

Andrew Kreps
Gallery

22 Cortlandt Alley,
New York, NY 10013

Tue–Sat, 10 am–6 pm
andrewkreps.com

Tel. (212)741-8849
Fax. (212)741-8163

Jes Fan

Sites of Wounding: Interchapter

55 Walker Street
October 25 - December 20, 2024
Opening Reception:
Friday, October 25

Andrew Kreps Gallery is pleased to announce *Sites of Wounding: Interchapter*, an exhibition of new works by Jes Fan, the Brooklyn-based artist's first solo exhibition in New York.

In his practice, Fan employs the often invisible substances that shape our experiences with the world to explore the often malleable ways in which biology, ecology and identity intersect. Working in close collaboration with biologists, farmers, and medical universities, Fan's transdisciplinary projects examine how sculpture can be used as a tool to unravel material from its accumulated history.

The exhibition continues Fan's episodic project *Sites of Wounding*, first initiated in 2020. A pool of boiling soy milk is positioned at the gallery's entrance, and utilized as a projection surface for a visceral video documenting a homemade endoscopy. Upon looking at the congealed skin-like surface of the white liquid, the viewer is not offered a reflection, but instead offered an interior view of the artist's body. This underscores a larger interest in Fan's work, of collapsing the membrane that demarcates the external body from an internal space. New sculptures belonging to the project's second chapter are informed by Fan's research into Agarwood trees, as well as an interest in how injuries are capable of generating new meaning. Native to Hong Kong, the trees produce a fragrant resin in response to stress, and trauma. In the healing process, the tree's fibers harden, building density and structure around the wound. To create sculptures in this chapter, Fan 3D prints CT scans of his own musculature and combines traditional techniques such as glass-blowing. Mimicking the formal qualities of the infected Agarwood tree, these abstracted forms point to the transformative potential of trauma carried by the human body. A punctured freestanding wall furthers this inquiry, inviting viewers to peer at the sculpture embedded within it.

In contrast, new works from the projects' third chapter extends to an organism that is impervious to injury. In this chapter, Fan studies the soybean, and examines its machine-like ability for transformation. Soy has become invulnerable to all types of invasions, and has become one of the highest yield crops in global agriculture. While previously, works in *Sites of Wounding* have drawn on the artist's own body, here sheets of yuba, or soy skins,

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are intuitively draped over metal armatures. Their folds and curves suggest that of human skin, alluding to the racialized idea of “yellow” skin. Two aluminum basins sit in the corner of the gallery, harkening to the pool of boiling soil milk in the front space. Here, one is melting a torso cast in soy wax, and another one holds a pool of silicone and capsules filled with soybeans, both capturing the transient state of transformation between solid and liquid.

A group of drawings depict wood burls, knobby growths often found on the base of trees that result from infections, which develop intricate grain patterns in the process. Resembling keloids or scar tissue, these works reinforce the connections between the natural world and corporeal forms. Seen together with Fan’s sculptural works, they additionally underscore the unseen processes that shape our bodies, and in turn, our interactions with the outside world, especially as these become increasingly mediated by technology.

Jes Fan lives and works in Brooklyn and Hong Kong. In 2026, Yale University Art Gallery, New Haven will present a solo exhibition of Fan’s work. This year, Fan was included in the 2024 Whitney Biennial and Greater Art Toronto. Recently, *Sites of Wounding: Chapter 2* was on view at the M+ Museum in Hong Kong for the 2023 Sigg Prize exhibition. In 2022, Fan participated in *The Milk of Dreams The 59th International Art Exhibition of La Biennale di Venezia* curated by Cecilia Alemani, Venice. Additionally, Fan’s work has been included in numerous group exhibitions, including *Symbionts: Contemporary Artists and the Biosphere*, MIT List Visual Arts Center, 2022, *Breaking Water*, Contemporary Arts Center, Cincinnati, 2022, *Soft Water Hard Stone*, *The Fifth New Museum Triennial*, New Museum, New York, 2021, *The Stomach and the Port*, *Liverpool Biennale*, United Kingdom, 2021, *NIRIN*, *Biennale of Sydney*, Australia, 2020, *The Socrates Annual 2019*, Socrates Sculpture Park, Queens, 2019. Fan was awarded a Pollock-Krasner Grant in 2022.

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JES FAN
*Screen for an internal landscape
painting, 2024*

Soy milk, homemade endoscopy
video, projector, hotplates,
aluminum
96 x 32 x 8 inches (243.8 x
81.3 x 20.3 cm.)
4 minutes, 50 seconds
(JEF24-021)



JES FAN
Right Leg Cross Section V, 2024

Polymer modified resin, PLA
filament, fiberglass, pigments,
glass
12 x 11 x 20 inches (30.5 x
27.9 x 50.8 cm.)
(JEF24-014)



JES FAN
*Right Pelvis, Cross Section,
2024*

Polymer modified resin, PLA
filament, fiberglass, pigments,
glass
15 x 22 x 31 inches (38.1 x
55.9 x 78.7 cm.)
(JEF24-010)



JES FAN
Void, 2024

Polymer modified resin, fiber-
glass, pigments, glass
7 x 20 x 25 inches (17.8 x 50.8
x 63.5 cm.)
(JEF24-012)



JES FAN
*Right Leg Cross Section IV,
2024*

Polymer modified resin, PLA
filament, fiberglass, pigments,
glass
14 x 26 x 9 1/2 inches (35.6 x
66 x 24.1 cm.)
(JEF24-013)



JES FAN
Burl I, 2023

Lithographic crayon on paper
12 x 9 inches (30.5 x 22.9 cm.);
19 3/4 x 16 3/4 x 1 3/4 inches
(50.2 x 42.5 x 4.4 cm.) framed
(JEF24-009)

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JES FAN
Interface I, 2024

Soy skin, metal, bio-resin, glass
45 x 22 x 5 inches (114.3 x
55.9 x 12.7 cm.)
(JEF24-019)

JES FAN
Interface II, 2024

Soy skin, metal, bio-resin, glass
45 x 22 x 5 inches (114.3 x
55.9 x 12.7 cm.)
(JEF24-020)

JES FAN
All nouns are false, 2024

Aluminum Tray, Hotplate, Pill
cap, Soybeans, Soymilk
5 x 36 x 24 inches (12.7 x 91.4
x 61 cm.)
(JEF24-018)



JES FAN
To Shed, 2024

Soy skin, metal, epoxy
62 x 37 x 18 inches (157.5 x 94
x 45.7 cm.)
(JEF24-022)



JES FAN
Burl II, 2023

Lithographic crayon on paper
12 x 9 inches (30.5 x 22.9 cm.);
19 3/4 x 16 3/4 x 1 3/4 inches
(50.2 x 42.5 x 4.4 cm.) framed
(JEF24-008)

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Jes Fan

Born 1990, Scarborough, Canada
Currently lives and works Brooklyn, NY and Hong Kong, CN

EDUCATION

2014 Rhode Island School of Design (RISD) BFA in Glass

SOLO EXHIBITIONS

2026 Yale University Art Gallery, New Haven, CT (forthcoming)
2024 *Sites of Wounding: Interchapter*, Andrew Kreps Gallery, New York, NY (forthcoming)
2023 *Sites of Wounding: Chapter 2*, Sigg Prize finalist exhibition, M+ Museum, Hong Kong
Sites of Wounding: Chapter 1, Empty Gallery, HK
2018 *Mother is a Woman*, Empty Gallery, Hong Kong
2017 *No Clearance in Niche*, Museum of Arts and Design, NYC, USA
Disposed to Add, Vox Populi Gallery, PA, USA
2016 *Ot(her)*, Sarah Doyle Gallery, Brown University, RI, USA

SELECTED GROUP EXHIBITIONS

2024 *Weight of Mind*, CCS Bard, Bard College, NY
2023 *de montañas submarinas el fuego hace islas [from the underwater mountains fire makes islands]*, KADIST, San Francisco, CA
Perhaps the Truth, Ballroom Marfa, Marfa, TX \ *Moveables*, Institute of Contemporary Art, Philadelphia
X PINK 101, X Museum, Beijing
More Than Human, organized by DOSSIER, Blanc Art Space, Beijing
Industrial Rhapsody, Alexander Tutsek-Stiftung, Munich, Germany
2022 *Symbionts: Contemporary Artists and the Biosphere*, MIT List Visual Arts Center, Cambridge

- Liquid Ground*, UCCA Dune, Beijing
from the underwater mountains fire makes islands, Pivô, Brazil
Transactions with Eternity, Kraupa-Tuskany Zeidler, Berlin
The odds are good, the goods are odd, Lisson Gallery, NYC
Retrograde, Galerie du Monde, Hong Kong
Breaking Water, Contemporary Arts Center, Cincinnati
A Través, James Cohan Gallery, NYC
- 2021-2022 *Sex Ecologies*, Kunsthall Trondheim, Norway
- 2021 *CAMP FIRES THE BODY AS A QUEER STAGE*, Last Tango, Zurich
Body Electric, curated by Pavel Pys, Museum of Art and Design at Miami Dade College, Miami, US
- 2019 *Slow Hand Movements*Gentle Whispers*Water*Salt*Tingles**, curated by Frederick Cruz Nowell for Passing Fancy, Boers-li Gallery, NYC
Forget Sorrow Grass: An Archaeology of Feminine Time, curated by Jianru Wu and Sirui Zhang, Times Museum, Guangzhou
Spectrosynthesis II, Bangkok Center for Contemporary Art, Bangkok, Thailand
The Socrates Annual 2019, Socrates sculpture park, NYC
CAMP FIRES THE BODY AS A QUEER STAGE, curated by Kerry Doran, Violeta Mansilla and Simon Wursten Marín, UV Estudios, Argentina
Kiss my Genders, curated by Vincent Honore, Hayward Gallery, London
An Opera for Animals, curated by Billy Tang, Hsieh Feng-Rong, Cosmin Costinas and Claire Shea, Rockbund Art Museum, Shanghai, and Para-Site, Hong Kong
In my room, curated by Alvin Li, Antenna Space, Shanghai
no body to talk to, curated by Kaitlyn Mar, Invisible Exports, NYC
- 2018 *SportCult*, curated by Jose Friere, Team Gallery, NYC
Paradox: Haptic Body in the Age of AI, curated by Elizabeth Chodos, Miller ICA, Carnegie Mellon University
Raw Design, curated by Glenn Adamson, San Francisco Museum of Craft and Design, USA
- 2017 *Uproot*, curated by Gabriel de Guzman, Smack Mellon, NYC, USA
Glass Ceiling, curated by Osman Can Yerebakan, UrbanGlass, NYC, USA
In Search of Miss Ruthless, curated by Hera Chan and David Borgonjon, Para Site, Hong Kong
From Dada to Ta-Da, curated by Max Wolf, Fisher Parrish Gallery, NYC, USA
Stranger Things, curated by Doreen Garner, Outpost Artist Resource, NYC, USA
- 2016 *Whereabouts*, curated by Hyperopia Projects, Glazenhuis Museum, Belgium

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2014 *Material Location*, curated by Susie Silbert,
UrbanGlass, NYC, USA

BIENNALS AND TRIENNALS

2024 *Greater Toronto Art 2024*, Toronto, Canada
Even Better Than the Real Thing, Whitney Museum,
New York, NY

2022 *Biennale Arte 2022: The Milk Of Dreams*, The 59th
International Art Exhibition of La Biennale di
Venezia curated by Cecilia Alemani, Venice

2021 *Soft Water Hard Stone*, The Fifth New Museum
Triennial, New Museum, New York
The Stomach and the Port, Liverpool Biennale, UK

2020 *NIRIN*, Biennale of Sydney, Australia
Where do we begin?, X Museum Triennial

AWARDS

2024 Creative Capital Award

2022 M+ Sigg Prize, Finalist
Pollock-Krasner Foundation Grant

2020 NYFA/NYSCA Artist Fellowship (Sculpture/Craft)
BMW Art Journey Award, Finalist

2019-2021 Jerome Hill Artist Fellowship, Jerome Foundation

2019 Devra Freeland Fellowship, Socrates Sculpture
Park

2017 Joan Mitchell Painters and Sculptors Grant Recipient
Edward and Sally Van Lier Fellowship, Museum of
Arts and Design
Emergency Grant, Foundation for Contemporary
Arts

2016 Creative Glass Center of America Fellowship,
Wheaton Arts

2014 Award of Excellence, RISD Glass Department

2013 John A. Chironna Fellowship, RISD

SELECTED COLLECTIONS

Kadist Art Foundation, Paris, France
Mount Holyoke College Art Museum, Massachusetts,
USA
Sunpride Foundation, Hong Kong
X Museum, Beijing