
Catalina Ouyang, *a descent* (*Otherwise abandon it. Turn its face into the mud.*), 2020, lime plaster, steel, hand-carved wonderstone, peanuts, acrylic image transfers scanned and printed from *The Descent of Alette* (Alice Notley, 1996), thread, epoxy resin, stop loss trap, gypsum plaster, shellac, discarded steel furniture parts, drag net



Catalina Ouyang, *doubt I* (*the wreck and not the story of the wreck / at the floor of the flood / primordial lovers / groaning dreadfully / What have we done so wrong.*), 2020, hand-carved alabaster, hydrocal, pigment, resin, carved maple, epoxy clay, found fabric, oyster shells, woven leather, drag net, 36 x 16 x 11 inches, 91.4 x



Catalina Ouyang, *doubt II* (*the thing itself and not the myth / what blood relation / turning horror into power / the sea that we carried for you / Do you not love us?*), 2020, hand-carved alabaster, M1905 bayonet, lime plaster, gypsum plaster, horse hair, faux fur, pigment, epoxy resin, beeswax, burned rug, gauze, sewing pins, rat bones



Catalina Ouyang, *untitled partition*, 2020, government-issue steel bunk bed (early 1980s), horse pelvis, paper pulp, gypsum plaster, pigment, epoxy resin, chiffon, extruded polystyrene, hydrocal, pigment, acrylic, cement



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