

Outlet

The House New-Painted

Jonas Höhn, Eric Veit, Chase Wilson

August 7–October 16, 2026

Outlet is thrilled to present *The House New-Painted*, an exhibition of work by Jonas Höhn, Eric Veit, and Chase Wilson.

The exhibition's title paraphrases a poem by William Bronk in which the poet considers the way his house, having been repainted, reasserts itself as a physical object, contrasting it, and other "measured entities" constructed by humans, against a time before in which "spirits were all we saw,/ spirits were real, was what there was, was all." Bronk negotiates between the world of tangible objects which—like a neglected country home—inevitably, entropically, disappear, against a limitless, but thus intangible, world of spirits. Yet it is against the solidity of the material world that this other, intangible world is felt, and vice versa: the two create one another.

Like Bronk's home, the works in this exhibition hold, in their physical presence, their measured construction, space for the intangible. Chase Wilson's layered, collage-like drawings are based on sustained observation of the form of an Indonesian shadow puppet. The puppet appears in the drawings not as in a still life, but as a trace, a formal rhyme for the collaged elements of the drawings, an inspiration for their layers and cut-outs, which project one image on top of or through another.

Eric Veit intervenes into the found forms of his boxes by covering their insides with meticulously hand-painted, collaged paper in geometric patterns. As sculptures, the boxes are light, yet as vessels, they also instantiate and hold a space within them; they introduce a tension between in and out. Their titles, *Exemption* and *Inclusion*, point to the way such tensions emerge in political and social debates, while their forms evoke black boxes, impregnable and obscure. But Veit's boxes are enclosures left open: they hold the world without delimiting it, allowing to pass through.

Similarly, by elevating their seats to beyond head-height, Jonas Höhn reorients the experience of his stools from functional objects to quasi-architectural forms. Unable to sit on his stools, the viewer moves around and through them, their legs acting as apertures. Increasing their height without increasing their width, Höhn's stools have presence that is at once imposing and tenuous. Like Veit's boxes, they create a sculptural space which remains open. Höhn's projected light work, *The Real Geppetto*, 2026, is the opposite, expanding beyond its constituent elements to fill the space in which it is installed.

The works in the exhibition navigate what is present and what can only be felt, the object and its trace. For Bronk, neither spirit nor material is sufficient to describe the world we actually find ourselves in: "We turn,/ and turn again another way to find some way to state the world, dissatisfied/ none answers." Bronk does not devolve into existential despair, however, but finds, at the end of his home renovation project, a moment of coherence: "There is a world," he concludes, "this house can say there is."

Jonas Höhn (b. 2002) currently studies at HFBK Hamburg. Recent exhibitions include SOX, Berlin (2026).

Eric Veit (b. 1986) lives and works in New York. Recent exhibitions include, Galerie Timonier, New York (2026); Earth Monuments, New York (2026); XYZ Collective, Tokyo (2025, 2022); Adler Beatty, New York

(2025); Inge, Plainview, NY (2024); Romance, Pittsburgh (2024); Blind Spot, New York (2024); Bel Ami, Los Angeles (2019); Motel, New York (2018); Boatos Fine Arts, São Paulo (2018); Carl Louie, London, Canada (2017); Rear Window, New York (2016); Signal, New York (2016); Exo Exo, Paris (2016); Jack Hanley, New York NY (2015); Parisian Laundry, Montreal (2015); Tomorrow, New York (2015); SpazioA, Pistoia, Italy (2014); Interstate Projects, New York (2014); Yerba Buena Center for the Arts, San Francisco (2014).

Chase Wilson (b. 1990 Berkeley, CA) BFA Cornell University 2012, MFA Yale University 2018. Recent Solo Exhibitions: Galerie Timonier, NYC, 2026; Sarah Brook Gallery, Los Angeles, 2025; Galeria Juana de Aizpuru, Madrid, 2023; Zona Maco with Galeria Mascota, CDMX, 2023; Artist Curated Projects, Los Angeles, 2022; M+B, Los Angeles, 2022; FOYER-LA, Los Angeles, 2021.

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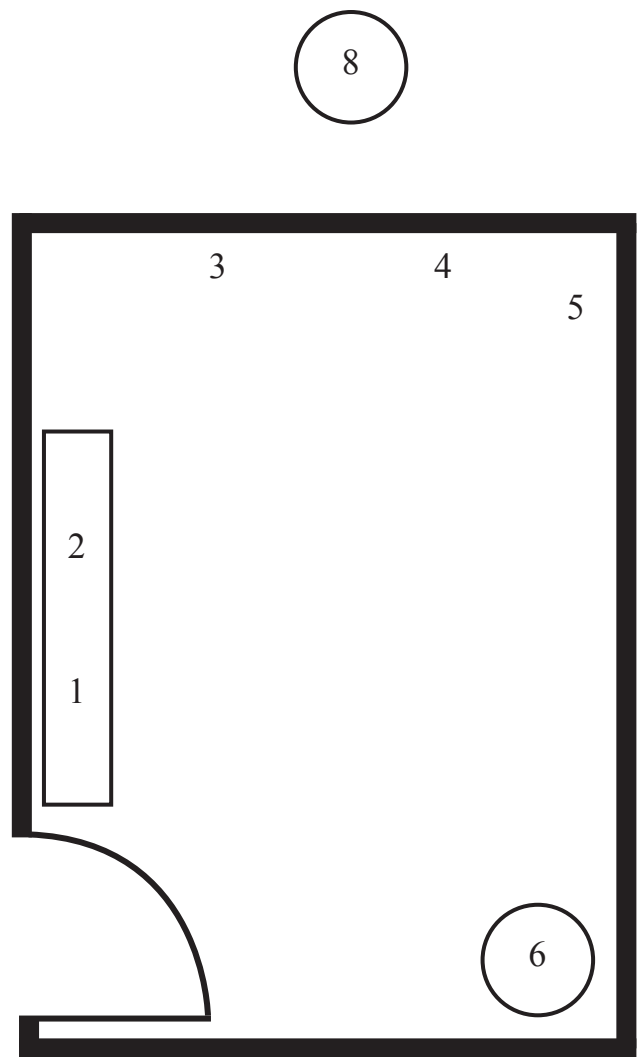
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1. Eric Veit
Inclusion, 2026
Enamel on paper
8.75 x 8.75 x 8.75 in.
2. Eric Veit
Exemption, 2026
Enamel on paper
1.75 x 11.25 x 5.75 in
3. Chase Wilson
shadow puppet (at arm's length and further), 2024
Digital print, graphite, ink, tape on tracing paper
22 x 17 in.
4. Chase Wilson
shadow puppet (battalion/window with gushing), 2024
Digital print, oil, ink, tracing paper on paper
18 x 14 in.
5. Chase Wilson
shadow puppet (hidden), 2024
Acrylic, collage, digital print, ink, tape on tracing paper
18 x 12 in.



6. Jonas Höhn
Stool, 2026
Wood
88 x 15 x 15 in.
7. Jonas Höhn
Stool, 2026
Wood
98 x 18 x 18 in.
8. Jonas Höhn
Stool, 2026
Wood
90 x 15 x 15 in.
9. Jonas Höhn
The Real Geppetto, 2026
Acrylic on mirror; light
Dimensions variable