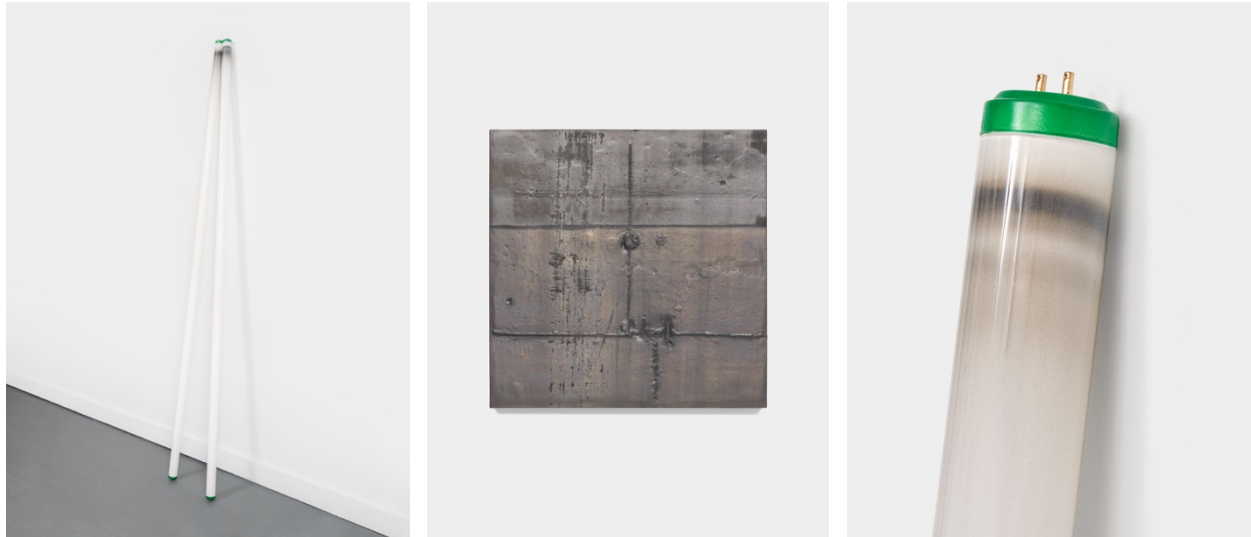


## OFF PARADISE

Mitchell Charbonneau: *Remain*

May 7 — July 7, 2026

Opening Thursday, May 7, 4-8pm



Off Paradise is pleased to present “Remain,” Mitchell Charbonneau’s third solo exhibition with the gallery.

The exhibition assembles a near-monochromatic body of copper and lead reliefs, shown alongside an entirely new series of painted glass and bronze sculptures. Across both bodies of work, a narrow register of whites and grays compresses perception, texture, and time. Charbonneau’s work continues to engage with the process of transformation and translation, attending to what persists once use has fallen away.

“Remain” holds in tension the physicality of remnants and the persistence of time. *Foundations* (2023–) derives from the impressions of subterranean structures through a process of hammering and embossing. Seams, pits, and fractures are active, producing images that are at once specific and indeterminate. In some works, the surfaces are covered with a thin veil of white oil paint. The gesture is deliberately flat, withholding expression; paint settles as a screen, muting depth while allowing underlying marks to persist. The works suggest an ancient language, depictions of cave walls made new or made to endure.

Charbonneau’s most recent series, *Figure Study* (2026– ), establishes a counterpoint: upright, exposed, and no longer in use. The sculptures, made of borosilicate glass, cast bronze, and paint, carry a visible trace of their final moments, a darkening burnout fixed to the glass. Painted from within, each bulb appears clouded and sealed. Scaled to the body and faintly anthropomorphic, they register as standing forms that hold a latent charge.

Another series of works, also titled *Figure Study* (2026– ), are presented as works on paper, though they are in fact cast bronze, made from watercolor paper that has been cast and polished in metal. Painted, and articulated through a process of removal, they mediate between the dense metal surfaces of “Foundations” and the linear gestures of “Figure Study.” Across all three bodies of work, material is held

in a state of consequence. Concrete becomes metal; light becomes object; function gives way to presence. These shifts do not resolve but stay active, asserting a condition in which the work is neither fully available nor withdrawn.

“Remain” locates itself within that condition: not of the object in use, but of the object that remains — scored by process, insistently present.

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**Mitchell Charbonneau** (b. 1994, Bedford, New Hampshire) received his BFA from The Pratt Institute, Brooklyn, New York in 2016. Charbonneau explores the depths of American culture through his subtle and meticulously crafted "trompe-l'oeil" cast-resin and polychrome bronze sculptures. His work navigates the overlooked realms of everyday consumer objects—folding chairs, card tables, air fresheners—elevating them to subjects of renewed consideration. Eschewing readymade objects, Charbonneau reconstructs his factory-made subjects by hand, with a level of care and attentiveness that elevates them beyond utility. His debut solo show, “Gone in 60 Seconds,” opened at team (gallery, inc.), New York in early 2020. In the fall of that same year, Charbonneau was included in “Ascensions,” a group exhibition at Off Paradise, followed by three exhibitions with the gallery, “Senseless” in 2021, “Foundations” in 2023 and “Remain” in 2026. Charbonneau’s work is in private collections in the U.S. and Europe, including the JPMorgan Chase Art Collection and The Bunker Artspace in West Palm Beach. Charbonneau lives and works in Ridgewood, New York, and is represented by Off Paradise, New York.

**Off Paradise** is a gallery located on Walker Street founded by Natacha Polaert in the fall of 2019. The name evokes the old neighborhood of Five Points, at the center of which was a small, triangular park, full of hopes and grime, called Paradise Square. It also invokes Paradise Alley, the artists’ and poets’ colony on the then-godforsaken corner of Avenue A and East 11th Street that is referenced in Jack Kerouac’s novel *The Subterraneans*. Off Paradise is a fictional place, right *off* Paradise, adjacent to it, but not exactly it.

Images: Mitchell Charbonneau, *Figure Study*, 2026, borosilicate glass, bronze, acrylic paint, enamel, 73 ½ x 13 x 9 in. (186.69 x 33.02 x 22.86 cm); *Foundation*, 2026, Hammered lead, 24 x 24 in. (60.96 x 60.96 cm); *Figure Study*, 2026 (detail), borosilicate glass, bronze, acrylic paint, enamel. All works courtesy of the artist and Off Paradise, New York.