

Exhibition Checklist (expanded)

Jessica Hyatt

Allow Me to Introduce Myself, My Name Is Conquer The Magic, 2008

Oil on canvas and engraved metal, 40 x 30 in.

Courtesy the artist

Jessica Hyatt's Signature Dessert, 2013

Bread pudding, cream custard, raspberry jam, and raspberries

Courtesy the artist

Jessica Hyatt's Signature Ramekins, 2009

Ceramic ramekins, dimensions variable

Courtesy the artist

Zeno's Paradox; Thank God for Infinity, 2010

Cibachrome print mounted on inkjet print mounted on inkjet print, and scan of Cibachrome print mounted on inkjet print mounted on inkjet print; eight works, each 16 x 16 in.

Courtesy the artist

Jessica Hyatt's (Chicago, b. 1977) work goes beyond identity—she is concerned with the conceptual space that exists between the singular and the individual. The singular encompasses a particular object, entity, or idea. The individual suggests each iteration of the singular. For example, a score of music is a singular object—it will always be the same. But every time that score is performed, it will result in an individual performance. For Hyatt, the ways in which these concepts blur and bleed create opportunities to consider identity, individuality, difference, and sameness. She explores this space by investigating people that share her name, repeating forms and ideas that are traceable to other Jessica Hyatts and their lives.

***Jessica Hyatt's Signature Ramekins; Jessica Hyatt's Signature Dessert* reference a Jessica Hyatt who was a dessert chef at the restaurant Farm 255 in Athens, Georgia. The work materializes as hundreds of ramekins—single-serving dessert dishes—that are marked with Jessica Hyatt's initials. The artist uses the ramekins to bake “Jessica Hyatt's Signature Dessert,” which is based on two dishes frequently served at Farm 255. Offered to visitors for consumption, the desserts disappear but the ramekins remain. Hyatt's artistic process, in which characteristics and/or information are isolated, reproduced, and exaggerated, is similar in two other pieces: *Allow Me to Introduce Myself, My Name is Conquer The Magic* and *Zeno's Paradox; Thank God for Infinity*. In the former, the artist painted the likeness of a horse belonging to yet another Jessica Hyatt. In *Zeno's Paradox*, she compiled profile pictures of every Jessica Hyatt on Facebook, reducing their images into a single color code. Through the use of different printers, Hyatt demonstrates that, while color is singular, each rendering of it is individual.**

Considering the artist's conception of the singular and the individual, one could ask, who is Jessica Hyatt? She is a dessert chef; she owns a horse named Conquer The Magic in upstate New York; she is everyone whose picture comes up on a Facebook search. She is everyone and she is no one.

Steffani Jemison

Untitled (Affirmations for Living), 2012

Inkjet print on acetate, tape, gesso, newspaper, and hardware; two works, each 36 x 48 in.

Courtesy the artist

Untitled (Affirmations for Living), 2012

Inkjet print on acetate, tape, gesso, newspaper, hardware, and custom painting panel; two works, each 36 x 48 in.

Courtesy the artist

Untitled (Transparency), 2011

Toner print on acetate, gesso, panel, and found paper; three works, each 18 x 24 in.

Courtesy the artist

Through the use of improvisation and repetition, Steffani Jemison (New York, b. 1981) explores how we make sense of our lives and histories. She is an interdisciplinary artist whose work is concerned with the questions that arise when conceptual practices are impacted by black history and vernacular culture. Her process investigates text, material, sequence, and form in a variety of ways. Most recently, this inquiry has focused on acetate as a support for her photographic works. Acetate, because it is transparent, facilitates opportunities for layering throughout Jemison's work.

The works included in *Observer Effect* use the inspirational poem "If I Could" as the starting point for a series of interventions. The text, originally the prologue to a street fiction novel, was found on the walls of Derrion Albert's computer room. Albert, a Chicago high school student, was brutally beaten and murdered in 2009. The poem is written entirely in the present conditional tense: "If I could, I would . . ." until the final line, which states: "and I can, so I will." Jemison reworks the poem over and over again, investigating the text as a resonance of Albert's life. For the works in the *Affirmations for Living* series, Jemison subjected the text to multiple reproductions, printing it on paper, scanning the pages, and reprinting them on acetate. Pieces of brown paper, newspaper, and advertisements are inserted as contrivance and intervention. The Transparency series extends the poem's conditional phrase in three altered versions, producing an unfixed temporality that is tethered to one's sense of self. Jemison's reworking of the poem and layering of media result in images that are—like identity—never entirely stable.

Jochen Lampert

Fly, 2008

Four silver gelatin prints, each 9 3/8 x 7 1/8 in.

Courtesy gallery ProjecteSD, Barcelona

Libelle, 2003

Silver gelatin print, 11 5/6 x 9 3/8 in.

Courtesy gallery ProjecteSD, Barcelona

Jochen Lempert's (Hamburg, b. 1958) photography is a combination of art, scientific research, documentation, and conceptualism. Having studied biology before he began making photographs in the 1990s, Lempert continues to be deeply influenced by his scientific background. Focusing on animal life and natural phenomena, frequently in conjunction with the built environment, his images are made through a variety of both experimental and traditional processes that mimic the innate order and randomness of the natural world. His photographs transcend documentation by recontextualizing the subject or event to the point of near abstraction. Working with a 35mm camera, Lempert shoots in black and white, developing the silver gelatin prints himself, typically on heavy, matte-surfaced photographic paper. This process gives them an unfinished quality—which is accentuated by the fact that the pictures are exhibited without frames—allowing the works to exist in a liminal space between photography and drawing.

***Fly* is a series of four photographs that depict the insect in mid-flight. The fly becomes suspended, quiet, and unnaturally still against the out-of-focus background. Similarly, *Libelle* shows a dragonfly strangely hovering in an anonymous space. The photographs capture a fleeting moment, which is made possible by the fast shutter speed and telescopic use of Lempert's camera. Lempert's unique process of observation provides viewers opportunities to see the natural world anew.**

John O'Connor

Highs and Lows 1, 2009

Watercolor, ink, colored pencil, and graphite on paper, 94 x 59 in.

Courtesy the artist and Pierogi Gallery

Horror Crash, 2010

Acrylic, colored pencil, and graphite on paper, 75 1/2 x 58 in.

Courtesy the artist and Pierogi Gallery

SUSEJ, 2011

Colored pencil on graph paper, 43 x 25 in.

Courtesy the artist and Pierogi Gallery

John O'Connor's (New York, b. 1972) work makes visible that which is ordinarily invisible. Using a topic of personal interest as the basis of his drawings, O'Connor experiments with data collected through his own haphazard, indiscriminate research. To compose his drawings, O'Connor invents systems that visualize his idiosyncratic, subjective reactions to this data. Relying heavily on chance, his constantly evolving process becomes an integral part of the final works.

In order to create the center square of the drawing *SUSEJ* ("Jesus" spelled backwards), O'Connor devised a procedure to translate the first words of the bible into corresponding colors. Each colored square represents a different letter. The shape surrounding this central square is produced using the same color and square process but is randomly generated, without a referent. *Horror Crash* takes its title from a 2009 New York Post headline "8 Die in Horror Crash," which refers to a crash that occurred on a New York highway frequently travelled by his wife and child. In this work, O'Connor considers chaos and chance, believing it luck (or perhaps fate) that his family was not on the road at the time of the accident. The artist initiated the drawing with the letters from the headline, translating each into a random number. He further manipulated those numbers, developing layers of numeric systems that informed the drawing's composition. The result is a visualization of trying to comprehend chaos, chance, and luck. The largest fluctuations in the history of the United States stock market serve as the basis for the vibrantly colored shapes and patterns in *Highs and Lows 1*. O'Connor translated the stock market data into a structure comprised of statements of great confidence and insecurity that were culled from a book transcribing the words of people under hypnosis. O'Connor's work presents the information, data, and chaos of the world re-interpreted through the patterns of form and color.

Steve Roden

addendum 1, 2011

Twelve-page booklet

Edition of 750

Courtesy the artist and Susanne Vielmetter Los Angeles Projects

third stone, 2010

Oil and acrylic on linen, 26 x 22 in.

Courtesy private collection, Topanga, CA

fourth stone, 2010

Oil and acrylic on linen, 40 x 20 in.

Courtesy Blake Byrne, Los Angeles

sixth stone, 2010

Oil and acrylic on linen, 22 x 38 in.

Courtesy the artist and Susanne Vielmetter Los Angeles Projects

striations, 2011

16mm film transferred to video, 6:00 min.

Courtesy the artist and Susanne Vielmetter Los Angeles Projects

distance piece (striations), 2011

Sound installation

Courtesy the artist and Susanne Vielmetter Los Angeles Projects

Despite their appearance of spontaneity, Steve Roden's (Los Angeles, b. 1964) works are derived from a process of transformation, translation, and decision making. As Roden describes it, he "uses various forms of specific notation (words, musical scores, maps, etc.) and translates them through self-invented systems into scores, which then influence the process of painting, drawing, sculpture, and composition. These scores, rigid in terms of their parameters and rules, are also full of holes for intuitive decisions, failures, and left turns. The inspirational source material becomes a kind of formal skeleton that the abstract finished works are built upon."

In the visual works, translations of information such as text and maps become rules and systems for generating visual actions such as color choices, number of elements, amounts of time, and form building.

Roden's *Stone's Throw* series began when he found several half-carved stones that his grandmother—a sculptor—left in her studio after she had passed away. In their unfinished state, these stones are objects in transition, occupying a space between nature and sculpture. In the process of creating paintings, drawings, sculpture, film, and sound, Roden repeatedly referred back to the stones to make visual decisions. The film *Striations* translates the static, interrupted information of his grandmother's unfinished stone sculptures into a state of engagement and activity. The film contains imagery of Roden interacting with and recontextualizing the artifacts found in his grandmother's studio.

Jorinde Voigt

Epikur (1), (7), (7/2), (12), (13), and (14), 2012

Ink, graphite, and gold leaf on paper, each 20 x 14 1/8 in.

Courtesy Michael and Jacky Ferro

Epikur (2), (3), (4), and (5), 2012

Ink, graphite, and gold leaf on paper, each 20 x 14 1/8 in.

Courtesy Anne and Kenneth Griffin

Jorinde Voigt (Berlin, b. 1977) relies on traditional materials such as ink, oil stick, pencil, and watercolor to create her drawings. The artist combines drawing and text to document both real and fictional events—for example, the flight of eagles, wind patterns, top-ten pop charts, and kisses. Voigt relies on exacting methods to create her work: algorithms determine the directions of a line or the Fibonacci sequence is used to fix the number of lines. Her work creates a visualization of concepts and phenomena that suggests temporality through their spiraling and crossing lines—more suggestive of esoteric experience than rigid schematics. In Voigt’s meticulously drawn chaos the relationship between process and result is laid bare.

***Epikur* is a series of drawings inspired by the ancient Greek philosopher Epicurus and his text *On Nature*. Epicurus advocated the scientific tradition of atomism, which assumes particles and atoms are the smallest unit of matter. Voigt uses gold leaf as a pure element, alluding to the purity of the Epicurean soul. Voigt sees her work as music—you do not need to know how to read a score in order to enjoy it. To this end, Voigt’s visual elements transcend the complexity of their sources, whether real or fictional.**