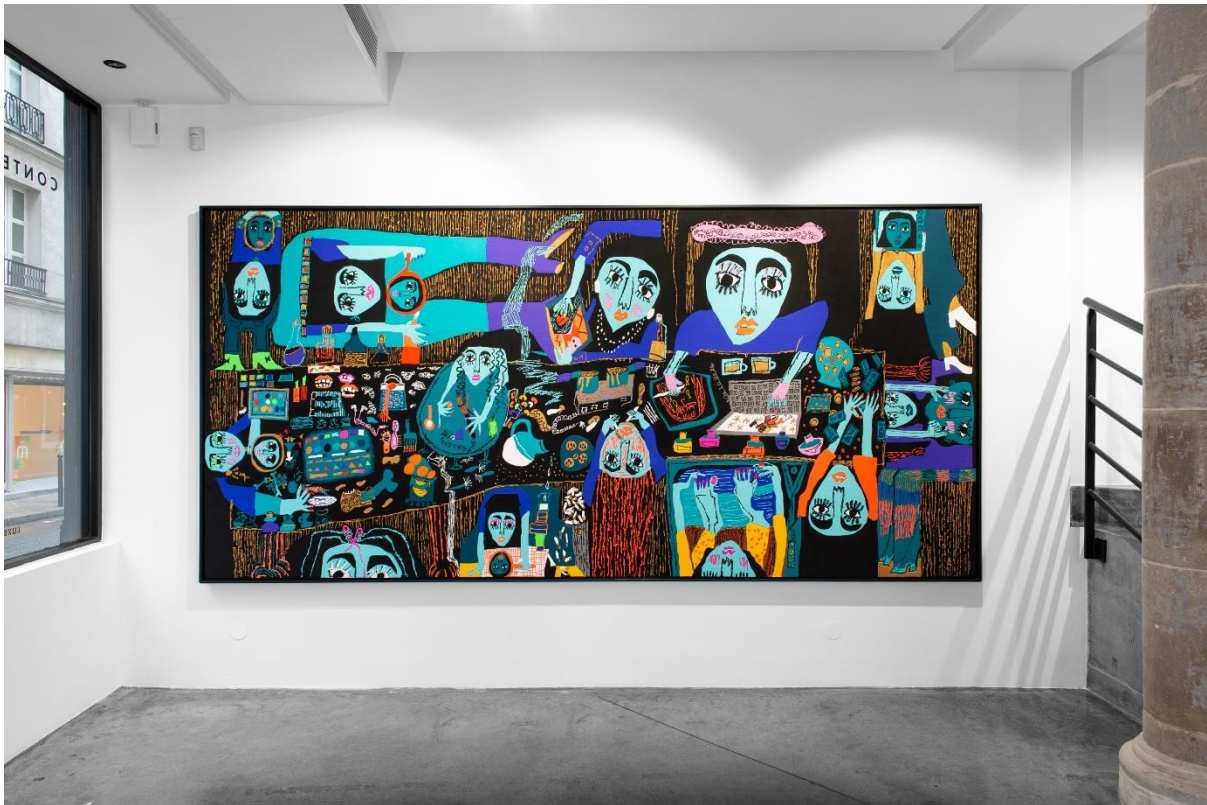


Summer Wheat: Sweet On The Tongue

Summer Wheat's (American, born 1977) *Sweet on the Tongue* will be the inaugural exhibition of Zidoun-Bossuyt Paris gallery, featuring a series of new works furthering Wheat's exploration of mirroring and themes of vanity, healing, and visibility.



Wheat's practice is formulated by drawing—using line as a foundational element that allows even more high-key colors than ever before to envelop the space, revealing bodies and objects in complex scenarios. In a way, moving one thing over to make space for another creates added surprise elements that are indeed “sweet on the tongue” as Wheat notes in her title. Wheat's contained worlds of female figures enact a universe beyond themselves and signal the artist's broader themes and processes. In *Last Supper* (2022) a distinct sense of mirrored imagery is found in the format of similarly styled female figures around a table akin to Leonardo da Vinci's (Italian, 1452–1519) High Renaissance painting of *The Last Supper* (1495–1498). In Wheat's painting, along with the offerings spread out on the table, situating the female “prophets” in various processes of self-care and emphasizing their preoccupation with themselves and each other signal a literal and metaphorical turning of tables. What was

historically da Vinci's depiction of betrayal is now Wheat's portrayal of devotion. In her practice, Wheat is influenced by both spiritual and art historical forerunners, citing de Vinci, Rembrandt (Dutch, 1606–1669), Edgar Degas (French, 1834–1917), and Andy Warhol (American, 1928–1987), and concepts connected to internal, external, and cosmic space, mirroring, and nature.

For her latest body of work, and in particular Last Supper, revisiting iconic historical works while in Paris informed her current palette and how she wants to position her work as a Western artist. Recalling Rembrandt's Self-portrait at easel and painter's hand-rest (1660) at the Louvre, Wheat's focus on the self is significant in the context of historical self-portrait of the artist as a cultural representation of looking at oneself and others simultaneously. While not direct self-portraits, the female figures seated around the table create a gaze that both engages the viewer directly and bounces around the composition. The use of a deeper, more saturated black in this new series of works is in dialogue with Rembrandt's deep black hues often found in his portraits. The colour also evokes a sense of void spaces and in turn the idea of locating something, someone, and/or oneself in this shadowed space. It is also clear here that Wheat is looking closely at the absinthe-hued impressionist bar scenes like Degas's Dans un café (c. 1875–1876), inducing a sense of otherworldly time and space.