

# Lyles & King



Mi Kafchin, *Mi in 200 Years from Now*, 2018, Oil on cardboard, 32 x 25 inches

**Mi Kafchin**

*Between Nights*

February 18 - March 18, 2018

Opening Reception: Sunday, February 18, 5-8pm

106 Forsyth Street, New York, NY, 10002, [www.lylesandking.com](http://www.lylesandking.com)

What is the architecture of psychic space? What is the depth of the foundation of a house in a dream? How sandy or laced with clay is the soil in our fantasies? How wide are the rivers? How high are the mountains? In Mi Kafchin's work these questions are not metaphors, but formal concerns. Kafchin is surveyor, architect, and brick-layer of an effulgent inner world; the dream place.

In *Sleep (Forehead Operation)*, a surgeon's scalpel peels back the artist's skin, revealing a creamy void, above a face as smooth and impassive as any of Brancusi's marble dozers. The barrier between the sleeper's mind and her outer world has been breached and we join Kafchin in her dreams.

Of course we recognize the architecture here: it floats on air, it dissolves, it is both a ruin and a construction site. We are familiar with the spatial and temporal laws of dreams: the axonometric perspective, the collision of past and future. We comprehend its language and symbology: the avalanche of tropes and archetypes, the landmarks of our childhood, the scurrying, furry forms of our anxieties.

It has been Kafchin's rule since childhood that her self-portraits may only be rendered from memory or imagination, no mirrors or photographic references allowed. She slips in and out of her paintings in various guises, appearing as a wanderer, a surgical patient, and a sexless cybernetic warrior of the future. Her preference for interior vision over observational drawing reveals a desire embedded at the work's core -- the dream of a self-sustaining body and mind.

Notice, *The Self Sufficient Plant* shows a blossoming pot of flowers watering itself. In *The Fountain with Bats*, the fountain, though clogged with algal blooms, refills itself endlessly, a closed loop. *End of the World (Vaginoplasty)* depicts a body under the knife, genitals flayed; yet the flesh contains all the necessary parts, the requisite nerves, ducts and blood vessels, to be fully transformed while still remaining whole.

*Crossing Transylvania* shows Kafchin in full hiking kit, guided by a map and compass and protected by a retinue of cherubs. The title, both a nod to her Romanian roots and a wink at her identity as a trans woman, signals a journey in progress. Across the river, the Brutalist apartment blocs of Kafchin's childhood home cover the hill, while a collection of eccentric new construction fills the valley, and Le Corbusier's Modulor Man raises his arm like a lonely sentinel. The artist stands, graceful yet perplexed, at the riverbank, looking back at this strange landscape. She has everything she needs to navigate, and yet, as is so often the case in dreams, her map is blank.

Essay by Ariela Gittlen

Mi Kafchin's (b. 1986, Galați, Romania) first New York solo exhibition will consist of 10 oil paintings on canvas, cardboard, and wood. She has had solo exhibitions at The National Museum of Contemporary Art, Bucharest; House of Contemporary Arts, Budapest; Museum of Art, Cluj; Galerie Judin, Berlin; Gaudel de Stampa, Paris. She has exhibited in group exhibitions at Palais de Tokyo, Paris; New Museum, New York; MuMoK – Museum Moderner Kunst, Vienna; MAK – Österreichisches Museum für angewandte Kunst / Gegenwartskunst, Vienna; Espace Louis Vuitton, Paris; Palazzo Bonvicini, Venice. She lives in Berlin and is represented by Galerie Judin, Berlin.

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## Mi Kafchin

b. 1986 Galați, RO  
Lives in Berlin, DE

## Education

2010 University of Art and Design, Cluj, RO

## Selected Solo Exhibitions

- 2018 *Between Nights*, Lyles & King, New York, US  
2016 *Self-Fulfilling Prophecy*, Galerie Judin, Berlin, DE  
*Mibuț Boșcu Kafchin: Memories from the Depth of the Tethys Sea*, The National Museum of Contemporary Art, Bucharest, RO  
*Mibuț Boșcu Kafchin: Chronicles of My Fantastic Banality*, BWA SOKÓŁ Gallery, Nowy Sącz, PL  
2015 *Mibuț Boșcu Kafchin: Reverse Engineering of the Self*, Trafó Gallery – House of Contemporary Arts, Budapest, HU  
*Mibuț Boșcu Kafchin: Fraction of Lightnings, Plants, and Synapses*, Sabot, Cluj, RO  
2014 *Relative Kinematics of a Passing Moment*, Gaudel de Stampa, Paris, FR  
*Mibuț Boșcu Kafchin: If a Screw Falls in an Abandoned Robot Workshop and There's Nobody around to Hear, Does It Make a Sound?*, Nicodim Gallery, Los Angeles, US  
2013 *Mibuț Boșcu Kafchin: Immortals Have Fun*, Crystal, Stockholm, SE  
*II Clouds*, Gaudel de Stampa, Paris, FR  
2011 *Mibuț Boșcu Kafchin: A Prologue to Vanity and Self-Adoration*, Sabot, Cluj, RO  
2010 *Mibuț Boșcu Kafchin: How it's Made*, Laika Art Space, Cluj, RO  
2009 *Mibuț Boșcu Kafchin: Long Gone Future*, Museum of Art, Cluj, RO

## Selected Group Exhibitions

- 2017 *The Basilisk*, curated by Aaron Moulton, Nicodim Gallery, Los Angeles, US  
2015 *Art Encounters: Appearance and Essence*, Timco Halls, Timișoara, RO  
*La Chose*, Centre d'Art Contemporain – La Synagogue de Delme, Delme, FR  
*Mapping Bucharest. Art, Memory, and Revolution 1916–2016*, MAK – Österreichisches Museum für angewandte Kunst / Gegenwartskunst, Vienna, AT  
*Cluj Connection 3D*, Galerie Judin, Berlin, DE  
2014 *Fragile Sense of Hope – Art Collection Telekom*, me Collectors Room Berlin / Stiftung Olbricht, Berlin, DE  
*A Few Grams of Red, Yellow, Blue: New Romanian Art*, The Centre for Contemporary Art, mUjazdowski Castle, Warsaw, PL  
*Report on the Construction of a Spaceship Module. Museum as Hub*, New Museum, New York, US  
2013 *Scènes roumaines*, Espace Culturel Louis Vuitton, Paris, FR  
*Yellowing of the Lunar Consciousness*, Palazzo Bonvicini, Venice, IT  
*Prague Biennale 6: Expanded Painting*, Prague, CZ  
*It's Compulsory that we Have a Title*, Salonul de Proiecte, Bucharest, RO  
2012 *The Biennial of Young Artists*, Bucharest, RO  
*Original/Copy III*, Peles Empire, Cluj, RO  
*La Triennale: Intense Proximity*, Palais de Tokyo, Paris, FR  
*European Travellers – Art from Cluj Today*, Múcsarnok – Kunsthalle Budapest, Budapest, HU  
*Original/Copy II*, Peles Empire, London, UK

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- 2011 *Walter Koschatzky Kunst-Preis 2011*, MuMoK – Museum Moderner Kunst, Vienna, AT  
*BERLIN SHOW #3: Glimpse*, Galeria Plan B, Berlin, DE
- 2009 *International Student's Biennial of Small Sculpture Form*, Poznań, PL

## Bibliography

- 2013 Antawan I. Byrd, Reid Shier, *Art Cities of the Future: 21st-Century Avant Gardes*, Phaidon Press, 2013  
*Soft Nucleus*, interview by Nicola Trezzi in *The Room* magazine, issue 17, pp. 136-147, 2013
- 2012 *Collector From Space*, 16 page insert, IDEA art+society magazine #41, Cluj-Napoca, 2012  
*Intense Proximity [An Anthology of the Near and the Far]*, edited by Okwui Enwezor with Mélanie Boutecloup, Abdellah Karroum, Émilie Renard and Claire Staebler (catalogue of La Triennale, Palais de Tokyo, Paris, 2012)  
DEJEAN Gallien, *Visit [Play dice would be nice/Sabot at Gaudel de Stampa]*, Kaleidoscope blog (May 28)
- 2010 Muresan, Ciprian, *The Paintbrush Factory: Snapshot. Diapositives from One Year of Existence*, IDEA magazine #36-37, Cluj-Napoca, 2010  
Iacob, Bogdan, *Offline (critical texts)*, pp. 125-129/LIMES, Cluj-Napoca, 2010