



CONDITIONS.BIZ
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Jacob Jiayi Zhang / Mark Verabioff

PNP

17.04 – 24.05.2025, Potty

Roy Cohn shotguns Sidney Zion 'I went to work for Joe McCarthy in '59 and was gone by the fall of '54. Less than two years. But a lifetime was packed into it if obituaries tell the tale... Which is exactly how I want it to read.' As Roy M. Cohn huffed in the White House presidential Potty as cloudy representations of a veiled anti-performer hung over specific works having DL collaborative conversations in linguistic absurdity, peppered disconnected dictions, all touted by suspicious sisters in the Homocore kunt adjacency agency PNP.



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Mark Verabioff (b. 1963, Canada.) Lives and works in Los Angeles. Selected solo exhibitions, performances, screenings include *VERBIAGE*, O-Town House, Los Angeles (2023); *FORSAKEN STATES*, M. LeBlanc, Chicago (2020); *TEARS*, Team Gallery, New York (2018); Mark Verabioff: *Seminal Videotapes 1984-1992*, 356 S. Mission Rd., Los Angeles (2014); *CRACK ATTACK*, Night Gallery, Los Angeles (2012); *DART-ACTION* [Guerrilla Intervention], San Francisco Museum of Modern Art (2000); Mark Verabioff: *Wantfull Judgement*, Video In, Vancouver (1992.) Selected group exhibitions, performances, screenings include Christopher Baliwas, Mark Verabioff, Erin Calla Watson, Ehrlich Steinberg, Los Angeles (2025); *A Project Curated by Artists: 15 Years of ACP*, Morán Morán, Los Angeles (2024-2023); *Pathologically Social*, O-Town House, Los Angeles (2021); *Scenes of the American Landscape*, Team Gallery, New York (2019); *Annunciations*: Michel Auder, Darja Bajagic, Rosalind Nashashibi, Mark Verabioff, M. LeBlanc, Chicago (2018); *Made In L.A. 2016: a, the, though, only*, Hammer Museum, Los Angeles (2016); *Spare Me*, Night Gallery, Los Angeles (2012); *Chained to a Creature of a Different Kingdom*, David Castillo Gallery, Miami (2010); *Existencia: Modes of the Body*: Teresa Margolles, Mark Verabioff, Lawrence Weiner, Sert Gallery, Carpenter Center for the Arts, Cambridge (2007); *Log Cabin*, Artists Space, New York (2005); *Maricas*, Centro Cultural Ricardo Rojas, Buenos Aires (1995); *Tattoo Collection*, Centre Regional d'Art Contemporain, Nantes (1992); *Video Library*, Andrea Rosen Gallery, New York (1990); *Aurora Borealis: Canadian Video Art*, Ujazdowski Castle Center for Contemporary Art, Warsaw (1989); *Nitelife*, The New Museum of Contemporary Art, New York (1988); *Poetic Signals*, Walter Phillips Gallery, Banff (1986); *Video Kanada*, Museum Ludwig, Cologne (1985.) Selected public collections include Museum of Contemporary Art, Los Angeles; Hammer Museum, Los Angeles; Los Angeles County Museum of Art, The LUX Collection, London; MG+MSUM, Ljubljana.

Prior to his move to Los Angeles in 2001, Mark Verabioff lived and worked for the greater part of a decade in New York, where he regularly performed guerrilla actions in public spaces, alongside screenings of seminal single-channel videotapes in galleries throughout the city. In large part, Verabioff's activities were aligned with the artist's own brand of "cultural insurgency," which he has continued to develop in his practice as an antagonism toward the dominant structures of power that continue to flourish in the field of contemporary art. Identifying with a generation of socially minded artists who came to maturity in the 1990s amid racial and gender politics, activism and art around the AIDS crisis, and a widespread distrust of institutions, Verabioff's urgency is embedded in acts of appropriation and collage, which enlist a radical formalism to engage in a subversive contextual critique of source material from art history and popular culture. This approach to image is mirrored in his relationship to text as an editor or translator, undercutting his source material with his own insurgent agenda. Verabioff's pirate radio re-broadcasts the work of "visual cultural insurgents" of the feminist art movement and revisits his own archive as a word and image bank from which material is recycled, transmuted, and translated. This process displaces the source material, creating new meaning haunted by the lingering history of its origin and the elusive hand of the translator. Equal parts toxic and seductive, Verabioff's signature linguistic style and forest of signs is laced with acid humor and antagonistic wit.

Jacob Jiayi Zhang (b. 1999, Beijing, China) lives and works in Toronto. Zhang's work was featured on *Paper* magazine in 2024. Recent group exhibitions include *People Person*, UPSTAIRS, Toronto, CA (2024), *Public Domain*, 100 Garage, Toronto, CA (2024), and *plumbash*, the Plumb, Toronto, CA (2024).



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1. Mark Verabioff
CRACK[SEX]ATTACK, 2024
Artist's own clothing, inkjet print, rubberized
undercoating, spray enamel, wooden hanger.
43 × 5 × 24 in / 109 × 13 × 61 cm

2. Jacob Jiayi Zhang
Untitled (Joe and Roy), 2025
Graphite on paper.
20 × 26 in / 51 × 66 cm

