

3A Gallery

SOPHIE KITCHING
NOCTURNE

January 7 - February 18, 2023



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In Sophie Kitching's "Nocturne", which sonata can you hear? Chopin? My favorite nocturne is Beethoven's Piano Sonata No. 14, Moonlight Sonata.

Speaking of Beethoven, I once had an argument with Dan Graham. Dan saw Beethoven as a heartbroken and deaf loser. I said no, Beethoven had a sweet tooth and in his time sugar contained zinc. Therefore, he lost his hearing from over consumption of this mineral and not from a broken heart. And listen! In Beethoven's Symphony No. 5, fate knocks on the door. Who realizes fate is knocking on your door? In my opinion, he was a positive thinking person. Furthermore, Symphony No. 9 is a good example of the composer's positivity. It's full of joy. So, Beethoven is no loser. Then Dan smiled amusingly and made no reply. But when I think about it now, perhaps Dan was thinking about Piano Sonata No. 14, Moonlight Sonata, or Piano Sonata No. 8, Sonata Pathétique, or something, when he said that.

Sophie's "Nocturne" is dark, but has so many colorful flowers that are scattered and shining. Now, if Dan were here with me and we could look at Sophie Kitching, "Nocturne" together, what would he say? We might talk about Debussy's Clair De Lune.

— *Mieko Meguro*

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Nocturne

*Dark petals
Anguish leaves
Flowing and falling
Frozen in place
A drawing an image a vision
What are we seeing
A portrait of a painting
Unveiling through the night
Where everything feels possible
Awaken dreams and musical loops
Sleep working over the bridge
For a while, stretched in space,
A score of touches and tones
On an empty ground, of light.
There is a stillness
An enveloping silence and bliss
Like a companion
A trace drifting on a page
Color schemes,
Overlapping seams
A surface to wander upon
In a room of one's own.
Nocturnal beings adrift
Suspended in time
A diagonal line,
A zone of density,
To fill one's memory
With invisible scenes
Dim-lit flora
Undiscerning vegetal
As one's eye travels
As far as the mind can see
Spare a few moments
To swivel, and oscillate,
In this obscured landscape
For the first time, again.*

— Sophie Kitching

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Sophie Kitching
Nocturne X, 2023
oil, ink, pastel, charcoal,
crayons on canvas
72 x 60 in. (183 x 152,5 cm)

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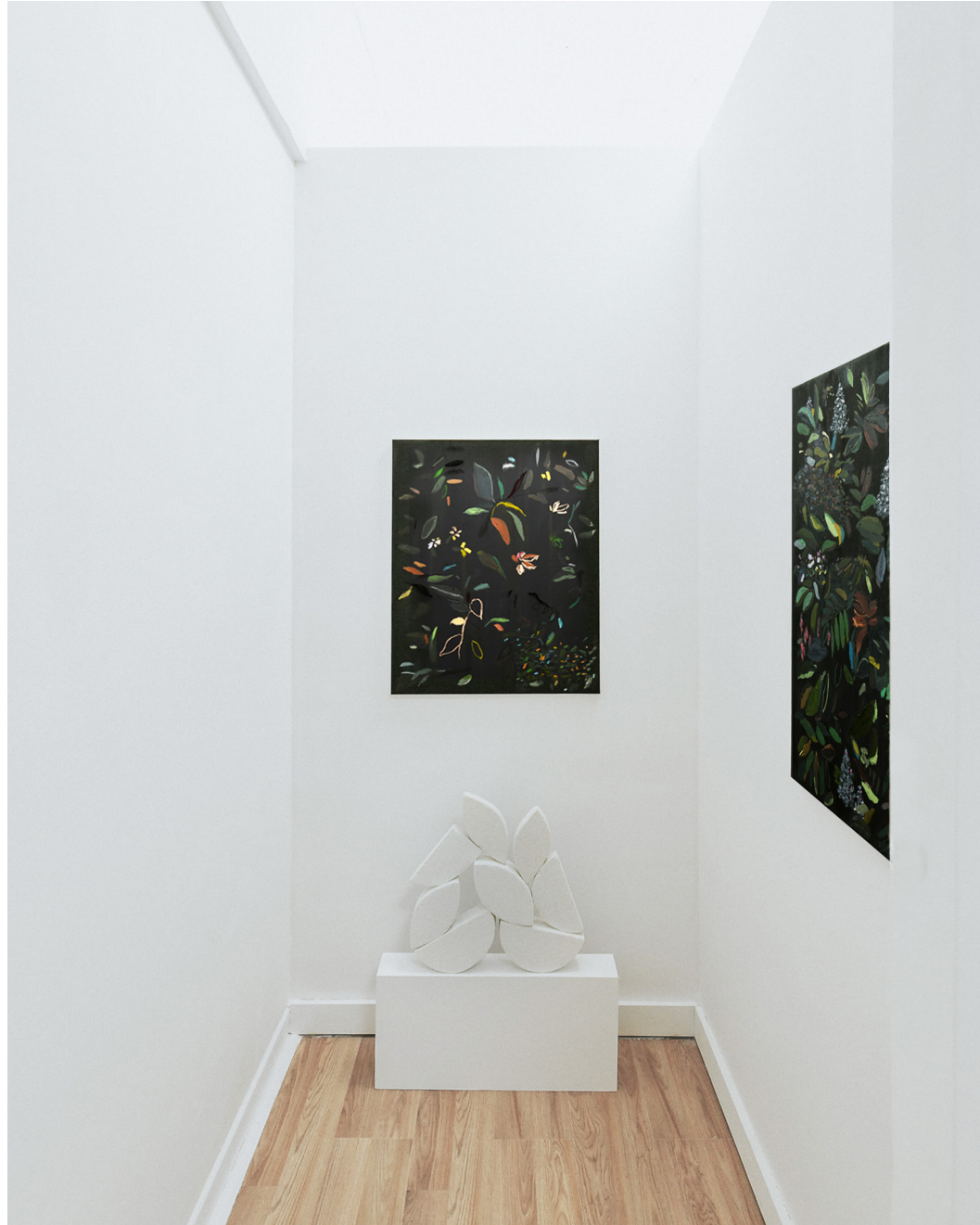
Sophie Kitching
Nocturne VIII, 2023
oil, ink, Japanese watercolor,
pastel on canvas
48 x 36 in. (122 x 91,5 cm)

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Sophie Kitching
Nocturne IX, 2023
oil, ink, Japanese watercolor,
pastel on canvas
48 x 36 in. (122 x 91,5 cm)

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Sophie Kitching
Nocturne VII, 2023
oil, ink, pastel on canvas
30 x 24 in. (76 x 61 cm)

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Sophie Kitching
Nocturne XI, 2023
oil, ink, Japanese
watercolor on canvas
30 x 24 in. (76 x 61 cm)

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Sophie Kitching
Phases, 2023
firebricks
18 $\frac{3}{4}$ x 18 $\frac{1}{2}$ x 2 $\frac{1}{2}$ in.
(48 x 47 x 6 cm)
pedestal: 12 x 25 x 4 in.
(30.5 x 63.5 x 10 cm)

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Sophie Kitching
Nocturne VI, 2023
oil, ink, Japanese watercolor,
pastel on canvas
56 x 40 in. (142 x 101 cm)

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Sophie Kitching
Mirror & stones V, 2016
oil, ink on iridescent mylar,
mounted on paper
29 ½ x 22 in. (75 x 56 cm)
frame: 32 ¼ x 24 ¾ x 1 ½ in.
(82 x 63 x 3,8 cm)

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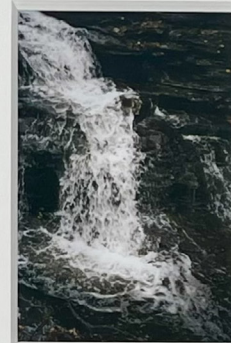
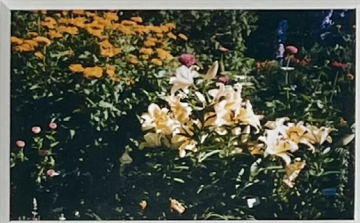
Sophie Kitching
Phases, 2023
firebricks
14 x 14 x 2 ½ in.
(35,5 x 35,5 x 6 cm)

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Sophie Kitching
Thuya / Ithaca, 2020/2023
color photographs, window mat,
wooden frame
each: 4 x 6 in. (10 x 15 cm)
frame: 21 5/8 x 27 7/8 x 1 1/2 in.
(55 x 71 x 4 cm)

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Sophie Kitching
Mirror & stones VII, 2016
oil, ink, confetti, coin on
iridescent mylar, mounted
on paper
29 ½ x 22 in. (75 x 56 cm)
frame: 32 ¼ x 24 ¾ x 1 ½ in.
(82 x 63 x 3,8 cm)

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Sophie Kitching
Treble II, 2023
oil, acrylic, aerosol on poly-
carbonate, two-way mirror
15 ¾ x 12 in. (40 x 30,5 cm)

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About the artist

Sophie Kitching's '*Nocturne*' series are a nod to the musical compositions of the XIXth century. Rather than a night view of her brighter works on white canvas, these new paintings act as their functional negative, delving deeper into the representation of light and shadow using black ink mixed with neutral tones and Payne's grey as a backdrop, and allowing for intricate games of push & pull to unfold on the surface. Fragments of abstracted nature emerge in relation to memories of lived environments. Kitching mixes oil, watercolor, charcoal, and pastel, choosing earthy shades, dark hues, and invisible green, which she enhances with notes of bluish turquoise, venetian red, and bright yellow. These paintings evoke recognizable scenes where each element gradually fades to reveal a telling portrait of a vision, and at once a subtle cue to the artist's process.

Sophie Kitching (b. 1990, Isle of Wight, UK) lives and works in New York. She graduated from the École nationale supérieure des Arts Décoratifs, Paris and was awarded an international grant to study at the School of Visual Arts, New York. Kitching works in various media, including installation, painting, and sculpture. With a poetic exploration of her surroundings and natural phenomena, her works offer in-depth reflections on the concepts of spaces and realities, through an alluring materiality. In her exhibitions, the artist creates atmospheres of both utopic otherworldliness and a grounded familiarity for the viewer to enter.

Recent exhibitions include "De Leur Temps VII" (2023), at Frac Grand Large - Hauts de France, Dunkirk; "touch of time" (2022) at Alice Folker Gallery, Copenhagen ; "Maison 1729" (2022) in collaboration with House of Ruinart during Frieze New York; "Enter Art Fair" (2022) with Alice Folker Gallery, Copenhagen; "The English Garden" (2022) at Galerie Isabelle Gounod, Paris; "Degrees, Minutes & Seconds" (2022) at The Finch Project, London "i set my face to the hillside" (2022) at PS122 Gallery, New York; "carte blanche" (2021) at Park Hyatt, New York; "ATLAS" (2021) at 187 Lafayette St, New York; "Window Series" (2019) at Kiosk in Le Corbusier's Cité Radieuse, Marseille; "Invisible Green" (2019) at Galerie Vaste Horizon, Arles; "Nuits Américaines" (2017-2018) at Maison de Chateaubriand, Châtenay-Malabry; "Appareiller" (2017) at Palais de Tokyo, Paris. In 2016, Sophie Kitching was nominated for the "Bourse Révélation Emerige"; in 2017 her first monographic catalogue was published by Lienart and she created sets for the Ballet "Don Quichotte" at the Opéra national du Capitole in Toulouse. In 2018-2022, she was awarded a Studio Residency as part of Painting Space 122 in New York City.

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Contact:

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3A Gallery is open by appointment only.

To book an appointment and for further inquiries,
please contact the Gallery by email at:
info3agallery@gmail.com.

Gallery website: www.3agallery.com

Artist website: www.sophiekitching.com

Photos: Migle Staniskyte & Sophie Kitching