

SPLIT

underwater, in the rain.

08.10.24 – 20.10.24

ethan Caflisch

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ethan caffisch [1993] Oshkosh, Wisconsin, USA.

He started at a young age working in ceramics. He attended California College of the Arts (2011-2015) and graduated with an individualized bachelor of fine arts and a visual studies minor; focusing on painting, sculpture, and art direction for film. He has shown at many institutions internationally, including the Richmond Art Center in California, Southern Exposure in San Francisco, XXXI in New York, Amélie Maison d'art in Paris, the Royal Academy of Arts in London, and the Institute of Contemporary Art in San Jose.

Caffisch (pronounced kuh-fleesh) is currently living and working in London. His diverse studio practice encompasses painting, sculpture, photography, and film work.



song list :

washing the dishes, willie nelson (1:43)

walkin', willie nelson (4:09)

no love around, willie nelson (2:26)

pick up the tempo, willie nelson (3:33)

(how will i know) i'm falling in love again, willie nelson (3:58)

Between splayed fingers pressed against the window, vast open spaces flicker past like stuttering frames of super 8.

These trains are few and far between but they travel great distances. It's a long journey to be alone. Hours and hours of pine forests and dust bowls, of lush valleys and craggy mesas - all blurring into earth tones, and then into the sparkling haze of half open eyes, fluttering between thoughts and dreams.

'Thinking back to when I was a midwestern kid, collecting dead insects and pinning them onto a chunk of styrofoam, a delicate collection of holding on...', just barely holding on, as though the insects could shudder back to life at any moment, their wings slowly picking up speed until the pins couldn't hold them.

And then I'd watch them fly away, half sad at the loss.

A rippling surface. From underwater everything above is distorted, muted.

It takes a moment to realise that my eyes are open, that I'm watching endless raindrops collide and combine against the windowpane to create a protective bubble, a visor through which the future rushes into the past.

And at present I'm without either, all is a thunderstorm of separate processes that may never entwine.

Watching time from the outside. Numb.

Sometimes it's enough just to watch things unfold.

Sometimes it isn't. And you have to start unravelling connecting threads, threads that darn the failing heels of road worn socks.

'At what point does maintenance cross the threshold into repair?'

Relationships need maintenance just like objects.

Some objects are beyond repair and just need replacing.

("Caring for someone, who don't care... anymore.")

Someone enters the carriage with sun weary skin and a grin that impresses itself on the mind. (Like denim pockets imprinted on hands that have been sat on for too long.)

They're still grinning as they sit opposite me and still the rain carves an ocean from the window.

If only the raindrops were cascading onto my face, if only I could make contact.

Still they grin, a timeless grin, one that spans the ages, a hereditary grin worn by ancient faces.

Maybe it's more of a smile.

Distance and time used to have a more solid relationship. Now we fast forward ourselves and watch as the world tries to catch up. I tap the glass, trying to pierce the surface of the raging waters. They tap the glass too. And suddenly, we're tapping in unison and both smiling our oldest most timeworn smiles. My Grandad and their Grandpa would have smiled the same way.

Using teeth to open a bottle and nearly cracking a tooth. Feeling soft grit in my mouth and gulping cold beer: Grieving for insects, for friendships and my own adolescence. Creating circles in the dirt with the bottle. Cycling home in the dying sun.

It's their stop now and unlike the movies this is when the rain stops. There is a human shaped impression in the chair opposite.

The train picks up speed again and all the little beads of rain on the glass shine in trails as they're blown away. And though I'm in desert country, and though the sky's have cleared, I'm yet again sitting here looking up at the ripples in the surface, as though I'm underwater, in the rain.

Writing by Kaius Owen

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artist's shoes with golden soles (after kounellis)

gold paint on artist worn shoes, cast iron

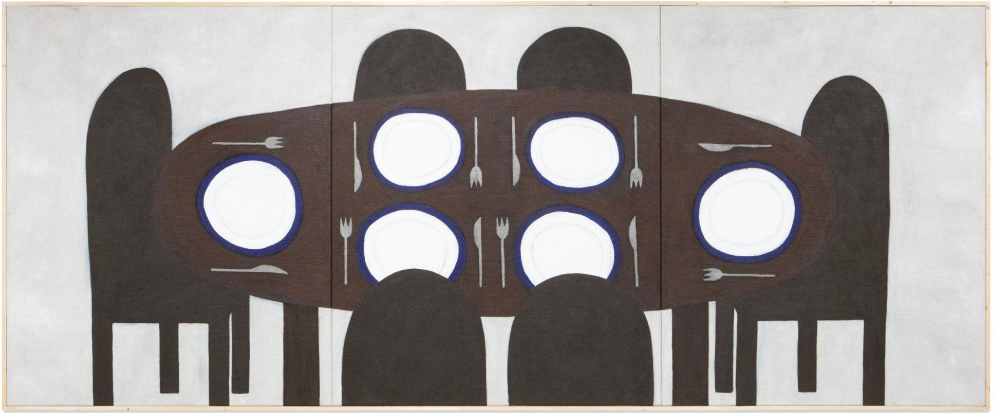
65 x 30 x 30 cm

2024

£1,500 each

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why i keep staying alive

acrylic and charcoal on linen, walnut stain and brass brad
frame

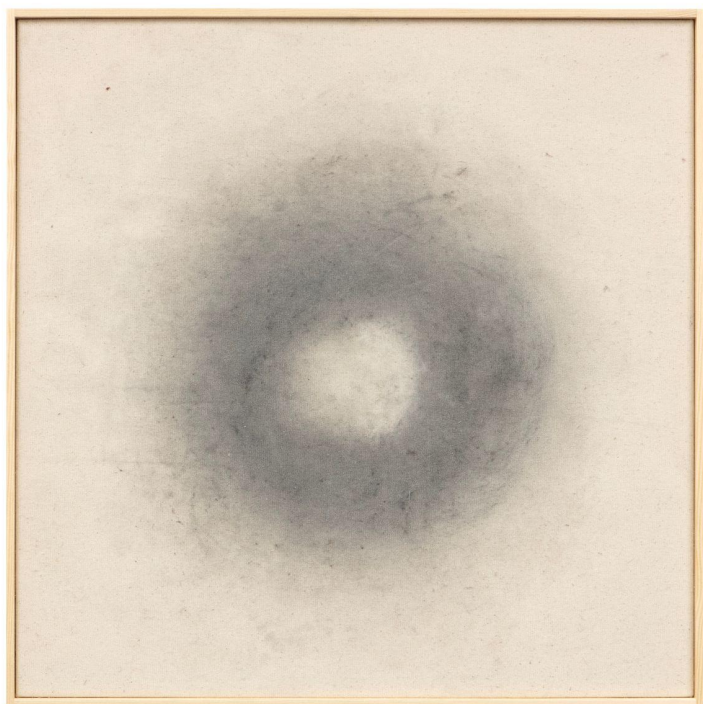
112.5 x 273 cm

2024

£20,000

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two feet circled
detritus on canvas, pine and brass brad frame
51.5 x 51.5 cm
2024
£2,500

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been down here a while

restored tricycle, postcard, steel clip, paint and wood, brass
wheel, crt monitor, video

115 x 180 x 65 cm

2024

£20,000

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here to help (view from here)
felted wool, twill and embroidery thread on canvas, pine and
brass brad frame
102.5 x 102.5 cm
2024
£7,500

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phases and stages, circles and cycles
embroidery thread, acrylic, and charcoal on speakers, speaker wire, stereo
receiver, 5 song loop
dimensions variable (each speaker 27 x 27 cm)
2024
£15,000

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gooder things (darned iv)

worn and darned socks, linen, thread, pins on canvas, pine and
brass brad frame

52 x 42 cm

2024

£1,000

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my home in flames
acrylic on hand printed photograph
100 x 100 cm
2024
£10,000 (framed)

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Exhibition Shot

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Artist CV

In 2024, notable exhibitions included, *A Painting Show* at Paint Talk at Staffordshire Street, *À Quatre Mains* at Amélie, Maison d'Art, and the *Waverton Art Prize* at Boisdales Canary Wharf. The previous year, 2023, saw the artist's participation in the *Summer Exhibition* at the Royal Academy of Arts, *Terminal Parlour* at The Split Gallery, *Wop5* at Blue Shop Cottage, *Our Vision is Clouded* at Warbling, *By the Window* at Amélie, Maison d'Art, and *Offline* at Tappan Collective.

In 2022, they were featured in the *Summer Exhibition* at the Royal Academy of Arts, *Vessels* at Sized, *By and By* at both A.M. Gallery and Ivy and Ray Gallery, *Dream Baby Dream* at The Fitzrovia Gallery, and *I'll Be Your Mirror* at Alice's Oyster Bar and Gallery. During 2021, their work appeared in *Run Through the Tape* at Tappan Collective, *New Work* at Perish Trust, *Exh 06* at Floorr, *Without Borders* at Elysium Gallery, and the *Rising Stars* exhibitions at both the Royal Society of British Artists and the Royal Over-Seas League.

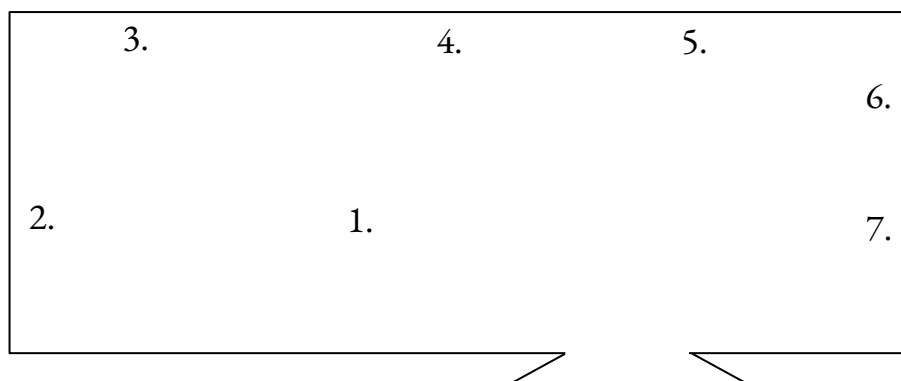
The year 2020 featured exhibitions such as the *Beep Painting Biennial* at Elysium Gallery, the *Annual Survey* at the Royal Scottish Academy, *You Shouldn't Have Been, But Now You Should Be* at Hospital Club, the *2020 Open* at Ferens Art Gallery, and the *William and Dorothy Yeck Award* at Hiestand Galleries. In 2019, they exhibited in *Perhaps We Should Have Stayed* with Warbling at Hoxton 253, *A High Hang* at Ecclestone Project Space, *Tele-Tales* at both Cookhouse Gallery and Robert Kananaj Gallery, *The Color of Balance* at Glass Rice, and *Where We Once Were Someone* with Young Space.

In 2018, they took part in *Connect & Collect* at the Institute of Contemporary Art, *GIFC* at Pt. 2 Gallery, *Summer Survey* at Traywick Contemporary, *Blue-42* at XXXI, and *Insitu IS002* at the University of Western Australia. The artist's 2017 exhibitions included *Sculp* at Needles and Pens Gallery, *Indi-Visible Lines* at College Avenue Gallery, the *Summer Show* at Cheryl Hazan Gallery, *Mind Control (with Nook Gallery)* at Alter Space, and *We Need to Talk* at Petzel Gallery.

In 2016, they exhibited in *Alma Mater* at Hubbell Street Galleries, *Día de los Muertos* at Esqueleto, *Making Our Mark (80th Anniversary Show)* at Richmond Art Center, *23 | 85 (with Jim Melchert)* at A.Muse Gallery, and *Show #1* at Nook Gallery. The year 2015 saw exhibitions such as *Succinct.* at Compound Gallery, *Plumb.* at Post Office Gallery, *Crank* at Southern Exposure, *Locality and Global Discourses* at both the Cumhuriyet Museum and Center Gallery, and *Hours and Minutes: 4 x 40* at Southern Exposure.

In 2014, their exhibitions included *Transfers* at Louie Meager Art Gallery, *A Show* at Nahl Hall, *Water Works* at Center Gallery, *CCACA 26* in Davis, and *Blue* at Oliver Arts Center.

Floor Plan



1. been down here a while, restored tricycle, postcard, steel clip, paint and wood, brass wheel, crt monitor, super 8 video, 115 x 180 x 65 cm, 2024
2. my home in flames, acrylic on hand printed photograph, 100 x 100 cm, 2024
3. gooder things (darned iv) worn and darned socks, linen, thread, pins on canvas, pine and brass brad frame, 52 x 42 cm, 2024
4. why i keep staying alive, acrylic and charcoal on linen, walnut stain and brass brad frame, 112.5 x 273 cm, 2024
5. artist's shoes with golden soles (after kounellis), gold paint on artist worn shoes, cast iron, 65 x 30 x 30 cm, 2024
6. phases and stages, circles and cycles, embroidery thread, acrylic, and charcoal on speakers, speaker wire, stereo receiver, 5 song loop, each speaker 27 x 27 cm, 2024

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The exhibition will be open from Monday to Sunday between

12:00 - 18:00.

The venue is located at 62 Roman Rd, Bethnal Green, E2 0PG, London.

For sales enquiries & appointments contact
Gallery Director Morgan Wyn

morgan@thesplitgallery.com



This Exhibition would not have been possible without the help and support from:

gary helps, aidan gallagher, kaius owen polly johnston and adam boyd
the london cycle workshop
the eaton fund
all my friends in the zine

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