



TRIESTE

MATTHEW DAY JACKSON
 JESSICA JACKSON HUTCHINS
 JAY HEIKES
 KARTHIK PANDIAN
 ERIN SHIRREFF

OPENING SATURDAY 31 MARCH, 1.00 - 7.00 PM
 31 MARCH - 26 MAY 2012

FEDERICA SCHIAVO GALLERY
 PIAZZA MONTEVECCHIO 16 ROMA

Federica Schiavo Gallery is thrilled to present *TRIESTE* with new works exclusively created for the show by Matthew Day Jackson, Jessica Jackson Hutchins, Jay Heikes, Karthik Pandian and Erin Shirreff.

Trieste is the name of the Italian-built deep-diving bathyscaphe with a crew of two people, which, in 1960, reached a record maximum depth in the deepest known part of the Earth's oceans in the Mariana Trench. The dive has never been repeated, and presently no manned or unmanned craft exists capable of reaching such depth. Trieste is also the small port city on the Adriatic in the north of Italy that borders Slovenia, known for its moodiness and changeability.

The group exhibition metaphorically takes inspiration by these two 'borderline' realities and draws to the idea of the unknown and the impossible. Each artist, in his or her own right, is attracted to these aspects. The five American-based artists share a very close friendship and had extensive conversations around these themes in the years.

Jay Heikes, who had a leading role in processing the show, says: "I can see in all of us a desire to harness the power of everything that has moved through our minds into our works. Through them I can see a grappling with history and culture, a nod or something like an elaboration of the less traveled dead ends that have been lost. I think 'explorers' is a goofy word but perfect for all of us who leave ourselves open to explore those spaces as the only places where the possibilities lie. In *Matthew's* work I have always found the condensation of historical objects to be both severe and disorienting. As if history was visible like a mountain range, only to realize our eyes are not strong enough to see more than an hour away. In *Erin's* work the severity is taken to another level where the formal gaps are not time machines but parameters of claim. Spaces where language appears obsolete but is constant and constantly mutating in order to describe itself. The tools and 'relics' of a culture may be as malleable as the materials that made them and *Jessica* is always aware of the objects that are not only framing us as figures in a space but as messy minds trying to categorize 'things'. I think that is why her work appears to be a collision of domesticity and surrealism. Like daydreaming the wildest daydream while waiting for your toast to pop up. Then there's *Karthik* and *I* who are both dedicated to forms of research trying to connect the links that history has naturally worked to splinter.

This is why this interest in the double, maybe triple meaning of Trieste is so great, because really it becomes an idea of a place or a space. So with any group show it is impossible to declare what the show will be doing but more about setting up an environment for something special to happen. This is Trieste."

Matthew Day Jackson's art grapples with big ideas such as the evolution of human thought, the fatal attraction of the frontier and the faith man places in technological advancement. His work particularly addresses the myth of the American Dream, exploring the forces of creation, growth, transcendence and death through visions of its failed utopia. Recent work expands on these underlying ideas inherent in the American mythology and focuses on the plurality of this mythology pointing to its existence outside American Culture. Jackson depicts these using the world around him. The diverse materials resonate with symbolism, combining apocalyptic elements with the fruits of new technologies, historical imagery with contemporary ingredients. In his art ideas are granted physical form, and it is in the clash between the two, in the material impact of idealist thought, that it derives its force. His work explores a concept that he terms 'the Horrific', the belief that everything one does has the potential to bring both beauty and horror.

Jessica Jackson Hutchins' mixed media sculptures, ceramics, prints and works on paper are a curious combination of physical gusto tempered by great fragility. Her works act as containers for a wide range of themes – popular and personal, sad and humorous, but always grounded in the messy business of human relationships.

Her understanding of collage aesthetics infuses her abstract objects in varying scales, as when she nestles awkward glazed vessels on worn readymade armchairs, couches, and tables, or props them up on lumpen or lean plinths of her own devising. The human body is referenced repeatedly, in all of its dumb charm and joyful habits. Hutchins is consistently able to transform data from daily life into shapes and images that can yield an intimate urgency.

Jay Heikes is known for his heterogeneous practice. He is capable of merging abstract painting, video, installation, performance and sculpture with a common romantic approach, and a grotesque, amused mood that characterizes

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From the top: Matthew Day Jackson, *Dymaxion Map Remix (after Jay Heikes)*, 2012, oil-based screenprint on Corten steel, then rusted, 121,9 x 91,4 x 5,1 cm, courtesy the artist and Hauser & Wirth, New York; Jessica Jackson Hutchins, *Pirate and Putti*, 2012, pastel, acrylic, collage, fabric, cup, paper mâché on canvas, courtesy the artist; Jay Heikes, *Niagara Fall*, 2012, ink and dry pigment on paper and aluminum, 107 x 137 cm, courtesy Federica Schiavo Gallery, Roma; Karthik Pandian, *Broken Claw (Mare Nostrum)*, 2012, bronze, 33 x 20 x 15 cm, courtesy Vilma Gold, London; Erin Shirreff, *Untitled*, 2012, carbon, pigmented gypsum, Left: 88,9 x 58,4 x 11,4 cm; Right: 84,5 x 57,8 x 13,3 cm, courtesy Lisa Cooley, New York

his approach. His work shows the precarious nature of all allusions to the real, particularly the continuous changes and shifts of all cultural, visual, and experiential references. It captures how different materials engage with each other, especially after a chemical change. The sheer materiality of Heikes' recent work reflects his dissatisfaction with contemporary art in the participatory, performative tradition, and a desire to return attention to painting, sculpture and installation.

Karthik Pandian's practice seeks to unsettle the contradictions at the heart of the monument. The universal and contingent, sacred and profane, proximate and distant confront one another in his work. Concerned in particular with the way in which history lurks in matter, Pandian often uses 16mm film to excavate sites for fragments of political intensity. The sculptural works that support, enshroud and sometimes obscure his film projections are produced from materials drawn from his research and often assume the form of architectural constructions. Through moving image, sculpture and syntheses of the two, his work imagines freedom in relation to the impositions of architecture. Trained as a sculptor, **Erin Shirreff** works in multiple media, including photography and video, and her work suggests evocations as diverse as the archeological cataloging of ancient tools, the observation of planets through telescopic devices, and the hulking presence of minimalist sculpture in the landscape. Her sculptures trade on what is absent. Silhouettes of abstract, geometric forms and two-dimensional shapes hover in a temporally ambiguous zone, appearing both made and found. The effectiveness of Shirreff's conceptual concerns hinges on her selection of subjects that are familiar to the point of becoming enigmatic, leaving us to grapple with how meaning is created in an anonymous visual landscape.

Matthew Day Jackson was born in Panorama City, CA, in 1974; lives and works in Brooklyn, NY. His recent solo exhibitions include: *In Search of*, Gemeentemuseum, The Hague, Netherlands, 2012; Kunstmuseum Luzern, Lucerne, Switzerland, 2011; MAMbo Museo d'Arte Moderna di Bologna, Italy, 2011; *Everything Leads to Another*, Hauser & Wirth, London, 2011; *The Immeasurable Distance*, MIT List Visual Art Center, Cambridge MA, which travelled to Contemporary Art Museum, Houston TX, 2009. His numerous group shows include exhibitions at the Ullens Center for Contemporary Art, Beijing, China, 2010; Louisiana Museum of Modern Art, Humlebæk, Denmark, 2009; Hayward Gallery, London, 2009; Punta della Dogana, Venice, Italy, 2009; Van Abbemuseum, Eindhoven, Netherlands, 2008; Contemporary Arts Museum Houston, TX, 2008; Whitney Biennial, New York, NY, 2006; PS.1 Contemporary Art Center, New York, NY, 2005.

Jessica Jackson Hutchins was born in Chicago, Illinois, in 1971; lives and works in Berlin and Portland, Oregon. She has been exhibiting her work steadily since she graduated from the School of the Art Institute of Chicago in 1999. Recent exhibitions include: *Objectified: Sculpture Today*, The Saatchi Gallery, London, 2012; ICA-Institute of Contemporary Art, Boston, 2011; *The Important Thing About a Chair*, Atlanta Center for Contemporary Art, 2011; *A Terrible Beauty is Born: I le Biennale de Lyon*, Lyon, France, 2011; *Reclaimed: Nature and Place Through Contemporary Eyes*, Seattle Art Museum, Seattle, 2011; *Children of the Sunshine*, Portland Institute of Contemporary Art, Portland, 2010; *The Whitney Biennial*, Whitney Museum of American Art, New York, 2010; *Dirt on Delight*, ICA-Institute of Contemporary Art, Philadelphia and The Walker Art Center, Minneapolis, 2009; *An Expanded Field of Possibilities*, Santa Barbara Contemporary Arts Forum, 2009; *The Mood Back Home*, Momena Art, New York, 2009.

Jay Heikes was born in Princeton, New Jersey, in 1975; lives and works in Minneapolis. He has had a number of recent solo shows at museums and private galleries: *Buried in the Bright*, Aspen Art Museum, 2012 (a new commission created for the site of the new AAM); *Project Space*, ICA-Institute of Contemporary Art, Philadelphia 2007; *The Hill Upstairs*, MoMA P.S.1, New York 2005; *The Material Mine*, Federica Schiavo Gallery, Rome 2011; *Inanimate Life*, Marianne Boesky Gallery, New York 2010; *Eroding Rainbow*, Federica Schiavo Gallery, Rome 2009. His work has also been shown in multiple group shows: *A Basic Human Impulse*, Galleria Comunale d'Arte Contemporanea di Monfalcone, Gorizia 2010; *The Secret Life of Objects*, Midway Contemporary Art, Minneapolis 2009; *Martian Museum of Terrestrial Art*, Barbican Art Gallery, London 2008; *Looking Back: The White Columns Annual*, White Columns, New York 2007; *Ordinary Culture: Heikes/Helms/McMillan*, Walker Art Center, Minneapolis 2006; *Day For Night: Whitney Biennial 2006*, Whitney Museum of American Art, New York 2006.

Karthik Pandian was born in Los Angeles, CA, in 1981; lives and works in Los Angeles. Pandian earned degrees from Brown University, Rhode Island and Staatliche Hochschule für Bildende Künste Städelschule, Frankfurt before receiving his MFA from Art Center College of Design, Pasadena in 2008. In the past year Pandian has had several one-person exhibitions, including *Elements of Style*, White Flag Projects, St. Louis, 2011; *Unearth*, Whitney Museum of American Art, New York, 2010; *Before the Sun*, Midway Contemporary Art, Minneapolis, 2010; *1991*, curated by Vienna 2010, (with Mathias Poledna), Galerie Meyer Kainer, Vienna, Austria. His films have been screened internationally, including viewings at the Anthology Film Archives, New York, 2009; Electronic Arts Intermix, New York, 2008; Hammer Museum, Los Angeles, 2007; the New York Underground Film Festival, New York, 2007. Pandian's work has been discussed in *Artforum*, *Mousse*, *Art in America*, *Flash Art* and *The New York Times*, among other publications.

Erin Shirreff was born in Kelowna, British Columbia, Canada, in 1975; lives and works in New York. Recent exhibitions include: *Le silence. Une fiction*, Nouveau Musée National de Monaco, 2012; *Structure & Absence*, White Cube, London, 2011; *The Anxiety of Photography*, Aspen Art Museum, 2011; *To What Earth Does This Sweet Cold Belong?*, The Power Plant, Toronto; *Still, Flat, and Far*, ICA-Institute of Contemporary Art, Philadelphia; *Greater New York 2010*, MoMA P.S.1, New York, 2010; *Knight's Move*, Sculpture Center, New York, 2010; *Between Here and There: Passages in Contemporary Photography*, Metropolitan Museum of Art, New York, 2010; *Immaterial*, Ballroom Marfa, Texas, 2010. Her work is included in the permanent collections of the Metropolitan Museum of Art, the Museum of Fine Arts, Houston, and the Guggenheim Museum. Shirreff is the recipient of a 2011 Louis Comfort Tiffany Foundation Grant.