

# RAINRAIN

## *h(u)m//Echoes*

Jason Carey-Sheppard

Siheng Liang (梁思衡)

Mitch Patrick

Maya Perry

Zack Rafuls

January 24 — February 22, 2025

***h(u)m//Echoes*** captures the whispers of consciousness as we navigate the delicate threshold between our accustomed perception and reality's misty horizon. The exhibition's enigmatic title suggests subtle vibrations and reverberations, weaving fluid connections between memory, perception, and transformation. Bringing together five artists—Jason Carey-Sheppard, Siheng Liang, Mitch Patrick, Maya Perry, and Zack Rafuls—the exhibition features works spanning painting, sculpture, video, and collage. While each artist confronts the fleeting, intangible, and fragmented, their use of materials and the act of making become ways to reflect and give form to their perception of the immaterial. Through their transformation of materials, the works provide a visceral passage—inviting us to pause, revisit, and return, while meditating on the intersection of the familiar and the extraordinary.

**Jason Carey-Sheppard's** works delicately echo the essence of late summer and early fall—harvest, surplus, and inevitable decay. The two small-scaled paintings are informed by color field painting and noise rock, while the wall sculpture reflects natural shape and form reminiscent of berries and shelf fungus. At the same time, hints of domestic life and advertising surface, subtly blended into the works. These elements, combined with poetic gestures, disrupt modernist ideals with their deliberate sense of imperfection and defunctness. The interplay of natural systems and human intervention creates an internal tension, bridging past and future in ways that remain unresolved. For **Zack Rafuls**, the exploration of image, materials, and gesture leads to rethinking both physical and conceptual forms. The two mixed-media reliefs on view transform the act of looking into links between past and present. The glow-in-the-dark star on his former bedroom ceiling—a universal pictorial, emotive, and religious icon—acts as a trace of touch, a fleeting mark tied to human presence and absence. His use of skewed framing devices and references to perspectival distortions echoes historical traditions of late medieval and early Renaissance art, where the picture plane serves as both a window and a portal to another reality.

In his practice, **Mitch Patrick** investigates the intricate processes of image-making and photography, focusing on the smallest components—handmade marks, machine-generated forms, and pixels. The 3D-printed collage *Solar Witness* and video piece *Struggling to See* reflect Patrick's encounters with two solar eclipses in 2017 and 2024—natural phenomena that reveal the limits of human vision. Using tools like welding lenses, digital cameras, he documents these moments and renders them with asemic typefaces, dissolving them into readable pixel points so that a state suspended between chaos and control emerges.

The painting *We are Finally Together Again* by **Siheng Liang** was created during a residency at Yaddo in Saratoga Springs. Its resemblance to Georges Seurat's pointillism art at first glance is exactly the visual wiles Liang is playing—the gap between painting's physicality, its creation process, and the act of viewing. Using wax as a medium, Liang employs fire, blades, and hands to create layered compositions. Layers of textures are repeatedly scraped away, giving the edges a weathered, stone-like appearance. This process captures the spirit of place and the marks left by time. **Maya Perry** reclaims Risograph Masters discarded from screen printing and photocopying processes, transforming them into luminous, chimeric compositions that explore metamorphosis, resilience, and shifting identities. In her paintings, a canine merges with a cicada, or a moth dissolves into light—forms that suggest both lived organisms and spectral presences. By reactivating the residual ink and layering sculptural effects onto these two-dimensional objects, Perry's process gives rise to an "internal multiplicity," dwelling between fragility and strength, decomposition and rebirth, embryo and waste.

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## About the Artists

**Jason Carey-Sheppard** (b. 1986, Denver, CO) lives and works in New Paltz, NY. His previous exhibitions include *Leckermaul* at SE Cooper Contemporary; *The Weight of Flesh Weather Salty or Sweet* at PARIS LONDON HONG KONG, Chicago, IL; *Well, Susan, This is a Fine Mess You've Gotten Us Into* at Postscript, Philadelphia; *Companion Piece* at Anytime Dept., Cincinnati; and *My Arms are Like Joy Joy Joy Joy!* at The Carnegie, Covington, KY. His work has also been featured at 92Y Tribeca, NYC; The Shore Institute for Contemporary Art, Asbury Park, NJ; Gary Snyder Project Space, NYC; Bolsky Gallery, Los Angeles; Grounds for Sculpture, Hamilton, NJ; and Vertigo Art Space, Denver. Carey-Sheppard and his family were awarded a residency at the family forward artist in residency program Interlude (Hudson, NY) for the month of November 2021. He received a BA in philosophy and a BFA in Visual Arts from the University of Colorado and an MFA from Mason Gross School of Art at Rutgers, New Brunswick.

**Liang Siheng** (b. 1982, Chongqing, China) is an artist based in Minnesota, USA. He received his BFA from Sichuan Fine Arts Institute and was a professor in Chengdu Academy of Fine Arts in Chengdu, China from 2005-2018. He was recently a fellow at Yaddo in Saratoga Springs, New York. Liang Siheng works with wax, painting in layers, ever sealing and chipping away. His process mirroring the texture of passing time and life. His work has been exhibited and collected internationally in Beijing, Shanghai, Hong Kong, Taiwan, Berlin and the United States.

**Mitch Patrick** (b. 1985, McDonough, GA) is an artist that encompasses a range of media, including 3D printing, drawing processes, and experimental video animation. His practice centers on exploring the function and representation of pixels in digital images through asemic typography and writing, which he designs himself. Lives and works in Brooklyn, Patrick has also been actively involved in artist residencies both domestically and internationally, including the US, Japan, and Portugal. His work has been exhibited world-wide, including New York, Japan, Korea, Mexico and Italy. Patrick holds a BFA from the University of Montevallo (2007) and an MFA from Brooklyn College (2013).

**Maya Perry** (b. 1994, New York, NY) graduated from the Yale University MFA Painting/Printmaking program. She spent 17 years in Tel Aviv, where she became a prominent figure in the counterculture art scene while performing experimental music both collaboratively and solo. Upon returning to the U.S., Perry expanded her multidisciplinary practice, working across painting, 16mm film, animation, sound, and performance to explore themes of the body, nature, trauma, and memory. Her work focuses on how memories are formed and reshaped after traumatic experiences, with recurring symbols of animals and insects representing vulnerability and amplifying emotional intensity. Animation serves as a meditative tool, breaking moments into frames to reveal subtleties beyond conscious perception, while her intuitive approach to painting captures tender, whimsical states of intimacy and detachment. Perry's animated films have been screened at the Tricky Woman Festival in Vienna and Lago Film Fest in Italy, and she has exhibited and performed at Kinosaito in Verplanck, NY; Perrotin Gallery, NYC; and The Next Contemporary in Toronto, Canada. She lives and works in New York City.

**Zack Rafuls** (b. 1992, Miami, FL) is an artist currently based in Queens NY. He received his BFA from Watkins College of Art in Nashville TN (2015), during which time he also studied at the School of the Art Institute of Chicago as a participant in the AICAD Mobility Program (2014). An interest in collaboration and community led him to found the artist-run space mild climate with a group of peers in Nashville TN in 2015, where he co-curated until 2018. Recent solo exhibitions include Electric Shed in Nashville, TN (2021) and Marvin Gardens in Queens, NY (2022). Over the years, Rafuls has participated in numerous two-person exhibitions, including shows at Hardboiled, Chicago, IL (2024); Usable Space, Milwaukee, WI (2022); Family Exhibitions, Montreal, QC (2020); Marvin Gardens, Queens, NY (2019); and Bijon Ferdowsi Gallery, Nashville, TN (2017). His work has also been featured in group exhibitions across Atlanta, Chicago, Milwaukee, Nashville, New Orleans, and New York City. Rafuls currently works out of a studio in Ridgewood, Queens that he shares with his two studio mates: his partner, artist Tristan Higginbotham, and their beagle, Kylee.