



screenspace curated by / curadoria de
vik muniz, barney kulok, lucas blalock

roesler hotel #28

galeria

nara roesler

artistas

anna k.e.

awol erizku

barney kulok

chris wiley

daniel gordon

deana lawson

dillon dewaters

erin shirreff

hannah whitaker

jibade-khalil huffman

john houck

jonathan ehrenberg

leah beeferman

leslie hewitt

lucas blalock

mariah robertson

paul mpagi sepuya

sara cwynar

vik muniz

whitney hubbs

Galeria Nara Roesler | São Paulo presents the 28th edition of Roesler Hotel hosts *Screenspace*, which presents the recent production of 20 artists investigating contemporary visual culture through photographic language in a post-digital context.

The current edition of Roesler Hotel is curated by Vik Muniz – one of the artists represented by the gallery –, Lucas Blalock and Barney Kulok, whose works are also part of the show. *Screenspace* manifests the way digital photography has permanently changed our perception of the world around us.

The construction of notions of truth and reality and the illustrative links between the photographed and its representation – themes traditionally held dear to photography – remain present in these artists' research. However, the most striking element of the exhibition is the interest in perceiving digital technologies not merely as tools, but as devices capable of reshaping our imagery and the way we relate to images.

Image:

Vik Muniz

***Handmade: Letter rack (Acqua and grey ribbon)*, 2017**

mixed media on archival inkjet print

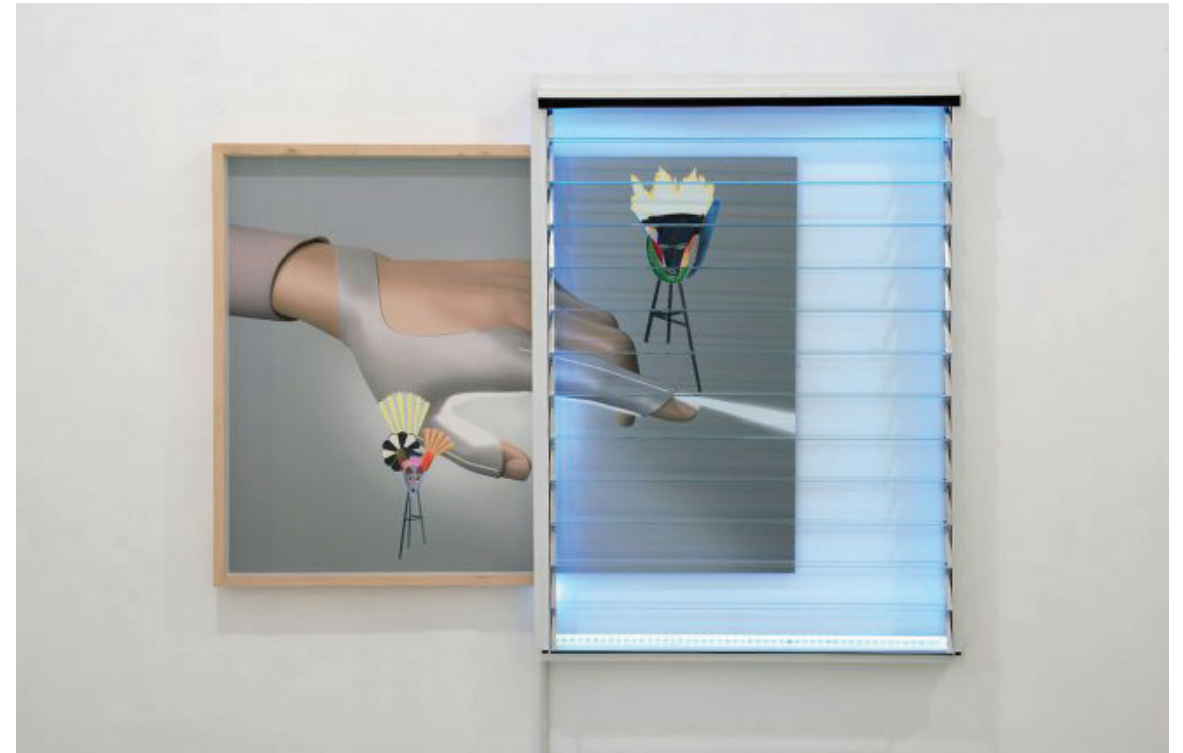
30 x 22 in

Anna K.E.

b. 1986, Tbilisi, Georgia. Lives and works in New York, USA.

Anna K.E. works with installation, sculpture, video, and performance as well as photography. Her work often concentrates on spatial explorations and exploitations of the architectures at hand in ways that often involve a kind of slapstick engagement. In her videos, she engages in absurd activities such as trying to fold a mattress into her body, clowning into the stresses of an artistic undertaking. The work presented in the 28th edition of Roesler Hotel: *Screenspace, In Intangible Economies of Desires (Elbow # 1)* (2018), is part of a new series in which images of body parts are encased in technological devices. In this case not only is the arm supported by, or else supporting an armature in the picture space, but the inkjet print is further enclosed by transparent shutters, blinking LEDs and shiny metal frames. K.E.'s work is an idiosyncratic vision of corporality, and not a didactic illustration of the "post-human," nor a wail about technological alienation, but something fascinating, possibly cyborgian, that belongs between those meanings.

Anna K.E. has held many solo exhibitions at venues including Simone Subal Gallery, New York, USA (2015, 2013); Galerie Barbara Thumm, Berlin, Germany (2015, 2013); Mannheimer Kunstverein, Mannheim, Germany (2012); Gallery Figge von Rosen, Cologne (2013, 2011); and Kunstverein Leverkusen, Leverkusen, Germany (2011); as well as being included in group shows at The Kitchen, New York (2015); Museum of Contemporary Art, Santa Barbara (2015); Kunstverein Wiesen, Wiesen, Germany (2015); Kunst Raum Riehen, Switzerland (2015); KAl10, Quadriennale Düsseldorf, Germany (2014); Petach Tikva Museum of Art, Israel (2014) and The Renaissance Society, Chicago (2012).



reference image | Anna K.E., *Intangible Economies of Desires #1*, 2016. Courtesy Simone Subal Gallery.

Anna K.E

Intangible Economies of Desires (Elbow #1), 2018

3D rendering, inkjet photo print, color pencil drawing, LED light, aluminum jalousie, glass, plexiglas, rubber, wood frame
24.8 x 49.5 x 4.8 in

Awol Erizku

b. 1988, Addis Ababa, Ethiopia. Lives and works in Los Angeles, USA.

Awol Erizku works with varied media including photography, sculpture, installation and assemblage often working across cultural registers to perform new conjunctions. Erizku often uses canonical art history mixed with pop culture, like in a 2014 work where he reimagined influential artists and critics as American football's Oakland Raiders via a rack of customized jerseys or in another where he reimagines a Vermeer painting as a photograph of an African American sitter. These works point to a broader discourse on representation both in and outside of art. For the 28th edition of Roesler Hotel: *Screenspace*, Erizku presents the work *Teen Venus* (2013), which knowingly and alluringly plays between the classical and the tabloid in staging a contemporary teenager as the mythological Venus.

Erizku, best known for a group of portraits he made of the singer Beyonce, has shown widely in the short time he has been out of graduate school. He has exhibited recently at The Museum of Modern Art (MoMA), New York; The Studio Museum in Harlem, New York; and in *The Only Way is Up* at Hasted Kraeutler, New York. Recent solo exhibitions include *New Flower | Images of the reclining Venus* at The FLAG Art Foundation, New York, and *Bad II the Bone* presented at the nomadic exhibition venue, *Duchamp Detox Clinic*, by Night Gallery in Los Angeles.

Awol Erizku
Teen Venus, 2013
photograph
edition 1 of 3
54 x 44 in



Barney Kulok

b. 1981, New York, USA. Lives and works in New York, USA.

Barney Kulok is a photographer whose work is grounded in the pleasures of attention. Kulok's projects have evolved from a suite of still videos, through independent photographic works to a recent project that reimagined the construction site of Louis Kahn's Franklin D. Roosevelt Four Freedoms Park as an outdoor studio. Kulok's practice explores the poetics of the photographic gesture while denying that new ideas in photography must involve the artifice of the screen, the computer, and the studio. In the 28th edition of the Roesler Hotel: *Screenspace*, Kulok is exhibiting a recent picture *Untitled (Picture for Ron)* (2017), which depicts a mundane roadside attraction: a plywood painting of two cartoon figures, their faces cut out to allow passersby to insert their heads on the bodies of weightlifters, farmers, or cowboys. By depicting the wrong side, the photograph transforms the made-to-be-photographed prop into a nearly abstract composition, reorienting the shapes to suggest a face or a mask. This reversal repositions the viewer in the location of the sitter, at once occluding our view while inviting us to both look out and be seen.

Kulok has exhibited nationally and internationally in group and solo exhibitions, including Galerie Hussenot, Paris; Wentrup Gallery, Berlin; de Pury & Luxembourg, Zurich; and Nicole Klagsbrun, New York. Kulok's first monograph, *Building* (Aperture, 2012), includes texts by architect Steven Holl and filmmaker Nathaniel Kahn. In 2014, Kulok and Vik Muniz co-edited the 20th anniversary issue of *Blind Spot* magazine and, in 2016, Kulok founded Hunters Point Press to publish unknown and underrecognized work by artists, photographers and architects. The first book, *Photobooth Pieces*, was published in 2016 and the second book, *Janice Guy*, will be released in September 2018. He is represented by Galerie Eric Hussenot, Paris.

Barney Kulok
Sem título (Picture for Ron), 2017
pigmented ink print
edition 1 of 5 + 2 AP
40 x 32 in



Chris Wiley

b. 1981, New York, USA. Lives and works in New York, USA.

Chris Wiley works primarily in photography and his work deals with the odd intersections of the urban environment. His first major body of work, *Technical Compositions*, is an elegant parsing of built space through horizon-less studies of architectural detail while his more recent work reimagines these concerns through material. His follow-up, *Ding Bats*, brings an ersatz architectural vernacular into the gallery not only in the pictures but also by framing the works in carpet, Stucco, and insulation foil. In his new body of work called *Bad Signs*, Wiley takes this impulse even further by combining photographic elements and found material into wall size compositions that speak as much to the direct experience of being in front of things as to see them pictured, though of course Wiley has done this with his unique sense of comic aplomb.

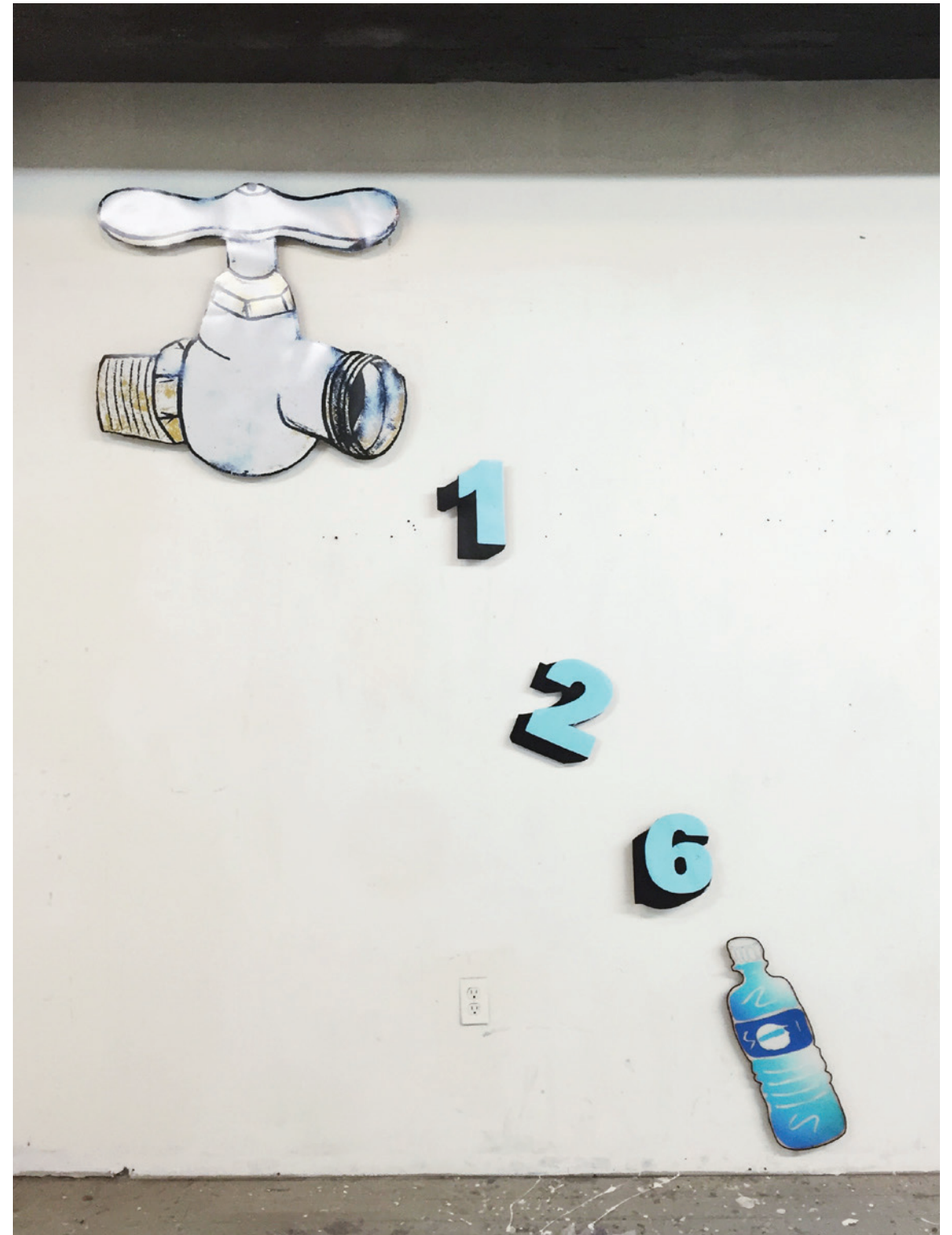
Chris Wiley is an artist and writer. His photographic work has appeared in exhibitions at MoMA PS1, Atlanta Contemporary, Hauser and Wirth, Marian Goodman, and Nicelle Beauchene Gallery and in the monograph *Technical Compositions* published by Etudes (2014). Wiley is also a writer and his texts have appeared in numerous exhibition catalogs and magazines including *Kaleidoscope*, *Mousse*, and *Frieze*, where he is a contributing editor. He writes regularly about photography for the *New Yorker*.

Chris Wiley

Drought, 2018

dye sublimation prints, steel, and oil paint

96 x 72 in



Daniel Gordon

b. 1980, Boston, USA. Lives and works in New York, USA.

Daniel Gordon is interested in the mechanisms of image construction, alluding, in many of his works, to icons of art history. Gordon begins these works by printing available images from the Internet and manually stitching them together to create a 3D tableau, in this case a still life, that he then photographs. Gordon's elaborate act of replacement asks the viewer to consider a world mediated through images while simultaneously enticing us into complex spatial play.

Gordon has published and exhibited widely. He has published several monographs; *Still Lives, Portraits, and Parts* (Mörel, 2013), *Flowers and Shadows* (Onestar Press, 2011) and *Flying Pictures* (powerHouse Books, 2009). His exhibition record includes individual exhibitions at James Fuentes Gallery, New York, M+B, Los Angeles, the Foam Fotografiemuseum, Amsterdam, and Wallspace, New York. Group exhibitions include *Cut! Paper Play* in Contemporary Photography at The Getty Museum in Los Angeles, *Out of Focus* at Saatchi Gallery in London and *New Photography 2009* (2009-10), at the Museum of Modern Art (MoMA), New York..



Daniel Gordon

***Philodendron and Bust with Vessels and Fruits*, 2017**

pigment print

49.8 x 62.2 in

Deana Lawson

b. 1979, Rochester, USA. Lives and works in New York, USA.

Deana Lawson produces intimate pictures of people and places, blending real, staged and found photographs. Lawson sketches nearly every element of her compositions on paper prior to making the final picture. Exploring the conventions of Western and African portraiture, Lawson says she examines “the body’s ability to channel personal and social histories, drawing on the various formal and informal languages of the medium and its archival capabilities.” In addition to making pictures around her home in Brooklyn, NY, Lawson travels to make her pictures in locations that, in aggregate, amount to a portrait of African diaspora and, in turn, African-American identity. She has photographed in Louisiana, Jamaica, South Africa, Ethiopia, Haiti and Democratic Republic of the Congo, among others.

Lawson’s photographs have been exhibited at major institutions including Museum of Modern Art (MoMA), Whitney Museum of American Art, and Art Institute of Chicago. For the 28th edition of Roesler Hotel: *Screenspace*, Lawson presents *Funeral Wallpaper* (2013).



Deana Lawson

Funeral Wallpaper, 2013

pigment print

edition 3 of 3

46.8 x 55 in

Dillon DeWaters

b. 1973, New York, USA. Lives and works in New York, USA.

Dillon DeWaters is an artist who works with photography and video, in search of a beyond, or a trace of the miraculous. DeWaters approaches this through an experimental practice that employs multiple exposures, the use of colored photo filters, stroboscopes, and other manipulations to construct compositions with common objects. By making use of these resources, he achieves unpredictable effects, which cultivate an aura; beautiful, strange, real, fantastic. DeWaters summons the occluded, or occult, space between the visible and the invisible. In fact these results are not methodically acquired but produced out of a spontaneous choreography. DeWaters world is one strung through with specters.

Among his publications, *Weapon*, *Shapely*, *Naked*, *Wan* (2016) and *Indigo* (2013) stand out. He has also received the prestigious Tierney Fellowship and has been in recent exhibitions at Higher Pictures, Foley Gallery, and The Rubber Factory, all in New York.

Dillon DeWaters
Refractory Mass, 2013
dye sublimation on aluminum
edition 1 of 3 + 2 AP
30 x 24 in



Erin Shirreff

b. 1975, Canada (Kelowna, British Columbia). Lives and works in New York, USA.

Erin Shirreff works with sculpture, photography and installation. In a large part of her productions, she photographs objects and sculptures produced especially for this purpose, in an operation that attributes to photographic language the capacity to transmit a sculptural experience and, essentially, the role of mediator of many events – above all, the articulation between the object, the spatiality, the temporality.

Broadly, she explores controversial issues about what images mean in our contemporary experience, how much we care and, ultimately, how we negotiate the distance between an object and its photographic representation, or between a photographic representation and its record in our memory. For this, she often focuses her attention on the art history, as can be seen in recent works, such as the *Stills* (2016) series, composed of black and white photographs of bodies made of gypsum, pigmented with graphite and arranged as props in a stage, where, dramatically illuminated, give rise to associations with still lifes.

In a proliferation of images' time and the immediacy with we access and consume them, Shirreff recalls how much of our relationship with the world is mediated by representations. A significant part of this research can be seen in *AP (no.19)* and *AP (no.23)*, which she presents in the 28th edition of Roesler Hotel: *Screenspace*.

She has held solo exhibitions at institutions of international renown, such as Institute of Contemporary Art, University of Pennsylvania, Philadelphia, USA (2010); Chinati Foundation, Marfa, USA (2011); Yerba Buena Center for the Arts, San Francisco, USA (2013); Contemporary Art Gallery, Vancouver, Canada (2013); and the Institute of Contemporary Art, Boston, USA (2015). Main collective exhibitions include: *Knight's Move*, SculptureCenter, New York, USA (2010); *Greater New York*, MoMA PS1, New York, USA (2010); *The Anxiety of Photography*, Aspen Art Museum, Colorado, USA (2011); *Photo-Poetics: An Anthology*, Solomon R. Guggenheim Museum, New York (2015); among others. She has works in important institutional collections, such as: Centre Pompidou, Paris, France; Museum of Fine Arts Houston (MFAH), USA; Solomon R. Guggenheim Museum, New York, USA; The Museum of Modern Art (MoMA), New York, USA; among others.

Erin Shirreff

A.P. (no. 19), 2017

archival pigment print

edition 1 of 4

34 x 46 in



Hannah Whitaker

b. 1980, Washington/D.C., USA. Lives and works in New York, USA.

Hannah Whitaker produces images through a laborious process that employs masks and multiple exposures on a single 4x5in piece of sheet film. The artist compares her process to programming, drawing parallels between the computer and the camera. In recent years, this process has become increasingly elaborate; and one finished picture can involve up to 30 different exposures. The use of colors and objects (wire fences, metal grille and domestic blinds) evoke the graphics of early computer software, and perforated screens suggest punch cards used in primitive computing, while cropped bodies and repeated forms evoke the graphic simplicity of clip art, with hand gestures mimicing the ubiquitous emoji. All of these aspects are evident in Whitaker's triptych *OK, OK, OK, OK, OK, OK, OK* (2017), presented in the 28th edition of Roesler Hotel: *Screenspace*.

Selected exhibitions include M+B, Los Angeles; Thierry Goldberg, New York; Galerie Xippas, Paris; and Rencontres d'Arles in France, where she was nominated for the Discovery Prize. *Peer to Peer*, Whitaker's first monograph, was published by Mörel Books in 2015.



Hannah Whitaker

OK, OK, OK, OK, OK, OK, OK, 2017

photography

3 parts of 50,5 x 40 in (each)

Jibade-Khalil Huffman

b. 1981, Detroit, USA. Lives and works in New York, USA.

Jibade-Khalil Huffman, a poet and visual artist, utilizes performance, photography, video, and the written word to address questions of communication, politics, race, locale, and truth in a Trumped up America, often with all of the slippages that these categories imply. Jibade-Khalil Huffman's photographic works, exhibited here, are experiments related to archival underpinnings and collage procedures, referring to the disruption of nostalgia and memory. They are composed of digitized fragments of magazines, encyclopedias and instruction manuals that are cut, layer-by-layer, section-by-section, to produce a new composition. And although these works utilize painting, drawing and gluing procedures, their resolution as photographs is fundamental. This might be because the scanning process compresses the information of the world back into a single form, much the way (poetic) language does.

Huffman has held recent solo exhibitions at Anat Egbi (Los Angeles), Atlanta Contemporary (Atlanta, GA), and Marianne Boeskey Gallery (New York). He has been included in group exhibitions at the Swiss Institute (New York), ICA Philadelphia, the Hammer Museum (Los Angeles), MoCA Detroit, and The Studio Museum in Harlem. He is also the author of three books of poems, *19 Names For Our Band* (Fence, 2008), *James Brown is Dead* (Future Plan and Program, 2011) and *Sleeper Hold* (Fence, 2015).

Jibade-Khalil Huffman
Sem título (Office), 2016
archival inkjet print
edition 1 of 3
42 x 28 in



John Houck

b. 1977, South Dakota, USA. Lives and works in Los Angeles, USA.

John Houck draws on his background in computer programming and its algorithmic, repetitive structure to interrogate questions of human perception and memory. In his recent works, for example, the artist presents still lifes made from objects dear to him as a child which he attempts to picture through a recursive process played out in in photography, but also indebted to both painting and software design. Houck photographs, reorganizes, remakes, and photographs again. The images of these layered compositions Houck calls "aggregate photographs". These aggregates then speak not only to their technological root but also to a model of how imagination and remembrance alter and distort the visions of the past.

John Houck's recent exhibitions include the solo *John Houck: Tenth Mountain* (2017) at the Marianne Boesky Gallery in Aspen, *The Anthologist* (2017) at Dallas Contemporary in Dallas, and the collective exhibition *Ocean of Images: New Photography* (2015) at the Museum of Modern Art (MoMA) in New York.



John Houck
Gilpin County, 2017
archival pigment print
edition 1 of 2 + 1 AP
26 x 33 in

Jonathan Ehrenberg

Lives and works in USA.

Jonathan Ehrenberg's work suggests an experience of reality as a whole construction; an apparently coherent world in which we gather sensorial information and internally accumulated images, such as memories, fantasies and free-associations. Though the artist also brings forward the cardinal anxiety attendant to this thought; that the sense of coherence itself is a fiction. Through inventive camera work and strong literary influences, Ehrenberg creates simultaneously strange and seductive worlds, full of disarticulated and unstable images which he attempts to give shape. He is interested in a kind of failure, in the way to cope with different modes of representation (painting, drawing, sculpture, photography, video, animation) coming up short or not being enough to describe the complexities of the real. Ehrenberg who trained as a painter moved onto making elaborately imagined and constructed videos by the beginning of the decade and has since moved into a process that hybridizes the handmade and the virtual. For the 28th Roesler Hotel: *Screenspace*, Ehrenberg presents *Ersatz 1* (2016) and *Ersatz 3* (2016). These works begin with the artist making common objects by hand out of clay. These sculpted forms are then 3D-scanned and brought into virtual space where they are arranged into a scene. This composition is printed as a photograph and framed in the same material in which Ehrenberg initially sculpted the forms. This activity, and method of picturing, draws attention to the uncanny horizon between the vacuous space of the digital and the desire to understand through touch.

Ehrenberg's work has appeared in exhibitions at MoMA PS1, SculptureCenter, Nicelle Beauchene Gallery (all New York), LAXART (Los Angeles), David Castillo (Miami), and Futura Center (Prague). Ehrenberg also participated in artistic residencies at the LMCC Workspace, Harvestworks, Islip, Skowhegan, Triangle, Fine Arts Work Center (Provincetown) and Glenfiddich (Scotland).



Jonathan Ehrenberg

Ersatz 1, 2016

dye sublimation print on aluminum with artist's clay frame

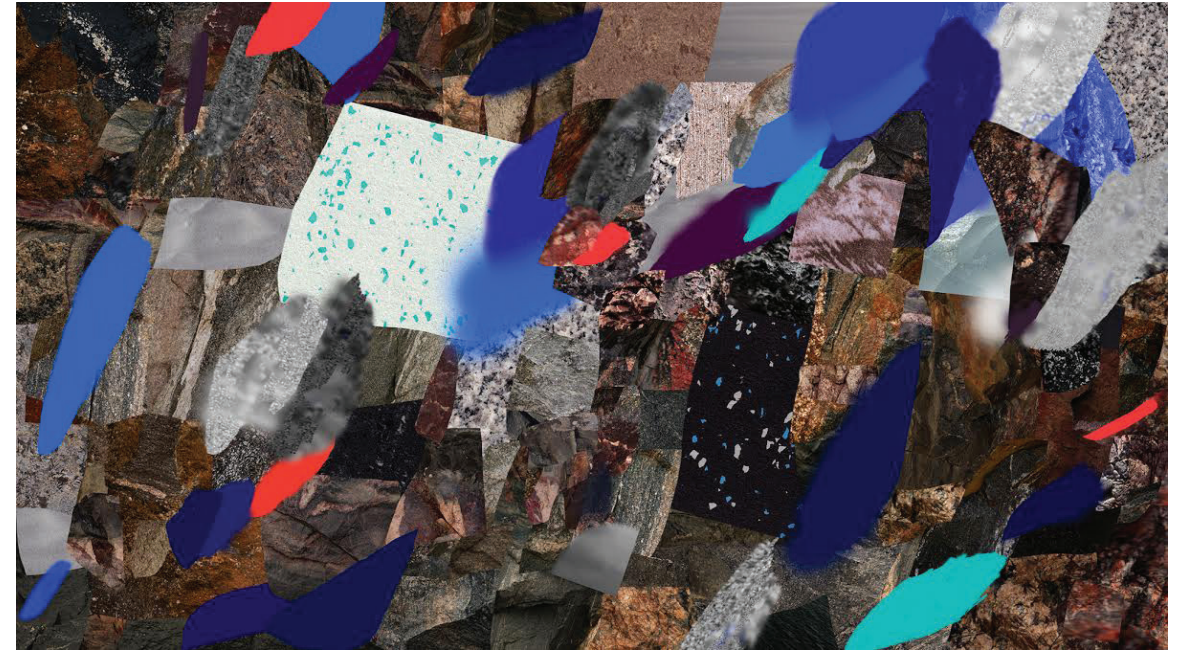
17 x 25 in

Leah Beferman

b. 1982, New York, USA. Lives and works in Helsinki, Finland.

Leah Beferman works in photography, video and sound installation. Her work often employs models borrowed from science and mathematics to reimagine subjectivity and suggest new relationships to our environment. For the 28th edition of the Roesler Hotel: *Screenspace*, the artist presents *Density Drawing* (2014), a composition comprised of photographs of Finnish landscapes, digital drawings, and scans of organic and synthetic materials meant to mimic the effect of sedimentation and geological timescales that escape photography's quick eye. This process of collage then looks to the processes at work in the glacial landscape she is interested in picturing, and in so reimagines the terms and possibilities of landscape photography itself.

In 2016, the artist received the Fulbright award to travel to Finland. Recent exhibition of her work include Rawson Projects, NY; Klaus von Nichtssagend, NY; Bass & Reiner, San Francisco; Fridman Gallery, NY; Interstate Projects, Brooklyn; Tyson, Cologne; and Toves, Copenhagen. Publications include *Triple Point*, an artist book published by Lodret Vandret, Copenhagen. She co-runs Parallelograms, an ongoing artist project.



Leah Beferman

Density Drawing, 2012

inkjet print mounted to aluminum

36 x 64 in

Leslie Hewitt

b. 1977, New York, USA. Lives and works in New York, USA.

Leslie Hewitt works at the intersection of photography and sculpture, and also at the nexus of the personal and the political. She does so by counterpoising historically meaningful books and magazines drawn from African American cultural movements of the 1960's and 1970's along side her own family pictures and staged in domestic spaces. These personal/political hybrids pose questions of identity, history, politics, and the nature of involvement through mere juxtaposition. The piece exhibited here, *Untitled (Perception)* (2013), comes from the group of works with which Hewitt first made her mark. These pieces are all large still life photographs intended to be exhibited leaning against the wall, with the floor in the image extending the space of the gallery into the picture. We are meant to be there with these objects, printed near life size, and to consider both their own, and the photograph's, sculptural terms simultaneously. The inclusion here of James Baldwin's *The Fire Next Time*, an impassioned volume containing a letter written to the author's nephew about race in America and a second essay about religion, is timely in a present marred by the ugliest of America's racial imaginaries.

Hewitt has an extensive exhibition history. She participated in the 2008 Whitney Biennial and has held solo exhibitions at Contemporary Art Museum St. Louis, Sikkema Jenkins & Co., SculptureCenter, and Galerie Perrotin. Her work is in the public collection at the Museum of Modern Art (MoMA), New York; Guggenheim Museum, New York; Los Angeles County Museum of Art, Los Angeles; The Studio Museum in Harlem, New York; among others.



Leslie Hewitt

Sem título (Perception), 2013

digital chromogenic print

edition 2 of 3 + 1 AP

50.3 x 62.2 x 6 in

Lucas Blalock

b. 1978, Asheville, USA. Lives and works in New York, USA.

Lucas Blalock is perhaps best known for foregrounding Photoshop interventions in his photographs, in ways both wizardly and janky. Blalock is an experienced and adept photographer so if his roughly wrought computer manipulations seem transgressive – there is a reason. But even as the photos share some of the humor of slapstick, Blalock doesn't make photography a fall guy. Blalock's work instead engages the ways that falseness or evident mechanics in photographs can bring both the picture and the pictured into sharper focus by alienating the "natural" view generally associated with photographic pictures. Blalock's work employs an expanded notion of the photograph to consider a world that is ever more inhabited by the plasticities of the virtual. Blalock photographs with a large format camera and, after scanning the film, digitalizes his images to alter them with Photoshop. However, instead of using this to refine and groom the image, the artist imagines the software as a drawing tool in its own right as can be seen in *Plants* (2013), the work presented in the 28th edition of Roesler Hotel: *Screenspace*.

Blalock's pictures have been included in many exhibitions internationally at venues including New York's Museum of Modern Art (MoMA), the Walker Art Center, The Hammer Museum, the Albright-Knox Art Gallery, Bergen Kunsthall, and the Metropolitan Museum of Art. Blalock's most recent project, *Ketchup As a Vegetable*, a solo exhibition at Galerie Eva Presenhuber in Zurich runs through April 7, 2018. Blalock's has also made a number of books including *Towards a Warm Math* (Hassla, 2011), *Windows Mirrors Tabletops* (Morel, 2013), *Inside the White Cub* (Peradam, 2014), *SPBH Subscription Series Vol. IIV* (Self Publish Be Happy, 2014), *Making Memories* (SPBH, 2016), and the forthcoming *A Grocer's Orgy* (Primary Information, 2018).

Lucas Blalock
Plants, 2013
chromogenic print
edition 2 of 3
61 x 48.8 in



Mariah Robertson

b. 1975, Indianapolis, USA. Lives and works in New York, USA.

Mariah Robertson's work experiments with the materials of analogue photography to create new and unexpected exposures on light-sensitive paper. To do so she manipulates not only the light but also the chemistry to produce handmade, often colorful, impressions that are intuitive, improvisational, and blind (these works are produced in total darkness). In essence Robertson is utilizing the indexical/documentary nature of photographic paper to make works in dialogue with the history of abstraction and particularly with the legacy of action painting. This is clear in the work presented at the 28th Roesler Hotel: *Screenspace*, entitled *175* (2014), which gestures to photography's wet (darkroom) past in the moment of its (digital) drying out.

Mariah Robertson's work has been shown widely in exhibitions including solo projects *The Hydra*, in M+B (2018), Los Angeles; *Chaos Power Center*, 11R, New York (2017); *Photography Lovers' Peninsula*, in M+B (2015), Los Angeles; and in group shows at MoMA PS1, in New York (2017); *Women in Colour*, Rubber Factory, New York (2017); *Process and Abstraction*, Cleveland Museum of Art (2015), and the Museum of Modern Art, New York (2013).



Mariah Robertson

175, 2014

unique chemical treatment on RA-4 paper

49.5 x 30 in

Paul Mpagi Sepuya

b. 1982, San Bernardino, USA. Lives and works in Los Angeles, USA.

In the studio photographs of Paul Mpagi Sepuya, often nude, male figures appear collaged, fragmented, draped in fabric, and reflected in mirrors. Torn, taped and cut photographs obscure the subjects (and the photographer), at once revealing and concealing; collapsing multiple bodies and temporalities into one image. *Mirror Study Selfportrait (Q5A2059)* (2016) and *Mirror Study (Q5A3521)* (2016), presented in the 28th edition of the Roesler Hotel: *Screenspace*, are examples of the artist's exploration of queer black identity and the politics of desire.

Sepuya's work has been exhibited in major museums including Museum of Contemporary Art Los Angeles; The Studio Museum in Harlem; Franklin Art Works, Minneapolis; and The Artist Institute, New York. Among the public collections exhibiting his works are: Museum of Modern Art (MoMA), New York; Whitney Museum of American Art, New York; Solomon R. Guggenheim Museum, New York; International Center of Photography, New York; Irish Museum of Modern Art, Dublin; and Carnegie Museum of Art, Pittsburgh. Sepuya received the Rema Hort Mann award in 2017 and Los Angeles Emerging Artist Grant.

Paul Mpagi Sepuya

Mirror Study Selfportrait (Q5A2059), 2016

archival pigment print

edition 3 of 5

24 x 20 in



Sara Cwynar

b. 1985, Vancouver, Canada. Lives and works in New York, USA.

Sara Cwynar's work addresses the all-at-once-ness of contemporary image (and object) culture as she reorganizes these accumulations along lines that make them more discernable, haptic, and ultimately meaningful. She is especially interested in the way images and objects accumulate and change in both value and meaning over time. Often starting with images produced in the studio, Cwynar uses these as a baseline to produce and arrange fields of information that reflect not only on the content of various materials but the modes of photography from which they come. This is paired with an interest in a kind of picture industry of objects, also produced, like photographs, in endless reproduction in the plastic boom of the late 20th century. For Cwynar these materials are not only self-reflexive apparatus-seeing-itself but a framework for addressing the prejudices of Modernism, as is evident in *Tracy (Wrestler)* (2017), presented in the 28th edition of Roesler Hotel: *Screenspace*.

Selected exhibitions include: *Hard to Picture: A Tribute to Ad Reinhardt*, Mudam, Luxembourg; *Subjektiv*, Malmö Konsthall, Sweden; *You Are Looking at Something That Never Occurred*, Zabludowicz Collection, London, UK (all 2017); *L'Image Volée*, Fondazione Prada, Milan, Italy (2016); *Greater New York*, MoMA PS1, New York (2015-16); *Under Construction – New Positions in American Photography*, Pioneer Works, New York (2015), and *Everything in the Studio Destroyed*, Foam Photography Museum, Amsterdam, The Netherlands (2013).



Sara Cwynar

Tracy (Wrestlers), 2017

dye sublimation print on aluminum mounted on Dibond

edition 2 of 3

43.7 x 54.9 in

Vik Muniz

b. 1961, São Paulo, Brazil. Lives and works between Rio de Janeiro, Brazil, and New York, USA.

Vik Muniz is widely known for his inventive photographs that use quotidian materials to render iconic images borrowed from art history and popular culture, reconstructing pictures from the vast reservoir of collective visual memory. By using “bad” illusions Muniz’s work challenges the mechanisms of vision and perception. The artist has also engaged in various social projects, using art to promote social transformation, such as *Pictures of Garbage* (2008) and Morro do Vidigal (Rio de Janeiro), a school Muniz founded in 2015 to provide visual literacy and technology courses for local children living in the Vidigal favela. For the 28th edition of Roesler Hotel: *Screenspace*, Muniz contributes two works from one of his recent series, *Handmade* (2017), in which he presents a pair of *trompe l’oeil* compositions that each combine real and photographed objects into a single image.

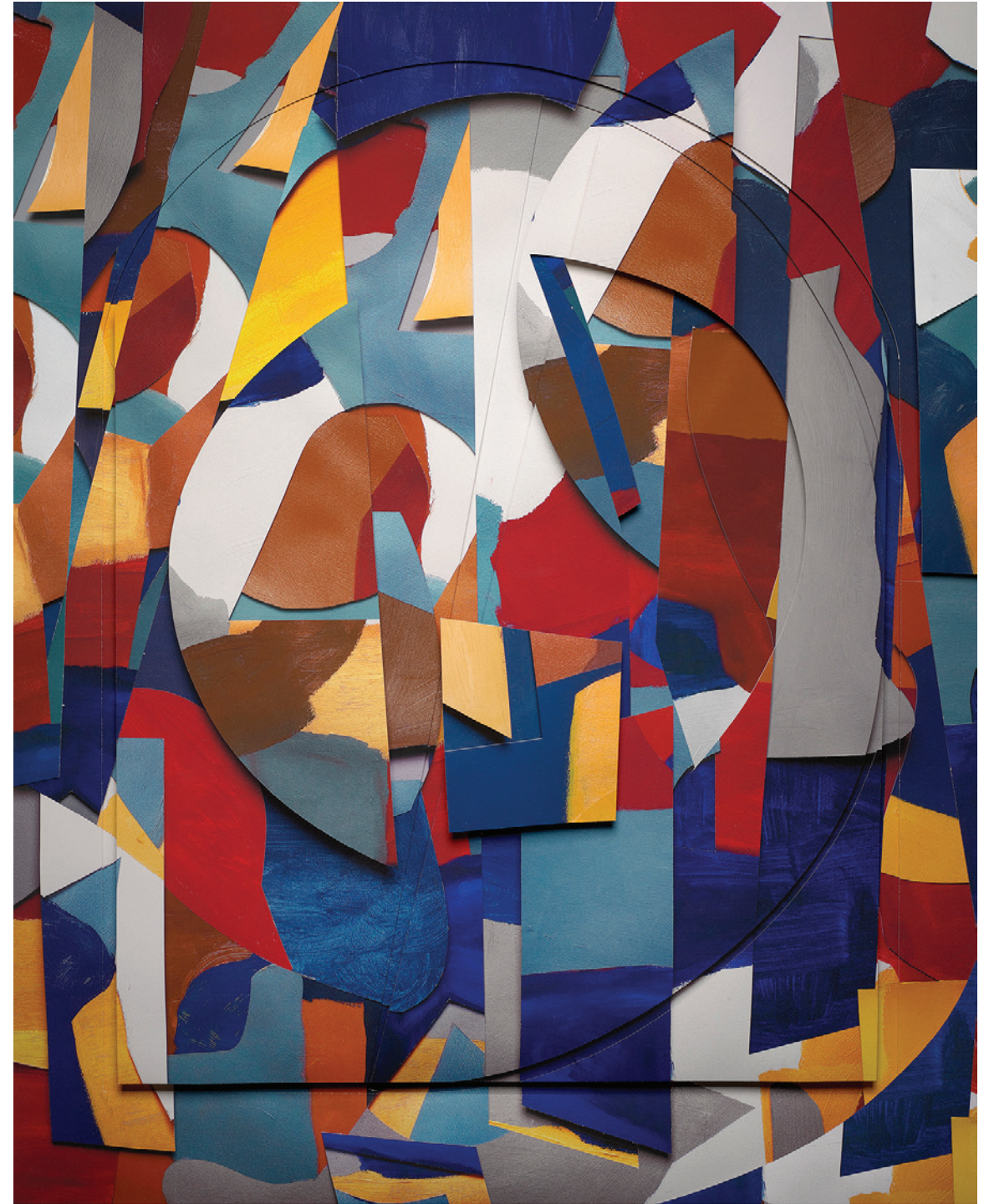
Muniz’s works are part of many important public collections such as: Daros Latinamericana Collection, Zurich, Swiss; Musée national d’Art moderne (Mnam/CCI), Centre Pompidou Paris, France; Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain; Solomon R. Guggenheim Museum, New York, USA; Tate Modern, London, UK; The J. Paul Getty Museum, Los Angeles, USA; The Metropolitan Museum of Art (The MET), New York, USA; The Museum of Contemporary Art (MOCA), Los Angeles, USA; The Museum of Contemporary Art Tokyo (MOT), Japan; The Museum of Modern Art (MoMA), New York, USA; Victoria and Albert Museum, London, UK; among others.

Vik Muniz

Handmade: Shapes and Levels, 2017

mixed media on archival inkjet print

50 x 40 in



Whitney Hubbs

b. 1977, Los Angeles, USA. Lives and works in New York, USA.

Whitney Hubbs' work is rooted in the *noir* and the experimental. Her recent works, simultaneously blunt and lyrical, formal and improvised, familiar and uncanny, open to an understanding of the studio as a more fraught and emotionally charged space than photography's history would often have it. Hubbs' investigations often involve an anxious energy that balance against the cool remove of the camera. For the 28th edition of Roesler Hotel: *Screenspace*, the artist presents *Pretend Self Portrait #4* (2018) and *Self Portrait #2 (Cold)* (2018) which both imagine the body and the self through absence. Hubbs here has left us to contemplate the distressed material as a stand-in for the artist herself.

Whitney Hubbs' recent solo exhibitions include *Stutter Shutter* at Casemore Kirkeby and *Body Doubles* at M+B Gallery and at the California Museum of Photography, Riverside. She has also been included in group exhibitions at the J. Paul Getty Museum; ZieherSmith, New York; Ballroom Marfa; and Arturo Bandini. Her work is in the permanent collections of The Los Angeles County Museum of Art; The Getty Museum, Los Angeles; The California Museum of Photography at the University of California, Riverside; and The Riot Grrrl Collection, Fales Library Special Collections, New York University, New York.

Whitney Hubbs
Pretend Self Portrait #4, 2018
inkjet print
edition 2 of 3
30.7 x 24 in



Screenspace

curated by Vik Muniz, Lucas Blalock and Barney Kulok

Since around 2007 the activity of artists deploying photography has changed in meaningful ways. This is the case because photography itself has changed – shifting to accommodate its new home in digital space. When one talks about this shift it is often couched in questions of veracity, indexicality, or truthfulness, but that is not what we most need to address, as artists have long told all matter of half-truths with photography.

For the artist, what has more tellingly changed is twofold. On one hand there is now a public, instantly accessible archive of millions of images, being added to daily. This enormous catalog complicates the photographer's role as the one who sees, or who takes note of the minor or the invisible – especially as it is evermore at our fingertips. It is even likely you can find images of the very hotel room you stayed in on a vacation even if you took no photographs yourself. Liberated from the need to take up this role, photographers have turned to picture and object making strategies that employ what Jeff Wall calls the “emphatic.” This means that this new generation of artists is emphasizing intention in their work with photography and bringing the mediated and mediating qualities of viewing photographs to the fore. And in so doing, they are also setting these pictures apart from the Internet's vast reserves.

The other factor that has had great bearing on artists is that, for the first time in photography's history, one could make and distribute a photograph without making an object. This in turn stirred up self-consciousness in photography about what it meant to insist that photographs be physical prints. And the variety of responses to this question have pulled many contemporary photography into a decidedly object oriented discourse. This has ranged from the concrete photography – works made exploring the physical properties of photographic materials – to spatial propositions presented as photographs, to photographs as a material for sculpture.

But none of these activities are without precedent and this new bloom has indeed begun to bring forward previously marginalized positions in the medium's history. Photography is the lingua franca of the modern world; and ever more so in the age of smartphones, round the clock news cycles, and social media. But these technological conditions are only part of the story and artists today are obviously confronting the social, cultural, and political realities that constitute the content of these media streams and the character of our time.

Making one's work in photography involves plumbing this lingua franca for missed opportunities, conventional inconsistencies, political possibility, and poetic resonance. Doing so stakes a claim in a crowded image universe and trades some of the rarefication of art for the broad intelligibility of a widely used cultural form. The artists here are working out of these conditions and drawing a line back into the material world with a medium that has become native to the virtual.

This exhibition includes works by Anna K.E., Awol Erizku, Barney Kulok, Chris Wiley, Daniel Gordon, Deana Lawson, Dillon DeWaters, Erin Shirreff, Hannah Whitaker, Jibade-Khalil Huffman, John Houck, Jonathan Ehrenberg, Leah Beeferman, Leslie Hewitt, Lucas Blalock, Mariah Robertson, Paul Mpagi Sepuya, Sara Cwynar, Vik Muniz, and Whitney Hubbs.

screenspace curated by / curadoria de
vik muniz, barney kulok, lucas blalock

roesler hotel #28

galeria

nara roesler

roesler hotel #28: screenspace
curated by vik muniz, barney kulok and lucas blalock

opening
tuesday, april 10

6pm > curators' talk

exhibition
april 11 - may 30, 2018
mondays to fridays > 10am - 7pm
saturdays > 11am - 3pm

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