

# Lyles & King

Catalina Ouyang  
*cunt waifu*

October 31 - December 6, 2020

Opening Reception: Saturday, October 31

*anyone can be rendered formless.  
nothing is "healed" but things are different.*

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's** solo exhibitions include: *it has always been the perfect instrument* at Knockdown Center (Queens, NY); *marrow* at Make Room (Los Angeles, CA); *fish mystery in the shift horizon* at Rubber Factory (New York, NY); *blood in D minor* at Selena Gallery (Brooklyn, NY); and *an elegy for Marco* at the Millitzer Gallery (St. Louis, MO). Ouyang's work has been included in group exhibitions at François Ghebaly Gallery (Los Angeles, CA), BRIC (Brooklyn, NY), Helena Anrather (New York, NY), fffriedrich (Frankfurt, Germany), like a little disaster (Polignano a Mare, Italy), Anonymous Gallery (Mexico City, Mexico), projects+gallery (St. Louis, Missouri), No Place (Columbus, Ohio), Field Projects (New York, NY), Gallery 400 (Chicago, IL), and others. Ouyang has attended residencies at Shandaken: Storm King (New Windsor, NY), the NARS Foundation (Brooklyn, NY), OBRAS (Evoramonte, Portugal), and the Atlantic Center for the Arts (New Smyrna Beach, FL), with residencies forthcoming at the Vermont Studio Center and MASS MoCA. Ouyang is a 2020-21 Studio Artist at Smack Mellon (Brooklyn, NY). Ouyang has received awards from the Foundation of Contemporary Arts, the Puffin Foundation, the Santo Foundation, Real Art Ways, and the Elizabeth Greenshields Foundation. Ouyang received an MFA from Yale University and is based in New York.