



NOV 2, 2021–FEB 6, 2022

KAJE

JASPER SPICERO
CELEBRATION FOR SIMPLE



Iron Blue Orphan, 2021

Trash can, patient monitor, electronic components, hardware. 17.5 x 8.5 x 9 in.

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KAJE is pleased to announce our first Season – *Celebration For Simple*, a solo presentation of Jasper Spicero’s automated sculpture, wall-mounted works, and virtual release of accompanying sound, and text.

To set conceptual grounds for an exhibition, Spicero begins with audio. Digitally composed songs serve to initiate tone; which, when listened to repeatedly, enhances the shape of Spicero’s vision for the project, and further generation of written screenplay material. The dynamic scenes imagined within the texts provide a pluralization of pathways available for these *songs> tone> figures> attitudes> and dialog>* to travel.

Choosing to hone the evolution of any single form does not constrain the force of alternate influences bearing upon its condition. Inspired by the complex lore of Japanese gaming environments, information is intensely layered. Adopted as a logic, such compulsive obscuration oddly results in a release from the restraints of chronology, or basis in gravitational order.

The ultimate realization of *Celebration For Simple* is a circumstance of sculpture within our exhibition gallery, physically sharing space with individuals who enter. Patient monitors head three stations within the gallery. Stainless steel garbage cans stand at their bases, etched with gashes that also read like crude marks of communication. Each patient monitor has a slight personality.

Over the course of a day, the monitors light up and perform brief songs, independently and in unison. The spirit of the songs are uplifting, like chimes that greet the user of a new washing machine. Looking around, all aspects of the work seem recognizable, but reprogrammed. The idea of emotionally intelligent appliances becomes comical.

The animation of a deer prances across the screen of one monitor. The same pictographic deer – here bleeding, is assembled in loose Hama beads and bolted behind clear acrylic glass. Materially, these works also hover in an indiscernible spacetime location, their origins familiar but unplaceable. Appearing at different points within the installation, cut shapes are slotted together assembling the form of a small creature. Its gesture is friendly, yet again, languageless.

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Spicero's screenplays will be published virtually in waves over the course of the season, and into 2022.

BIO

Jasper Spicero (b. 1990, Yankton SD) lives and works in Los Angeles. He had solo exhibitions at Swiss Institute, New York; Mother Culture, LA; Time Square Space, New York; Johan Berggren, Malmo; New Galerie, Paris; Wapato Jail, Portland; duo-exhibitions with Bunny Rogers at Arcadia Missa, London; with Alex Dolan at 4649, Tokyo; with Win McCarthy, at The Rudolph Steiner Bookstore, New York; and created installations at LUMA Westbau, Zurich and Musée d'Art Moderne, Paris.

ABOUT KAJE

KAJE was originally formed in the space between two artists' studios as a revolving-door dedication to the intermingling of attitudes, imaginations, and artwork. Over time, KAJE operations have evolved to achieve greater autonomy as an outright entity. Our mission remains – to support creative impulses that are difficult to define, and in need of participatory testing grounds. KAJE seeks to invoke new styles of audienceship through nontraditional programming and a spirit of spontaneity. Results range from dance to dinners, to books and their launches, and sculpture and drumming, research and meetings, and screenings and speaking and saxophone, indoor and outdoor moods, and language, et al.

Access to unconventional outlets within New York City continues to challenge artists, across disciplines. In a climate where the vast majority of exhibition making is market driven, we envision KAJE as a place to suspend belief, and develop experimental voices beyond the anxieties of that marketplace.

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Denier of Trucy, 2021

Designer trash can etched with acid, patient monitor, electronic components, stand, eyeglass hardware, etching ground, interior house paint, hardware. 40 x 24 x 51.5 in.

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Denier of Trucy, 2021

Designer trash can etched with acid, patient monitor, electronic components, stand, eyeglass hardware, etching ground, interior house paint, hardware. 40 x 24 x 51.5 in.

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1938 REV. 4, 2021
Melly beads, wood, acrylic plastic, interior house paint, hardware. 42.25 x 7.75 x 1.75 in.

Cloudy & Wood
Aluminum, interior house paint, hardware. Dims variable.

Representative Of Happinus Limut VII, 2021
Designer trash can etched with acid, Japanese toolbox, receipt paper, patient monitor, electronic components, interior wall paint, hardware. 58.75 x 15 x 15 in.

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