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The merry-go-round
20 January - 17 March

The course of *The merry-go-round* is given direction by a juxtaposition of new works by Nathan Azhderian, Ceel Mogami de Haas, Lisa Oppenheim and an older work from the gallery's archive titled *New Rules* (2008) by Chris Evans. The exhibition is not set around a specific theme, but is rather assembled upon associative grounds. Over the exhibition period of 8 weeks, works from our archive will be added, re-juxtaposed and others will be removed. As a Merry-go-round-like exchange, Juliette Jongma, writer/curator Jeanine Hofland and collector Frits Bergsma will fuse different works from the gallery's archive and create a continuous flux of the artworks' meanings within a shifting context. The revisions that are made throughout the duration of the show will be announced via email and our social media channels, and will take place during the gallery's opening hours.

Nathan Azhderian (1982, US) will show a series of new paintings and a laser, mural drawing of a gun, titled *California*. The imagery of the paintings is largely sourced from American nuclear disaster preparation pamphlets from the early 1980's, giving a somewhat Ikea-like, DIY solution of preparing oneself for life threatening events. Works that appeal to apocalyptic imagination, and how fantasies of the idea of safety under the influence of Hollywood's film industry, have become part of American daily life reality and are used as such within the political realm. The paintings are all produced with equipment designed for the commercial sign-making industry, using adhesive stencils cut on a plotter. For the laser mural Azhderian has used the stock image of gun found on the internet, most likely an image to be used for decorative purposes. Within a loop, the laser gives shape to the gun on the wall, using the technics of aggressive, yet festive high street advertisement. Similar to the paintings, the gun appeals to the idea of safety and in this case the idea of protection against 'the other'. An idea, finding its origin within the American dream, that tends to dissolve the understanding of Utopia into the make belief of domestic reality.

Chris Evans (1967, UK) will show a work coming from the archive of the gallery: the airbrush painting *New Rules*, depicting two amorphous forms resembling a mountainous landscape which are visible through the letters of the title written on the glass. The 'L' of 'RULES' extends to form the stem of a wineglass, refracting the background to become its contents. Evans' work often evolves through conversation with people from diverse walks of life, selected in relation to their public life or symbolic role. Sculptures, letters, drawings, film scripts and unwieldy social situations created as a result of this, are indexes of a larger structure through which Evans deliberately confuses the roles of artist and patron, author and muse.

Ceel Mogami de Haas (1982, BW) will show a series of wall panels titled *My vegetable love should grow (Vaster than empires, and more slow) I, II & III* - made of Corian, jesmonite, marble dust and various pigments using the specific technique of inlay - quoted from Andrew Marvell's poem *To His Coy Mistress* and later used as a title for a short story by science-fiction writer Ursula K. Le Guin. The series resemble portraits of Gertrude Stein, Clayton Eshleman and Susan Howe, and find their compositional decent from Stein's poem "a Brown" reading "A brown which is not liquid not more so is relaxed and yet there is a change, a news is pressing". A poem reminding De Haas about the digestive quality of the mouth in a both literal (eating) and figurative manner (using language), which is addressed within the panels as "something like a complex figure in a Persian carpet", quoted from Henry James.

Lisa Oppenheim (1975, US) will show two large scale photographs from a new series that explores themes related to the history of American textile manufacturing and photography. The photographs show extreme enlargements of textiles fragments from a time in which textile production shifted from the domestic to an industrial environment. These century old fragments of textiles date from the same time period in which photographer and sociologist Lewis Hine (1874-1940) documented the deleterious effects of the textile industry on the bodies of its primarily young, female workforce. By using these textiles as photographic negatives, Oppenheim investigates the particular material history as it relates specifically to the woman's body and labor.