

Cooper Jacoby
Stagnants
29.01.2016 - 19.03.2016

Mathew is pleased to present *Stagnants*, an exhibition of new works by Cooper Jacoby (b. 1989 in Princeton, NJ) and the artist's first solo presentation with the gallery.

Stagnants features an eponymous new series of wall-mounted sculptures based on casts of gutters and sewer drains. They extend Jacoby's ongoing examination into forms of capture, distribution and material malfunction nested within ubiquitous interfaces. While previous works have drawn from circulatory hardware like door handles and mailboxes, *Stagnants* focuses on more embedded infrastructures: the inlets into a subterranean network of polluted flows.

Jacoby's shell-thin fiberglass reliefs isolate the openings of invisibly linked sewer conduits found across Los Angeles, transforming their thresholds into surfaces, elevated from their depths.

They symptomize a crisis from below. When a system congests, flows reverse and flood it with what should be disappeared.

Traditional Chinese medicine asserts that if the body's channels become polluted, their flow is clogged. To treat this, it seeks to clear circulation using a map of corresponding points which act as valves, purging its excesses. (A ringing ear is relieved by a point in the wrist, cataracts through an ankle.) Disconnected pathways of these diagnostic figures trail cross Jacoby's works, which take their titles from individual acupuncture points that dot each of these meridians (*Floating Cleft, Brain Hollow, Spasm Vessel, Veering Passage*). With its channels cut and its circuits extending from gutter to gutter, these acupuncture charts present anatomy in its most fungible form, a chain of numbers seeping in and out of visibility.

In Jacoby's *Assays (Clamped Stream)*, shards of Fordite are arranged into a figure following an acupuncture path tracing from arm to lung. Built up through sedimentary layers of enamel paint encrusted on the assembly line tracks of auto factories, Fordite is a byproduct of a process that is no longer manual, but now automated and residue-free. Hobbyists found that once shaped and polished, this former industrial waste could be upcycled into jewelry. These shards are jointed together by other forms of recuperated scrap such as computer connector pins and necklace chains both stripped of their gold plating. While waste typically chokes exchange, it here ripens into further value.

Upon the floor-spanning steel grate platform, viewers pass from inlet to outlets, while being processed through the space as material coursing over a sieve.

Cooper Jacoby will resume this new body of work with a solo presentation for Mathew Gallery at Frieze New York this coming May.

Mathew
Schaperstrasse 12
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Hours: Thu - Sat / 13 - 18 & by Appointment

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List of Exhibited Works:

Left:

Cooper Jacoby
Stagnants (Spasm Vessel), 2016
Epoxy resin, fiberglass, graphite, vinyl
23 x 246 x 41 cm

Center:

Cooper Jacoby
Stagnants (Floating Cleft), 2016
Epoxy resin, fiberglass, graphite, vinyl
18 x 215 x 41 cm

Right:

Cooper Jacoby
Stagnants (Veering Passage), 2016
Epoxy resin, fiberglass, graphite, vinyl
18 x 246 x 41 cm

Window:

Cooper Jacoby
Stagnants (Brain Hollow), 2016
Epoxy resin, fiberglass, graphite, vinyl
20 x 203 x 41 cm

Office:

Cooper Jacoby
Assay (Clamped Stream), 2016
Enamel paint, gold-plated cpu connector pins, plating-stripped cpu connector pins, plating-stripped chains
90 x 40 cm

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