



**Revital Cohen & Tuur Van Balen**  
**Daughter of Dog / Merch Y Ci**  
**23 03 2024 - 29 06 2024**

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| <p>1. Champagne Roan (Fibula), 2024<br/>Horse ash powder coat on aluminium panel</p> <p>2. Serpent (Algebra), 2024<br/>Powder coated rebar, jesmonite, Atlas moth eggs</p> <p>3. Champagne Roan (Proximal Phalanx), 2024<br/>Horse ash powder coat on aluminium panel</p> <p>4. Absolute Pressure, 2024<br/>Resin, freshwater pearls</p> <p>5. Strawberry Roan (Long Lateral Collateral), 2024<br/>Horse ash powder coat on aluminium panel</p> <p>6. Serpent (Superstructure), 2024<br/>Powder coated rebar, jesmonite, Atlas moth eggs</p> <p>7. Champagne Roan (Ulna), 2024<br/>Horse ash powder coat on steel panel</p> <p>8. Serpent (Sublimation), 2024<br/>Powder coated rebar, jesmonite, Atlas moth eggs</p> <p>9. Serpent (Amorphous Solid), 2024<br/>Powder coated rebar, jesmonite, Atlas moth eggs</p> | <p>10. Harmonic Mean, 2024<br/>Concrete 'Snake with Knuckles' spacers, wire, pendant, canine tooth</p> <p>11. Strawberry Roan (Ilium), 2024<br/>Horse ash powder coat on aluminium panel</p> <p>12. Strawberry Roan (Hock), 2024<br/>Horse ash powder coat on steel panel</p> <p>13. Something, 2024<br/>Programmed DJ light</p> <p>14. Serpent (Shadow Matter), 2024<br/>Powder coated rebar, jesmonite, Atlas moth eggs</p> <p>15. Absolute Zero, 2024<br/>Jesmonite, gilded silver</p> <p>16. Strawberry Roan (Metatarsal IV), 2024<br/>Horse ash powder coat on aluminium panel</p> <p>17. Daughter of Dog, 2024<br/>4K video with sound<br/>18 minutes</p> |
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# Revital Cohen & Tuur Van Balen

## Daughter of Dog / Merch Y Ci

23 03 2024 - 29 06 2024

*Daughter of Dog* presents a new body of work by Revital Cohen and Tuur Van Balen occupied with loss and its debris. The exhibition is centred around a new film of the same title, composed as an elegy haunted by plants, animals, magical thinking and forms of aggression, alongside new sculptures made from taxidermy parts, rebar and bone ash powder coated steel.

The 18 minute single channel film (*Daughter of Dog*, 2024) revolves around a text that threads personal reflections with references related to beliefs and rituals that originated in Jerusalem, to scripture, memory, biology, complicated love and civil engineering.

The film moves in circles around associative, interweaving images: moths that look like twin snakes, a robot dog being kicked around a room, the cavities and digestive fluids of carnivorous plants, black dogs painted as skeletons, dancers rehearsing a choreography adapted from a pogo dance tutorial. The soundscape is composed of recorded live drum beats, which are electronically destabilised and rearranged. The work is haunted by a restless and capricious energy, where grief takes the form of hyper alertness and is fragmented, destabilising and messy.

The small sculptures (*Serpents* series, *Absolute Pressure*, *Absolute Zero*, *Harmonic Mean*, all 2024) bring together construction materials such as rebar and concrete spacers with casts of taxidermy forms, precious minerals and Atlas moth eggs. The sculptures echo or relate to lines in the film's script. They are positioned in the gallery space as small constellations in relation to each other and interspersed with different species of carnivorous plants.

The large painted metal sheets (*Strawberry Roan* series, *Champagne Roan* series, 2024) are made in a unique process developed by the artists in which ashes of thoroughbred racehorses are used to make a bespoke powder coating formula. The powder particles are specified to be the thickness of horsehair and the colour is mixed to match a roan—a rare colour pattern for horse coats. The powder is then applied unevenly by hand to aluminium and steel sheets in a powder coating factory, proposing a breed of horse painting which is material rather than figurative. For the Strawberry Roan copper particles were added to the mixture of reddish-brown and white, while the Champagne Roan formula contains powdered pearls.

The reprogrammed Swarm DJ light (*Something*, 2024), an exhibition device borrowed from an earlier installation, was programmed to echo the beats from the film in the adjacent gallery. Creating a blurring of boundaries between the audiovisual and sculptural works, and suggesting forms of attention and presence.

Revital Cohen and Tuur Van Balen (UK/BE, b.1981, based in London) work across objects, installation and film. Their work was recently exhibited at Ghost 2565, Bangkok; The Serpentine Galleries, London; The 13th Shanghai Biennale at the Power Station of Art; Palazzo delle Esposizioni, Rome; Walker Art Center, Minneapolis; The Renaissance Society, Chicago; Para Site, Hong Kong; HKW in Berlin and Congo International Film Festival, Goma. It is in the permanent collections of the Museum of Modern Art, New York and M+ Museum, Hong Kong.