

Oren Pinhassi: After Pleasure

19 January - 09 March 2024

Opening reception | Thursday 18 January 6-8pm



Edel Assanti is pleased to present *After Pleasure*, Oren Pinhassi's third solo exhibition at the gallery. Featuring a series of new and recently produced sculptures, the show follows Pinhassi's first UK institutional solo exhibition, *False Alarm* (2023), at Mostyn, Wales, and coincides with his participation in the Chicago Architecture Biennial, USA (2023-2024).

After Pleasure comprises six vertical sculptures that evade categorisation. The works' hybrid features incorporate vegetal and insect-like attributes seamlessly alongside architectural details and everyday objects. Evoking living ecologies, their self-replicating forms echo the rhythms of organic and built environments, insinuating a symbiotic relationship between body, ideology and ecosystem.

Akin to a carnivorous plant, the anthropomorphic form of *Whole Hole Hole Whole* (2024) consists of biomorphic cavities stretched over intricate, interleaved chambers, resembling gaping mouths or embedded eyes, while the top of the sculpture takes on the form of a perforated container.

The *Tower of Babel's* (2024) ascending composition is engulfed by the nebulous foliage of hollow cones. Clusters of lotus-like pods sprout from a primordially rugged surface, suggestive of both utilitarian tools and vegetal attachments that seem both intrinsic to and invasive of the essential structure. Standing eight feet tall, the sculpture symbolises the human quest for progress – a pursuit that often culminates in the destruction and dissolution of conceived customs and morals.

Just as architectural systems draw influence from the natural world upon which they are constructed, Pinhassi's installation address questions of humanity's ambiguous, extractive relationship with landscape and nature.

Built primarily from burlap and sand, permeable materials that maintain an aesthetic of historicity, the figures are balanced between stability and a fall, with their feet in a curled grip over the edges of boulders serving as bases. Despite their monumentality, their materiality suggests an inevitable return of these edifices to the earth. As Pinhassi has noted in relation to his sculptures: "Sand or dirt, reminds us of our fragility and temporality of our bodies. As it is the dirt we will return to, at the same time, it is the mythic material from which we are told to be created, so there is in sand a creativity too, a possibility to shape, shift form and animate matter. It is a material holding together beautifully so many of our stories of life and death that we often experience as contradictions."

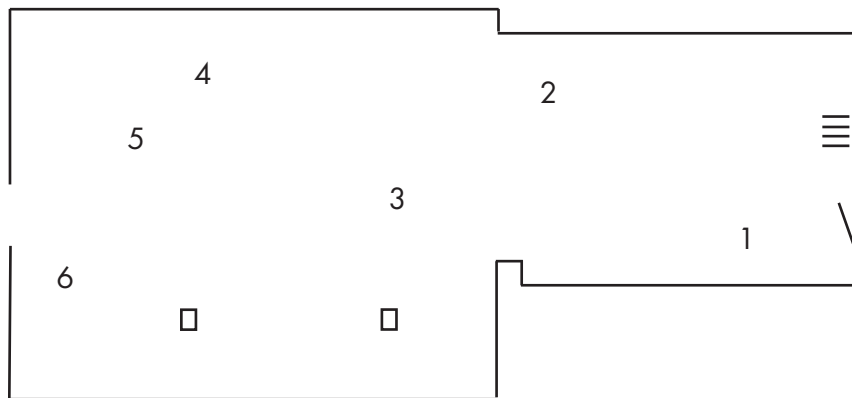
After Pleasure explores the aftermath of desire-fulfilment, when all longings have been satiated. Like fossils that accumulate physical layers through time, Pinhassi's sculptures, built up from numerous coatings of sand, encrypt seemingly idiosyncratic ideas, urging us to envision the alternative realms we could inhabit.

The exhibition is accompanied by an essay by Rachel Thomas, Chief Curator of the Hayward Gallery at the Southbank Centre, London.

About Oren Pinhassi

Oren Pinhassi's installations examine the relationship between the human figure, nature and the built environment by conjuring evocative and erotic sites that intersect public and private exchange. Pinhassi's primary materials are plaster and sand, used for their porosity to propose fluid environments where rigid categories collapse.

Oren Pinhassi (b. 1985) received an MFA from Yale in 2014 and B.Ed.F.A. in 2011 from Beit-Berl College, Hamidrasha School of Art. Selected solo exhibitions include *False Alarm*, Mostyn, Wales (2023); *Should We Stay or Should We Go*, RIBOT, Milan, Italy (2022); *Thirst Trap*, Commonwealth and Council, Los Angeles, USA (2021); *Lone and Level*, Helena Anrather, New York, USA (2021); *The Crowd*, Edel Assanti, London, UK (2020); *Oren Pinhassi*, Castello di San Basilio, Basilicata, Italy (2019); *Springs*, Petach-Tikva Museum of Art, Israel (2017). Recent group exhibitions include *This is a Rehearsal*, The Chicago Architecture Biennial, Chicago, USA (2023); *Moveables*, ICA Philadelphia, Philadelphia, USA (2023); *SSSSSSSSCULPTURESQUE*, Kiang Malingue, Hong Kong (2022); *Guilty Curtain*, Kölnischer Kunstverein, Cologne, Germany (2021); *O Sole Mio*, Parasol Unit, London, UK (2020); *For Mario*, Tina Kim Gallery, New York, USA (2019) and *This Is Not a Prop*, David Zwirner, New York, USA (2018). Pinhassi's work is in the collections of Castello San Basilio, Basilicata, Italy; GAMeC Museum of Modern Art, Bergamo, Italy; Palazzo Monti, Brescia, Italy; Peach Tikva Museum of Art, Petah Tikva, Israel. Oren Pinhassi lives and works in New York.



1. *Blind Spot*, 2023, Steel, sand, burlap, polymer and rock, 244 x 26 x 22 cm, 96 x 10 1/4 x 8 5/8 in.

2. *Do Not Fear Time (Guardian)*, 2024, Steel, sand, burlap, polymer and rock, 228 x 54 x 54 cm, 89 3/4 x 21 1/4 x 21 1/4 in.

3. *Tower of Babel*, 2024, Steel, sand, burlap, polymer and rock, 226.1 x 50.8 x 35.6 cm, 89 x 20 x 14 in.

4. *You In Me Without You*, 2023, Steel, sand, burlap, polymer and rock, 227 x 42 x 43 cm, 89 3/8 x 16 1/2 x 16 7/8 in.

5. *Whole Hole Hole Whole*, 2024, Steel, sand, burlap, polymer and rock, 237.5 x 73.7 x 55.9 cm, 93 1/2 x 29 x 22 in.

6. *Widow's Peak*, 2023, Steel, sand, burlap, polymer, rock and pigeon spikes, 243 x 25 x 46 cm, 95 5/8 x 9 7/8 x 18 1/8 in.