

Will Rogan "ruin"

September 28 mon - October 25 sun

Opening reception : September 28 18:00 - 20:00

Misako & Rosen is pleased to announce the debut solo exhibition in Japan of artist Will Rogan.

Born in 1975 in Highland Park, Illinois, Rogan received his MFA from the University of California Berkeley in 2006 and presently lives and works in Albany, California. In 2007, Rogan's work was presented in Tokyo in both a two-person exhibition at Misako & Rosen - with artist Yuki Okumura - and the group exhibition, "All About Laughter: Humor in Contemporary Art" at the Mori Art Museum. A selection of Rogan's international solo and group exhibition venues includes Small A Projects, New York (2009), Diverse Works, Houston (2007), the CCA Wattis Institute for Contemporary Art, San Francisco (2005), the San Francisco Museum of Modern Art and Yerba Buena Center for the Arts, San Francisco (2003). Additionally, Rogan is the co-founder /co-editor of The Thing Quarterly, an object-based quarterly publication.

At the foundation of Will Rogan's practice is a modesty unique within the field of contemporary art. A consequence of this modesty is the multi-medium nature of his oeuvre - exhibitions typically consisting of works executed in film, photography, sculpture and on paper with no apparent hierarchy or importance allotted to a specific media. In apparent contradiction to this abundance of material is the seeming ease with which Rogan creates without adding things to the world. Sharing both post-conceptualism's sense of humor as well as, to some extent, a notion of classical conceptual dematerialization, Rogan primarily relies upon the everyday to provide material of wonder. Casually placed objects and signs are photographed with an eye focused on their inherent contextual strangeness, artists' tools, particularly the camera, become unfamiliar when, self-referentially, they focus back upon themselves in a related media and incongruous actions manage to retain their incongruity when

orchestrated and documented by Rogan.

An economy of means becomes an abundance in Rogan's work as an engagement with the quotidian serves as the foundation for his practice.