# JESSE STECKLOW

Press Pack

612 NORTH ALMONT DRIVE, LOS ANGELES, CALIFORNIA 90069 TEL 310 550 0050 FAX 310 550 0605 WWW.MBART.COM

# JESSE STECKLOW

**BORN** 1993, Cambridge, MA

**EDUCATION**

2014 BA, University of California, Los Angeles, Design and Media Arts, Los Angeles, CA

**SOLO EXHIBITIONS**

2018 *Staging Grounds,* M+B, Los Angeles, CA

2017 *Collection Sites*, Chicken Coup Contemporary, Portland, OR

2016 *August Project*, VI Dancer, San Francisco, CA
*The Multi-Directional Elevator,* Chapter NY, New York, NY
*Two Clocks,* LOYAL, Stockholm, Sweden

2015 Solo presentation, M+B, The Armory, New York, NY

2014 *Potential Derivatives,* M+B, Los Angeles, CA
*Trios*, Retrospective, Hudson, NY

**GROUP EXHIBITIONS**

2016 *Default,* Honor Fraser, Los Angeles, CA
*Pure Boar Bristle and Nylon Tufts,* Podium, Oslo, Norway

2015 *The Plates of the Present,* The Dust, Paris, France
*Shanaynay Benefit*, Paris Internationale, Paris, France
*Filter Bubble,* LUMA Westbau, Zurich, Switzerland
*Russian Doll,* M+B, Los Angeles, CA
*After Babel*, Moderna Museet, Stockholm, Sweden
*The Printed Room: Poems 1990-2001*, SALTS, Birsfelden, Switzerland
*The Reason We No Longer Speak,* Fahrenheit, Los Angeles, CA

2014 *Me and Benjamin,* Galerie Xippas, Paris, France
*Liminal Sunday,* Satellite Space, Santa Monica, CA
*Slippery,* Martos Gallery, New York, NY
*Special Madness,* David Shelton Gallery, Houston, TX
*New Systems, New Structures 001,* William Arnold, Brooklyn, NY
*ARENA Showcase*, Kansas City, MO
*The Stuff our Dreams are Made Of*, Clearing, New York, NY
*Independent Fair,* curated by Brad Troemel, UNTITLED, New York, NY
*Too Soon*, Perry Rubenstein Gallery, Los Angeles, CA

2013 *Surface Area*, Favorite Goods, Los Angeles, CA

**AWARDS**

2017 Louis Comfort Tiffany Foundation Grant

**CURATORIAL PROJECTS**

2015 *Blocking,* Martos Gallery, Los Angeles, CA

2014 *Passive Collect,* Morgan Canavan, Lucy Chinen, Sean Raspet and Carlos Reyes, Chin's *Push*, Los Angeles, CA

**PUBLICATIONS**

2014 *A Social Portrait in Writing*

2013 *Graphite Interdisciplinary Journal of the Arts*

**BIBLIOGRAPHY**

2016 Wells, Emily. "These are the Things that Keep Us Alive." Flaunt, July 14, 2016
Hogan, Nathan. "Frequencies," Flash Art, Issue 309, June 2016
"Jesse Stecklow at Chapter NY," Contemporary Art Daily, June 9, 2016

2015 Chu, Christie. "10 Exceptional Millennial Artists to Watch," artnet News, May 20
Mooney, K.r.m. "Nice to Meet You" (Interview), Mousse Magazine, Issue 48, April
Goldstein, Andrew M. "10 of the Best Artworks of the 2015 Armory Show," Artspace, March 8
Shelton, David. "The Armory Show with David Shelton: Day 3," Papercity, March 7
Soboleva, Elena. "11 Armory Show Artists You Should Already Be Collecting," ARTSY, Feb 26

2014 Diehl, Travis. "Passive Collect," Artforum Critics' Picks, July 31
Schwendener, Marcha. "Chasing a Dream and an Unalloyed Ethos: A Critic's Picks in Brooklyn, an Embattled Utopia," The New York Times, April 3

2013 Fitzpatrick, Kyle. "Artistic information: An Interview with Jesse Stecklow," Los Angeles I'm Yours, August 19
"Mapping the shape of art to come," Dazed and Confused, August

**COLLECTIONS**

Zabludowicz Collection

# JESSE STECKLOW

**Jesse Stecklow** (b. 1993, Cambridge, MA) received his BA from the University of California, Los Angeles. Recent solo exhibitions include *Collection Sites* at Chicken Coop Contemporary, Portland OR; *The Multi-Directional Elevator* at Chapter, New York; *Two Clocks* at LOYAL, Stockholm; and *Cir Squirrel* at VI Dancer, San Francisco. His work has also been presented in group shows at Moderna Museet, Stockholm; Farenheit, Los Angeles; Honor Fraser, Los Angeles; Podium, Oslo; Galerie Xippas, Paris, CLEARING, New York, among others. Curatorial projects include a group exhibition at Chin's Push, Los Angeles that was an *Artforum* Critics' Pick and *Blocking* at Martos Gallery, Los Angeles. Notable press includes *The New York Times, Artforum, MOCAtv, Mousse, Flaunt, Flash Art* and *Contemporary Art Daily*. The artist was one of thirty recipients of the 2017 Louis Comfort Tiffany Foundation Grant. He is the co-founder of the design studio Content is Relative. Jesse Stecklow lives and works in Los Angeles.

M+B

# JESSE STECKLOW

Selected Portfolio

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**Jesse Stecklow**
Installation view of *Collection Sites, solo show at Chicken Coop Contemporary*
July 22- August 30, 2017

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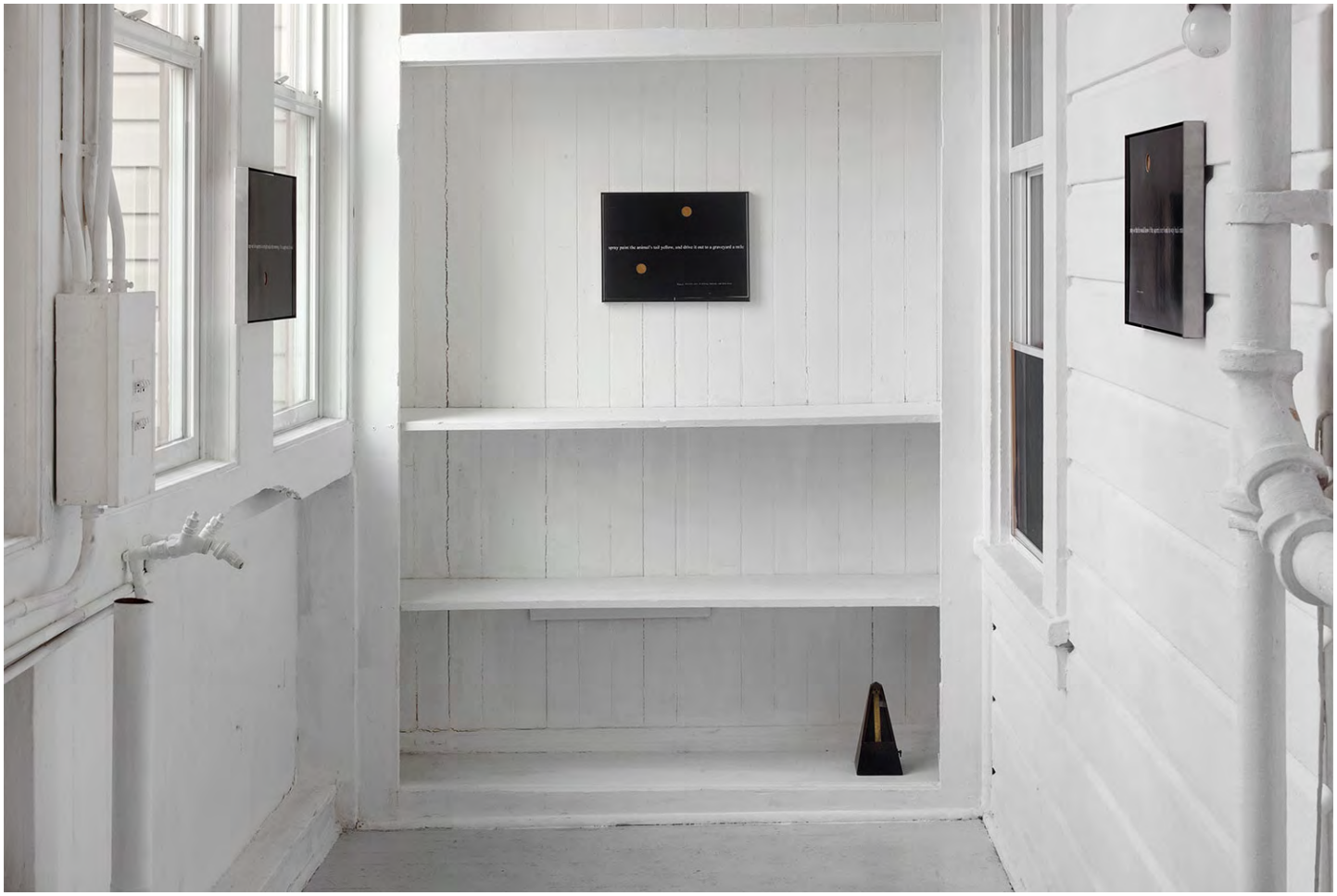
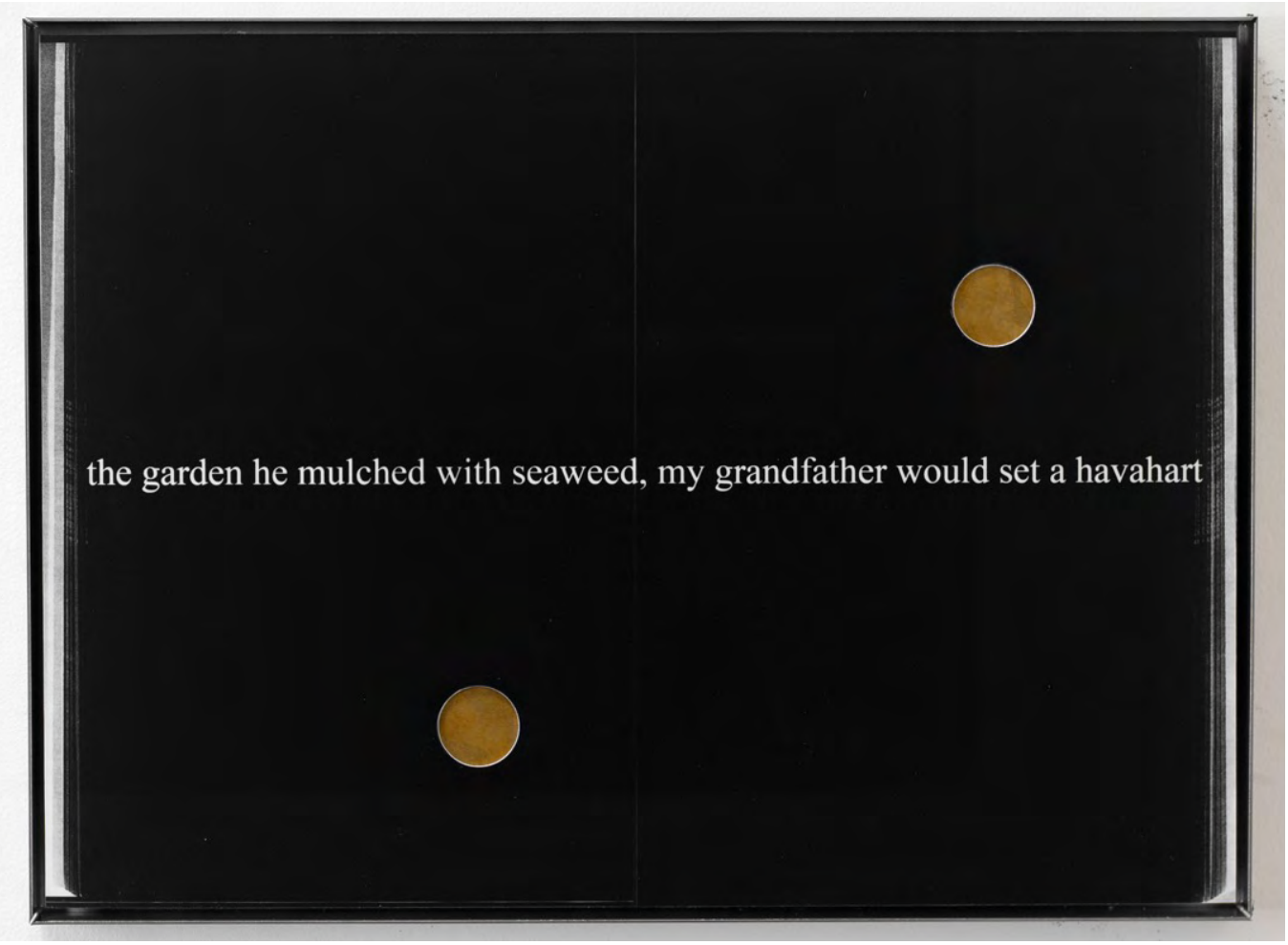


**Jesse Stecklow**
Installation view of *Cir Squirrel*, solo show at VI Dancer, San Francisco
August 14 – September 9, 2016




**Jesse Stecklow**
*Text Trap i*, 2016
photograph, fly tape, stainless steel foil, vinyl, aluminum, stainless steel tray and lid
15-1/2 x 11-1/2 x 1-1/2 inches (39.4 x 29.2 x 3.8 cm)
(JS2.15.0106.15)

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**Jesse Stecklow**
Installation view of *The Multi-Directional Elevator*, solo show at Chapter, New York
May 1 – June 12, 2016

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**Jesse Stecklow**
Installation view of *The Multi-Directional Elevator*, solo show at Chapter, New York
May 1 – June 12, 2016

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**Jesse Stecklow**
Installation view of *Pure Boar Bristle and Nylon Tufts*, group show at Podium, Oslo
April 7 – 17, 2016

**Jesse Stecklow**
*Bus Shelter Box Set (Quadrant)*, 2016
powdercoated aluminum, chipboard, paper, bookbinders cloth, rubber bands, silicone, ribbon, button, wire, powdercoated and printed steel, styrene, screenprinted shoebox segments, galvanized steel angle, ball bearings, glue
1 flap down: 25-1/2 x 15 x 12 inches (64.8 x 38.1 x 30.5 cm)
both flaps up: 15-1/2 x 15 x 12 inches (39.4 x 38.1 x 30.5 cm)
(JS2.15.0203.15)

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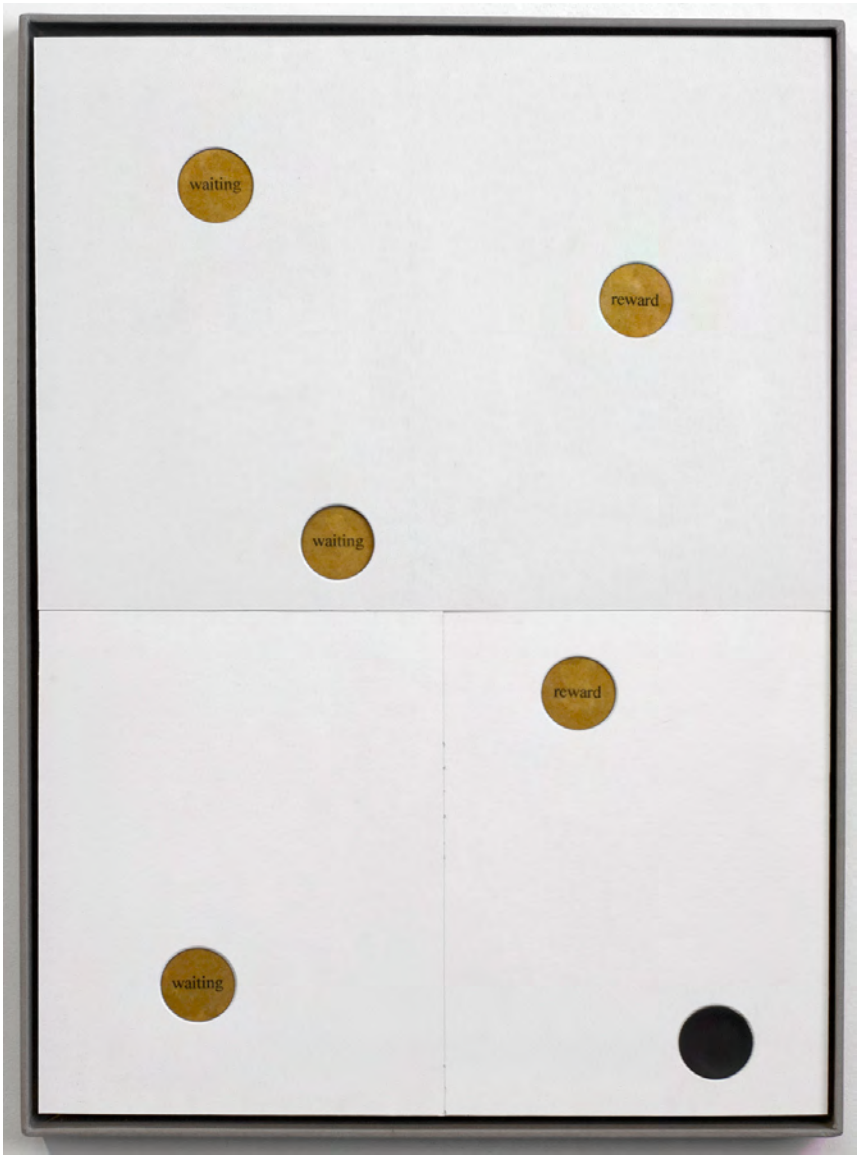
**Jesse Stecklow**
Installation View of *Two Clocks,* solo show at LOYAL, Stockholm
March 10 – April 7, 2016




**Jesse Stecklow**
*Collage Trap 3*, 2016
fly tape, chipboard, stainless steel foil, printed glassine,
vinyl, paper-covered chipboard box
15-1/2 x 11-1/2 x 1-1/2 inches (39.4 x 29.2 x 3.8 cm)
(JS2.15.0103.11)

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**Jesse Stecklow**
*Untitled (Shoulder)*, 2016
digital chromogenic print mounted on aluminum,
paper-covered chipboard box, drywall, wood, paint, hardware
15-1/2 x 11-1/2 x 1-1/4 inches (39.4 x 29.2 x 3.2 cm)
unique
(JS2.14.0104.11)

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**Jesse Stecklow**
Installation view of *Blocking*, curated by Jesse Stecklow, Martos Gallery, Los Angeles
July 23 – August 22, 2015

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**Jesse Stecklow**
Installation view of *Russian Doll*, group show at M+B, Los Angeles
July 11 – August 29, 2015

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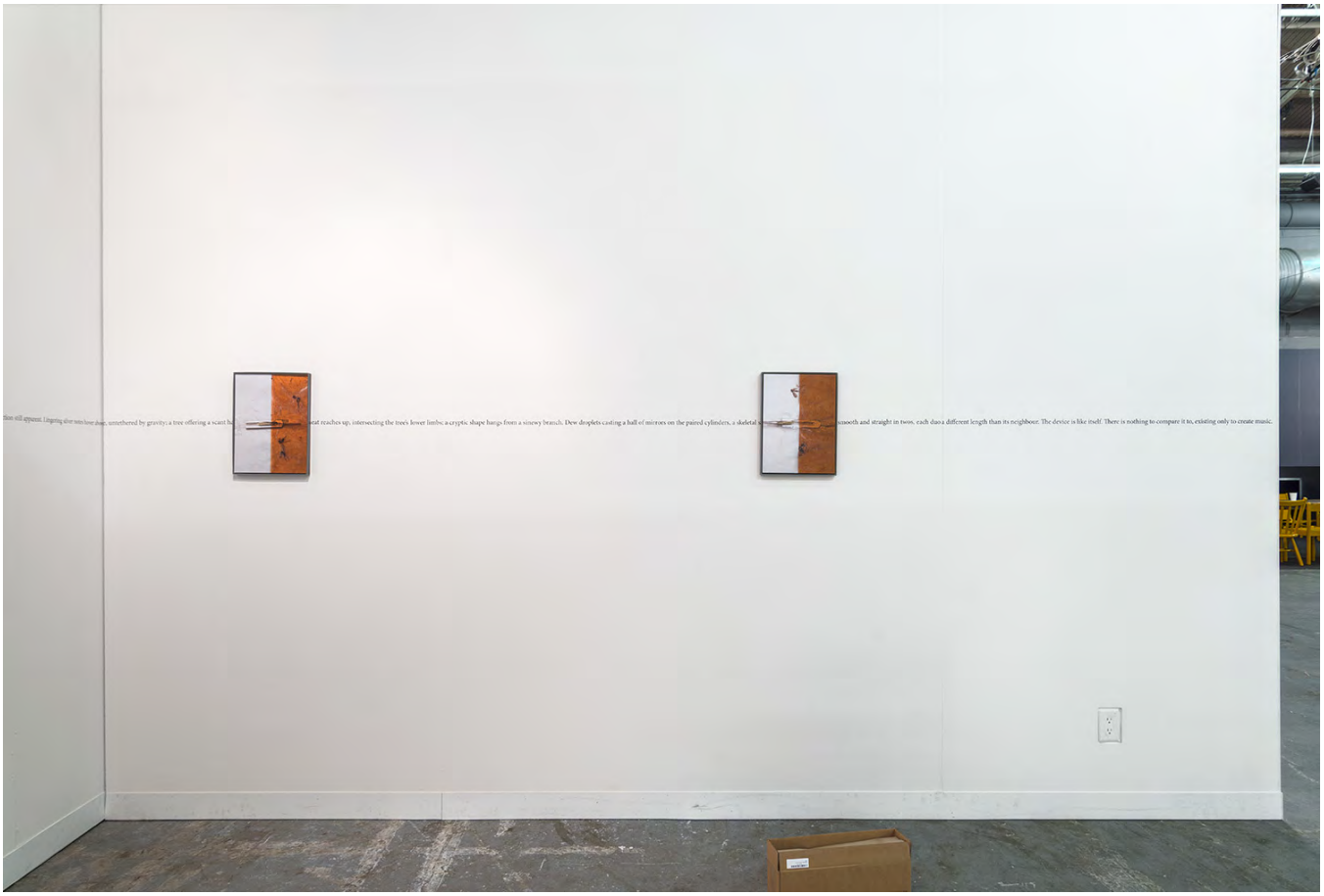
**Jesse Stecklow**
Installation view of solo presentation at The Armory Show, New York, NY
March 5 – 8, 2015



**Jesse Stecklow**
Installation view of solo presentation at The Armory Show, New York, NY
March 5 – 8, 2015

M+B

**Jesse Stecklow**
Installation view of solo presentation at The Armory Show, New York, NY
March 5 – 8, 2015

M+B

**Jesse Stecklow**
*Untitled (Fly Tapes: Potential Derivatives)*, 2015
archival inkjet print mounted to aluminum in chemical tray
15 x 10-3/4 x 1 inches (38.1 x 27.3 x 2.5 cm)
unique
(JS2.07.0114.15)

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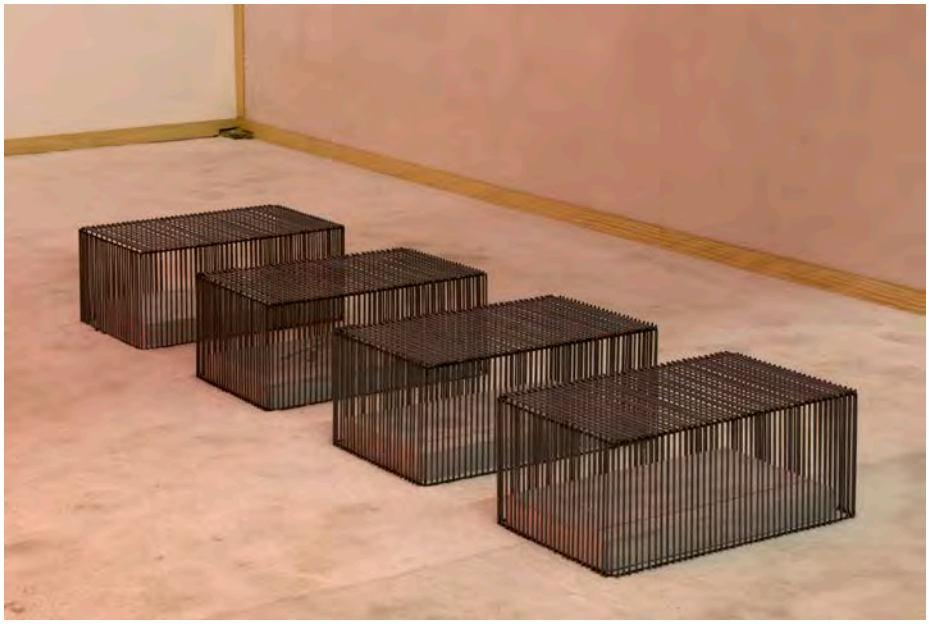

**Jesse Stecklow**
*The Reason We No longer Speak,* group show at Fahrenheit, Los Angeles, CA
January 31 – April 18, 2015

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**Jesse Stecklow**
*Untitled (Fly Tapes: Balsamic)*, 2015
archival inkjet print mounted to aluminum in chemical tray
15 x 10-3/4 x 1 inches (38.1 x 27.3 x 2.5 cm)
unique
(JS2.07.0111.15)

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**Jesse Stecklow**
Installation view of *Potential Derivatives*, solo show at M+B, Los Angeles
December 13, 2014 – February 7, 2015

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**Jesse Stecklow**
Installation view of *Potential Derivatives*, solo show at M+B, Los Angeles
December 13, 2014 – February 7, 2015

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**Jesse Stecklow**
Installation view of *Potential Derivatives*, solo show at M+B, Los Angeles
December 13, 2014 – February 7, 2015

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**Jesse Stecklow**
Installation view of *Potential Derivatives*, solo show at M+B, Los Angeles
December 13, 2014 – February 7, 2015

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**Jesse Stecklow**
Installation View of *Me and Benjamin*, group show at Galerie Xippas, Paris
November 14, 2014 – January 10, 2015

**Jesse Stecklow**
*Untitled (Variant)*, 2014
framed archival pigment print, Munsell neutral gray paint, sorbent tube
24 x 18 x 2-½ inches (61 x 45.7 x 6.4 cm)
unique
(JS2.01.0408.24)

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**Jesse Stecklow**
Installation View of *Liminal Sunday,* group show at Satellite Space, Santa Monica, CA
November 2 – 30, 2014

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**Jesse Stecklow**
Two-person presentation with Dwyer Kilcollin at FIAC: (OFF)ICIELLE, Paris
October 22 – October 26, 2014

**Jesse Stecklow**
*Untitled (Variant, Case Narrative)*, 2014
framed archival pigment print, Munsell neutral gray paint, sorbent tube
24 x 18 x 2-½ inches (61 x 45.7 x 6.4 cm)
unique
(JS2.01.0404.24)

**Jesse Stecklow**
*Untitled (Air Vent)*, 2014
steel, powder-coated aluminum, UV print, hardware, carbograph 5 Air sampler
24 x 18 x 2-¼ inches (61 x 45.7 x 5.7 cm)
unique
(JS2.04.0201.24)

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**Jesse Stecklow**
Installation view of *Slippery*, group show at Martos Gallery, New York
October 16 – November 8, 2014

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**Jesse Stecklow**
*Untitled (10:19:30), 2014*, 2014-2015
clock parts, clock guard, Carbograph 5 air samplers
14 x 14 x 4 inches (35.6 x 35.6 x 10.2 cm)
unique
(JS2.03.0201.14)

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**Jesse Stecklow**
Installation view of *Special Madness,* group show with Aaron Garber-Maikovska, Stanya Kahn, Chloe Seibert and Ian Swanson at David Shelton Gallery, Houston, TX
October 10 – November 8, 2014

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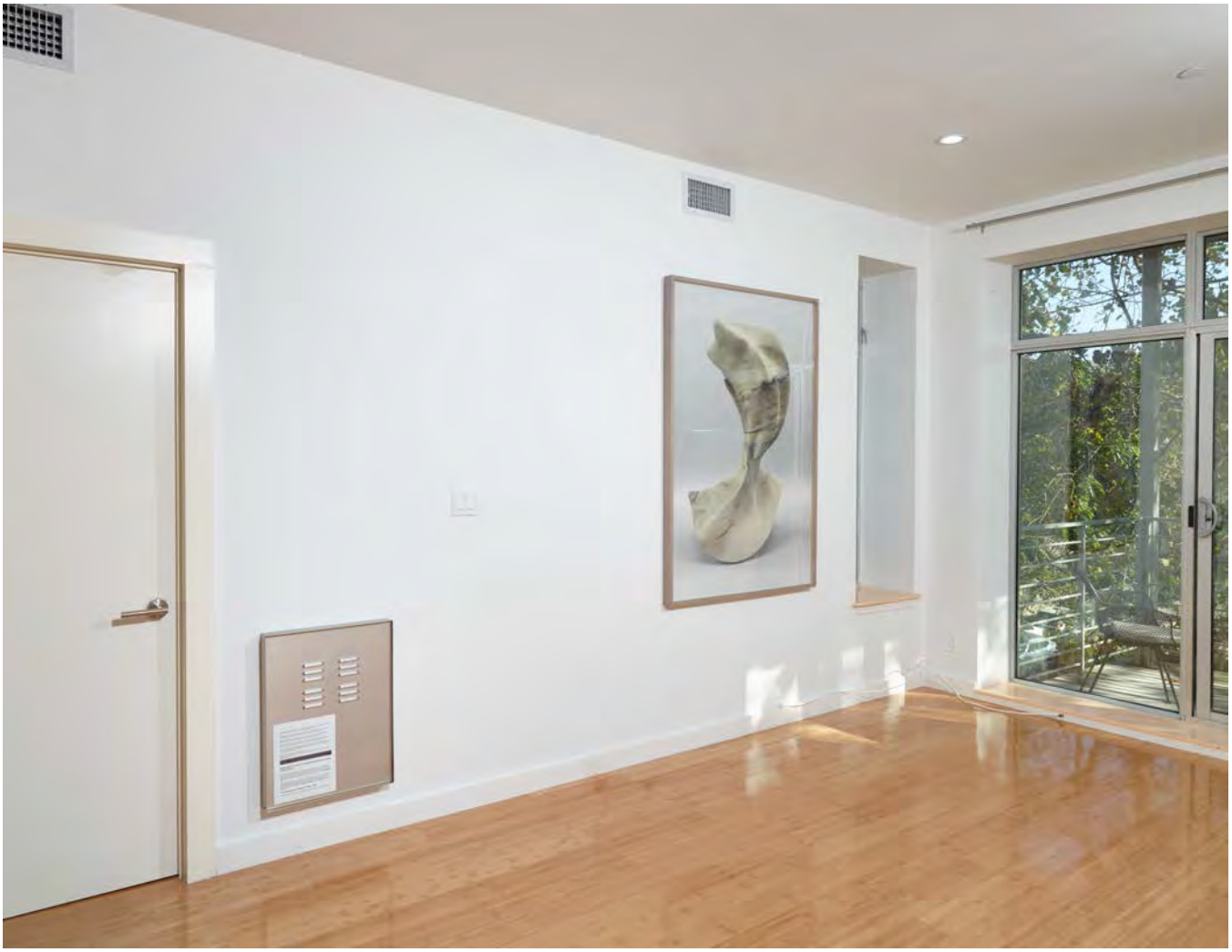

**Jesse Stecklow**
Installation view of *New Systems, New Structures 001,* three-person show
with Darja Bajagic and Jon Rafman at William Arnold, Brooklyn, NY
September 26 – October 26, 2014

**Jesse Stecklow**
*Untitled (Air Vent)*, 2014
(with Lucy Chinen)
steel, powder-coated aluminum, hardware, carbograph 5 air sampler,
The Art of Deception: Training for a New Generation of Online
Covert Operations. 24 Feb 2014, 7:24 PM EDT, FORENSIS: The Architecture of Public
Truth exhibition guide, Psychology: A New Kind of SIGDEV. 18 Feb 2014, 1:01 AM EDT
24 x 18 x 2-1/4 inches (60.1 x 45.7 x 5.7 cm)
unique
(JS2.04.0006.24)

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**Jesse Stecklow**
Installation View of *Trios,* solo show at Retrospective Gallery, Hudson, New York
August 30 – September 21, 2014

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**Jesse Stecklow**
Installation View of *Trios,* solo show at Retrospective Gallery, Hudson, New York
August 30 – September 21, 2014

**Jesse Stecklow**
*Untitled (Variant, Case Narrative)*, 2014
framed archival pigment print, Munsell neutral gray paint, sorbent tube
24 x 18 x 2-½ inches (61 x 45.7 x 6.4 cm)
unique
(JS2.01.0405.24)

M+B

**Jesse Stecklow**
*Untitled (4:16:52)*, 2014
clock parts, clock guard, carbograph 5 air samplers
14 x 14 x 4 inches (35.6 x 35.6 x 10.2 cm)
unique
(JS2.03.0103.14)

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**Jesse Stecklow**
Installation View of *Passive Collect*, group exhibition curated by Jesse Stecklow at Chin's Push, Los Angeles
July 11 – August 2, 2014

**Jesse Stecklow**
*Untitled (Air Vent)*, 2014
(with Lucy Chinen)
steel, powder-coated aluminum, hardware, carbograph 5 air sampler,
The Art of Deception: Training for a New Generation of Online
Covert Operations. 24 Feb 2014, 7:24 PM EDT, FORENSIS: The Architecture of Public
Truth exhibition guide, Psychology: A New Kind of SIGDEV. 18 Feb 2014, 1:01 AM EDT
24 x 18 x 2-1/4 inches (60.1 x 45.7 x 5.7 cm)
unique
(JS2.04.0006.24)

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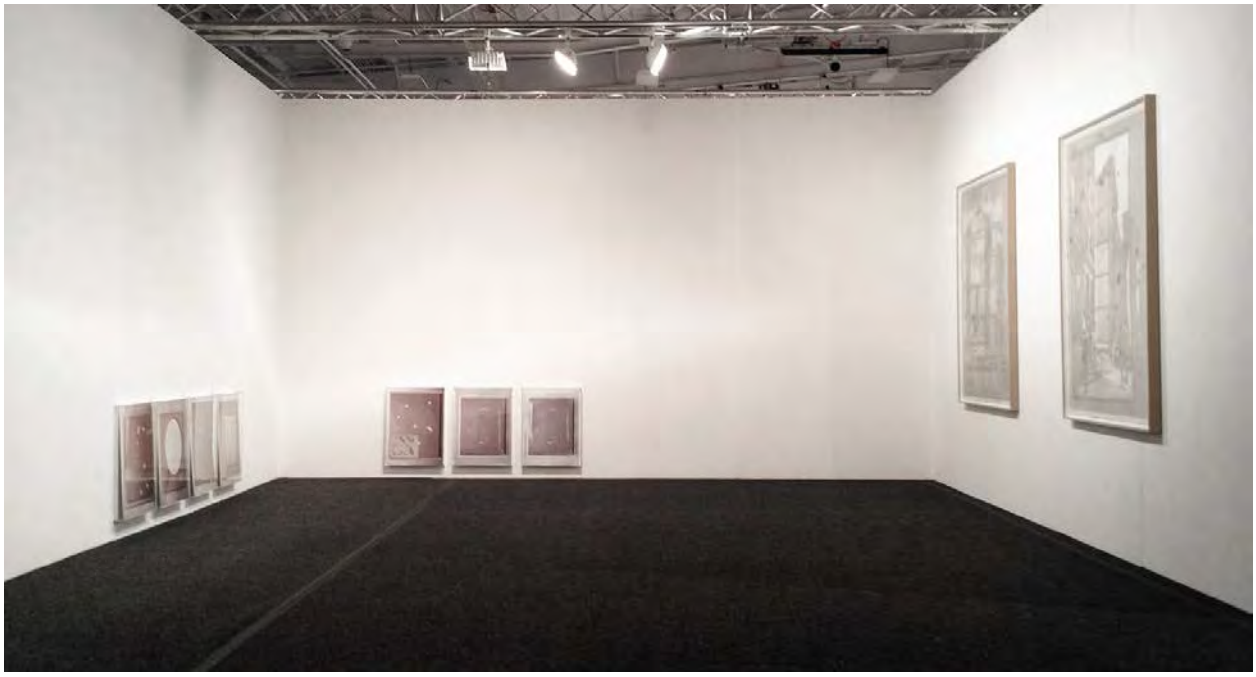

**Jesse Stecklow**
Installation View at NADA, New York
May 9 – 11, 2014

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**Jesse Stecklow**
*Untitled (Variant)*, 2014
framed dye sublimation print on aluminum in plexi box frame
24 x 18 x 2-¼ inches (61 x 45.7 x 5.7 cm)
unique
(JS2.01.0301.24)

M+B

**Jesse Stecklow**
*Untitled (Variant)*, 2014
framed dye sublimation print on aluminum in plexi box frame
24 x 18 x 2-¼ inches (61 x 45.7 x 5.7 cm)
unique
(JS2.01.0303.24)
$3,500.00

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**Jesse Stecklow**
Installation View of *The Stuff That Dreams are Made Of* at Clearing, New York
March 8 – April 22, 2014

M+B

**Jesse Stecklow**
*Untitled (6:35, 18:35)*, 2014
clock parts, packaging, carbograph 5 air sampler
13 x 13 x 4 inches (33 x 33 10.2 cm)
unique
(JS2.03.0102.13)

M+B

**Jesse Stecklow**
Installation View at Art Los Angeles Contemporary, New York
January 30 – February 2, 2014

M+B

**Jesse Stecklow**
*Untitled (Variant)*, 2014
framed dye sublimation print on aluminum
24 x 18 inches (61 x 45.7 cm)
unique
(JS2.01.0204.24)

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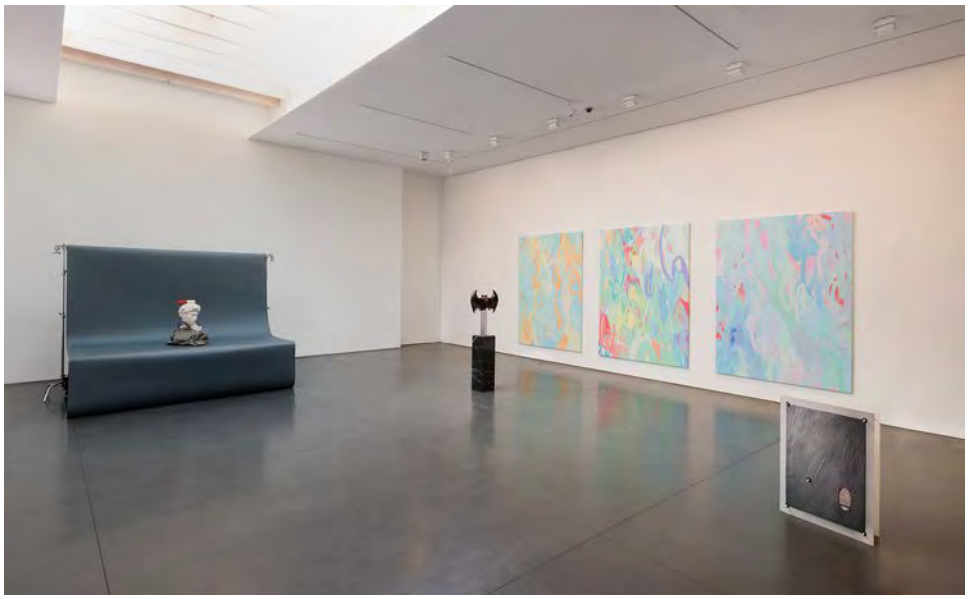

**Jesse Stecklow**
Installation View of *Too Soon* at Perry Rubenstein Gallery
January 18 – March 1, 2014

**Jesse Stecklow**
*Untitled (Image-bearing structure)*, 2014
dye sublimation print on aluminum, sintra, hardware, carbograph 5 air sampler
36 x 27 x 12 inches (91.4 x 68.6 x 30.5 cm)
unique
(JS2.02.0102.36)

M+B

**Jesse Stecklow**
*Untitled (Image-bearing structure)* (side view), 2014
dye sublimation print on aluminum, sintra, hardware, carbograph 5 air sampler
36 x 27 x 12 inches (91.4 x 68.6 x 30.5 cm)
unique
(JS2.02.0102.36)

**Jesse Stecklow**
Installation view of *Surface Area*, group show at Favorite Goods, Los Angeles
September 20 – October 26, 2013

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**Jesse Stecklow**
*Untitled (Variant)*, 2013
archival pigment print
25 x 19 inches (63.5 x 48.3 cm)
unique
(JS2.01.0101.25)

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**Jesse Stecklow**
*Untitled (Variant)*, 2013
archival pigment print
25 x 19 inches (63.5 x 48.3 cm)
unique
(JS2.01.0106.25)

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ARTILLERY

# JESSE STECKLOW

by Kathryn Poindexter | July 2, 2018

What does it mean for the life of an artwork when it can be experienced in dramatically different contexts, as a constellation rather than a point on a map? What happens when the legibility of a work is radically challenged by a shift in viewing conditions; do those terms become part of the work itself? Such are the questions posed by Jesse Stecklow's exhibition "Staging Ground," wherein autonomous works take on a double-life and exist independently as well as part of an encompassing installation.

The cultivated discomfort that this project incites stems from a socially-determined practice that challenges notions of singular authorship and the myth of the hermetic work of art; at the same time it retains some of these conventions, albeit entering them into a new visual syntax.

Upon entering the exhibition, which is dimly lit solely by fluctuating lighting elements interwoven throughout, one can feel their sensory organs becoming slowly recalibrated. The dark ambience and minimal visual stimuli heighten perception of the ticking and whirring sounds that punctuate the space.

Polished aluminum sheeting structures awash in and refracting alternating warm and cool lights dominate the exhibition and provide a sort of armature for more intimate spaces and encounters throughout. Outcroppings, perches, stages and maquettes set within this meandering structure house smaller works. Rounding the corner to the reverse side of the aluminum structure dividing the first room, one is met with a number of misplaced-looking parts and what pass as Minimalist and Dada-inspired assemblages. It takes a moment of orientation to notice the small framed inkjet print, Untitled (Parents' Photo) (2015), lying flat on top of the shoulder-height modular ledge protruding from its aluminum armature. Moments such as this that demand that the viewer crane their neck and stoop low to get close to a work, or perambulate among components are frequent.

The composition of Untitled (Parents' Photo) is made up of drawings of an ear set against circular marks and the image of wheat on a white background. These and other symbols recur throughout the show—ears, circles, ball bearings, aluminum, clocks, lights and found imagery relating to public transit are recapitulated into new forms. Moving in and out of sculptural, photographic, aural and ephemeral forms, it's nearly impossible to tell where one work begins and another ends, which is very much the point. Kinetic potential, feedback loops, and the politics of public transportation are resounding themes.

The checklist accompanying the show mystifies but also offers clues. The medium information for Untitled (6:35, 18:35) (2014) lists "clock parts, packaging, carbograph 5 air samplers," indicating that this sculpture is actively collecting airborne "data" from the exhibition space. The collection and mediation of data, processed both within and outside of art-specific contexts, is a driving property of Stecklow's practice, and one that perpetually provides material for future transmogrifications. The authorial interplay between the artistic auteur and the network ensures that this work will never remain stuck within the confines of an established set of conventions, but also provides the maintenance of vital kernels of humanism along the way.

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FLAUNT

# Jesse Stecklow

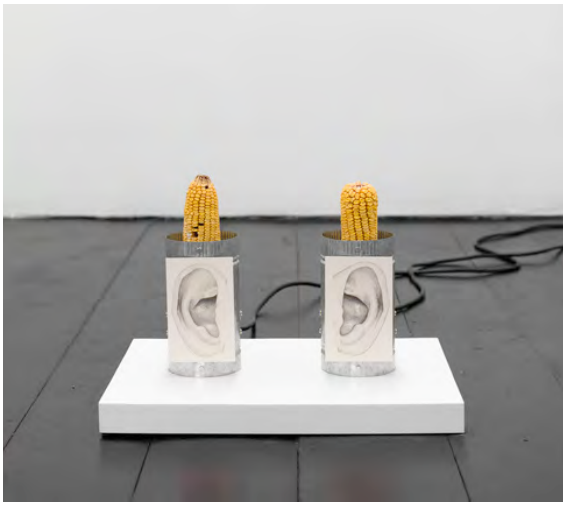
By Emily Wells
July 14, 2016

This is Jesse Stecklow's first in-person interview, and he isn't sure what the conversation should look like. Most successful interviews can be written from a casual conversation, but it is soon apparent that Stecklow is far from casual when discussing his body of work; rather, he is specific and purposeful.

At 22, Stecklow has already been given four solo shows at major galleries in New York, Los Angeles, and Stockholm, and was M+B Gallery's single featured artist at The Armory Show in 2015.

Stecklow is known for his unique integration of data collection with personal elements, which is perhaps best exemplified by a sculpture called "Ear Wigglers" that wiggles ears of corn (he spent a great deal of time gathering air samples that contained corn and corn by-products), inside aluminum containers embellished with drawings of human ears, based off an image he drew of his grandfather's ear in the hospital as a child. This blend of data and narrative feels pertinent and vital.

His processes are largely self- developed, perhaps due to the fact that Stecklow didn't study art in college, majoring instead in Design Media Arts at UCLA—graduating in only three years. It was difficult to focus on school for a great deal of time, he explains, when he was already working in a studio, making the art he wanted to be making. Stecklow now co-runs a graphic design studio, Content is Relative, with a client list of mostly galleries and museums.

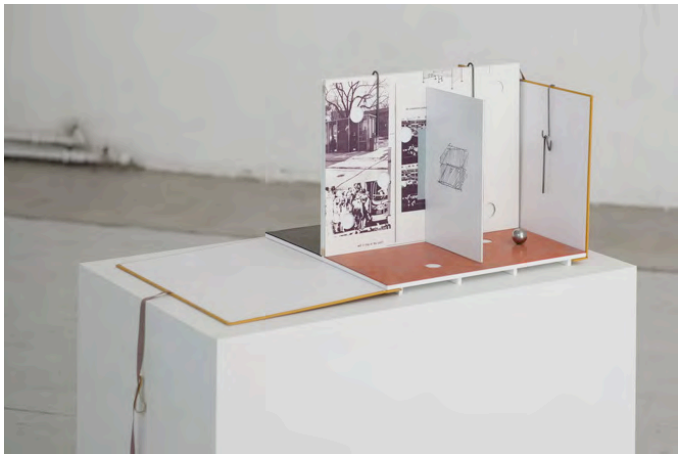


EAR WIGGLER (LEFT AND RIGHT)" (2015)
DRIED CORN, DRAWING, ALUMINUM, DUCT FAN PARTS, MODIFIED SHOEBOX LID, WOOD, WIRE, TIMER.
12 X 22 1/2 X 12 INCHES.
© JESSE STECKLOW, COURTESY M+B GALLERY

Although he insists that he doesn't have too much to say on the topic of adventure — at a daringly young age, he has proven himself to be profoundly adventurous in the landscapes art explores — having collaborating with fiction writers and laboratories that analyze his collected data samples — Stecklow has blended his own artistic mediums, and established himself as a rising young artist.

**You work with a great deal of collections of data and samples. How do you translate what is gathered into a piece?**

In the case of these spinning corn ear pieces I've been making, I was piling the output of the sampling project with a more personal narrative. At the time [I was making "Ear Wigglers"] I was thinking a lot about my grandfather. Before he passed away—as a child— I had made a drawing of his ear in the hospital, and then I had begun to redraw his ear based on that childhood drawing. Simultaneously, I was finding elements of corn and by-products of corn production in the airspace— suddenly I had these ear drawings and these ears of corn, and [I remembered that my grandfather] used to be able to do this thing where he would wiggle his ears… so I began making these kinetic sculptures that became ear-wigglers.



"BUS SHELTER BOX SET (QUADRANT)" (2016)POWDERCOATED ALUMINUM, CHIPBOARD, PAPER, BOOKBINDERS CLOTH, RUBBER BANDS, SILICONE, RIBBON, BUTTON, WIRE, POWDERCOATED AND PRINTED STEEL, STYRENE, SCREENPRINTED SHOEBOX SEGMENTS, GALVANIZED STEEL ANGLE, BALL BEARINGS, GLUE
25 1/2 X 15 X 12 INCHES.
© JESSE STECKLOW, COURTESY M+B GALLERY, LOS ANGELES.

"BUS SHELTER BOX SET (QUADRANT)" (2016) POWDERCOATED ALUMINUM, CHIPBOARD, PAPER, BOOKBINDERS CLOTH, RUBBER BANDS, SILICONE, RIBBON, BUTTON, WIRE, POWDERCOATED AND PRINTED STEEL, STYRENE, SCREENPRINTED SHOEBOX SEGMENTS, GALVANIZED STEEL ANGLE, BALL BEARINGS, GLUE
25 1/2 X 15 X 12 INCHES.
© JESSE STECKLOW, COURTESY M+B GALLERY, LOS ANGELES.

**You've worked in collaborative processes with other kinds of artists several times—can you tell us a bit about this? What is the benefit of taking something like a memory of your grandfather and pushing it away from yourself?**

I have a project in the new issue of Flash Art which takes the sound components of the Chapter [NY] show and feeds them through a crowdsourcing website to a freelance short story writer there. That issue is about art coming into contact with storytelling and fiction writing. It proved to be interesting— the sound from the show is pretty narrative in quality, so there was a lot of material to go off, but I didn't give [the writer] a lot of other context. The process is about pushing the content away from myself through a second or third party, and then allowing it to come back to me. I'm interested in the distance that's created.

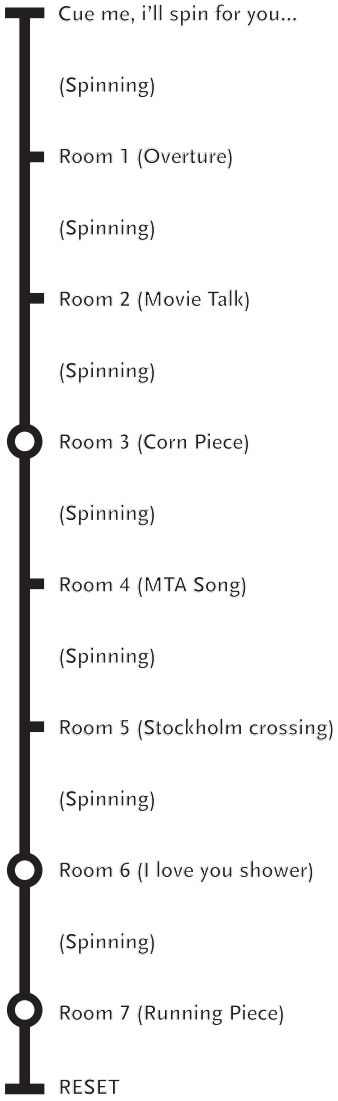
On one level, I think art making is one of the last things to prioritize singular authorship, so I'm interested in artistic practices that embrace a more networked form of collaboration—all other industries do that. There are only so many ways I can view and see the things I'm making on some level, and so having that work come into contact with people who are operating in highly different contexts allows me then to revisit it with new added meaning, and adds a more complex layering of reads for the viewer.

**Who would you like to collaborate with?**
I've been doing projects that think about an exhibition space as a sort of transient space, or a waiting space, this also parallels the fact that here in L.A., I don't use a car, so I make use of the public transportation system here. I'm interested in the pedestrian mindset and the identity that precipitates from that. I would like to do something with someone involved in the L.A. Metro, someone involved in transportation planning, or creating things that affect the pedestrian lifestyle in Los Angeles.

What do you think being a pedestrian in a driving city has done for your work?

In taking the bus or the train, you have this sort of inter-period of being able to focus a little more internally. Often times, it's in those kinds of spaces where my attention isn't being totally demanded, that ideas kind of condense and exhibitions sometimes make themselves. I think about those kinds of waiting spaces as spaces with a high potentiality. I think there're a lot of people who still don't know there's a full and rapidly growing transit system in L.A., and also people don't think it's for them because they can afford to own a car—so there's inherent class distinctions as to who takes the Metro and who believes the Metro is for them, and that's kind of unfortunate.

Chapter NY
Jesse Stecklow
The Multi-Directional Elevator
May 1st – June 12, 2016
Reception: Sunday May 1, 6pm




Did he ever return?
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He may ride forever
'neath the streets of Boston
He's the man who never returned.

– Charlie on the MTA, 1949
Lyrics by Jacqueline Steiner &
Bess Lomax Hawes

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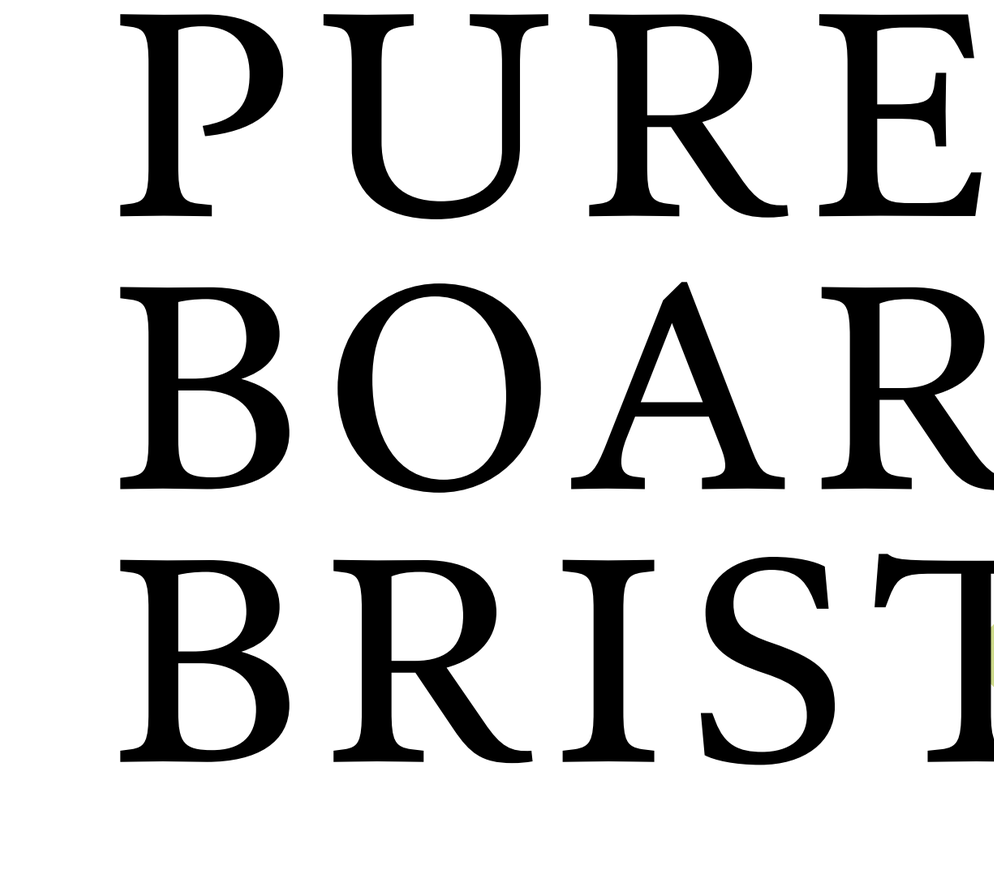
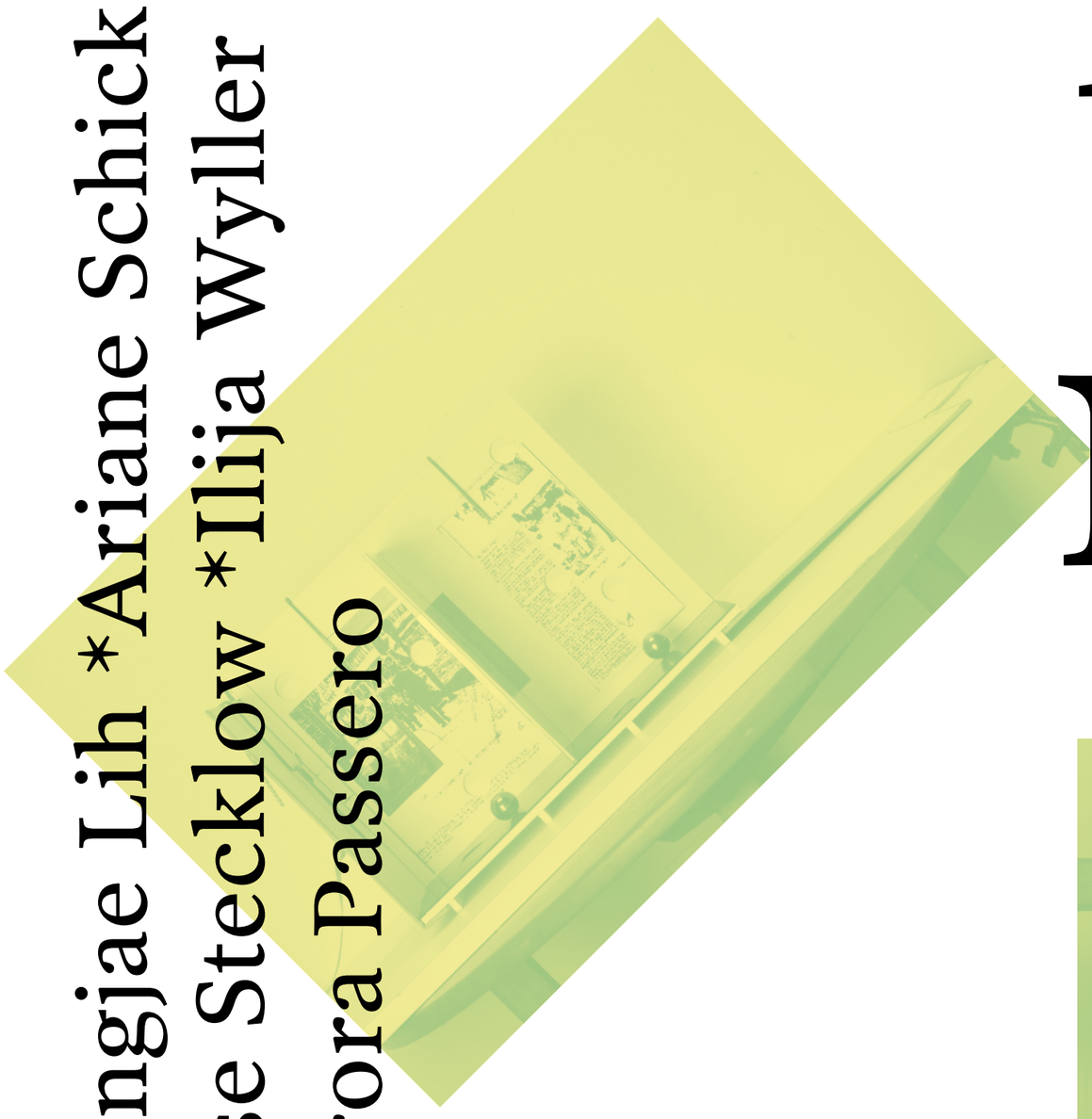
7 APRIL - 20 APRIL 2016

# PURE BOAR BRISTLES AND NYLON TUFTS







Youngjae Lih *Ariane Schick
Jesse Stecklow *Ilija Wyller
Aurora Passero

OPENING DATE

APRIL 7,

KL.19.00

PODIUM → HAUSMANNS GATE 34

M+B

art agenda

# Armory Show and Independent New York

By Sam Korman
March 3-6, 2016

Jesse Stecklow
Singing in the Rain Box Set, 2016

"Who isn't here?" I asked myself on the lead-up to the 2016 incarnations of the Armory and Independent art fairs. And I asked myself again upon leaving. A few weeks ago, I received the announcement that Laurel Gitlen Gallery closed. As an art student in Portland, Oregon, I had missed Laurel's original project space by a year or two, but it possessed mythic status for me. After she settled in New York, her gallery lent credibility, if not a lingering inspiration, to those of us trying to organize exhibition spaces as something punk, smart, and deliberate. We followed in her footsteps—albeit in our garages—and saw that our activities could be legible in New York or Los Angeles or wherever the conversation was happening. I am not sure how many people from my Portland community would count Laurel as a direct influence, but most of my friends there have moved to New York, most still work in art or as artists, and we discussed the gallery's closure with bummed-out, downturned glances. It's hard not to feel indignant that the art world could suck a personal history up its ass, but an organizer can be around for one or two (or, in Laurel's case, more than ten solid years) and still contribute a legacy. It lives through people. Thank you, Laurel.

It's obvious, but art fairs tend to focus the conversation on money, and such massive financial exchanges can really dwarf those of us without the means to participate monetarily. But this year's Armory, as disparate as it was lackluster, gave me to thinking about the art world's ecology. The fairs, especially the Armory, are some of the few events during which all actors in the art world occupy the same place: collectors, gallerists, artists, curators, critics, the general public, students, board members and trustees, academics, interns, development people, art advisors, etc. bounce against one another in the same beige convention center. And this says nothing of the myriad art workers: art handlers, shippers, PR people, fair employees, hired hands, photographers, and so on, many of whom come from and/or currently pursue some creative practice. While it is a massive commercial spectacle meant to conjure, collect, and capitalize upon this energy, we are rarely confronted by all parties involved in this field. For those of us not buying or selling, our roles are less clear: how are we supposed to discuss this situation when the commercial context weighs so heavily on the art? What knowledge does it generate? How can we possibly profit, or is it just an intellectual waste? In general, it's not so dramatic, but rather, the sheer mass of a fair translates into a grudging, eye-rolling mix of personal and professional responsibility for those who aren't there to take names. I've worn several hats to art fairs, and as an out-of-town curator and as a gallery director, the hectic, start-stop glut of people and art can be both grotesque and thrilling.

The Armory provides a few glimmering moments amidst an otherwise low-energy collection of gallery storage clearance. Two Italians, Brescia's Galleria Massimo Minini and Lia Rumma from Milan/Napoli, tucked some precious historical pieces into their crowded booths. The former displayed three untitled works from the 1960s by Enzo Mari, who is better known as the radical progenitor of DIY, easily-reproducible furniture design. In these, a shadow box contains a variegated grid mounted over a mirror, kinetic constructions through which Mari enlisted art to investigate his creative process and perception. The latter gallery brought two still, subtle photographs by Ugo Mulas. Casa di Kenneth Noland, opera di Mark Rothko, Vermont (1964) is a photograph of a Rothko painting hanging on the golden floral wallpaper of Noland's house; and Sala di Alberto Giocometti, XXXI Esposizione Biennale Internationale d'Arte, Venezia (1962–2014) depicts a jumble of stacked, partially packed sculptures in storage. The value of these works is well-assured, and the fair overwhelmingly depends on historic artists to buoy itself. Yet, the tidal movement of assets can draw out both known and unknown pieces, and who knows where these Mari and Mulas's works will end up. Sadly, it's likely that I won't be seeing them again.

Sadie Benning's works at Susanne Vielmetter Los Angeles Projects halted my out-the-door trajectory. Benning sculpts her paintings such as Untitled Telephone Drawing "vertical orientation" (2016) with medite, Aqua-resin, casein, and acrylic. Their soft, slightly awkward abstraction is physical, rendering an uncanny formalism; and these three are all particularly funny. However, if one is attending the March fairs as a form of trendcasting, this one is a mishmash of stuff, even more than normal. The Armory represents the big American fair, but its prohibitive costs prevent younger galleries' participation, and forces established galleries into tried and true (and frequently conservative) historical presentations. For most of us, the fair stages the oft-troubling contradictions of class within our field. And this contingency leaves us somewhere between disappointment, ire, and thumb-twiddling.

The Independent is refreshing after a few hours at the Armory. The new location at Spring Studios in Tribeca is capacious, with lots of natural light, which slows the often overwhelming pace of these fairs. If its new digs feel a little corporate, it gives the art (and people) room to breathe. The effect is particularly strong with New York's Mitchell-Innes & Nash's solo presentation with Pope.L. Two massive works on paper, Black People Are Shit and Green People Are Hark (both 2012), spell out their titles in massive, block letters. The layers of paint meld the words to the paper, lending both a rippling weight. Nearby, a simple L-shaped coffin (Coffin [Flag Box], 2008) is partially supported by a book titled Birth of Nations, while the distorted sounds of a flag whipping in the wind plays through speakers inset to its walls. Google searches of the book mostly linked to the infamous, racist film The Birth of a Nation (1917), but I could not confirm its contents, or whether it was real or of the artist's creation. Pope.L's work has a gut-punch immediacy, and issues of race, alienation, and democracy break down into a poetic and absurd interplay between identity, language, and materials.

Though the Independent largely seemed to stay the course, there were other standouts here and there. Phel Steinmetz's photographs were a discovery at Silberkuppe from Berlin. Early One Smoggy Morning (1974) is a diptych that links a distant blimp sighting to Gerald Ford's presidential candidacy—handwritten commentary below the images connects them through a humorously paranoid conspiracy. Jesse Stecklow's Singing in the Rain Box Set (2016) at the local Chapter NY is a curious little modular box flapped open and containing sheet music from the eponymous movie, as well as umbrella samples and other bits and bobs—a funny, meta-maquette scaled and conceptually askew to the original work it appropriates. And the cartoon cubism of Bruce M. Sherman's ceramic figures at White Columns are incredibly joyous and psychedelic—eyeballs everywhere.

On my way home, I was unreconciled, an almost welcome feeling compared to past fair traumas (still, a real crunched-up shoulder tension lingers). And in many ways, I'll wait for reports from gallery and artist friends about how they did. If Armory and Independent do not reward viewers' "grudging responsibility" with energy, drama, or trends, the emphasis on select group presentations and re-re-re-presented historical works at both can really make walking through feel like a job. And that is one thing art fairs can be good for: a reconsideration of one's role within the wider ecology, a reminder of the albeit limited choice to engage. Fallow seasons and transitions need not be harrowing; they provide rare time to think. Yesterday, the weather was beautiful, and it was easy to trudge out to the Armory or enjoy the light at Independent. But as it is snowing today, I wonder if it will be a professional or a personal compulsion that drives people to the fairs. Everyone, including the art, will be going home on Monday.

Sam Korman is an independent writer and curator currently based in New York.

*Two Clocks*
March 10th – April 7th 2016
LOYAL Gallery, Stockholm

This exhibition is comprised of two timekeeping, recording elements. One is local and fitted to the parameters of the exhibition and the gallery space itself. Another is imported from Los Angeles and from a childhood memory in London.

The local or outer clock is a group of four collages. One for each wall of the gallery and in turn for each week of the exhibition. The collages have sticky fly tape windows on their surface that see and breathe in all of the volatile information around them. Each collage is contained in a two-part box in which the back is a frame and the front is a lid. For the four works, there are 3 lids. For each week of the exhibition the lids will rotate revealing one collage at a time.

This outer-exhibition advent calendar is talking to the imported clock in the middle of the room. This clock sculpture is an adaption of a set created by Giles Cadele for the two-part theater dramatization of *His Dark Materials* by Philip Pullman at the National Theater in London. A rotating stage was used in this production. In the work, a defunct bus shelter taken from a corner in Eagle Rock, takes 12 hours to make a full rotation. At the kinetic moment that it re-aligns with its sign, it is midday or midnight in LA.

P.S. There is a second, separate exhibition here as well. It contains the body part of a man that I took from an indefinitely-closed storefront that I pass on my way to the studio. His extremities are bound to wait, one at a time, broken up across street-facing windows, in cities other than his own, until further notice.

*Did he ever return?*

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– *Charlie on the MTA,* 1949, Lyrics by Jacqueline Steiner and Bess Lomax Hawes

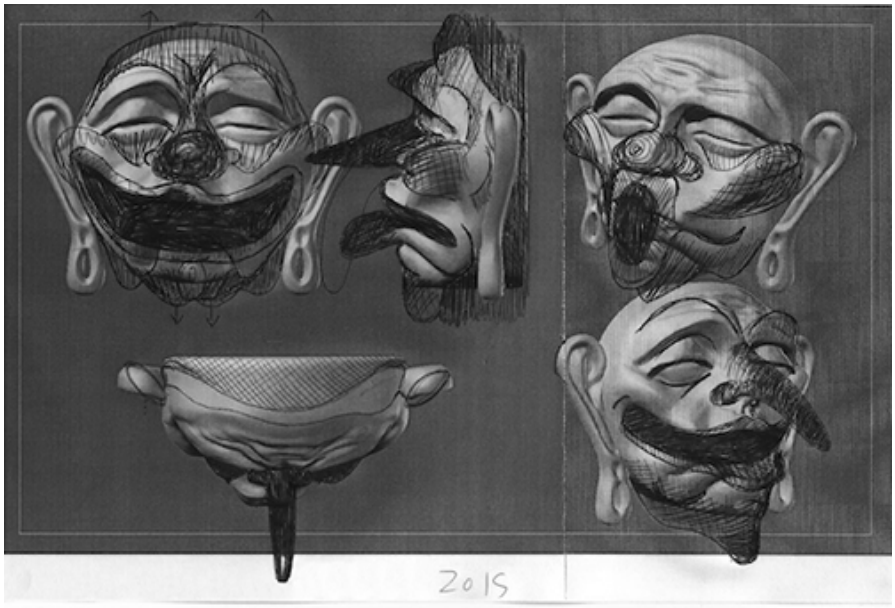
JS, January 2016

# MARTOS GALLERY

*Blocking*
Hans-Christian Lotz, Vivian Suter.
Henry Deposit, Brian Khek, Mathis Collins,
Lin May Saeed

Curated by Jesse Stecklow

July 23 – August 22, 2015
Opening reception: Thursday, July 23, 6 - 9 pm




Martos Gallery Los Angeles is pleased to present Blocking, a group exhibition concerned with the stage as a physical and conceptual device for the continued circulation of objects, material and data. In the exhibition space as makeshift theater, works begin to perform roles as functional structures. Through this forced improvisation, each piece stretches the purposiveness of other forms and actors in the room. Below is a sample script for an ever evolving drama of object-based characters:

*AQUEDUCT: Beast is crouching, staring through me and I'm not shaking anymore. Their proscenium mirror is across the way. Today I'm tired and sagging again but that's what I like. This space is smaller than the last. I wonder if I'm drying out. There's Heads, I'm having trouble counting all the eyes from where I am. I think some of them are laughing at me. The new one, Strawman, is slumped somewhere. He's pretending, if he's doing anything at all. When I saw him being brought in, it felt like something could pass right through his chest. Cartoon skeletons drinking local wine. Logs is here too, and Landscape's making windows out of my eyes.*

*LANDSCAPE: We are aligned, Aqueduct and I, framing each other in this plain dance and I have my fronts to most of you. Beast is near me, fixed to its wall and it could cross me if it wanted. We have some tropical place in common that I'm remembering for you. Heads is teasing me, making me into this picture ground for everyone to spin around in front of. I could hide them all here in a corner and seal them off if I cared. Strawman, I don't understand that one. He's unmoving. Logs remains present, this multiple world order, stashed inside a different kind of jungle stuff than what I come from.*

*LOGS: The newer part of me is whirring and sparking. Landscape is showing me the biggest picture of mold I have ever seen. We're all bugs playing jazz in front of it. Aqueduct is a great like, wall. His archways make an inverse mask I can see sometimes in a shadow, but I forget. Beast frightens me and is too rough for my spot. I like her small-self framed in that same rock she got made from. If Heads spat on me a little it'd feel pretty good but I think its mouths are too dry.. Strawman is like some giant human pitcher with wild changing insides.*

*STRAWMAN: ...*

*HEADS: We, see, a, suit, of, straw, impaired, like, us, but, down, and, never, living, looking, at, the, wrapping, veins, of, Logs, his, many, hybrid, parts, are, aching, pumping, and, the, big, curtain, Landscape, is, bored, behind, us, we, get, to, watch, it, be, still, through, our, Aqueduct, neighbor, he, looks, really, rough, as, usual, Beast, looks, hungry, and, could, eat, us, whole, like, peas, but, might, need, to, spit, out, our, faces.*

*BEAST: We know we saw ourself in the storyboard. It's made from the same thing we are. Heads is hanging down here with us but is in some sweet drunken purgatory that's not for our mouths. Strawman is still silent. Logs is so broken and complicated and makes us feel like giants. Landscape is around. It seems especially flat right now being this close. Aqueduct is interrupting and making two rooms out of our tale but he's harmless. We have our perch and we can see well enough from here. It's not a problem.*

For more information please call 212-560-0670 or email info@martosgallery.com.

M+B

artnet news

# 10 Exceptional Millennial Artists to Watch

By Christie Chu
May 20, 2015

It's no secret art dealers, collectors, critics, and curators are always on the hunt to discover up-and-coming artists who are destined for greatness. Although no list is ever finished, of course, artnet News has narrowed down the search, focusing on 10 up-and-coming artists born after 1980, many of whom are already being snapped up by savvy collectors. Whether you see their work in between the aisles at a fair or during a gallery visit, our alphabetical list of artists to keep an eye on will guide you to the next generation as they rise to the top.

Jesse Stecklow
Installation shot of Potential Derivitives, (2015)
Photo: courtesy of M+B

**1. Jesse Stecklow (b.1993)**
By far the youngest artist on the list, Los Angeles-based Jesse Stecklow has a bright future ahead. His pieces have been snapped up by mega collectors Anita and Poju Zabludowicz. The artist, who is represented by M+B, recently had a solo presentation at the gallery's LA space, and he was the only artist the gallery brought to their booth at the Armory Show this year. Stecklow makes aesthetically minimal but conceptually sophisticated work by collecting and aggregating data, and reorganizing it to make his work.

"A dominant interest for me is pulling material information to have this large chain of works that never feels complete or resolved," the artist said of his oeuvre in a recent interview with Mousse magazine. In his Untitled (Air Vent) series, the artist creates powder-coated aluminum air vents that collect airborne samples of the room. Over a period of time, he analyzes the data collected, and creates new works from the information.

**2. Max Brand (b. 1982)**
Berlin-based artist-musician Max Brand (work pictured above) uses various mediums including spray paint, chalk, and marker to create colorful, frenzied, layered canvases. Drawing upon a wide array of influences, including German Expressionism to Japanese anime, Brand's canvases have become highly sought after. In 2012, the artist had his first US solo show debut at MoMA PS1. This past year, Brand was in a two-person show with rising star Lena Henke at Off Vendome, and he currently is in a group show at Tomorrow Gallery, where he has painted a site-specific mural.

**3. Li Liao (b. 1982)**
Many visitors overlooked a quiet work at this year's New Museum Triennial, as it was unfortunately positioned next to DIS's shower spectacle on the ground floor of the space (see Is the New Museum Triennial Part of the Problem or Part of the Solution?). However, the message of Chinese artist Li Liao's piece, titled, Consumption, was loud and clear. The 33-year-old conceptual artist worked at an Apple manufacturing plant in Shenzhen, China, for 45 days, which was the time it took to earn an iPad with his wages. "As long as you're literate with no significant physical problems, you get hired," the artist told the New Yorker. Li's artwork, which includes his factory uniform, badge, and an iPad, is a much-needed comment on the high cost of luxury products, made via cheap labor.

**4. Aleksander Hardashnakov (b. 1982)**
In 2011, along with fellow artist Hugh Scott-Douglas and dealer Tara Downs, Aleksander Hardashnakov founded Tomorrow Gallery in Toronto; in 2014, Downs took full ownership and relocated the space to New York's Lower East Side. For his latest Tomorrow Gallery show, the artist created a site-specific installation incorporating small paintings that cover the space's outlet sockets, lights, and steel structures. Hardashnakov is currently in a two-person show with artist Darja Bajagić in Croy Nielson's project space (see Why Darja Bajagić Appropriates Porn and Serial Killer Art). The Canadian-born self-taught artist's work evokes a sense of nostalgia, romance, and mystery.

Aleksander Hardashnakov, Voyeur/Creep/Thief(2014).
Photo: courtesy of Galerie Rodolphe Janssen.

**5. Yngve Holen (b. 1982)**
For his show at Galerie Neu, Berlin-based Norwegian artist, Yngve Holen, wrapped mesh fabric (black, white, and neon green) onto casings of CT scanners from Siemens, items usually reserved for medical research. Many of his contemporaries deal with technology and its implications on society, but Holen's work is almost nihilist, exploring notions of individual vulnerability and immortality. For his Amsterdam show, the artist had on display domestic objects cut in half such as a water cooler and coffee machine, stripping them of their functions, drawing upon ideas laid out by his predecessors of Dadaism. Holen has also exhibited at Bergen Kunsthall in Norway and Bonner Kunstverein in Germany.

Yngve Holen, World of Hope (2015).

**6. Piotr Lakomy (b. 1983)**
Polish artist Piotr Lakomy's minimalist steel works construct new images of architecture and the urban environment. In spite of its austere aesthetic, Lakomy's work remains light and intimate. For example, Need Room is a styrofoam sculpture nestled in a corner and shaped like a granite Rubik's Cube missing a piece. Three small light bulbs occupy the missing piece, placed as if in conversation. The Poznan-based artist, who was spotted at London-based gallery The Sunday Painter's booth at Art Basel in Miami last year, was recently featured in a group show in the Museum of Modern Art Warsaw and is currently in a two-person show at Hester. (see NADA Art Fair Is the Most Fun You'll Have In Miami).

**7. Athena Papadopoulos (b. 1988)**
Canadian born, London-based artist, Athena Papadopoulos, employs a variety of mediums to make her work. Playing upon the notions of the domestic sphere, the artist creates pillow sculptures and canvases stained with drugstore or grocery store finds such as Pepto-Bismol, Berocca, mustard, wine, or henna as substitutes for paint. Her work is raw and humorous, and connects with different levels of art history such as feminism, Abstract Expressionism, and abject art, without being didactic. In an interview with Blouin Art Info the artist said, "I think it is important that the body of work isn't seen to be moving upward to a point of precision. The images and the substances that they are coated with are of a world that is sprawling, messy, and difficult." Papadopoulos, who graduated from Goldsmiths in 2013, recently had a solo exhibition at the Zabludowicz Collection in London, and her latest show opened at Supportico Lopez for Gallery Weekend Berlin (see Berlin's Contradictions Start Making Sense at Gallery Weekend 2015).

Athena Papadopoulos, installation view.
Photo: courtesy of Zabludowicz Collection, London/ Tim Bowditch.

Nicolas Party, Pastel et Nu (2015).
Photo: courtesy of the Modern Institute.

Installation view, Magali Reus: Spring for a Ground, SculptureCenter, 2015

**8. Nicolas Party (b.1980)**
Swiss artist Nicolas Party has got a knack for subtle elements of surprise and fun. “I never had a strong interest in reality. I always thought that the films, books, and paintings that I was looking at touched me more than the real things around me,” the artist said in an interview on Kunsthall Stavanger’s blog. Spotted at March’s Independent art fair, Scottish gallery, the Modern Institute, brought only Party’s portraits and still lifes, where they hung his work in front of black-and-white painted walls—a usual presentation Party employs to reference his teen years growing up in Switzerland as a graffiti artist (see Youthful, Edgy Independent Art Fair Looms Large in the Art World). The artist’s funky and vibrant paintings caught the eye of collectors Robert and Nicky Wilson (see artnet News Top 200 Art Collectors Worldwide for 2015, Part Two). If a painting is not your cup of tea, Party also makes quirky furniture.

**9. Magali Reus (b.1981)**
The Amsterdam-born, London-based artist works often with steel, and a muted and graphic color palette. The 34-year-old rising star just opened her first solo US institutional show, "Spring for Ground," at SculptureCenter in New York. The pieces in the show include architectural "curbs" with ancillary domestic objects attached, lain, or placed standing on 3D platforms. Most eye-catching however, are her clunky, multi-tiered steel locks, attached from the side onto the institution's brick walls, that make the viewer do a double take. Reus has been featured in a recent group show at the Bergen Kunsthall in Norway, the LUMA Foundation in Zurich, Switzerland, and she will have a solo exhibition at the Stedelijk Museum in Amsterdam in 2016 (see €375 Million Overhaul Pays Off as Amsterdam's Rijksmuseum Crowned Best European Museum of 2015).

**9. Avery Singer (b.1987)**
Brooklyn-based artist Avery Singer didn’t study painting at the Cooper Union, where she graduated in 2010, but the last year has definitely cemented her role as a painter to watch (she is currently the top artist in ArtRank’s “Buy Now < $100,000” category). She’s had a solo show in Berlin, and has been featured in a group exhibition at Greene Naftali, as well the Kunsthalle in Kassel, Germany. After Beatrix Ruf took notice of the artist’s stick figures, created using Photoshop and SketchUp, Ruf gave her a solo show at the Zurich Kunsthalle. Recently she was included in the New Museum’s Triennial (see The New Museum Triennial Offers a Dazzling and Dystopian Vision of the Future).

Avery Singer, Anxiety Painting (2014)

# NICE TO MEET YOU

SOMETHING ADAPTABLE

## Jesse Stecklow gathers data. Data are like fungal spores: they leave trails. Data released in the air, captured in sculptures that move and breathe. K.r.m. Mooney sat down with the artist to talk about his "surprising" works and his latest production that uses crowdsourcing models.

**Jesse Stecklow** was born in 1993 in Massachusetts and currently lives and works in Los Angeles. He is interested in building systems that mediate informational experiences through physical and spatial forms. His recent exhibitions include "Potential Derivatives," Los Angeles (2014), "Trios," Retrospective Gallery, Hudson, NewYork (2014), and "Passive Collect" at Chin's Push, Los Angeles (2014). Forthcoming exhibitions include a curatorial project at Martos Gallery, Los Angeles, in summer 2015. Stecklow is also a cofounder of the design studio Content Is Relative.

## Jesse Stecklow

**K.R.M. MOONEY** Could you speak about the work you've been making in the last two years and what generally motivates you as an artist? **JESSE STECKLOW**

A lot of my interest has been around pursuing modes of aggregating material or more specifically data collection, and how that might manifest and function through a sculpture. I've been thinking about art objects as human-assisted traps through which information can flow. I'm exploring mediating experiences to varying degrees through those objects. Things are often motivated in a reactionary way. Sometimes it's just about an object that I feel needs to exist as a precedent for conversation. I get a lot of pleasure out of that. **KRMM**

It seems as though data takes on different forms or materials through your work. You've been specifically looking at, for example, organic compounds, rather than immaterial data, which is possibly less implied as a byproduct of technology. **JS**

Yes, I like to consider technology with a really broad view; like a knife as a technology for cutting. In that sense, I take a zoomed-out idea of data, as I'm not only interested in using new modes of collecting information but also concerned with how those systems might apply when referred back to the larger realm of materials and structures. That's something I was thinking about a lot in the exhibition I curated at Chin's Push. Data could manifest as the spores of a mushroom or glue-trapped insects or any kind of material that was leaving an informational trace, like a sort of drawing. It's important for me to keep the term "data" open. It has been sequestered to a tech area that I feel is limiting. There's something intimate and specific about concerning oneself with the movement of airborne material through a room. **KRMM**

In your last exhibition at M+B, you introduced sound into your works. How are you thinking about sound and its relationship to space and the work, as another element of relational or assembled materials and forms? **JS**

The sound work is another avenue through which to push different types of material information that I'm collecting. I like to think of it not so much as a sound work but as a kind of scalable sculpture or a sound-based mediation on a sculpture. It can fill an entire space and then recede back to its physical container. The most recent sound pieces have involved first making sculptures with the intent that they will produce noise in the future. The tuning forks and the sound devices, architectural models, and ball bearing games that house them, do this. These have a specific kinetic quality. Making these compositions involves working with a sound engineer, my friend Joseph Stewart, and making a lot of different recordings. These get loaded into a soundboard, building a kind of custom instrument from which to compose; using the existing objects and materials as a repertoire of noise-based gestures. The sound has been a really exciting way of working intuitively within a conceptual structure. **KRMM**

Through sound as an embedded element, the sculpture seems to breach its form or contained boundaries, especially when you're working with elements like steel or aluminum which appear as sculpturally fixed. **JS**

Totally, it can betray the flatness or closed nature of an object. In a show where sounds are cued to bounce from work to work, this material conversation is initiated, lending character to different objects, turning them on. Those activated pieces take on interchangeable roles and begin to perform in an illusionistic or theatrical way. One example is with the wall-hung air sampling boxes in which there is a speaker that plays the recording of a fan. The speakers are small bluetooth devices that have little capacity for resonance. They really vibrate and overcompensate to produce a larger sound. It creates an effect, in vibrating against the object that contains them, implying an active hidden room behind the sculpture. That piece feels like it is moving or breathing, giving it some character that refers back to the process of sampling the air around it. **KRMM**

When you view the work, the sound doesn't arrive in the space until you've hit a certain proximity to the sculptures. I feel like there is this element of surprise or a way of thinking about the object as already ahead of itself in relation to time, space and the viewer's body. **JS**

Yeah, I think so, it can be really playful in that way. I think the approach is a key part of those pieces. There's a theatricality to that period of not yet knowing. I'm interested in creating works that feel as if they are located in a semifunctional space. Bits of activity can be added to and removed from them. Often there is the feeling that a work might surprise and perform some kind of action, but in the end it won't. The sound pieces take responsibility for that surprise and work well next to an object that feels like it has this capacity to perform in a fictional way. **KRMM**

How do you arrive at the processes by which you find yourself encoding systems of information into a certain storage media or kinds of imagery? **JS**

A dominant interest for me is pulling material information to have this large chain of works that never feels complete or resolved. They are always in this unstable space. They start to build their network containing feedback loops between themselves. A lot of these interests come from systems that I am observing. One way of pulling information from a space recently has been through the construction of a text-based narrative. I've begun to apply crowdsourced models in the work. I will create a writing prompt by laying out ideas and objects I've been

Above and next spread - "Trios" installation views at Retrospective Gallery, NewYork, 2014. © the artist.
Courtesy: M+B Gallery, Los Angeles

Installation view at The Armory Show, New York, 2015.
© the artist. Courtesy: M+B Gallery, Los Angeles

"Trios" installation views at Retrospective Gallery, New York, 2014.
© the artist. Courtesy: M+B Gallery, Los Angeles

# THE ARMORY SHOW 2015
# Jesse Stecklow

March 5 – 8, 2015
Pier 94 Booth 786

**M+B** is pleased to announce its participation at The Armory Show from March 5 - 8 in New York City. Please visit us at Pier 94 Booth 786 where we will be presenting a solo exhibition of new works by Jesse Stecklow.

*These works continue to explore my interest in the movement of information and material through art objects as they take on the role of traps. Fly tapes from previous exhibition spaces were employed as negatives, forming the basis for a series of images hung equidistant from one another around the booth. Ghost editors and writers anonymously collaborated to produce a single-line narrative commissioned to fit the space. This text draws from the ideas in these and other works, focusing specifically on a dystopian environment centered around the image of a wind chime constructed from tuning forks. Results from past projects inform the arrangement of objects that intersect the compositions, forming a daisy chain of image and text.*

Jesse Stecklow (b. 1993, Massachusetts) received his BA from the Design and Media Arts program from UCLA in 2014. Recent shows include *Potential Derivatives,* his first solo exhibition with M+B (Los Angeles); *Trios,* a solo exhibition at Retrospective in Hudson (New York) and a group exhibition he curated at Chin's Push, a project space in Los Angeles that was an *ARTFORUM* "Critics' Pick" this summer. Other group exhibitions include Fahrenheit (Los Angeles), Galerie Xippas (Paris), CLEARING (New York), Martos Gallery (New York), Favorite Goods (Los Angeles), David Shelton Gallery (Houston) and William Arnold (New York). Forthcoming projects include a curatorial project at Martos Gallery (Los Angeles). Notable press includes *ARTFORUM, The New York Times, MOCAtv* and *Dazed and Confused*. He is the co-founder of the design studio Content is Relative. Jesse Stecklow lives and works in Los Angeles.

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**Jesse Stecklow**
*Untitled (Fly Tapes: Potential Derivatives)*, 2015
archival inkjet print mounted to aluminum in chemical tray
15 x 10-3/4 x 1 inches (38.1 x 27.3 x 2.5 cm)
unique
(JS2.07.0119.15)

M+B

**Jesse Stecklow**
*Untitled (Fly Tapes: Potential Derivatives)*, 2015
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Artspace
INSIDER ACCESS TO THE WORLD'S BEST ART

Picks

# 10 of the Best Artworks of the 2015 Armory Show

By Andrew M. Goldstein
March 8, 2015

Jesse Stecklow may only be 21 years old, but he's losing no time in injecting his work with the kind of conceptual complexity that artists typically require years of obfuscation to obtain. Each layer in his work has a layer beneath it. Try this on for size: set at equidistant positions in the booth and separated by lines of text whose word counts perfectly fit the space, these photographs show heads of wheat nestled into tuning forks, one half of which are set on flypaper, the other on dirty white wool; the wheat arises from a previous series where he inserted analog air samplers into Quartz clocks to gather data from his gallery's environment and found the air to contain trace amounts of wheat, while the tuning forks come from the fact that Quartz clocks get their name because each one has a tiny quartz tuning fork embedded inside to help maintain the regularity of their operation. The photographs themselves are set into chemical trays, with eye-deceiving shadows rendered across the top of the print. Each element refers back to a previous recondite series or, as in the case of the white wool background, adumbrates a future body of work. A wunderkind, Stecklow has already gained an excited following among collectors, including Anita Zabludowicz, who acquired an entire collection of his work relating to sound.

JESSE STECKLOW
Untitled (2015)
M+B – Los Angeles
$3,500 per piece

ALAN VEGA
Van Gogh (1974)
Galerie Laurent Godin – Paris
$60,000

Before ascending to the pantheon of music legend as the lead singer of the seminal New York protopunk band Suicide, Alan Vega (born Boruch Alan Bermowitz of Bensonhurst) was a hustling young artist on the spear tip of the city's art scene, studying under Ad Reinhardt at Brooklyn College and then joining the radical Art Workers' Coalition—alongside Hans Haacke, Carl Andre, and Avalanche founders Liza Bear and Willoughby Sharp—that pressured museums to show more work by women and minorities. His own art was very much in the angry spirit of the times, mostly messy yet precise sculptures out of junked materials to fixate on themes of aggression (boxers and Nazis are recurring themes) and sex. Made three years before Suicide's first album was released, this piece pays to the ultimate protopunk artist, Vincent van Gogh, with a crucifix-shaped tangle of electric detritus that glows in the rapturous yellows of the Dutch painter's sunflowers. It has all the crunching economy of a Suicide song, a few of which Vega—who in recent years has shown at MoMA PS1 and Invisible Exports—played the Saturday of the fair at Webster Hall.

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ELIAS SIME
Aremoch (2004)
James Cohan Gallery – New York
Works range $25,000 to $95,000

Based in Addis Ababa, where he has created the fantastically ornate, Gaudí-esque Zoma Contemporary Art Center, the Ethiopian artist Elias Sime dispatches bands of neighborhood kids to the city's famously overstuffed merkato to scrounge up the odds and ends—often hand-me-downs from Western economies—that populate his intricate woven canvases. These tapestry-like pieces, which Sime 'signs' with a smooshed bottle cap embedded in one corner, recreate the sense of flowing water, turbulent air, and other naturalistic themes, all channeled through a craftsy folk aesthetic. (This one's title translates as "weeds.") A friend of gallery artist Fred Tomaselli, Sime has reached a broad audience through the luxuriant opera sets he has created for such productions as Esa-Pekka Salonen's Oedipus Rex; he was introduced to the Cohans through the good offices of Lawrence Weschler, who has an uncanny knack for unearthing artists whose talents extend them beyond the borders of the fine-art world.

IAN TWEEDY
Fragment Study V (2015)
Monitor – Rome
$15,000

Based in Addis Ababa, where he has created the fantastically ornate, Gaudí-esque Zoma Contemporary Art Center, the Ethiopian artist Elias Sime dispatches bands of neighborhood kids to the city's famously overstuffed merkato to scrounge up the odds and ends—often hand-me-downs from Western economies—that populate his intricate woven canvases. These tapestry-like pieces, which Sime 'signs' with a smooshed bottle cap embedded in one corner, recreate the sense of flowing water, turbulent air, and other naturalistic themes, all channeled through a craftsy folk aesthetic. (This one's title translates as "weeds.") A friend of gallery artist Fred Tomaselli, Sime has reached a broad audience through the luxuriant opera sets he has created for such productions as Esa-Pekka Salonen's Oedipus Rex; he was introduced to the Cohans through the good offices of Lawrence Weschler, who has an uncanny knack for unearthing artists whose talents extend them beyond the borders of the fine-art world.

JONATHAN MARSHALL
Everything (Abridged) (2015)
Grimm – Amsterdam
$22,000

Data visualization is the virtuosic forte of the Brooklyn-based artist Jonathan Marshall, who has begun riveting collectors with his large-scale paintings that take a profound or personal subject—the history of mankind, the chains of consumption and production, an "incomplete history of walking," his own artistic influence—and render them in hugely appealing graphic presentations. The result is a bit like a cross between Mark Lombardi and Andrew Kuo, and this giant painting is a research-heavy evocation of the entirety of geological time from the Big Bang to the present moment, with helpful info boxes unpacking subjects like "What Is a Quark?" and the Cambrian Explosion. A former studio assistant for the artist Matthew Day Jackson, the 34-year-old Marshall is excellent at graphic design—magazine editors should take note—and he also sidelines as a craftsman, making his own frames, for instance. Keep an eye on him.

NINA BEIER & SIMON DYBBROE MØLLER
Hands (ongoing series)
Andersen's Contemporary – Copenhagen
$1,200 to $3,000, depending on the size

Two Danish artists whose careers have been taking off separately (particularly Nina Beier, who has her first show at Metro Pictures coming up next month), this cool couple has also collaborated on a charmingly macabre series for the past three years that gives you an idea of what artists do for fun when they're dating. Here's the process: the two go on eBay and search for copies of Rodin's hand sculptures, which brings up high-quality bronze castings (some are museum copies) along with meh art-student assignments in plaster, and then paint them in a naive flesh tone, with their stubs brushed blood red as if they had been freshly hacked off. Referencing Rodin's belief that the hand was the emblem of the industrial age, the sculptures—about 30 of which have been made so far—look terrific in an assortment of mixed sizes.

PRZEMEK PYSZCZEK
Untitled (2015)
Mihai Nicodim Gallery – Bucharest, Los Angeles
$5,500

Known for making elegantly restrained hybrids of painting and sculpture, the young Berlin-based artist Przemek Pyszczek lyricizes the social and architectural contexts of his native Poland in the pre- and post-Communist eras, with the metalwork suggesting the ornamentation of gated buildings. This piece, hung high at Mihai Nicodim's booth, has a cool but pleasing mien—looking at it feels like peering out a window into a clear, beautiful, Constructivist-informed day. The artist, who hasn't shown in the U.S. yet, will have a show opening in January of 2016. (Note for artists: Nicodim currently shows all European artists, but wants to bring on some local talent through its L.A. gallery.)

ZIPPORA FRIED
Mauve (2015)
On Stellar Rays – New York
$24,000

Abstract painting is getting some healthy blowback these days due to its faddish recent over-conquest of the market, but the gorgeous compositions of Zippora Fried at On Stellar Rays's booth reminds that there's nothing wrong—and everything right—with a livable object of tremendous beauty. Made with dark mauve colored pencil set down in sedulously repeated marks, this piece has a fluttering texture that delights the eye and recalls the Peruvian feathered wall panels that hung outside the Met's Modern galleries last spring. Fried can do it all, and her upcoming solo show in Marfa later this year, where she'll show her landscape-inspired paintings and photographs, is a reason to rejoice.

MICHAEL E. SMITH
Untitled (2015)
KOW – Berlin
$15,000

A tough-minded artist who makes work commenting on the ruination of his native Detroit in the so-called post-Fordist era, Michael E. Smith makes hauntingly spare sculptures that he imbues with themes of deep, unresolvable conflict. Here, for instance, a stack of whale vertebrae is punctured by a battered rung from an industrial stepladder of the kind you'd see at a factory, creating something that looks a bit like an archeological artifact from a cursed civilization, where the organic and the machine-made are forced to war. Violence is inherent in the works, which he makes by buying objects—nothing is found—and personally beating the hell out of them until they look sufficiently battle-worn. An artist who studied with Jessica Stockholder in Yale's MFA program, Smith (not to be confused with the great middle-initial-less video artist) has a show coming up at SculptureCenter this May.

HUGUETTE CALAND
Bodrum (2008)
Lombard Fried Gallery – New York
$475,000

Now 84 years old, Huguette Caland grew up as the daughter of the first president of the Lebanese Republic, Bechara El Khoury, tending for him in his old age until he died when she was in her early thirties—at which point she cast aside the decorous clothes and manners of her elite circle, donned a smock (an article of clothing she would become famous for decorating), went to art school in Beirut, and became an artist. In the '60s and '70s, when Beirut was a cosmopolitan capital, Caland became famous for a voluminous body of erotic works, which made her a symbol of freedom in the region; later she focused on creating lovely, colorful free-hanging canvases that she dyed and then drew on and painted. Now receiving an upswell of recognition outside the Middle East, he received her first show in New York in years last fall at Lombard Fried—though she can no longer paint, due to a hand condition—and the Pompidou is in talks to acquire a large selection of her erotica.

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PaperCITY BETA

# The Armory Show with David Shelton: Day 3

*DAVID SHELTON'S HIGHLIGHTS FROM THE 2015 ARMORY SHOW*

By David Shelton
March 7, 2015

Jesse Stecklow at M+B, Los Angeles

One of the most intellectually engaging and well-executed installations at The Armory Show is by Jesse Stecklow at M+B Los Angeles. His solo presentation continues his interest in the movement of information and material through art objects as they take on the role of traps. Fly traps from previous exhibitions serve as negatives, forming a basis for a series of images hung equidistant from one another. Anonymous ghost editors and writers collaborated to produce a single-line narrative for the space. The text draws from these and previous works, focusing on a dystopian environment centered around a wind chime constructed from tuning forks. The arrangement of objects that intersect the compositions form a daisy chain of image and text. Ovation to Noah Horowitz for reviving The Armory Show.

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ARTSY

## 11 Armory Show Artists You Should Already Be Collecting

February 26, 2015
By Elena Soboleva

They say it takes 10,000 hours of practice to gain mastery in any given field. But what's the art world equivalent? How many JPEGs does it take to train one's eye? This is the question I've pondered while combing through some 2,000 images on Artsy in the weeks ahead of The Armory Show.

The Armory is a bastion of the New York art scene. It has the vibe of your favorite bar: a guaranteed good time surrounded by all the people you actually want to hang out with. Pageantry and air-kissing are left by the wayside so that real substance can prevail. You're more likely to run into Chuck Close wheeling through the booths than the Eye photographer from Women's Wear Daily.

For each of the last few years, I have selected a group of outstanding works with an aim to capture the zeitgeist of a fair so large and varied. This year, my selection reflects the hybridity of images and the artists who repurpose meaning and wield objects and ideas that push past their original confines. This is not a theme, but rather something that permeates much of culture today. The warp-speed art market accelerates ever faster in lockstep with a culture in which images are ever more transmutable. Here are the artists whose works are sure to draw attention this year, names wise collectors should not miss at the fair.

Jesse Stecklow
Untitled (Fly tapes: Potential Derivatives), 2015
M+B

**Jesse Stecklow**

Jesse was born in 1993, a year of many seminal art happenings. Though he could not have been aware of them at the time, many have seeped directly into his work. He co-founded a design firm "Content is Relative" when he was 18 and was a member of The Jogging collective, alongside Brad Troemel. Jesse will be curating a show at Martos Gallery in Los Angeles this summer and his works are being presented at M+B's Armory booth. The series includes a set of fly tapes, employed as negatives, forming the basis for the images. The works will be hung alongside text elements to evoke a dystopian environment, which I haven't quite fully figured out yet, but can't wait to see in person.

**Brad Troemel**

At the age of 27, Brad has "Instructor at Pratt Institute," co-founder of art collective The Jogging, and "Etsy master" to his name. Vacuum sealing rainbow-hued objects, building ant-farms for charities, and embedding paintings with crypto-currency are but a few facets of his oeuvre. He probes the theory of thingness with the ease of a tenured philosophy prof and manifests a hyper-awareness of online trends IRL (in real life). Brad's work is replete with bizarre, anachronistic combinations and objects repurposed to serve other, often useless, functions. He currently has a show on view at Zach Feuer and will present an explosion of multi-colored rockwall handholds on which Furbies are intended to be perched and bitcoin paintings at the gallery's booth at the fair.

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**Letha Wilson**

Letha Wilson makes photo-based sculptures by combining images of nature with weighty materials such as concrete, wood, and paint. Her elaborate installations and wall reliefs unfold unexpected connections between their often disparate materials. Reversing the traditional process of photography, which collapses reality into a two-dimensional space–she takes pictures and gives them physical substance, pushing photography into the realm of sculpture. The hybrid forms that emerge convey the shortcomings of the flat image. Her works will be on view at Amsterdam's GRIMM gallery booth.

**Alicja Kwade**

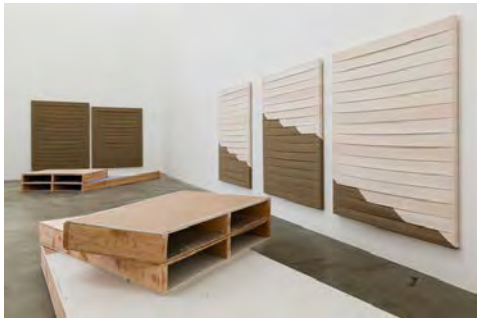
Alicja's poetic considerations of time, light, and stillness transform mundane objects and materials into vessels for reflection—in both figurative and more metaphysical ways. Playing with mirrors, clocks, and other everyday objects, Alicja distorts our linear understanding of reality. Her sculptures skew and warp as if a glitch within our day-to-day, and will be on view at i8 Gallery and Johann König at the Armory. (She also recently joined the stable of 303 Gallery so New York can look forward to seeing much more of her work.) In Europe, she has three institutional shows lined up this year and a solo exhibition currently on view at Johann König's Berlin space.

Alicja Kwade
Not yet titled, 2015
Johann König

Ben Thorp Brown, Untitled (Fists), 2014
Bischoff Projects

**Ben Thorp Brown**

A recent grad of the Whitney Museum Independent Study Program and soon-to-be resident of the Chinati Foundation in Marfa, Ben fuses video and objects to expose the underpinnings of social structures in both. For his solo presentation at the Armory, Bischoff Projects will present his series of "deal toys." Made on the occasions of major IPOs and M&A transactions, these mini trophies—or "Lucite tombstones," as they're also called—capture the dark whimsy of growth-hungry America, where the congratulatory milestones of major transactions are required as markers of success.



Installation view of "Luke Diiorio," courtesy of Anat Ebgi

**Luke Diiorio**

Luke first caught my attention last spring, as he was making the move from the UK to NY after graduating with an MA from London's Royal College of Art. Now that he's settled in, he's growing in acclaim on both sides of the pond, with collectors clambering to get on the waiting list for works. An architectural elegance permeates his practice. He binds the seductively raw materiality of canvas, linen, and wood together with repeating folds and draws on the stillness of Agnes Martin. Luke's obsession with surface and industrial material is synchronous to his contemporaries like Dean Baldwin and Wyatt Kahn. Anat Ebgi will be showing a solo booth of his works in the Armory Presents section of the fair.

**Torey Thornton**

Although Brooklyn-based, Torey has been embraced by the L.A. scene. Now, New York collectors are catching on, as well. A Cooper Union Graduate of 2012, he had his first solo show with OHWOW last fall and curated a summer show at Suzanne Geiss. His loose, playful imagery manifests in paintings and sculptures with freshness that tiptoes between child's play and surrealism. You can catch a moment of woodgrain or a familiar form yet the paintings remain in a state of metamorphosis. There is something else about the work, which really draws me to it: a genuine optimism that holds the viewers gaze fills it with an effortless sense of joy.

**Camille Henrot**

Camille's reign as Venice Biennale Silver Lion winner may be coming to a close, but her work only continues to grow in scope. And she's ready to find recognition far beyond the Lion-winning Grosse Fatigue (2013), which was admittedly marvelous. Fusing mythic and scientific elements with playful spirit, Camille's A clinging type (2014) at Johann König's booth has classical lines that allude to Brancusi, but its original context was against a backdrop of eBay images as part of an installation at London's Chisenhale Gallery. The works draw off West African Tribal cosmology, exploring exoticism. (It also doubles as a tape dispenser.) A few booths over from König's you can also find Camille's works at Metro Pictures as well—where the artist performs a healing massage on clay slabs and the vestige of her hand's gesture remains in the material.

**Sara Greenberger Rafferty**

Sara is based in Brooklyn and her constructed, photo-based assemblages were on view at Rachel Uffner's sweeping space just last fall. If your Miami schedule kept you away, this is the opportunity to get acquainted. Repurposing banal imagery, Sarah creates layered works that meld their individual subjects into surprisingly beautiful and ethereal compositions. Wedging inkjet prints and acetates in between irregularly shaped Plexiglas, she will present several new pieces at the fair. Rachel Uffner is a newcomer to The Armory Show. Hers is a booth not to be missed, with Joanne Greenbaum, Sam Moyer, and Bianca Beck also on view.

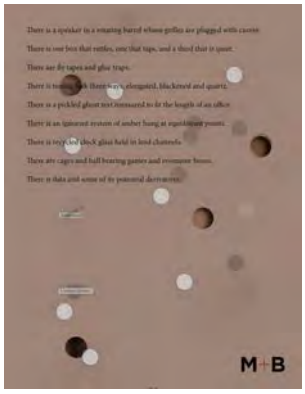
**Joe Reihsen**

Joe is a prime example of an artist who works with the digital-cum-analog trend, alongside contemporaries like Michael Manning and Petra Cortright. There are a number of artists now working in this vein, but Joe manages to pursue it with unrivaled thoughtfulness and consistency. The works on view at Praz-Delavallade's booth showcase meticulous layers of painterly accidents, applied to construct an image as one might in Photoshop. The works have a copy-and-paste mindset and reflect a generation whose brains are wired to see a fragmented and infinitely editable reality.

**Carlos Reyes**

A young collector and owner of a LES bar first brought Carlos's work to my attention. After seeing his pieces at Tomorrow Gallery's NADA booth, I didn't need further convincing. His predominantly idea-based works, which investigate the transmission of information, construct truly clever ways of understanding one thing through the added context of another. Shown by the Parisian TORRI Gallery in the Armory Presents section, this is not one to miss!

**FOR IMMEDIATE RELEASE**




# JESSE STECKLOW
# Potential Derivatives

December 13, 2014 – February 7, 2015

## Opening Reception

Saturday, December 13, 2014 from 6 to 8 pm

**M+B** is pleased to announce *Potential Derivatives,* Jesse Stecklow's first solo exhibition with M+B. The exhibition runs from December 13, 2014 to February 7, 2015. An opening reception will be held on Saturday, December 13 from 6 to 8 pm. The exhibition is located in the main gallery and continues into the office.

There is a speaker in a rotating barrel whose grilles are plugged with cumin.
There is one box that rattles, one that taps, and a third that is quiet.
There are fly tapes and glue traps.
There is tuning fork three ways, elongated, blackened and quartz.
There is a pickled ghost text measured to fit the length of an office.
There is an ignorant system of amber hung at equidistant points.
There is recycled clock glass held in lead channels.
There are cages and ball bearing games and resonator boxes.
There is data and some of its potential derivatives.

**Jesse Stecklow** (b. 1993, Massachusetts) received his BA from the Design and Media Arts program from UCLA in 2014. *Potential Derivatives* is Jesse Stecklow's first solo exhibition with M+B. Recent shows include *Trios,* a solo exhibition at Retrospective in Hudson (New York) and a group exhibition he curated at Chin's Push, a project space in Los Angeles, that was an *ARTFORUM* "Critics' Pick" this summer. Other group exhibitions include Galerie Xippas (Paris), CLEARING (New York), Martos Gallery (New York), Favorite Goods (Los Angeles), David Shelton Gallery (Houston) and William Arnold (New York). Forthcoming projects include a solo exhibition at Praz-Delavallade (Paris) and a solo presentation at The Armory Show (New York). Notable press includes *ARTFORUM, The New York Times, MOCAtv* and *Dazed and Confused*. He is the co-founder of the design studio Content is Relative. Jesse Stecklow lives and works in Los Angeles.

| | |
|---|---|
| Location: | **M+B**, 612 North Almont Drive, Los Angeles, California 90069 |
| Show Title: | Jesse Stecklow: Potential Derivatives |
| Exhibition Dates: | December 13, 2014 – February 7, 2015 |
| Opening Reception: | Saturday, December 13, 6 – 8pm |
| Gallery Hours: | Tuesday – Saturday, 10 am – 6 pm, and by appointment |

For press inquiries, please contact Jeanie Choi at (310) 550-0050 or jeanie@mbart.com.

For all other inquiries, contact Shannon Richardson at shannon@mbart.com or Alexandra Wetzel at alexandra@mbart.com.

# # #

# JESSE STECKLOW: POTENTIAL DERIVATIVES
## Artist Statement

The premise for this show revolves around a system of generative making that I've been working with for over a year now. I am specifically interested in creating works that determine content and material for future works while continuing to point backwards to the works that act as their source. These objects deal in potentials, and they feel to me as if they are existing between two events, continually pointing backwards and forwards.

I have borrowed a system of documentation from outside of the work that involves the use of air samplers. Commonly employed in factory or fabrication environments to test for toxins, the samplers mimic contemporary standards for data collection. The passive air samplers come in the form of tubes or small analog badges that can be clipped like an ID onto a worker's uniform or set to rest on a stand. The original premise for implementing this sampling system was to allow the work to collect compounds in the air for the duration of an exhibition. Then the sampler is mailed to a lab that produces a data set. This data acts as a list of possible material decisions based on the different compounds that the lab finds in analysis. These data sets are a means of flattening and compressing a large amount of spatial information as a photograph or architectural model might.

As these sampling works travel, appearing in various spaces, they continue to produce feedback loops of material information, converting their given setting into a space of exhibition and recording. I think of these works as located in a sort of semi-functional state where they are unstable, actively gaining and losing bits of functionality while partaking in an often constant flow of information.

This show is a sort of cross section of a lot of work that has come out of this sampling process and other more intuitive generative systems that I've begun to develop. The exhibition is split between the main gallery and the adjoining office. The spaces provide sites for the continued circulation and presentation of material derived from these systems.

The clock here has been previously exhibited twice and came out of my early understanding of the samplers. Depending on the length of a show, the lab recommends different types of samplers, putting weight on the temporal aspect of an exhibition. Plugging the sampler tubes into the body of the clock was a way to fit them into an object inherently defunctionalizing it, while adding this second sampling function. The time on the clock is determined by the position of the hands when the clock is removed from its box. I'm interested in how this usually arbitrary time becomes an opening in the work that might be filled with narrative meaning. These clocks continue to be reshown in different states of alteration. The clocks are on when sampling and eventually the motor winds down and breaks in all of them.

The works in glass in the exhibition are made from the remnant clock glazing that is left over from making these sculptures (I usually remove the glass and replace it with laser-cut plexi). I've treated these panes as pieces of relic stained glass by soldering lead channels around them as a way to indicate their significance in relation to other objects in the space.

I discovered that quartz clocks are named so because they contain miniature quartz prongs in the shape of a tuning fork that vibrate to keep the rhythm of the clock steady. While the clock is defunctionalized, the

forks are free to become part of nearby sculptures. I'd been working with this silicone-plastic-blend vacuum tubing used to pump air in machinery. The tuning fork handle ended up plugging into the end of this tubing. I've been sawing the bottom half of this handle to plug one end and using the fork to plug the other. The tubing becomes part of an extended tuning fork of sorts. These tubing pieces are functional on more of an intuitive level than something like the samplers. They also seem both medical and very bodily to me. I've thought about the sampling works as a kind of breathing or smelling sculpture so this bodily component might reflect that.

In the show these tubes are clipped around the air vent boxes that trap pockets of air to be sampled. On the front of these boxes are drawings made with layers of glue and cumin seeds. A compound called a cymene isomer came up in the sample results from a residence in Chappaqua, New York. It is commonly found in plant oils, specifically that of cumin. These drawings are glue traps for swarms of cumin seeds. These boxes also contain a network of sound pieces that play, bouncing from object to object. These works are made from recording noises and vibrations from past works, using them as instruments for future pieces. The tubing, air vents and sound works form small, compact sites of information that are made to feel as if they could reorganize themselves rapidly with little regard for permanence.

I've been using fly tapes as they too are passively sampling for organic compounds in the air. This is a bit of a one-off joke for me. I've been installing them in shows when I have the chance and then collecting them to put them into new works. Because they have no “off” switch, I’ve been sealing them in plastic usually used for storing negatives. In the office space I’ve enlarged fly tapes from a show in Hudson and the show I curated at Chin’s Push, essentially producing photographs from these typically discarded objects.

The ten fly tape images line the walls in a hanging system I devised, in which the works are totally ignorant of the space and surfaces on which they are placed. This allows them to project onto the space their own contexts and functions while converting the office into a public exhibition site for the duration of the show. The works are hung equidistant from each other regardless of the surfaces that they fall on. This system of hanging is determined by measuring the space’s inner perimeter and dividing it by the number of works.

Beneath the images is a text I commissioned to fit the length of the office space. I created a writing prompt based on ideas and objects from the exhibition in the main gallery. There were certain objects and images that I felt could be better represented through text than if realized physically. Acetic acid is the basis for vinegar. It is one of the most commonly reported compounds in the air sampling results due to a spike in green vinegar-based cleaning products. The text is set in an abandoned vinegar distillery and opens with the description of a wind chime constructed from tuning forks. It was produced through looping outputs from outsourced ghostwriting services. The office is a kind of strange and biased crowdsourced commentary on the objects that I have presented in the primary space. Two writers and four editors anonymously collaborated to produce this short text that acts as one potential object-based narrative for exhibition.

*-- Jesse Stecklow, January 2015*

M+B

) HyperboLA (

# If Walls Could Speak

February 12, 2015

Time has come to a stop. And not by it's own accord. Listen, and try to tune out the thermostat's pacemaker ticking with complete indifference to the late afternoon air breathing naturally. Even the walls hold their breath—but with gallery, office, and "wine cellar" doors open to clear sky, the HVAC at M+B just sighs. Reluctantly uncaged, yet still filing away the at bars, three carbograph 5 air samplers drive through the frosted plastic of a standard clock face. There are no shadows. Hour, minute, and second hands come to rest precisely upon 10:19:30, like a tranquilizing lead weight to mid-calf, demanding we kneel to its silence. Though a sentimental ear-level poem wraps the office interior behind framed photographs, most of Jesse Stecklow's Potential Derivatives reclaim the equatorial desert landscape of electrical outlets, sprung to life without the due ceremony of a wall switch. Listen again, as the fan kicks in and gears whirr behind floodwhite walls and fluorescent hum. Or does the sound come from within his nondescript boxes, anchoring depthless walls to concrete floor?

Jesse Stecklow
Installation shot of Potential Derivitives, (2015)
Photo: courtesy of M+B

Either someone forgot to kill the AC or the lapdog-sized varmint traps are alive, rattling away with mini-minotaurs automated along unseen interior mazes, about to unhinge, or explode with the full horror of mechanical animation. Like the (x, y) biaxial controls of the gravity-bound game Labyrinth, ping pong sized escape hatches reveal little of interior, just the clunk of a marble. Scratch.

Memories flood the gray concrete and pool around these aural cornerstones, spinning freewheel sensory loops. Cue the purple scent of our grandfather's garage, autumn-time, at threshold between Erie gusts and heavy pipe smoke. The fan clanks like frostbitten oak leaves dancing across the driveway. We derive no smoke and mirrors here, nor flame, just opaque objects—vented sheet metal panels, empty egg slicer pet cages, and the nondescript doormat delivery of fine cardboard packaging—curio penalty boxes to trap our hyper-active visuality. Listen. Like the myth of sandbags weighing down kilowatt-hours, these architectural ankle bracelets arraign a legacy of automated suburban surveillance, deterring unauthorized eyes from trying hack rusty circuit boxes, where shrubbery shrouds whirligig analog utility meters.

Having located our blind spot precisely between two ears, it's worth WeHo window shopping to return elsewhere along Stecklow's 40-minute spin cycle and reclaim hearing, to wring out saturated afterimages from cochlear coil, and hang dry. But with eyes still darting like kamikaze houseflies towards incident sound, Stecklow counts us photographically, like victims on fly paper, in quicksand sentiment—all abuzz yet unable to see more than what is placed directly before us. The experience is intensely satisfying, like Louis Kahn's servant spaces protesting to the ritually served. If walls could speak, would they echo the hive mind of hierarchical partitioning? Stecklow's suspended time allows us to feel heavy opacities feeding off electric atmosphere, the scent of oil and sawdust and blackberries thrown into the heat pump's ornery ventilation fan. Listen. The door to the cube is creaking open.

On view at M+B through February 7, 2015.

FAHRENHEIT by MOCA

FOR IMMEDIATE RELEASE

# *The Reason We No Longer Speak*

**January 31 – April 18, 2015**

**Opening Reception: Friday, January 30, 2015, 7-10pm**

***The Reason We No Longer Speak*** is an exhibition by **David Douard** (b. 1983 in Perpignan, France, lives and works in Paris) that also includes interventions by Los Angeles-based artists, **Liz Craft** (b. 1970 in Los Angeles, lives and works in Los Angeles) and **Jesse Stecklow** (*born* 1993 in Cambridge, lives and works in Los Angeles).

**David Douard** takes interest in systems of growth, decay and contamination, as well as technological and organic modes of degeneration. By creating systems of interconnected installations, Douard tweaks everyday objects, compulsive soundtracks, and disturbing videos that are inspired by mechanisms of natural transformation and biological mutation. His work alludes to bodily fluids such as saliva or milk, as well as physical and technological contaminations, and conveys references to urban poetry, the history of science, counterculture, and animism. As a development of Douard's past projects, in which bodily liquids were flowing through installations made of transparent fountains or dismantled characters, *The Reason We No Longer Speak* takes the wish of collecting saliva from a tiger's mouth at the Los Angeles Zoo as its point of departure. The animal's secretion is poured into jars to become the haunting cornerstone of the installation, provoking a silent resistance of entangled words and appearing as the liquid that enables language and provides a voice to those who can't speak.

***The Reason We No Longer Speak*** includes an *in situ* installation developed during Douard's two-month residency at Fahrenheit that also acts as a space to host interventions by two Los Angeles-based artists. **Liz Craft's** sculptural practice humorously takes apart logic and replaces it with her own visual narrative, that recalls the dead ends of Californian subculture and its mythical figures – hippies, surfers, mystics, bodybuilders. Her surrealist sculptures confront and subvert the everyday with fictitious fantasy and connect an imaginary and often feminine imagery with a particular attention to the grotesque, entropy, and formal constructions. This approach is frontally expressed in her purple mouths and female-shaped table. **Jesse Stecklow's** conceptual practice, composed of installations, sculptures, prints, and sound pieces is affected by conditions of

information and driven by a looping system of data generated by past works. His metal cages perform a droning soundtrack composed of noises derived from the materials he employs, and his photographs are produced from fly tapes that once hung in previous exhibitions. These works, steeped in vinegar and cumin oil take their liquid material decisions from airborne compounds absorbed in past installations.

Curator: Martha Kirszenbaum

David Douard (b. 1983 in Perpignan, France) lives and works in Paris, where he graduated from École des Beaux-Arts de Paris in 2011. Solo exhibitions include *Mo'Swallow*, Palais de Tokyo, Paris (2014); *)juicy o'f the nest, Sculpture Center, Long Island City (2014); Narrow-Cold Lovel*, Signal, Malmö, Sweden (2013); *Animorphs*, Les Églises de Chelles, France (2013); Les Marbriers, Geneva (2013); and *Innerspace*, Bétonsalon, Paris (2012). Group exhibitions include *The Moving Image*, Istanbul (2014); Astrup Fearnley Museet, Oslo (2014); Taipei Biennial 2014; The David Roberts Art Foundation, London (2014); 12th Biennale de Lyon, France (2013); Shanaynay, Paris (2012); and Castillo/Corrales, Paris (2011). He was nominated for the 2012 Prix Ricard and the 2011 Salon de Montrouge in France.

Liz Craft (b. 1970 in Los Angeles) lives and works in Los Angeles. She received her B.A. from Otis Parsons in Los Angeles in 1994 and her M.F.A. from the University of California, Los Angeles in 1997. Her work has been exhibited internationally at JENNYs, Los Angeles (2015); Migros Museum, Zürich (2014); Ballroom Marfa, Marfa (2013); LAND Projects, Los Angeles (2013); Nottingham Contemporary, Nottingham and Tate St Ives, UK (2013); Hammer Museum, Los Angeles (2012); LACMA, Los Angeles (2011); Marianne Boesky Gallery, New York (2010); Santa Barbara Museum of Art (2009); Musée des Beaux-Arts, Lausanne, Switzerland (2009); White Cube, London (2008); and Halle für Kunst, Lunëberg, Germany (2006). She was the recipient of the Alfred Krupp von Bohlen und Halbach-Stiftung award in 2006 and the Tiffany Award in 1999.

Jesse Stecklow (b. 1993 in Cambridge, MA) lives and works in Los Angeles. He received is B.A. from the University of California, Los Angeles in 2014. Solo exhibitions include Trios, Retrospective, Hudson, NY (2014) and Potential Derivatives, M+B, Los Angeles (2014). Group exhibitions include Satellite Space, Santa Monica (2014), William Arnold, Brooklyn (2014); ARENA Showcase, Kansas City (2014); MOCAtv Commission, Los Angeles (2014); Favorite Goods, Los Angeles (2013); DIS Images, Rhizome and DIS Magazine Editorial, Online (2013). Stecklow has also developed curatorial projects, such as at Chin's Push, Los Angeles (2014).

**About FAHRENHEIT**
FAHRENHEIT is a non-profit initiative dedicated to research and creation in the field of contemporary art. Conceived by the Flax Foundation and developed by director and curator Martha Kirszenbaum, it is an interrelated residency program and a space dedicated to exhibitions, performances, film programs and talks. It supports the exchange and integration of France-related artists, curators and critics with a particular emphasis on outreach programs in communities within greater Los Angeles.
Fahrenheit is located at 2254 E Washington Blvd, Los Angeles CA 90021.
www.fahrenheit.flaxfoundation.org

**About FLAX**
FLAX (France Los Angeles Exchange) is a non-profit 501(c)(3) charity based in Los Angeles. Founded in 2006, FLAX works to facilitate cultural exchange between Los Angeles and France through public and cultural events in Southern California. Recognizing and reinforcing the crucial links between these two cultural epicenters, FLAX works closely with local organizations, pooling private and corporate resources to foster cultural dialogue between French and American people in the United States. With its independent structure, FLAX operates with autonomy and transparency. Operating costs have been reduced to a minimum in order to turn the maximum of donations into efficient programs.
www.flaxfoundation.org

**Media contact**: flax@flaxfoundation.org

# LIMINAL SUNDAY

## NOVEMBER 2 - 30, 2014

Natalie Labriola

Jason Matthew Lee

Andrea Longacre-White

Megan Plunkett

Sean Raspet

David Roesing

Jesse Stecklow

Harm van den Dorpel

Jordan Wolfson

*curated by Paulina Samborska*

Welcome to ~~the TigrisNet headquarters~~ Satellite Space in Santa Monica, CA.

As ~~Iraq's~~ Santa Monica's leading ~~wireless communications provider~~ artist-run venue since ~~2003~~ 2012, ~~TigrisNet~~ Satellite Space provides ~~customized satellite- and fiber-based broadband Internet servic~~e a temporary exhibition platform for ~~individuals, businesses and governmental organizations~~ artists, curators, and filmmakers ~~in~~ from all parts of ~~Iraq and regions of the Middle East~~ Los Angeles and beyond.

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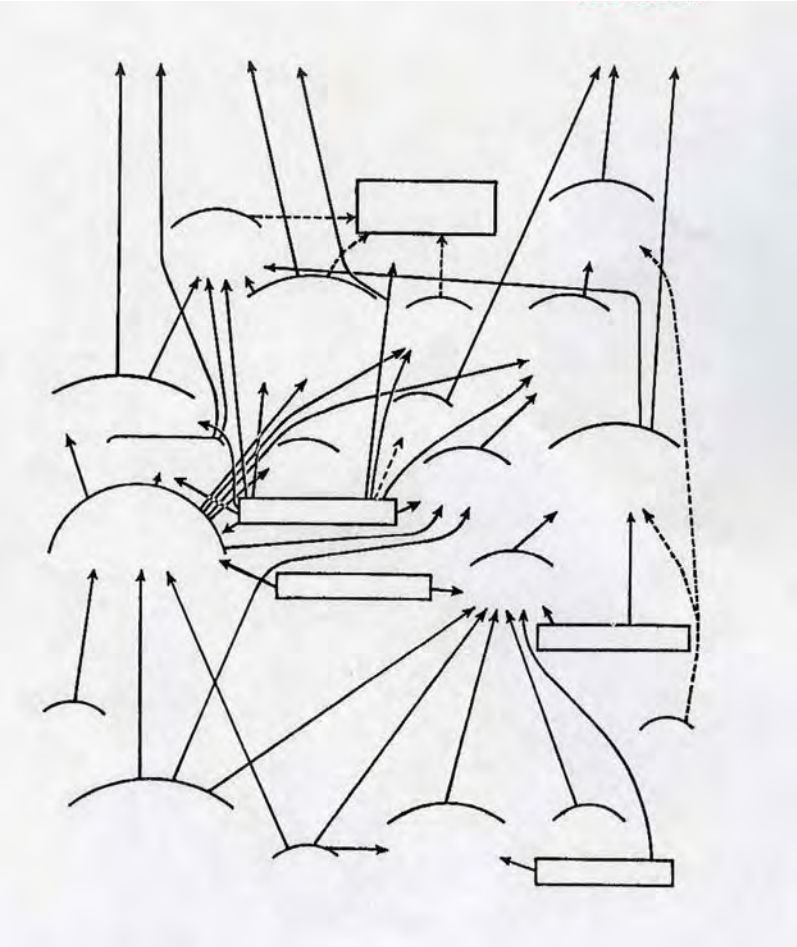
While TigrisNet is operational Monday through Friday, Satellite Space has inhabited the office during off-hours to present screenings and events. This exhibition oscillates between the two spheres– functional workplace/art viewing platform– as the work will be experienced by both the company employees and exhibition visitors through the end of November.

Access to the public is available every Sunday from 12 to 5 p.m. and by appointment.

# William Arnold



William Arnold is pleased to present New Systems, New Structures 001, the first in a series of exhibitions to be held at 94 Scholes. This iteration features new work by Darja Bajagic, Jon Rafman and Jesse Stecklow.

09.26.14 – 10.26.14
Opening Reception: 09.26.14 7–10P

Darja Bajagic (b. 1990) lives and works in New York. Recent and upcoming exhibitions include *Private Settings: Art After The Internet at the Museum of Modern Art*, Warsaw, Poland, *C6ld c6mf6rt.* at ROOM EAST, New York, NY, and *Infinitude* at Roberts & Tilton, Los Angeles, CA. Bajagic holds an MFA from the Yale University School of Art.

Jon Rafman (b. 1981) lives and works in Montreal. Recent solo exhibitions include the Institute of Contemporary Art, St. Louis and Palais de Tokyo, Paris. His work has been featured in group exhibitions, including *What Is a Photograph?* at the International Centre of Photography, New York, *Art Post-Internet* at the Ullens Centre for Contemporary Art, Beijing and *Free* at New Museum, New York.

Jesse Stecklow (b. 1993) is an artist and graphic designer living in Los Angeles. He is also the cofounder of the design studio Content is Relative. Recent and upcoming exhibitions include *Passive Collect* at Chin's Push, Los Angeles, *Trios* at Retrospective, Hudson and a solo exhibition at M+B, Los Angeles in December.

William Arnold
94 Scholes St. Apt 3R
Brooklyn, NY 11206

william-arnold.com
info@william-arnold.com
917 525 8450

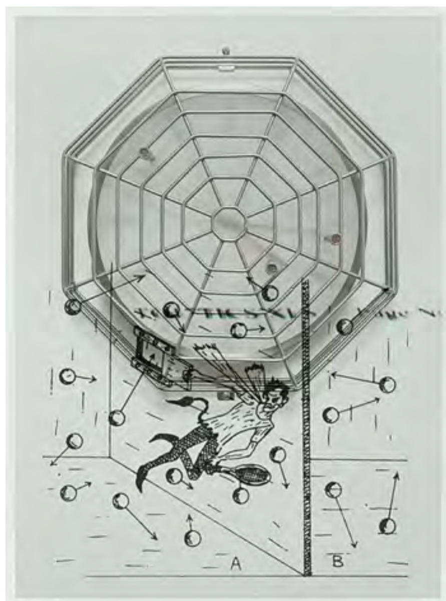
# RETROSPECTIVE

Retrospective is pleased to present

Jesse Stecklow
*Trios*

August 30th - September 21st

Opening Reception:  Saturday, August 30th, 6-8pm
727 Warren St., Hudson, NY




A ball bearing game, a broken instrument, a cage guard, a camera, a compressor, a constant, a contradiction, a diorama, a dowsing rod, a false flag, a feedback loop, a harvester, an illustration, a light pull, a maquette, a measurement, a mediation, a misdirection, a model, a pinball machine, an object in a state of semi-functionality, a potential work, a quartz enclosure, a resonator box, a retelling, a roll of film, a sconce, a sketch, a spider web, a stepping stool, a stair, a thought experiment, a toxicity check, a trap, a trick, a window.

aaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaa, bbbbbbb, ccccccccccccccccc, dddddddddd, eeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeeee, fffffff, ggggggggg, hhhhhhh, iiiiiiiiiiiiiiiiiiiiiiiiiii, j, kkkkkk, llllllllllllllllllll, mmmmmmmmmmmmm, nnnnnnnnnnnnnnnnnnnnnnnnn, oooooooooooooooooooooooooooo, ppppppppp, qq, rrrrrrrrrrrrrrrrrrrrrrrr, ssssssssssssssssss, ttttttttttttttttttttttttttttttt, uuuuuuuuu, v, wwwww, yy, z

The exhibition will run concurrently with a group show at 711 Warren St.

M+B

ARTFORUM CRITICS' PICKS

## "Passive Collect"

**CHIN'S PUSH**
**4917 York Boulevard**
**July 11–August 10**

July 31, 2014

Spot-welded above the roll-down shutters at Chin's Push, like an old-timey emblem, is a sheet-steel replica of the Markets Data section of the Financial Times by artist Morgan Canavan. The illegibility of its raw figures is rendered as a sculptural pun—ticking digits accrete into heavy, creased matter. The work advertises the problem of data—how to display it, how to draw meaning from its abstractions—and flags the anxiety underwriting "Passive Collect," a group show curated by artist Jesse Stecklow. Moving into the gallery, for example, one finds (CAS Registrations: Siladroxyllal and Plus Hydroxycitronellal) . . ., 2013–, for which Sean Raspet submitted new molecules to the Chemical Abstracts Service database. He then bound the CAS readout in a portfolio and fixed it to the wall on a retractable leash. This awkward workplace presentation is a brutally physical concession for molecules that, if produced, would be perfumes.

View of "Passive Collect," 2014.

With the exception of Raspet's, the works in this exhibition are simple combines, dimming the notion of passivity by accumulating without intent. Carlos Reyes's Not Yet Titled, 2014, features pink oyster mushrooms sprouting from bags of substrate. A few ambient items—a crusty plate, a roll of flypaper—decorate the gallery, "passively collecting" dirt, spores, and flies. Like the artworks, these objects paraphrase the exhibition's subtitle: "A Group Exhibition Organized Around Contemporary Notions of Data Collection." "Data" almost means "stuff" here, yet the subtitle ends pitched on NSA-induced paranoia. Is calling mushrooms "data" the kind of semiotic creep that might conceal a darker purpose—like extending "drones" to cover RC helicopters? Who takes responsibility for all this data? Is data neutral now?

— Travis Diehl

ARTSY EDITORIAL

## A New Chapter for M+B: Staying True to its Photo Roots While Embracing the Best of Contemporary Art

April 29, 2014

Jesse Stecklow
*Untitled (Variants)*, 2014
M+B

It has become more and more apparent in recent years that photography is a crucial means for a broad range of contemporary artists who would never consider themselves photographers as such. This fact came to the fore recently at Los Angeles gallery M+B, which was once strictly dedicated to photography, and in recent years, through an irresistible roster of top artists—including Matthew Brandt, Alex Prager, and Jon Rafman—who have transcended the limits of medium. “Almost all of the artists that we've shown in the past few years are contemporary artists; they don't see themselves as photographers or particularly tied to that medium,” assistant director Alexandra Wetzel told us. The gallery recently announced that it would further its pursuits, staying true to its roots through M+B Photo, and upholding its newer contemporary approach at M+B. At NADA New York, they’ll show two hot L.A.-based artists who perfectly encapsulate the current M+B program: Jesse Stecklow and Matthew Brandt.

At the helm of the gallery is Benjamin Trigano, who founded M+B in 2008—out of his passion for photography—and has developed a reputation for signing on artists who have never been shown before. It was on a visit to a group show to see works by newcomer Dwyer Kilcollin that he discovered the works of Jesse Stecklow, a 20-year-old who is a current undergraduate student at UCLA, and co-founded design firm Content is Relative at the age of 18. Stecklow takes on half of M+B’s NADA presentation through his complex, multilayered Variant works. For these works Stecklow begins with a clay-and-water painting on canvas, which he photographs before it dries, and then alters the image using Photoshop. He incorporates detritus from his studio, photographs these elements, and merges images, ultimately printing, through dye sublimation, directly onto sheets of aluminum. Wetzel emphasizes that “there’s no indexical nature, everything’s constantly changing.”

Matthew Brandt
*3984846u3, Tenement row; demolition site.' 1936*, 2014
M+B

Matthew Brandt
*713447Fu1, 'Manhattan : 50th Street – Lexington Avenue'. 1910*, 2014
M+B

Nearby will be works by Matthew Brandt, which are vastly different, but share the fact that each piece is completely unique. Known for a practice where "the subject matter has a literal tie-in to the way the work is made," Brandt is one of the artists who, some four years ago, helped M+B open up its program. Wetzel explains, "he became very well known for a body of work called 'Lakes and Reservoirs,' where he would go out and take beautiful, informed views of different bodies of water, collect water at the source, return to his studio where he would develop traditional chromogenic prints, and then soak the prints in the subject matter's actual water." At NADA, the gallery shows Brandt's new "Dust" series, sodium gum bichromate prints featuring historic architectural images of New York. He pores over archives to find his subjects, buys the rights to them, and uses them to create negatives. "He then seeks out [each photograph's] current location," Wetzel explains, "sweeping dust off of whatever structure might be there now—an apartment building, a grocery store, a bank—and after returning to his studio, mixes the dust, as pigment, with the sodium gum bichromate solution." After coating the paper in this solution, it is exposed as a contact print, which causes the dust to harden. "You are left with an image of a no longer existing building pigmented with its own dust," Wetzel affirms. "It's literally using something in that picture to help record it further. There is something classically romantic and very nostalgic about it."

M+B, NADA New York 2014, Booth 600, May 9th–11th.

M+B

Harper's BAZAAR

#The LIST
GALLERINA GUIDE: SPRING 2014

10

## NADA 2014

**Pier 36, 9 - 11 May**

The New Art Dealers Alliance (NADA) is a great organization dedicated to showcasing new art and supporting young galleries around the world. I'm looking forward to seeing works by Matthew Brandt and Jesse Stecklow at M+B Gallery, and Ernesto Burgos and Luke Stettner at Kate Werble Gallery.

*MATTHEW BRANDT*
*American Lake, WA E3, 2011*
*signed, titled and dated*
*verso C-print soaked in American Lake water*
*46 x 64 inches*

Courtesy M+B Gallery

612 NORTH ALMONT DRIVE, LOS ANGELES, CALIFORNIA 90069 TEL 310 550 0050 FAX 310 550 0605 WWW.MBART.COM

M+B

The New York Times

# Chasing a Dream and an Unalloyed Ethos

By Martha Schwendener
April 3, 2014

ARRIVE in Brooklyn, and you've entered the belly of contemporary art. It's our 19th-century Paris or 18th-century Rome, with one of the largest concentrations of artists in the world. Here, you'll find both commercial galleries and nonprofit and artist-run spaces — and thousands upon thousands of places you can visit during open-studio weekends scattered throughout the year.

Yet Brooklyn is an embattled utopia. In 2002 the artist Ward Shelley created a seven-foot-long timeline, now owned by the Brooklyn Museum, that set the "golden age" of Williamsburg in the early 1990s and its era of "consolidation and professionalism" around 2000. Now we're in the artisanal cocktails-and-condominium afterlife.

It's a well-known progression: Artists gentrify neighborhoods, only to be forced out by rising rents as these areas attract restaurants, upscale shops and people who covet the lifestyle rather than the studio space. That's happening here, and some fear that even the artist-run spaces contribute to this process. (Martha Rosler reflects on the complicity of artists in that regard in her 2013 book, "Culture Class," echoing observations by other veteran Brooklyn creative types, like the filmmaker Spike Lee.)

And yet, cognizant that despite its complications, Brooklyn is still a mecca, young artists continue to arrive, chasing the bohemian dream out to Bushwick and a handful of other neighborhoods. Here's a selective gallerygoer's guide.

**CLEARING** An updated version of the Arte Povera ethos and aesthetic can be sampled in the current group show at Clearing, a small commercial gallery with a branch in Brussels, which might be viewed as Europe's Bushwick (versus Berlin, its Williamsburg). Works by Jesse Stecklow, Nancy Lupo and Sean Raspet employ materials like formica, hair gel and clocks, and the 3-D printing process. The exhibition uses the 1539 theft of a jewel-encrusted golden falcon fashioned by the Knights Templars of Malta for Charles V of Spain as an inventive springboard.

**CLEARING** 505 Johnson Avenue, near Varick Avenue; c-l-e-a-r-i-n-g.com.

M+B

LOS ANGELES
I'M YOURS

## Artistic Information: An Interview With Jesse Stecklow

**by Kyle Fitzpatrick**
**August 19, 2013**

Place does not matter to Jesse Stecklow. Los Angeles to him is a transitional place, a place for him to learn more about himself and his practice. The young artist and designer is a rising senior at UCLA and is caught at a unique intersection most twentysomething creatives face: what's next? Since technology has complicated all aspects of life, allowing for perfection and hyper-connection to be achieved, what is left for you to do?

"I'm trying to get done with school as quickly as possible," he says seated at a his studio desk, a space he only has because he's taking an art class that includes room to make. "I'm graduating in three years total: I should be a junior—but I'm actually a senior."

Jesse was born in Cambridge, near Boston. His father is a journalist and his mother is a painter. They moved to London when he was very young and he describes his childhood as always "being taken to openings in a stroller." He lived between Europe and Boston for much of his childhood and spent his high school senior year at a study abroad program in France. Now he is in Los Angeles, a place that represents transition for him.

"I guess coming to LA was mostly for the [UCLA] program," he says. "I was going to attend RISD but it was important for me to be in a city, even as weird of a city as LA is. I wanted to be somewhere that's a little less traditionally motivated. My major is Design Media Arts and I focus on Graphic Design. The art stuff kind of comes outside of that. To be honest, LA seemed really arbitrary to me at the time. It's been interesting."

"LA was never really a place that I thought I would end up. I realized for undergrad it really doesn't matter where you go so much as the communities there are to engage in. It seems a little more vibrant than what I was looking for out East."

His simultaneous connection and disconnection to the city is a result of his being in school. He's in a position that easily could enable his being a visitor to the city, a fact that makes integration difficult.

"It took a lot more for me to find people who were a little bit more motivated to produce right now and find a scene that I felt like I could connect with. Joining Jogging and working with those artists out here really facilitated community. With Content Is Relative, for Christine and I, it has become more about finding the most we can do when we are here."

"School for me is a set of resources," he clarifies. "It's about exploiting them."

Jesse doesn't dislike UCLA as a school but he has found himself wandering, needing to pursue more on his own to be challenged. He's at a curious moment in education where the best opportunities for learning are made yourself. It gets back to the idea of what's next. "I had to pick an area to focus. I've been focused more outside of school. Things like the Hammer Museum—which is where I work—are a great resource. There's a lot to be had there."

Jesse's work is conceptually motivated, he is very immersed in theory. He's juggling a lot of topics, all of which are modern predicaments technology has afforded us. "I'm not so interested in Internet art or making an Internet formed entity," he explains. "I like trying to find people who are interested in negotiating the online world as a reality for further extensions of your work. Your work can take on further life online and then disperse. That in itself is a great influence on what I'm making. You don't have to engage the subject matter in order to be aware of the reality of where your work goes. That's kind of what my work is about right now."

He explains his current body of work and the practices they come out of. "I started out by making a series of painting and using them as the jumping off point for different versions. I've always been around painting and have painted for a while but I've gotten underwhelmed with the physical realities of that. I wanted to regain some of the facility I have in digital editing but through painting."

"Within a given studio session I'm able to paint, shoot, and edit. It's a lot more organically produced since I have this space. I've been trying to work toward a hybridization in my practice. To me the work can exist simultaneously. I'm focusing on three different areas: the formal realm, where you can engage with it compositionally; from there, something is happening with the history of painting and photography and how that converges with the infinite set of versions you can get with images; and then the third area enters image culture, turning the work into flat images that become about navigating dispersive networks. What kind of value systems and sculptural formats they form into are important too."

"There are traditionally motivated, preserved works that I make and some that are printed on aluminum, which is super thin and will have a gestural image quality because they are tossed into a space. The flatness of the aluminum will contradict the trompe l'oeil formal aspects of the work. I've definitely been interested in putting methods of understanding communities online into a physical space, breaking down traditional value systems."

Information is critical to Jesse, making his paint images artistic/scientific hybrids. He's attempting to figure out how how to use this data now. "I'm devising a system for representing the idea of dispersion in a physical gallery space. I'm getting these passive dispersion samplers that attract vapors, which are used by factory workers, and attaching them to the aluminum pieces in a show so that, after the show, it will have a data set which it aggregates. Every other place the work is located, it will continue to collect another set of data. There's something about the intangibility of a network that is familiar to this process. It's less important what is in the air but the aggregating of a history, implying that a gallery is not the final resting place for a work."

But where will all this information go? How will it exist in his work? "I'm still negotiating that," he says. "It can exist as an image, it can exist as content online, it can exist as a stack of documents that sits in a folder behind a desk. In some ways, it is an extension of the work itself. I've always struggled with text in work as a designer so it makes it difficult to negotiate those choices as an artist. To me, this is an opportunity because it is a readymade data set that I have no control over. I like that idea."

"I definitely like to create new formats for discussing these topics," he adds. "In some ways, they are super traditional since they are about painting and they are on the wall right now. I want to break that down more and more—but it has to start somewhere. The other images are at a starting point for all of this: how do you paint in an arbitrary way that signifies a larger history of painting that isn't so caught up or direct?"

"Painting for me is about material," he says, standing. He points to two hung, slate colored canvases he's been experimenting with. He dips a brush in water and paints a few shapes on them: they slowly fade. "These are clay. I'm interested in creating a painting that demands to be photographed. These panels are cast in clay so that when you paint on them they have a three minute duration of painting which demands that you photograph it.

You could equate it to something like a SnapChat painting. I don't necessarily like that allusion but what is interesting about SnapChat is the screenshot function, the need to preserve these three seconds…These two images are the same painting but are after a period of drying time. Clay is a really seductive material. I like exploring a format that requires a form of documentation in order to continue."

These types of intellectual conversations are a part of Jesse's Los Angeles existence. These things that he is trying to express are very similar to how he views the city: a slightly uncomfortable place that requires a special understanding. "I feel like there are a lot of people coming to LA from places like Chicago or Berlin," he says. "That's exciting. It feels like there is something happening here."

"But LA is really spread out," he adds. "I've only grown up in cities where you rely on major transportation systems. I don't drive, which has always made getting around an issue here. LA is a really good place to work in because you can live in a city and also afford space to get away, to feel like you aren't controlled by the city lifestyle."

"The communities in LA have really helped motivate me too," he adds.

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The irony is that Jesse doesn't feel that being an urbanite is imperative anymore. You could actually live anywhere. "I think I'm less focused on the post-modernist, twentieth century idea of a city as being the center of a big scene or movement. That's breaking down at the hand of the Internet. Given the facility at which we can communicate and join communities and engage collaboratively without relying on location helps to destructure that idea. It helps to live in a major city—but if you don't, you can't help but feel connected to a larger group."

"I'd like to finish school and get into an affordable studio space," he says, explaining his future plans. "As far as grad school, I don't know. It'd probably be in Europe since I'm a dual citizen and it would be cheap for me."

"I'd like to finish school and get into an affordable studio space," he says, explaining his future plans. "As far as grad school, I don't know. It'd probably be in Europe since I'm a dual citizen and it would be cheap for me."

"As far as the future of my work and interests, right now I'm working toward generating groups of images that, within an exhibition space or space of meeting, can break down outside of a distinct series. The gallery space is just a stopping point on a continually malleable, expanding circuit."

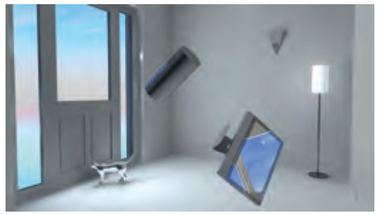
"I want to produce a lot," he adds. "I want to create enough to form a network that I can pull from."

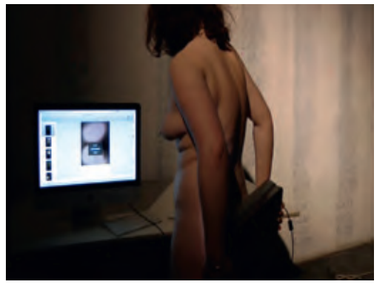
# 89PLUS

## Mapping the shape of art to come

“Today we hesitate to make concrete, opinionated statements,” says artist Jesse Stecklow, “especially political ones on social media platforms, for fear of being bombarded with hyper-extremist responses. But we’re happy to share and redistribute content as rapidly as possible, often before we fully understand its cultural significance.” The artists of 2013, he suggests, are operating in a “space of ambiguity.”

This feeling is embodied in the work of the artists selected by Simon Castets and Hans Ulrich Obrist for 89plus, an international





research project mapping a new generation born in or after the paradigm-shifting year 1989 (which is now calling for online submissions for future projects). LA-based Stecklow is one of six participating artists born in 1993, alongside Loïq Sutter, Nick Kegeyan, Elenor Hellis, Aaron Cabral and Nino Galluzzo. “89plus is giving context to young, active creators,” says Galluzzo, whose Cinema 4D assemblages are imbued with the Lululemon blues and pinks that surround him in San Francisco.

While the cultural landscape has changed dramatically since 1993, the year encapsulates an emergent rhizomatic tendency - multiple, interconnecting ideas shared without hierarchy - in art and an increasingly global outlook that cued today’s culture of hyper-connectivity. The artist in 2013 is never alone: an instant audience is readily available to receive input and generate feedback. “I think these circumstances encourage more experimentation, more work to be declared ‘finished’ sooner and in turn uploaded and shared with an audience in mind,” says Cabral, who explores mass involvement through his experimental online network, Pharaoh Club. “The networks we have access to allow creative people to keep up with each other,” adds Galluzzo, “which is a wonderful thing for artists like me because an institutional environment doesn’t necessarily give me the immediate feedback I desire.”

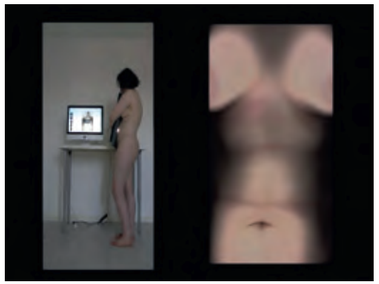
In our era of virtual bodies, the remoteness of our new sense of touch - a term redefined by digital technologies - seems far removed from the pre-millennial fascination with the palpable, transgressive body, exemplified by Kiki Smith’s visceral trails and Matthew Barney’s nightmarish chimeras. Hellis’s film and performance

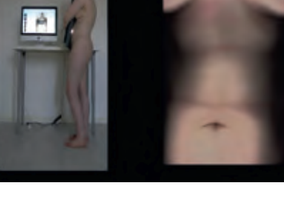




work resonates with the departure from abject flesh to online posturing, from self to selfie: “We are living in a generation where people are constantly taking pictures of themselves and attempting to control the image that’s presented to the online world,” she observes.

An ever-expanding ecosystem of imagery has to some extent shifted the focus from the isolated artwork to its place within the stream of collective input, criticism and reinterpretation.





“Today, cultural producers are not concerned with the modernist paradigm of creating individual oeuvres or uniquely significant work but would rather contribute to a larger, shifting dialogue,” says Stecklow. A disparity remains, however, in artists’ ability to respond critically to this immersive approach. Sutter, a Swiss artist whose vivid images are created through the “use and misuse” of common digital tools, suggests that “blogging democratises aesthetics that used to be relevant to a small group of people, creating a flow of imagery among which artworks can be drowned.”

Among the swamps of online photographs, Chicago-based Kegeyan highlights unexpected patterns in the mode of artist-curator on his Tumblr page People Taking Pictures of Things They’re Holding, while Cabral’s flickering gifs adopt the codes of corporate advertising, collapsing distinctions between images in a playful, ongoing exchange. For these artists, the abundant feed of ephemeral information is the basis for a fluid kind of productivity, with depthless possibilities. “If there are infinite images, there will always be something out there that I might enjoy,” Cabral offers. “To me, it’s worth the overload.”

“We live in a generation where people constantly take pictures of themselves and attempt to control the image that’s presented online”

TEXT AMY KNIGHT

October 18-19, THE 89PLUS SERPENTINE GALLERY MARATHON, Serpentine Gallery, London. serpentinegallery.org

Go to 89plus.com to submit your work for consideration for future projects

Top row, l-r: CHILLIES, 2012, AARON CABRAL; MICRO SCULPTURE #2, 2013, LOIQ SUTTER; LEDA, 2013, NINO GALLUZZO; SCANNING PERFORMANCE/SCANNING PROCESS, 2012, ELENOR HELLIS; UNTITLED (VARIANT), 2013, JESSE STECKLOW; I HAVE TEXTURE PROBLEMS, 2012 - ongoing, NICK KEGEYAN. Bottom row, l-r: I-ATOMICUS, 2013, NINO GALLUZZO; SCANNING PERFORMANCE, 2012, ELENOR HELLIS, still courtesy of VAGO TEDOSIO; UNTITLED (VARIANT), 2013, JESSE STECKLOW; UNTITLED, 2013, NINO GALLUZZO; SAVE THE WHALE, 2012, AARON CABRAL; NY #10, 2013, LOIQ SUTTER