

25 OCTOBER, 2015 — 12 MAY, 2019

Lutz Bacher, Alex Bienstock, Dora Budor, Matt Browning, Levi Easterbrooks, Jim Fletcher, Saidiya Hartman, Debbe Hirata, Jason Hirata, Adam Khalil, Zack Khalil, Pope.L, Jason Loeb, Jordan Lord, Balthazar Lovay, Zoey Marks, Park McArthur, Vreni Naess, No Total, Jackson Polys, Lucas Quigley, Nick Raffel, Carissa Rodriguez, Noam Segal, Knut Olaf Sunde

Work organized by Jason Hirata

March 01 through May 12, 2019

Opening: Thurs February 28, 2019, 19 Uhr

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gesellschaft

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With the exhibition *25 October, 2015 — 12 May, 2019*, Jason Hirata delineates the last five years of his practice within the spaces of the Kunstverein Nuremberg. Contributions by a number of participants (mainly artists) whom Hirata assists, supports, and engages with, define his own activity as an artist. Through working with and for others, assisting has developed into an ongoing activity in which Hirata's work is the work of others. His practice takes the form of his presence in these contributions, which suggests that Hirata's practice lies in the organization and presentation of his time and labor, while the authorship of the objects within the exhibition belong to those he works with and for.

A central theme embedded within the matrix of *25 October, 2015 — 12 May, 2019* is how lived experience and work are distributed along the lines of institutionalized processes, some of which are increasingly laced with uncertainty. The presented objects, films, and installations document, perform, and embody relationships between the artists and their peers, community, work, institution, history, and site. These relationships are marked by questions concerning care and empathy within communities, assembly and protest, shifting and fractured geographies, as well as patterns within flows of capital set against an all encompassing economy that operates ambiguously opaque and transparent.

Gallery

Zoey Marks' *Untitled* (2018) was commissioned to be produced for her Bat Mitzvah from a drawing of hers. Her idea was to take xo xo, due to its closeness to zo zo and intermingle her name with kisses and hugs, abbreviated xo xo. Hirata produced the vinyl from a scribble in her notepad.

Levi Easterbrooks whose work *Modified maritime plaque for Jason Hirata made and gifted by Levi Easterbrooks* (2018) is presented here, produces wooden plaques, which echo the objects made to commemorate the initiation of buildings. For Easterbrooks these plaques are given to participants within exhibitions that he has initiated. **Nick Raffel**, who works for Pope L., has produced the Frame for **Vreni Naess**, *NO WAR?* (2018) which depicts her with her grandchild protesting Iraq War in 2003. **Jason Loeb's** work *Syncope* (2005, 2017) presents the state of a peninsula in New London in 2017 which was cleared in a landmark legal case, *Kilo vs. New London*, which ruled that the state could seize land through immanent domain from private citizens to private companies, whose presence would have been perceived to benefit the public. The plan to build a Pfizer campus never materialized and today the lot is empty. The video loop degrades and obscures the source image, both echoing and obstructing the visual material related to the site. This work was shown as Jason Hirata's contribution qua Jason Loeb's at the exhibition *October 12 - November 25, 2018*, whose title by curator Balthazar Lovay also inspired Hirata's title *25 OCTOBER – 12 MAY, 2019* in Nuremberg.

Gallery – Screening room

The screening room contains films by Jordan Lord, No Total, Pope L., Lutz Bacher, Dora Budor, Jim Fletcher, Adam Khalil, Zack Khalil, and Jackson Polys. The film by **Pope L.**, *One thing after another (pt. II)* (2018), is the documentation of a discussion between Pope L. and Noam Segal in which they cover topics related to the language of politics and ethnicity, and searching for contradiction and productive confusion. **Dora Budor's** film *Benedick, or Else (Night Shift)* (2019) documents her exhibition at 80 WSE Gallery at NYU in New York. The exhibition was an architectural psychodrama in four acts in which she had staged a space to allude to both contemporary and historic policies surrounding Washington Square Park, which are increasingly monetized by NYU. **Jordan Lord's** *After... After... (Access)* (2018) is an essay film about access and care set to the occasion of Lord's unexpected heart surgery. It discusses the multiperspectival access to things that would otherwise seem singular. **No Total's** play *You Should Wake Up Earlier* (2017) at Artist's Space in New York was written by the sharing and creatively processing of the personal lives of the members as they unfold. In the monologue *THE INFORMANTS* (2018) by **Jim Fletcher, Adam Khalil, Zack Khalil, and Jackson Polys**, Jim Fletcher plays a reformed native American impersonator, who delivers, confesses, and apologizes for his offenses. The presented films by **Lutz Bacher**, *FOG (Module)* (2019) and *DANGER (Module)* (2019) are from a series that depicts her artworks as they are prepared, exhibited, and received. They form an archive of the activity and situations which surround her works as they are exhibited in galleries, museums, and institutions.

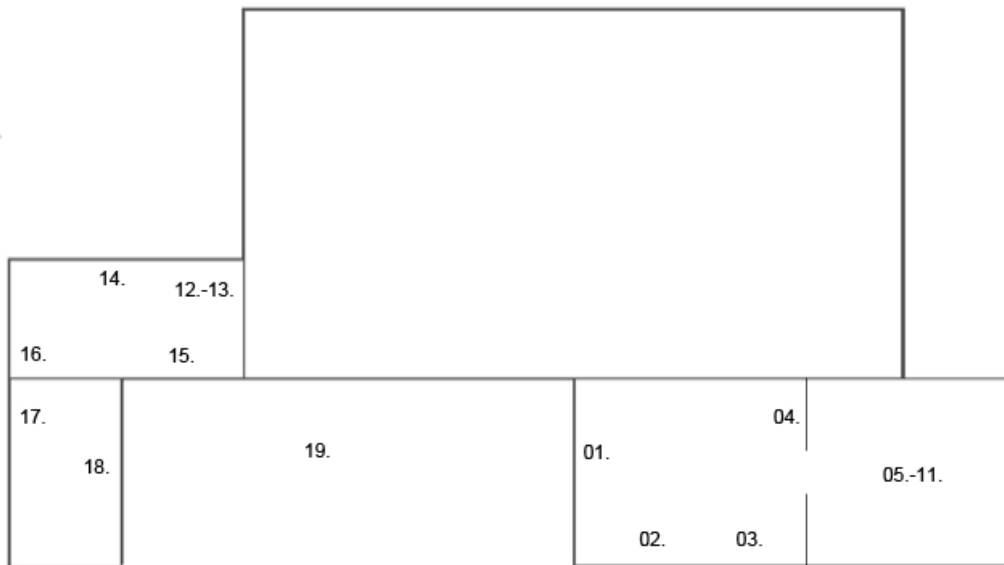
Cabinet

The cabinet gallery contains the soundwork *The Maids* (2018) by **Carissa Rodriguez** in which the voice actor **Debbe Hirata** performs Robert Walser's poem *The Maid* in which a domestic worker searches for a lost child, ultimately passing away with joy at the sight of the child who has by then reached young adulthood. On the same speakers **Saidiya Hartman** reads a passage from her own book *Wayward Lives, Beautiful Experiments* (2019). She reconstructs the everyday lives of african americans at the turn of the century through archival material. **Lucas Quigley's**, **Levi Easterbrooks'**, and **Jason Hirata's** *Posters*, (2019–) translate historic postcards from the location of an exhibition as a size A1 poster for the exhibition, thereby staging the entanglement between local and non-local in an image performance.

Untitled (2018) by **Matt Browning** uses the molten zinc cores of American copper-clad pennies to produce sculptural, spherical volumes and evacuates the monetary value through the logic of accumulation in a sculptural object. **Park McArthur's** *Pits* (2018) produces the deep sound of field recordings from the granite quarry in Norway from which the stone cladding of the Carnegie Art Museum is extracted and was commissioned for the 57th Carnegie International in 2018. Finally, **Alex Bienstock** has asked Jason Hirata to contribute two artworks to the spaces of the Kunstverein – *Artist Jason Hirata chooses items from a library. He exhibits those items however he wants. He returns them before they are due.* (2019) and *Jason Hirata chooses an aesthetically pleasing trash can for an exhibition and lets it be functional.* (2019) both of which suggest a circulation of information between the artists and produces objects, of which one intersects the library system as part of a system of circulation, while the trashcan in the offices of the Kunstverein is a node and site of interaction through which the essential infrastructural needs of the institution circulate.

Jason Hirata, born 1986 in Seattle, WA, lives and works in New York. He is part of a new generation of artists who work with the strategies of institutional critique in a post-institutional condition. *25 October, 2015 – 12 May, 2019* is Hirata's first institutional solo exhibition in Europe.

Floorplan



Gallery

01. Zoey Marks

Untitled, 2018

Vinyl, 235 x 120 cm

Courtesy the artist

02. Levi Easterbrooks

Modified maritime plaque for Jason Hirata made and gifted by Levi

Easterbrooks, 2018

Wood, Gold Leaf Paint Finish, Polyurethane

Courtesy of Jason Hirata

03. Jason Loeb

Synopes, 2005, 2017

Fort Trumbull, New London, CT

Infocus Projector, iPhone 5 / USB charger, Samsung S4 / USB charger, Manfrotto iPhone mount / stand, Lightning Digital AV Adapter, HDMI cable, custom USB outlet, birch wood

18 x 20 x 31 in, projection variable

Courtesy the artist and ESSEX STREET, New York

04. Vreni Naess

NO WAR?, 2018

Frame made for Vreni by Nick Raffel, January 2018

Photograph, marker on cardboard, xerox print, buttons, matteboard, frame

Courtesy the artists

Gallery – Screening room

05. Pope.L

One thing after another (pt. II), 2018

Conversation with Pope.L and Noam Segal

Video documentation of public discussion

HD video, 1h 3min

© Pope.L; courtesy the artist and Mitchell-Innes & Nash, New York

06. Dora Budor

Benedick, or Else (Night Shift), 2019

Documentation of exhibition at 80 WSE Gallery, New York

HD video, 8min 37s

Courtesy the artist

07. Jordan Lord

After... After... (Access), 2018

HD video, 15min 52s

Camera: Jay Chieh-Chun Lee, Jason Hirata, Jordan Lord, Ashley Schlafly

Featuring: Jordan Lord, Constantina Zavitsanos (Stimme), Johanna Hedva

(Stimme), Orion Jenkins, Tom Ackers, Deborah Lord, Angelique White

Produced by Lizzie Warren

Written and Directed by Jordan Lord

Voiveover Recorded at Grand Street Recording by Jake Lummus

Courtesy the artist

08. No Total

You Should Wake Up Earlier, 2017

A No Total Play with and by Arias Alea, Amelia Bande, Emma Hedditch, Svetlana Kitto, Jordan Lord, Nia Nottage

Saturday, March 4 & Sunday, March 5, 2017, 7.30 p.m.

Artists Space Books & Talks, 55 Walker Street, New York

HD video, 50min 15s

Courtesy of Artists Space, New York

09. Jim Fletcher, Adam Khalil, Zack Khalil, Jackson Polys

THE INFORMANTS, 2018

Performance by Jim Fletcher

Tuesday, January 16, 2018, Artists Space Books & Talks 55 Walker Street, New York

Documentation, HD video, 24min 15s

Courtesy of Artists Space, New York

10. Lutz Bacher

FOG (Module), 2019

HD video, 10min 50s

Courtesy the artist and Greene Naftali, New York

11. Lutz Bacher

DANGER (Module), 2019

HD video, 6min 29s

Courtesy the artist and Greene Naftali, New York

Cabinet

12. Carissa Rodriguez

The Maid, 2018

Audio recording of the eponymous poem by Robert Walser

3min 14s

Courtesy the artist

13. Saidiya Hartman

Keynote recorded on October 25, 2018

Audio recording, 25min

Courtesy of Saidiya Hartman and W. W. Norton and Company, Inc.

14. Lucas Quigley, Levi Easterbrooks, Jason Hirata

Posters, 2019 – ongoing

Digital inkjet prints

15. Matt Browning

Form Determined, 2019

Black walnut ink, plastic bottles

Courtesy the artist

16. Alex Bienstock

Artist Jason Hirata chooses items from a library. He exhibits those items however he wants. He returns them before they are due.

2019

Books from the city library of Nürnberg due on March 28, 2019

Courtesy the artist

17. Matt Browning

Untitled, 2018

Zinc, Copper

Courtesy the artist

18. Park McArthur

Pits, 2018

Sound installation, 3h 37min, Loop

Courtesy the artist and ESSEX STREET, New York

Office

19. Alex Bienstock

Jason Hirata chooses an aesthetically pleasing trashcan for an exhibition and lets it be functional.

2019

Fripa waste basket No. 2340013, daily gallery waste, Kunstverein Nürnberg

Courtesy the artist

Upcoming dates

Fr March 15, 5 pm

Guided tour

Sun April 07, 3 pm

Director's guided tour

Thurs April 25, 7 pm

Lecture (in German language)

Befehlskette, Netzwerk, Gruppentherapie. Zur Rolle von Künstlerassistenten

Hans-Jürgen Hafner

Sat May 04, 7–12 pm

Duglas Gallery at Kunstverein Nürnberg with performance, music, and bar in the frame of Blaue Nacht 2019

blauenacht.nuernberg.de

galerieduglas.de

Opening hours: Tues–Fr 2–6 pm, Sat–Sun 1–6 pm

Entrance fee: 2,50 Euro; 1,50 Euro reduced; free admission for members of Kunstverein Nürnberg and of ADKV

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