JO SHANE

23.10.–6.11.2026

2003

Cabanon Paris

Friday, October 23
18.00–21.00
Opening

Monday, October 26, 18.00
Q&A with Jo Shane

Opening times
October 24–26, 16.00–19.00
and by appointment until November 6 / cabanonparis@gmail.com

Curated by Anaïs Horn & Eilert Asmervik
With a text by Qingyuan Deng

Cabanon Paris is pleased to present Jo Shane: *2003,* the New-York-based artist's first solo exhibition in France.

In *2003,* Jo Shane revisits photographs taken around Union Square Park at the beginning of the millennium. Depicting teenagers immersed in the city's skateboarding scene, the images capture a fleeting moment between childhood and adulthood, when identities take shape through gestures, clothing, and attitudes. What emerges is not only a portrait of youth, but also of the desire to remain in its proximity.

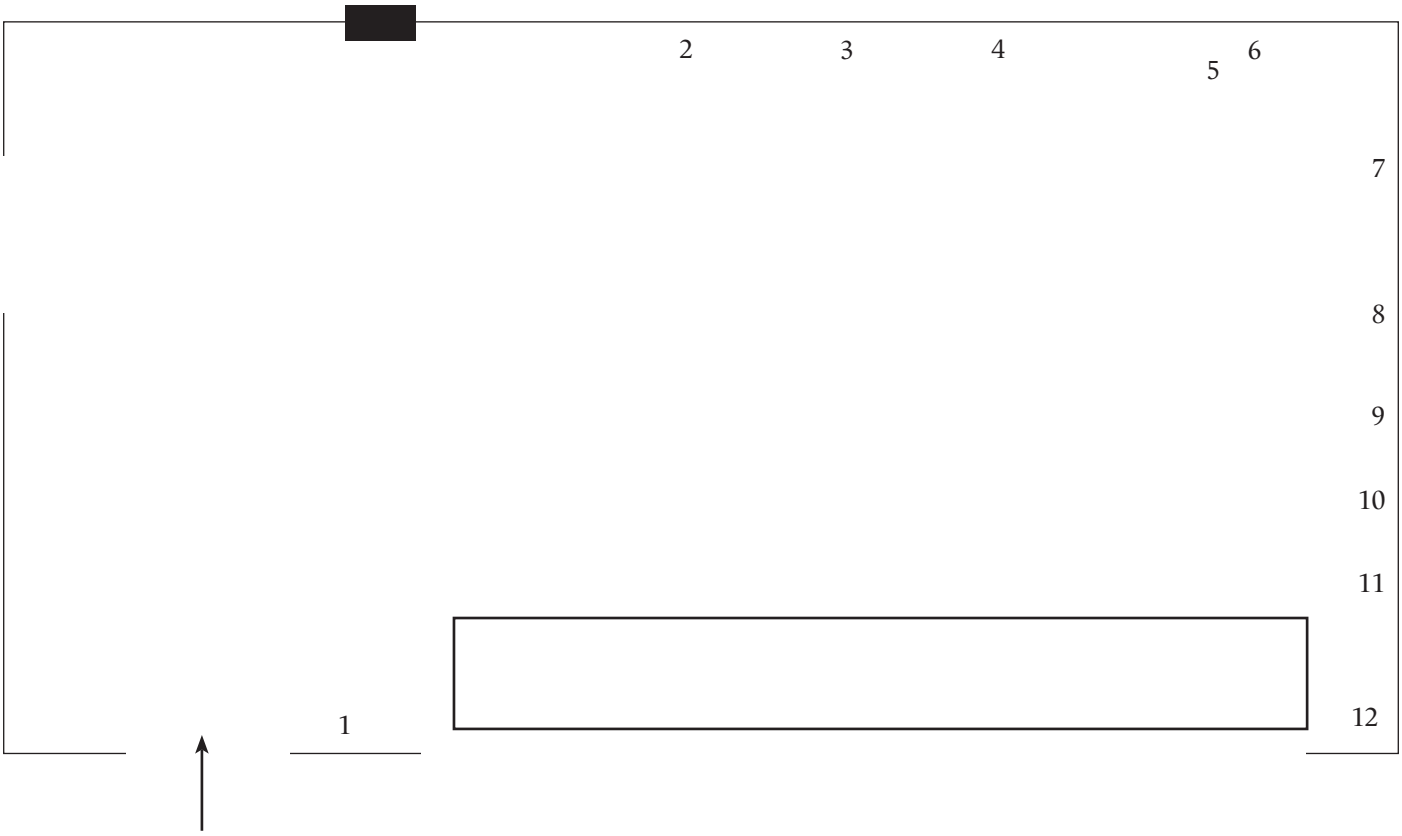
At once intimate and observational, the photographs reflect on Shane's position as both artist and mother. In 2003, her ten-year-old son, a skater and surfer, offered her an unexpected passage back into her own adolescence. Having grown up with the mediated fantasies of California surf culture and the romanticized rebellion of American television, she recognized in this new generation a familiar mythology of youth, freedom, and cool. Her camera became a means of approaching a world she was simultaneously part of and excluded from.

Photographed largely from a distance, the teenagers appear suspended between casual intimacy, self-conscious performance, and unguarded vulnerability. Transferred onto galvanized metal, the images' grainy surfaces, subdued colors, and occasional blur place them in a liminal space between painting and photography. Their material presence seems to both preserve and distance the moments they depict, as though already fading into memory.

Beneath their apparent nostalgia lies a reflection on desire, privilege, and the transmission of cultural codes. Skateboarding's mythology of independence and rebellion exists in uneasy proximity to consumer culture and manufactured ideals of authenticity. Shane approaches these contradictions through both the parental gaze and the perspective of an artist approaching 50, caught between fascination and a resistance to aging.

More than two decades later, 2003 unfolds as a meditation on the instability of youth as both lived experience and cultural fantasy. Shane examines the porous boundaries between generations, the seductive promise of eternal youth, and the uneasy relationship between looking, belonging, and letting go. — *Anaïs Horn*

Jo Shane (b. 1955 in Boston, MA) lives and works in New York. Her work articulates a nonlinear engagement with autobiography and the psychological conditions of contemporary Western culture. Her overlapping practices encompass installations mobilizing found materials and biographical ephemera as repositories of embodied memory; performative investigations into the somatic, affective, and temporal dimensions of mental health, longevity, and hormonal transition; and socially embedded interventions through which ostensibly private experience is negotiated within broader structures of collective identification. Contesting fixed distinctions between the autobiographical and the sociocultural, these activities situate the body as both the site and the instrument of historically mediated experience. Concurrently, Shane is assembling an extensive corpus of writings dating from the late 1970s to the present.



In 1975 Shane completed The Whitney Independent Studies program. She studied at Carnegie Mellon University and holds a BFA from Pratt Institute, and was on faculty at The School of Visual Arts (1989-2013). Selected exhibitions include Cheremoya (2026),Santa Fe, NM; Blade Study (2025) New York, NY; White Columns (1980, 1982, 2025) New York, NY; TW Fine Art (2022, 2023) Palm Beach, FL; Johannes Vogt (2019) New York, NY; Gallery Kendra Jayne Patrick (2019, 2020) New York, NY; Franklin Parrasch Gallery (2014) New York, NY; Barbara Gladstone Gallery (1981) New York, NY; Artists Space (1989) New York, NY; Hall Bromm (1987) New York, NY; MoMA PS1 (1980) Queens, NY; Grey Gallery (1991) New York, NY; Musee D'Art Contemporain (1991) Montreal, QC; and The Istanbul Museum of Contemporary Art (2009) Istanbul, TR, among many others. She has appeared in the films Minus Zero (1979), Downtown 81 (2000), and Underground U.S.A. (1980). Her work has been the subject of extensive review in publications including Artforum, ArtNews, ArtReview, Bomb Magazine, and The New York Times. Upcoming exhibitions in New York, NY include a performance at the Wythe Hotel (2026), Death is a Door, CC Jasper (2026) and Remain Human, Lubov (2027).

1
Homage to Pepe Jeans 03, 2003, unique C print, 20,3 × 25,4 cm.

2
Tommy I, 2003, image transfer on galvanized metal, unique object, 43 × 28 × 1,3 cm.

3
Chris and Mickey, 2003, image transfer on galvanized metal, unique object, 40,6 × 27,9 × 1,3 cm.

4
Mickey with Tie, 2003, image transfer on galvanized metal, unique object, 40,6 × 27,9 × 1,3 cm.

5
David and gf with bunny, 2003, unique C print, 61 × 45,7 cm.

6
Chelsea Girls, 2003, unique C print, 20,3 × 25,4 cm.

7
Mickey III, 2003, unique C print, 61 × 45,7 cm.

8
Anna Union Sq Park, 2003, image transfer on galvanized metal, unique object, 43 × 28 × 1,3 cm.

9
Keegan, 2003, image transfer on galvanized metal, unique object, 48,3 × 24,1 × 1,3 cm.

10
Back to School (Union Square Park), 2003, image transfer on galvanized metal, unique, 43,2 × 25,4 × 1,3 cm.

11
Untitled 2003 unique C print, 61 × 45,7 cm.

12
Joseph and Friend, 2003, image transfer on galvanized metal, unique object, 29,9 × 27,9 × 1,3 cm.

Founded in 2023 by artists Anaïs Horn (AT) and Eilert Asmervik (NO), Cabanon is an independent, artist-run initiative in the center of Paris. The project space serves as a platform for international, experimental art practices with a focus on temporary, site-specific formats, collaborative processes and direct encounters between art, context, and audience.

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