

THE FIFTH SEASON – Annotated Pricelist

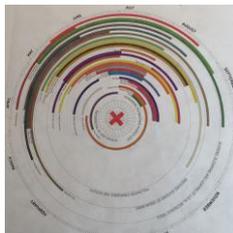
June 26 – August 8, 2014

Façade:



Natalie Jeremijenko, *FLOWERxFAÇADE*, an *xClinicFarmacy* project to inflorescence the barren urban structures, 2011, Tyvek, soil, polyacrylamide gel; nasturtiums (*Tropaeolum majus*, *T. polyphyllum*), day lilies (*Hemerocallis liloasphodelus*), visiting urban pollinators, Dimensions variable, JCG7229

Reception:



Natalie Jeremijenko, *EAT FLOWERS SUPPORT POLLINATORS: a phenological clock of local edible blossoms and the interdependent insects, birds and trees*, 2014, Print on paper, 56 x 56 in., JCG7230.EX1

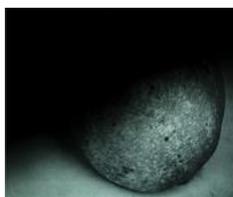
Phenology is our most sensitive indicator of climate destabilization. The capacity to redesign our collective relationship to natural systems depends on our knowledge and intuitions of the complex web of interconnections that produce a healthy urban environment. This representation of time via the phenological clock aims to help point us towards a biodiverse and healthy future.



Martin John Callanan, *Departure of All*, 2013, LCD monitor, computer, computer program, 36 x 19 5/8 x 15 3/4 in., Edition 1 of 3, JCG7183.1

A flight departure board displaying live flight information for every departure happening from all international airports around the world. The familiar wait in front of the departure board is replaced with an accelerated stream, given poignancy by the fact they are real flights that can be mapped to real places in real time. "In this artwork I am interested in what the information is representing," says Callanan. "The 58 flights each minute represent about 400,000 people making airborne journeys in different parts of the world to different places using roughly 320 billion GBP worth of aircraft."

Gallery 1:



Erin Shirreff, *Apple, 1921*, 2014, Video transferred to 16mm film, Silent 8 minute loop, Edition 1 of 1, JCG7182.1

An 8-minute loop, composed exclusively of still images that the artist took from her computer screen while looking at Edward Steichen's still life photo (circa 1921) "Still Life - An Apple, A Boulder, A Mountain." The animated colored shapes are glare from the camera flash or other reflections from the lights used in photographing the screen of her computer. In making the film, the artist was thinking of the cycles inherent in the apple itself, the repetition of the process of making the film, and the temporal cycles of the technology involved: presenting an historical photograph that is widely circulated as a digital image into a video and then translating it materially back to the physical but ephemeral form of film.

Gallery 2:



Mark Dion, *Harbingers of the Fifth Season*, 2014, Mixed media installation featuring commissioned watercolors from Mark Dion studio team: Deniz Ayaz, Riley Duncan and Bryan Wilson, Dimensions variable, JCG7155

Mark Dion's installations often question methods of museological categorization and blur the lines between natural history, art and science. *Harbingers of the Fifth Season* is an unnamed artist's watercolor studio, a sculptural portrait of a life and practice, which includes representations of animals that are expanding their range due to climate change and other anthropocentric perturbations. The installation includes commissioned watercolors from Mark Dion studio team: Deniz Ayaz, Riley Duncan and Bryan Wilson.



Pierre Huyghe, *La Saison des fetes*, 2010, Digital pigment print, Four prints, Paper: 16 ¼ x 16 ¼ in. (each) / Frame: 19 7/8 x 19 7/8 x 1 1/8 in. (each), Edition 2 of 12, JCG7199.02

Pierre Huyghe's *La Saison des fêtes* was conceived for the Palacio de Cristal in Madrid, a majestic greenhouse-like space constructed in 1887 to showcase the flora and fauna of the Philippines, then a Spanish colony. Engaging the history of the space, the artist presented an invented landscape of plants from a variety of festivals and celebrations around the world—from Halloween pumpkins to the red roses of Valentine's Day or cherry blossoms signaling the start of spring. Huyghe made a "bouquet of anniversaries," a simultaneous and strange blooming of life's symbolic moments in different cultures.



Alexis Rockman, *Ark*, 2014, Oil and alkyd on wood panel, 4 x 56 in. JCG7162

Alexis Rockman's paintings imagine a surreal and apocalyptic vision of the complicated relationship between man and nature. In *Ark*, a container ship is capsizing in trash-infested flood waters, with displaced animals struggling to survive. As the title suggests, this work was developed while Rockman was working as a concept artist on director Darren Aronofsky's biblical epic film *Noah*.



Kota Takeuchi, *From the moment of Recording, it became Peeping*, 2011, Single channel video with sound, Duration: 91:56, Edition 5 of 20, JCG7202.05



Finger Pointing Worker, *Pointing at the Fukuichi Live Cam*, 2011, Single channel video with sound, Duration: 24:56, Edition 5 of 10, JCG7201.05

In the wake of the Fukushima Daiichi nuclear disaster in March 2011, a period of great uncertainty and suspicion about the transparency of the cleanup effort, the Tokyo Electric Power Company set up live camera feeds of the Fukushima I plant, viewable by anyone on the web. In August 2011, a worker in full-body protective gear walked across the roof of the plant and pointed a finger, for fifteen minutes, into the lens. This is the Finger Pointing Worker, a figure whose ambiguous accusation encapsulates the alienation of technology, the confusion of collective grief, and the prismatic nature of responsibility and blame in contemporary culture.

Gallery 2 continued:



Beatriz Milhazes + BUF, *Mathematical Paradises*, 2011, Animated film, Duration: 15:28, Filming and production: BUF, Artistic Director: Beatriz Milhazes, Collection Foundation Cartier pour l'art contemporain, Paris, ZNI0026

In collaboration with BUF, a French animation studio, Milhazes has composed a 15-minute film which illustrates numbering systems and geometrical forms inspired by Japanese *sangaku*, or wooden tablets inscribed with sacred geometry found in Japanese temples from as early as the 15th Century. The film goes on to animate a set of equations which show how natural phenomena can be described using mathematics: discontinuity of light (the sun's rays), the Bernoulli Principle (birds in flight), iridescence (the peacock's tail), electromagnetism (lightning), waves (sea waves), diffusion of heat (fire) and morphogenesis (the jaguar's spots).



Claude Louis Châtelet (1753-1795), *View of Mount Etna Seen from Trecastragni*, 1778, Wash and brown ink, 8 ¼ x 15 3/8 in., JCG7190



Futurefarmers, Amy Franceschini, *The Sun Set in Type Using Matter Fallen from the Sky*, 2014, Particulate matter and volcanic ash on paper, 39 5/16 x 39 5/1 in., JCG7192

The Sun Set in Type Using Matter Fallen from the Sky is a list of the titles of over 100 paintings studied by Greek scientists in 2007, whose research involved looking at paintings, specifically those representing sunsets throughout the period 1500–1900. Over 500 paintings by (among others) Edgar Degas, Peter Paul Rubens, Joseph Mallord William Turner, John Singleton Copley, Caspar David Friedrich and Gustav Klimt formed the source observational material to study the amount of natural pollution emitted into the skies by eruptions such as Mount Krakatoa in 1883. Reports from the time describe stunning sunsets for several years afterward, as the retreating light was scattered by reflective particles thrown high into the atmosphere. By studying the color of sunsets painted before and after such eruptions, the researchers say they can calculate the amount of material in the sky at the time. Drawn from a paper entitled “Atmospheric effects of volcanic eruptions as seen by famous artists and depicted in their paintings,” these titles create a text-based portrait of a moment in time.



Jacques de Lajoüe II (1687-1761), *Le Palais de Soleil*, ca. 1734, Oil on canvas, 21 ¼ x 25 5/8 in., JCG7191

The French painter and draftsman Jacques de Lajoüe specialized in paintings of architecture and park scenes animated with figures, bridging the gap between the mythological and contemporary in a style most closely associated with Antoine Watteau's *fête galante*. *Le Palais de Soleil* depicts an elaborate *salle des machines*, a mechanized system for changing opera scenery and backdrops. The sun god, at the center of the composition, illuminates the architecturally precise but infinitely mutable chamber—a version of our world.

Gallery 2 continued:



Erik Wysocan, *Untitled (iPhone Mine)*, 2014, Wood, halite, chalcopyrite, bauxite, colemanite, chromite, peridotite, quartz, sphalerite, crude oil, dolomite, graphite ore, limestone, magnesite, gold ore, silver ore, pyrolusite, celestite, hematite, Dimensions variable, JCG7179

The mineral configuration in Erik Wysocan's *Untitled (iPhone Mine)* is determined by what is known as a Life Cycle Assessment, an engineering technique which traces a product's raw materials' supply chains to their source, through geological deposits precipitated over millions of years to mines deep in the earth. The unassuming scatter of rocks and dust that forms the piece in fact describes a natural history that reaches back through stratified chronology, layer by layer, to the beginning of time. The work precisely replicates the amounts of organic minerals required to build an iPhone, and the work may be considered as a portrait of that ubiquitous device.



Spencer Finch, *Peripheral Error (After Moritake)* series, 2004, Suite of 12, Water color on paper, Each: 22 x 30 in.

The abstract shapes that appear in Spencer Finch's series *Peripheral Error (After Moritake)* depict butterflies painted from photographs which the artist placed at the edge of his peripheral vision. If the viewer stands at a distance of 18 inches and looks at the center of the page, he or she can replicate the artist's original experience when making the work. The eye and the mind attempt to capture nature, but can only go so far. The series was originally inspired by a poem by the 16th-Century master of Haiku, Moritake: *The falling flower / I saw drift back to the branch / was a butterfly*



Carsten Höller. *Reindeer*, 2008, Green Biresin, blue glass eyes, horn, 3 7/8 x 20 7/16 x 11 in., Edition 1 of 5, JCG7178.1



Matthew Brandt,

Moose Falls Y3M3C3, 2013

Moose Falls Y2M2C2, 2013

Moose Falls Y1M1C1, 2013

Multi layered duraclear prints processed with Moose Falls water, LED lightbox, 65 ¼ x 46 ¼ x 2 in., JCG7233, JCG7232, JCG7181



After photographing Moose Falls and collecting its water, the artist color separated the picture into Cyan, Magenta, Yellow layers and made Duraclear prints of each. He then placed the layers one at a time into a large tray-like contraption in his studio which pumped the water in little streams across the surface of the print, eventually breaking down the image. After about one week, the degraded parts of the image surface become clear, and when all three layers are stacked together, they reveal subtractive color interactions.



Gallery 2 continued:



Fred Tomaselli, *Untitled*, 2014, Photo-collage, leaves, acrylic, and resin on wood panel, 30 x 24 in., JCG6999

Gallery 3:



Katie Paterson, *Future Library (certificate)*, 2014, Two-sided foil block print on paper, 16 ½ x 11 11/16 in., Edition EX 1 and EX 2 of 1000, JCG7213.EX1 and JCG7213.EX2

Katie Paterson's *Future Library* is a large scale public art project commissioned by Bjørvika Utvikling in Oslo, Norway, and produced by Situations as part of the Slow Space public art program. For the next century it will exist in two forms—as a print, and as 1,000 trees. “A forest in Norway is growing,” the print reads. “In 100 years from now it will become an anthology of books. Every year a writer will contribute a text that will be held in trust, unpublished, until 2114. This certificate entitles the owner to one complete set of the texts printed on the paper made from the trees after they are fully grown and cut down in 2114.” With *Future Library* we wait for a forest to be ready to make a book, we trust today's technology to work long after our lifetimes, and we reflect on stories read by no one for a hundred years.



Alison Elizabeth Taylor, *Kitchen*, 2014, Wood veneer, oil, acrylic, shellac, 92 x 116 in., JCG7180



Charles Burchfield (1893-1967), *Summer*, 1926, Watercolor, gouache, charcoal and pencil on joined paper mounted on board, 24 ½ x 19 ½ in., JCG7188

Gallery 3 continued:



David Brooks

Aluminum Blocks – 352 lbs – or Pygmy Hippopotamus (West Africa), 2014

Aluminum, stainless steel pins, wood slat crate, stencil paint, packing material, hardware, 39 x 60 x 34 in., JCG7184

Marble Blocks – 218 lbs – or Sumatran Orangutan (Indonesia), 2014

Verde Antique marble, stainless steel pins, wood crate, stencil paint, Tyvek, hardware, packing material, 27 x 35 x 24 in., JCG7186

Marble Blocks – 280 lbs – or South China Tiger (China), 2014

Danby marble, stainless steel pins, MDO and wood crate, stencil paint, hardware, packing material, 30 x 54 x 25 in., JCG7185



In solid aluminum and marble, the abstract sculptures of David Brooks' *Crates, Blocks and Mammals* series loosely recall animal forms before slipping into abstraction. The works are, however, each deeply engaged with some of the most critically endangered mammals on earth: the form of each sculpture is determined by the amount of material needed to mimic the exact weight of the animal it depicts. Brooks has never seen these creatures in person, and based on their impending extinction, it is unlikely that many others will either. These sculptures will outlive the species they reference, rendering them veritable monuments to the unknown and soon-to-be obsolete. The weight of these rare creatures is a verifiable fact. Brooks engages the actual scale of the presence of these beings, while tackling the scope of their elimination.