



TOFER CHIN TOTALLY

JANUARY 27 - MARCH 25, 2012

OPENING RECEPTION: FRIDAY JANUARY 27, 6 - 9PM

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Lu Magnus presents **Totally**, the first solo exhibition by **Tofer Chin**. Opening reception for the artist is on **Friday January 27, 2011, 6-9pm**. The exhibition runs through Sunday March 25.

to·tal·ly *adv*

\'tō-təl-ē\

~ the sum of; in its entirety; wholly

~ slang. word used for emphasis; origins from the San Fernando Valley region of Los Angeles; also used by surfers, skaters and other subculture groups, used to express unequivocal accord

In this audacious New York debut solo exhibition, Tofer Chin's new body of work of geometric paintings, photographic wall wrap and sculpture utilizes color palette reflecting the brash attitude of the '80s and early '90s skater culture. Black, white and neon resonate throughout the exhibition. The geometric construction of the paintings is based on mathematical calculations, with titles based on the sum of its constituent parts: number, color and form. For example, the painting *31 White Lines on Black* is made up of 31 white lines on a black background. Although each work adheres to a formulaic geometric expression, it is a window into a psychological space within the viewer, as each work is based on the keyhole perspective, seeing only a portion of what's behind.

The word "perspective" derives from the Latin word *perspectivus*, which means "seeing through," and this exhibition forces the viewer to question his/her sense of perception, as lines appear to jump off the paintings, and stalagmites seem to jut forward out of the wall. The sum of all parts of the space and all its contents are absorbed into a single totality, while mathematical expression transforms into psychophysiological space, throwing askew our sense of perspective with an illusory extra dimension.

In addition to the new paintings, Chin reveals a new sculpture installation in the project room. 23 *White Stalagmites on White (Aerial View)* consists of 23 of his signature stalagmite forms protruding from the vertical back wall. With fluorescent lighting running along the height, ceiling and floor of the room, the picture plane, in this case the doorway entrance of the project room, is distorted. The viewer's sense of perception is warped, as the viewer is confronted with a perilous feeling that if they take one step forward, they may endanger themselves.

The gallery's north wall – 18 feet high and 17 feet wide – will be covered in photographic wall wrap with a visual of a concrete wall. Where one would expect to find a white wall is now a vision of a rough unplastered wall, evoking what may be under the usual perfect white finish of the gallery. Inspired by John Baldessari's approach, Katharina Grosse's movement, and Jeff Koons' impact, Chin is an investigator into and an instigator of altered mental states. Repetition of pattern as if they were bricks or tiles result in abstract landscapes, reminiscent of Bryce Canyon, inspiration for this stalagmite structures.

A native of Los Angeles, Tofer Chin was born in 1979 and graduated from Otis College of Art and Design in LA. His work has been seen in Parque Lage, a public park in Rio de Janeiro, as well as in São Paulo, where he was commissioned to do a large-scale permanent installation. As a member of ROJO® NOVA, Chin has exhibited at the Museum of Image and Sound in São Paulo in 2010, at the Rojo Art Space in Milan in 2009, and the Museo Nacional Centro de Arte Reina Sofia in Madrid in 2008. With past solo shows in Los Angeles, San Francisco and Barcelona, **Totally** is his first New York solo exhibition. In Fall 2013, Chin will have his first Latin American solo exhibition in São Paulo. Tofer Chin currently divides his time between Los Angeles and São Paulo.