

Derosia

John Vincler, The New York Times, December 23, 2022

# The New York Times

CHINATOWN

## Covey Gong & Eli Ping

Through Jan. 8. Lubov, 5 East Broadway, fourth floor, Manhattan; 347-496-5833, [lubov.nyc](http://lubov.nyc).



Installation view of “Covey Gong & Eli Ping” at Lubov. At left, Eli Ping’s “Moult” (2022), and right, Covey Gong’s “Untitled” (2022) and “Untitled” (2022). Nicholas Knight/Lubov

The New York-based artists Covey Gong and Eli Ping stage a comradely dialogue in a show focusing primarily on sculpture. Across the exhibition’s seven works — all from 2022, with two by Ping and five by Gong — both artists manage a just-so balance as they play delicacy off heaviness and use simplicity without fussiness. Sculptural detail enlivens even the works that at first glance look like paintings, as in Gong’s untitled diptych, where finely woven polyester organza stands in for painter’s canvas, revealing the aluminum stretcher bars beneath. Plate-size polka dots mark this material — which recalls sheer pantyhose — airbrushed with black or dark gray acrylic in a loosely regular pattern, with smoky wisps of spray escaping the circles’ confines. The effect: minimalism with élan and soul.

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John Vincler, The New York Times, January 4, 2023

Gong's diptych faces Ping's "Moult," a cast iron rendering of a simple form that looks like a towel — or even a painter's repurposed unstretched canvas — twisted and frozen in a rising, looping shape suggesting a torch or candle's flame. My favorite works here are two boxlike constructions by Gong using the same sprayed organza on a thin wire frame of bronze and tin. Hung on the wall, they are about the size of a hard-backed book and incorporate hook-and-eye enclosures of the kind you might find on a corset or blouse, one detailed in white fabric, the other in black. Cotton thread clusters within at the top and bottom, recalling Richard Tuttle's subtle sculptural drawings made with wire and shadow. *JOHN VINCLER*

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Zoë Hopkins, Frieze, September 8, 2023

# FRIEZE

## Five Shows to See in New York During Armory Week



Covey Gong, *NW298*, 2023, brass, tin, copper, assorted fibers, 193 × 28 × 17 cm. Courtesy: the artist and Derosia, New York

Covey Gong

Derosia

7 September – 28 October

Covey Gong's artworks are configured with an astonishing care for fragile things: thin wires and rods, brittle netting and cloth, feathers and fibres. There is no denying the delight that the artist takes in the life of his materials. In 'Intercontinental', the artist's latest solo exhibition at Derosia, these tenuous objects are made into four large sculptures of apparently weightless intricacy: gorgeous entanglements of found and reclaimed matter that seem to float from the gallery's walls and ceilings.

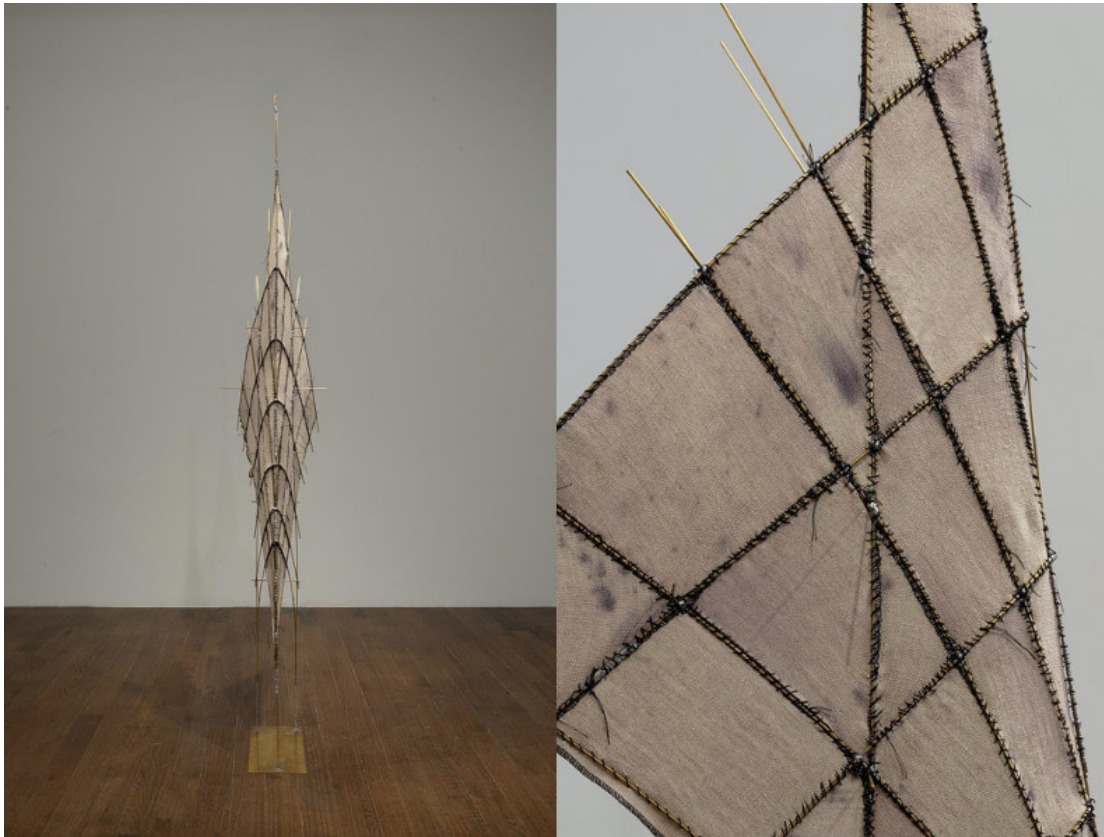
United under the rubric 'garments' – a signifier that the artist deploys to usher his sculptures into proximity with the adorned body – the works are potential containers for fleshy inhabitants. And, while the objects themselves are not readily wearable, there is something inviting in thinking of them as ornaments that have been assembled out of a will to self-fashion. Perhaps we might all live in the garments that Gong's sculptures allude to, finding a shared cloak inside this constellation of delicate things.

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Max Heaton, Artefuse, September 23, 2023

# ARTEFUSE

## Covey Gong: Intercontinental at Derosia, New York



Featured work: W253; 2023; Brass, copper, dyed linen; 73.5" x 11.5" x 26" – This sculpture reassembles pieces of dyed linen, quilted together around a brass and copper framing.

Covey Gong's opening at Derosia (197 Grand St, 2W, New York, NY 10013) is a show of sculpture, including small bronzes and a new series of metamorphosed garment-sculptures. Paramount to the consciousness of the work is Covey's personal philosophy on the contemporary garment. In the press release, Gong states a case for why the garment, as a "synthetic extension," possesses transformational value.

Transcending its function as a basic need, a garment:

- expands the presence of the body
- anchors the body, like an architectural structure
- evokes the body of a person
- entangles the body with the objects that frame it, conjuring the image of a landscape
- drives the inner self to the surface

# Derosia

Max Heaton, Artefuse, September 23, 2023



Installation view, Covey Gong: Intercontinental at Derosia, New York, 2023.

Given Covey's analysis of the garment, let us consider a standout piece from the show, *W253*. This garment-object evokes the imagery of a sailing ship; the ship – a structure anchored to the sea. A sail harnesses the power of the wind and water; it indicates a return to nature. The sailing vessel itself symbolizes a journey. Nature and travel, considered together, can come to represent the forward movement of the healing process. If it is the garment that evokes the presence of a sailing ship, then it is Covey who becomes entangled as its archetypal captain.

In maritime folklore, the captain often relates the ship to the great mother, who metaphysically watches over, protecting the ship and crew. As viewers, we are inspired by the elemental associations of a sailing vessel. Over many thousands of years, humans have been drawn to the beauty and power of the sea. *W253* offers the viewer a means to wonder and reflect on the interaction between the sail and the wind, the ship and water, captain and crew.

The sail, as a symbol of ancient Egypt, has been used as a derivative for words related to air, breath, sailors, and wind – words that relate to movement and life. The making of these garment-sculptures is a metaphor for revival, and anticipation of challenges ahead. On the works, Covey states that these sculptures were, “deconstructed and reassembled .. suggesting a disruption that happens before a reform.” Using art and garment as a transformative experience for self and geographic reality, *W253* framed as a sailing ship, sets the stage for Gong to seek continued psychological exploration.