



PANEL is proud to present Pamper Rooms, a joint exhibition of new works from Daniel Long and Alexandra Eastburn. This marks the first collaboration between the artists and is the culmination of a six week residency.

Long and Eastburn have created a series of environments within the gallery. Drawing inspiration from various architectures including spas and sex dungeons, *Pamper Rooms* portrays ideas of cruising, masks, and the duplicitous nature of self (care). Looking into the bathroom mirror is not unlike a dungeon, both a private and exposed experience, one is inclined to indulge in the intimate while ultimately tending to public appearance.

Long's pieces in this exhibition are thematically concerned with gay cruising culture and, he says, become an exercise in "cruising painting tropes". While some paintings speak to this abstractly – *Appetite* (2017), a rendering of spaghetti and a fork, other pieces are more direct references – painted stills from the films *Taxi zum Klo* (1980), and *Being 17* (2016) show up in this body of work.

Eastburn's drawings and backdrops vacillate between the autobiographical and the mythological. *First Cut* (2017) depicts her first haircut as a child, "I remember being afraid because I thought it would physically hurt. It was a moment of transformation for me... and fear."

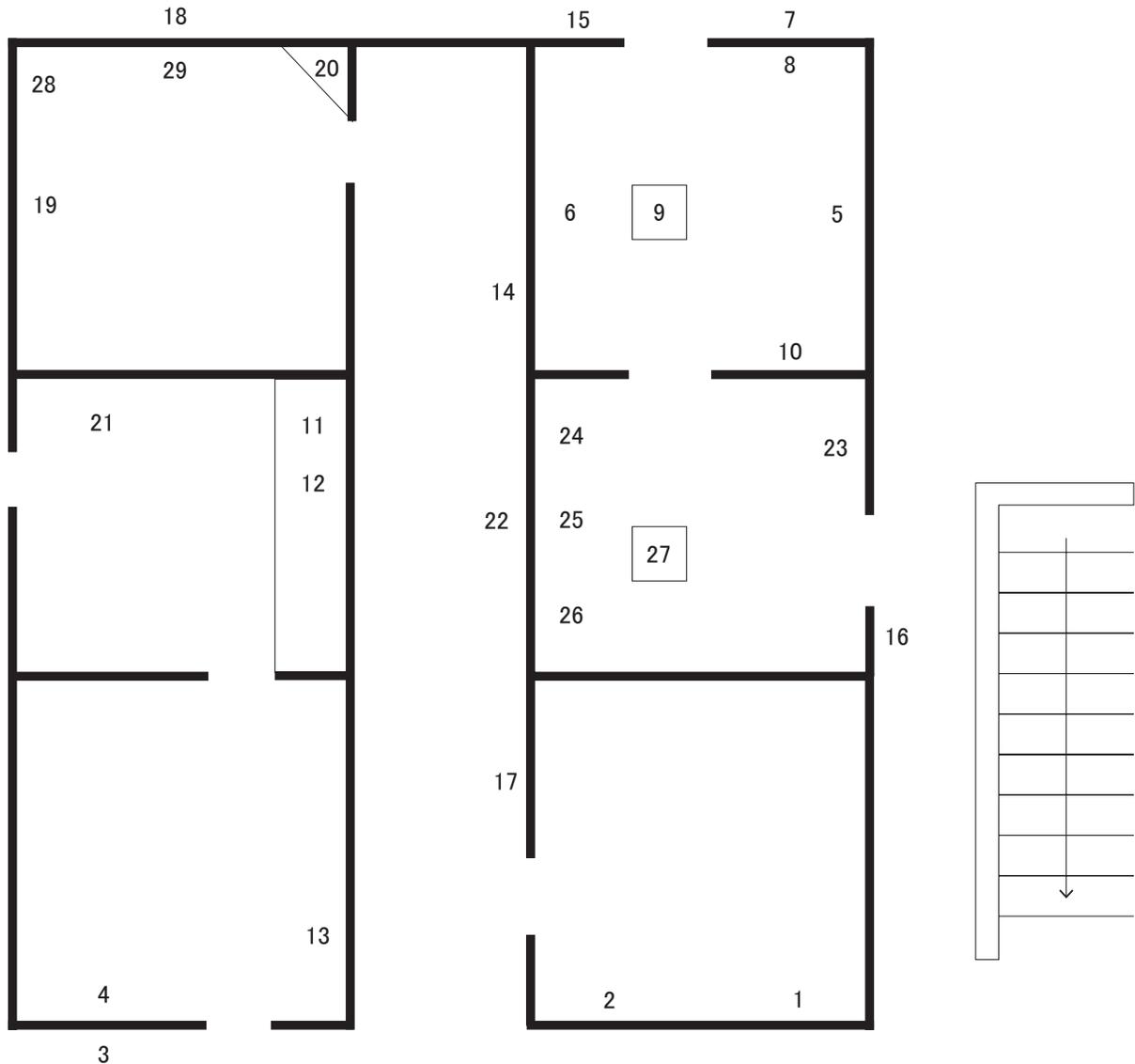
Both artists have cited the Belgian painter James Ensor as a reference for this endeavor. Specifically such paintings as *The Scandalized Masks* (1883), *The Intrigue* (1890), and *Self Portrait with Masks* (1899). The mask is a recurring theme in *Pamper Rooms*, and this idea is reflected in the exhibition design itself; art works become walls, frames become doorways, drawings obscure sculptures, throughout there is a controlled visibility and invisibility...the spa communicates with body language. Everything is a mask when cruising – anonymity is a mask.

The opportunist takes no offense if there is rejection. The (artist and the audience) are allowed to see and be seen plainly, without reciprocal expectations.

"A Man is least himself when he talks in his own person, give him a mask and he speaks the truth."

–Oscar Wilde

Curated by Chiara Giovando, exhibition design developed with Armbay Zakaria and Neil Doshi



1. Daniel Long, *The One You Come Running To*, oil on panel, 29.5 × 37, 2017
2. Daniel Long, *Lunchbreak*, oil on panel, 29.5 × 37, 2017
3. Daniel Long, *Sebastiane*, oil on panel, 29.5 × 37, 2017
4. Daniel Long, *Across the Hall*, oil on panel, 29.5 × 37, 2017
5. Daniel Long, *Appetite*, oil on panel, 29.5 × 37, 2017
6. Daniel Long, *Darkest Night*, color pencil on panel, 29.5 × 37, 2017
7. Daniel Long, *Then We Made Spaghetti*, glazed stoneware, 17.5 × 6.5 × 2, 2017
8. Daniel Long, *Taboo*, glazed stoneware, 15.25 × 5.5 × 1, 2017
9. Daniel Long, *Leap Frog*, glazed stoneware, 2017
10. Daniel Long, *Before He Spoke*, glazed stoneware, 15 × 5.5 × 1, 2017.
11. Daniel Long, *Eat With the Dogs*, glazed stoneware, 2017
12. Daniel Long, *Eyes For You*, glazed stoneware, 2017.
- 13.–17. Daniel Long, *Sniffing Hookers I–V*, glazed stoneware, 2017.
18. Alexandra Eastburn, *Abduction of Rita*, powdered graphite on paper, 2017
19. Alexandra Eastburn, *Blue Bath*, acrylic on paper, 2017
20. Alexandra Eastburn, *Alicia*, papier-mâché sphinx, 2017
21. Alexandra Eastburn, *Chimera Seduction*, powdered graphite on paper, 2017
22. Alexandra Eastburn, *148 Reflections on Faux Tile*, acrylic on wood, 4 × 8
23. Alexandra Eastburn, *First Cut*, powdered graphite on paper, 2017
24. Alexandra Eastburn, *Surrealistic Street Scene*, powdered graphite on paper, 2017
25. Alexandra Eastburn, *The Hex*, powdered graphite on paper, 2017
26. Alexandra Eastburn, *Disappearing Act*, powdered graphite on paper, 2017
27. Alexandra Eastburn, *Two-Faced Rita*, papier-mâché bust, 2017
28. Alexandra Eastburn, *Uncrossing at the Baths*, powdered graphite on paper, 2017
29. Alexandra Eastburn, *The Last Holiday*, acrylic on paper, 2017