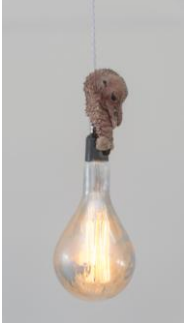


FOR IMMEDIATE RELEASE

**THE LEFTOVERS**



**JEAN-MARIE APPRIOU | JACQUELINE DE JONG | JEFFREY JOYAL | KAYA (KRISTIN BRÄTSCH AND DEBO EILERS) | MAI-THU PERRET | KATHLEEN RYAN**

3 MAY – 10 JUNE 2017, NEW YORK  
PRIVATE VIEW: WEDNESDAY, 3 MAY 6 - 8 PM

*“The grotto is the bunker and the bunker is the grotto.”*

Paul Virilio, *Crepuscular Dawn*, 2002

Simon Lee Gallery New York is pleased to present *The Leftovers*, a group exhibition organized by Franklin Melendez and Romain Dauriac which explores ideas of shelter.

They say planning is the best precaution and true to form the 1% are shoring up their goods with designer doomsday dugouts. It's true—CNN reported it and Vivos xPoint, a real estate company specializing in such wares, admits that demand is on the rise. Of course, the Spartan concrete walls and canned goods of yore have been replaced by LED-powered panoramic views, underground pools and built-in custom finishes. Upon request, however, certain utilitarian details can be retained or added for dramatic effect.

Many of the most sought-after specimens are housed in Soviet era bunkers and silos, and it is said that these connect to complex subterranean passages that can sprawl into entire communities. These will be carefully curated for a balanced cultural ecosystem that includes trams, coffee shops, restaurants and even movie theaters. Examples are already thriving above ground with once-secret fallout shelters that have been converted into private homes, luxury condos, art gallery complexes and more.

It is hard to imagine living in this stasis—but one supposes that anxious anticipation is a small price to pay for airtight comfort. Then again, despite these upgrades, the real pickle remains what else to bring along? Among the cushions and the rations, the placeholders and relics, what surplus objects will be tethered and preserved to these polished capsules? Will their value outlive their function? And how will they emerge and take in the view of a landscape rewritten in ways both strange and unforetold.

**NOTES TO EDITORS**

**Jean-Marie Appriou** was born in 1986 in Brest, France and lives and works in Brest and Paris, France. Recent solo exhibitions include *Jean-Marie Appriou*, Jan Kaps Gallery, Cologne, Germany (2017); *Raspberry Rising*, C L E A R I N G, Brussels, Belgium (2016); *Salt Crystals*, Jan Kaps Gallery, Cologne, Germany (2015); *Sonde d’Arc-en-Taupe*, Palais de Tokyo, Paris, France (2014); *Moyen Age*, *Ecole municipale des Beaux-Arts*, Galerie Edouard Manet, Gennevilliers, France (2013). Selected group exhibitions include *Streams of Warm Impermanence*, David Roberts

Art Foundation, London, UK (2016); *History Made by Artists, C L E A R I N G*, Brooklyn, NY (2016); *L'Usage des Formes*, Palais de Tokyo, Paris, France (2015); *Deep Screen*, Parc Saint Léger – Centre d'art contemporain, Pougues-les-Eaux, France (2015); *Let's play*, Galeries du Cloître, Ecole des Beaux-Arts, in Play Time - Biennale d'Art Contemporain de Rennes, France (2014); *Un petit infini plus grand qu'un infini plus gros*, curated by Mathieu Mercier, Galerie Le Minotaure, Paris, France (2013); *No Fear, No Shame, No Confusion*, curated by Céline Kopp, Triangle France, Marseille, France (2013). Forthcoming exhibitions include *Jean-Marie Appriou*, Public Art Fund, New York, NY (2018); *Jean-Marie Appriou*, Eva Presenhuber, Zurich, Switzerland (2018); *Jean-Marie Appriou, C L E A R I N G*, Brooklyn, NY (2017).

**Jacqueline de Jong** (b. 1939) has presented solo exhibitions at the Moderna Museet, Stockholm, Sweden (2012); Yale University Beinecke Rare Books and Manuscripts Library, New Haven, CT (2012); Museum Freriks, Winterswijk, Netherlands (2010); and the Cobra Museum for Contemporary Art, Amstelveen, Netherlands (2003). She has exhibited work at Museum Hurrle, Durbach, Germany (2014); Bibliotheque Nationale de France, Paris, France (2013); Danmarks Industriemuseum, Horsens, Denmark (2009); Museum Tinguely, Basel, Switzerland (2007); Van Abbemuseum, Eindhoven, Netherlands (2003); Museo d'Arte Moderna, Lugano, Switzerland (2002); Museo d'Arte Contemporanea, Barcelona, Spain (1996); Stedelijk Museum, Amsterdam, Netherlands (1994); Centre Georges Pompidou, Paris, France (1989); and the Institute of Contemporary Arts, London, UK (1989).

**Jeffrey Joyal** was born in 1988 in Boston, MA and lives and works in New York, NY. Recent solo exhibitions include *Raze the Little Feelers*, David Lewis, New York, NY (2016). Selected group exhibitions include *Hütsti*, an installation by Veit Laurent Kurz & Ben Schumacher, MINI/Goethe-Institut Curatorial Residencies Ludlow 38, New York, NY (2017); *Tre Amici*, organized by Eleanor Cayre, Jacob King, and Alex Zachary, Tre Amici Restaurant, Long Branch, NJ (2016); *These Are Not My Horses*, curated by Alexander Shulan, James Fuentes, New York, NY (2015); *The Story of O(OO)*, David Lewis, New York, NY (2015); Pérez Art Museum Miami, Miami, FL (2015); *All the Food is Poison* with Valerie Keane, Bedstuy Love Affair, Brooklyn, NY (2014); *First Viewing*, Salon Ford, New York, NY (2014); *Ten Ten*, Jason Alexander, New York, NY (2012).

**KAYA (Kerstin Brätsch / Debo Eilers)** was established in 2010 by Kerstin Brätsch and Debo Eilers and they live and work in New York, NY. Recent solo exhibitions include *N.O.Madski presents Klub KAYA*, Deborah Schamoni, Munich, Germany (2015); *KAMP KAYA invites friends to Bregenz*, curated by Eva Birkenstock, KUB Kunsthaus Bregenz, Austria (2015); *KAYA III, (Kerstin Brätsch / Debo Eilers)*, 47Canal, New York, NY (2013); *KAYA II, (Kerstin Brätsch / Debo Eilers)*, Various Small Fires, Los Angeles, CA (2012). Selected group exhibitions include *Whitney Biennial 2017, as KAYA (Kerstin Brätsch / Debo Eilers)*, Whitney Museum of American Art, New York, NY (2017); *Painting 2.0: Expression in the Information Age, as KAYA (Kerstin Brätsch / Debo Eilers)*, Mumok, Vienna, Austria (2016); *KAYA: I Pledge Allegiance, On Stellar Rays*, New York, NY (2016); *Full of Peril and Weirdness: Painting as a Universalism, as KAYA (Kerstin Brätsch / Debo Eilers)*, MWood's Museum, Beijing, China (2015); *KAYA Aquitaine, (Kerstin Brätsch / Debo Eilers)*, Monnaie de Paris / Frac Aquitaine, Paris, France (2014); *KAYA, (Kerstin Brätsch / Debo Eilers)*, Performance at PS1 Moma, New York, NY (2010).

**Mal-Thu Perret** was born in 1976 in Geneva, Switzerland and lives and works in Geneva, Switzerland. In 2011, she was awarded both the Zurich Art Prize and le Prix Culturel Manor and took part in ILLUMInations (curated by Bice Curiger) at the 54th Venice Biennale, Venice, Italy. Recent solo exhibitions include Simon Lee Gallery, London, UK (2016), Nasher Sculpture Center, Dallas, TX (2016); Kunsthaus Aarau, Aarau, Switzerland (2011); MAMCO, Geneva, Switzerland (2011); Haus Konstruktiv, Zurich, Switzerland (2011); Le Magasin, Grenoble, France (2011); Theatre de l'Usine, Geneva, Switzerland which also travelled to Swiss Institute Contemporary Art, New York, NY (2011); University of Michigan Museum of Art, Ann Arbor, MI (2010); The Aspen Art Museum, Aspen, CO (2009); San Francisco Museum of Modern Art, San Francisco, CA (2008); The Kitchen, New York, NY (2008) and The Renaissance Society, Chicago, IL (2006). Her work has been included in group exhibitions at MAMCO, Geneva, Switzerland (2017), Bonnefanten Museum, Maastricht, Netherlands (2015); Musée d'Art Moderne, Paris, France (2013); Museum of Contemporary Art, Denver, CO (2013); CCS Bard Hessel Museum, Annandale-on-Hudson, NY (2012); Kunsthalle Bern, Bern, Switzerland (2012) and Haus der Kunst, Munich, Germany (2010).

**Kathleen Ryan** was born in 1984 in Santa Monica, CA and lives and works in Los Angeles, CA. Recent solo exhibitions include *Kathleen Ryan*, Josh Lilley Gallery, London, UK (2016). Selected group exhibitions include *Performing the Grid*, Ben Maltz Gallery, Otis College, Los Angeles, CA (2016); *Frieze Sculpture Park*, Regent's Park, London, UK (2015); *SOGTFO*, Francois Ghebaly Gallery, Los Angeles, CA (2015); *Artificial Complexion*, Various Small

**SIMON  
LEE**

Fires, Los Angeles, CA (2104); *Temecula*, Helmuth Projects, San Diego, CA (2014); *Corporeal Impulse*, Vincent Price Art Museum, Monterey Park, CA (2014); *Wall Painting*, Irvine Fine Arts Center, Irvine, CA (2013); *My head is falling out so I'm standing on my stomach*, Armory Center for the Arts, Pasadena, CA (2011).

For further press information, images and interview requests please contact: [james@simonleegallery.com](mailto:james@simonleegallery.com) / +1 (646) 678 5654.

Image: Jeffrey Joyal, *TOM 9*, 2015, Taxidermy turkey head, lightbulb, mirrored paint, and electrical components, 49.9 x 15.2 cm (16 1/2 x 6 in.)

26 EAST 64<sup>TH</sup> STREET  
NEW YORK, NY 10065  
M: +1 646 824 9249  
[info@simonleegallery.com](mailto:info@simonleegallery.com)