

Dorothy Circus Gallery London

Proudly presents

American English

Solo Exhibition by Luke Chueh

LONDON | 11th May 2024 - 8th June 2024
35 Connaught Street, W2 2AZ, London, UK



*Full English, 2024,
Acrylic on Wood Panel, 40 x 50 cm, 16 x 20 in
Courtesy of DCG and the Artist*

DCG London is delighted to unveil **'American English'** the latest solo exhibition by the consummate Luke Chueh, set for a collectors and press preview on **Saturday, May 11**, at our UK premises at 35 Connaught Street.

Comprising thirteen new acrylic on board paintings, this poignant series ventures into the realm of identity, mapped and molded by our choices and experiences, shaped by personal taste. With his signature layered irony bedded in profound sensitivity, Chueh, in an ironic nod to our culinary preferences, resonates with the timeless latin adage, "we are what we eat." The selection extends be-

yond the palate, encapsulating our life's expectations, the quest for adventure, the soul of our travels, and the essence of what we assimilate and carry home.

Chinese-American, raised in Fresno, and a stalwart in the Los Angeles art scene since 2003, Chueh is celebrated by international collectors for his distinctive pop narratives tinged with a slight flavor of melancholy. "American English" marks a notable progression in Chueh's artistic inquiry into identity—a narrative spun from the daily act of dining, a ritual that lays bare the intricate details of personality, as intimate as it is universally shared.

Chueh's exhibition features his signature anthropomorphic figures immersed in the act of eating. These characters, stripped to stark minimalism against backdrops awash with vibrant hues, render a discourse on how our culinary choices reflect and define our complex identities. Whether it is the quintessentially American breakfast or the ceremonial tea, these works, in their narrative simplicity, stir a conversation about the assimilation of diverse cultural practices into the American and international tapestry.

Crafted with care, the characters in Chueh's scenes, though lacking intricate features, are imbued with deep emotional resonance. Set against backgrounds that slice through the canvas with color, the subjects are spotlighted in an almost theatrical luminescence. Chueh's blend of endearing charm and pathos forges a tension that vibrates with the internal existential battle, casting light upon the darker facets of the human condition.

Luke Chueh's new works transcend a simple observation of ourselves—they provoke questioning, cleaving open an introspective journey that speaks of internal conflicts, and captures both desires and triumphs. Food emerges as a theme that is as much about gratification as it is about comfort and solace, a celebration of friendship as well as a selfish and cynical desire. Through the lens of sustenance, we perceive the nurturing affection in the care for others as much as the egoistic and cruel act of consuming other creatures for our survival.

His paintings, some blurred as if shrouded in mist, others crisply monochromatic or richly textured, consistently carry the hallmark of his wintry ambiance. This stylistic choice is a metaphor for overcoming, a sense of emerging from an inner tempest to face the world anew.

Join us at DCG London for this compelling journey through Chueh's eyes, to discover a narrative of introspection and identity, exploring the core of what makes us human.

The preview for collectors will be unveiled to collectors on the waiting list on May 9th at 15 BST To join the waiting list, email: sales@dorothycircusgallery.com

On the suggestion offered by Luke Chueh for his new exhibition, we share a reading that resonates with this theme, delving into the poetic vision of nourishment.

"Squid with Peas" by Achille Campanile

Squid with peas is one of the strangest and most mysterious pairings in cuisine. Squid, when alive, are completely ignorant of the existence of peas. They inhabit the ocean depths, swimming slowly and almost transparently in the clear light of an aquarium, among strange suspended masses, among phosphorescent umbrellas that lazily open on their own in the void and walk like ghosts; among small lanterns that wink on and off, among delicate shining algae that barely sway, untouched by any breath of wind, amidst enigmatic and long, black, motionless eels. Down there, no news of the outside world, of air, of clouds reaches them. Squid have no idea about legumes. More must be said: they have no idea about legumes in general and vegetables at all. But what am I saying: vegetables? They are utterly unaware of gardens, the earth, leaves, grass, trees, and the entire world wrapped in air. They do not know that somewhere far away there are meadows where girls with large straw hats and long, light dresses chase each other among little daisies; they are unaware of reed beds. They only come into contact with peas in the pan on the fire, when they are already skinned, cut into pieces, and almost cooked, which is certainly not the ideal condition to appreciate the proximity of anyone, even if they are respectable characters like peas. For their part, these peas—assuming they have any ideas—can at best have only a very vague idea of the sea. Mostly by hearsay. They are enclosed in the pod, poor blind little balls that really don't know who exists out there, and if it weren't for humans pulling them out, they would hardly ever see the sun. They don't even see the meadows, the garden they are born in, let alone the sea and its depths. And probably they have never even heard the name of squid. Yet they seem made for each other. But man is a strange animal. He builds boats, harpoons, lamps. He is not content to fish in a simple and primitive way with rods, nets, or pots, fishes more at hand. He also wants squid. At night he goes out to sea slowly skirting the rocks in silence. From afar the dazzling lamp is visible, the light that penetrates the water and colors it, probes the crevices of the rocks, and gives some fleeting glow to the intent face of the fisherman. Meanwhile, he cultivates gardens, plants peas, cares for and watches over them, picks them. Then he brings everything to the market. One morning, here are the squid on one side of the fishmonger's counter; and on the other side, far away, here are the peas in the vegetable section. They still do not know each other, are unaware of each other's existence. It's cold. The woman arrives; here usually comes the man's female, who, not content with having children, also wants to make squid with peas; that day; because she doesn't make them every day; this is not the particular food of man; it is a whim, a refinement, an extra; that day she had the whim to make squid with peas; without consulting the squid, without asking the peas if they agree. The female of the king of the sea, the earth, and the sky, buys the squid and the peas with the money earned and made; because man has also invented money, and he makes it, earns it, contends for it, denies it. But let's get back to the woman. She goes home. Peels, cuts, cleans. Squid and peas—originating respectively from the depths of the sea and the bowels of the earth—meet in a sizzling pan. From this moment their fates are tied. At first, there is a bit of coolness, but soon, willingly or unwillingly, they get along wonderfully. Together they are dished up, together they will arrive at the table, together they will be savored and praised, and they will not try to overpower each other. Consummatum est. They return to the whole. They have traveled to the end of the trajectories of their long journeys and their brief lives which, with an ephemeral phosphorescence in the darkness of the universe, have met, merged, and extinguished.

American English by Luke Chueh is part of our Annual Program, "Pursuing Harmony: the Artistic Odyssey of 2024". Please find our concept here below:

"After a beautiful 2023 dedicated to the freedom of expression, in shaping our 2024 exhibition program, continuing to draw inspiration from numerology, we have chosen to communicate a complex mosaic of values embodied by the number 24. We explore the themes of family, companionship, and self-security as expressions of the concept of Harmony.

The programming opens with a dual show at our Rome venue, featuring the works of the French sculptor **Clementine Bal** and the young talent, the Korean Yu Gyeong Cheon. They embrace the theme of family with the sophistication and poetry typical of the feminine language, offering diverse perspectives on relationships and the intricate threads that bind us. Each artwork tells the story of connection, inviting viewers to reflect on their own experiences and the universal ties that unite us all. Following is the eagerly awaited solo show by the impressionist genius with incomparable evocative talent, **Joe Sorren**. A master of sublimating reality, he brings to London a collection of works that open a space where imagination knows no bounds.

The boundless imagination of contemporary surrealism continues the narrative, exploring the power of companionship as a driving force behind creativity and collaboration. This is evident in the duo show of **Peca** and **Jesus Aguado**, exploring the synergy between their distinct artistic voices, as well as in **Paolo Pedroni**'s solo show in London. Self-affirmation and self-security emerge from the painterly exploration of the two Anglo-Saxons, London-based **Ben Ashton** and New Yorker **Matthew Grabelsky**. This theme is equally present in the joint exhibition of **Liz Florez** from Cuba, in comparison with the street artist **Miss Van**, creating a spectacle of two strong female personalities with rich and original vocabularies. Spring opens with solo exhibitions by **Luke Chueh** and **Kukula** in London, and the joint exhibition of **Blic** and **Erkut Terliksiz** in Rome.

This paves the way for the debut talent of Japanese realism, **Kana Tsumura**, who will exhibit in London in a Focus show dedicated to her Still Life. Dedicated to the depths of introspection and the search for Harmony, shared by our talents from around the world, the theme of the year further unfolds through the magical suggestions of **Mr. Sasquatch** and **Farley del Rosario**, who, along with **Thomas Ascott**, **Leixiao Han**, and **Wang Jin Bo**, will conclude the programming at DCG in Rome. In London, after the presentation of the Thai artist **Natepool**, we welcome back **Jonathan Viner**. He returns to celebrate with us the end of an exhibition year where we interweave our perceptions into the fabric of each exhibition. A year of art and experience that embodies the essence of 24: a year that we wish for everyone to be one of unity, understanding, and growth."

Discover more about the exhibitions taking part in "Pursuing Harmony: the Artistic Odyssey of 2024": <https://www.dorothycircusgallery.com/blog/38-pursuing-harmony-the-artistic-odyssey-of-2024-discover-dorothy-circus-gallery-upcoming-events-in-rome/>