

## CURATOR'S BIO

Jessica Langley is an artist whose work draws from idealized nature photography and Romantic landscape painting, abstracting and obscuring images through a variety of processes and approaches. She has exhibited nationally and internationally at venues such as SPACES in Cleveland, Nathan Larramendy Gallery in Ojai, Denise Bibro Gallery in New York, Parse Galery in New Orleans, Skaffell Arts Center in Iceland, La Galería de Comercio in Mexico City, Kallio Kunsthalle Taidehalli in Helsinki, and Askeaton Contemporary Arts in Ireland. Jessica earned her MFA in Painting and Printmaking from Virginia Commonwealth University in 2008 and her BFA from the Cleveland Institute of Art in 2005. She was awarded a J. William Fulbright Grant for the Leifur Eiriksson Foundation Scholarship research in Iceland from 2008-2009. She is co-founder of Ortega y Gasset Projects, a cooperative art space in Queens, NY.



The R&D (Research & Development) program invites artists, curators and other cultural producers to articulate their research and development of ideas and objects through a supported exhibition or project. These exhibitions and projects may be group, solo, or collaborative endeavors.

## SPONSORS

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# THE VAULT

g00g13 34r+h  
Curated by Jessica Langley

January 29 - March 25, 2016

# g00g13 34r+h

g00g13 34r+h is a collection of video works with intersecting subject matter: space and terrain. Engaging a variety of perspectives, the dynamic of looking, watching, and examining up close and far out is engaged.

These works dismantle hierarchies through varying points of view and new proposals. In one video we see a casual observance of other visitors wandering in a desert. In another is a mysteriously rendered molten asteroid pummeling towards an unspecified location. We see cold presentations dissecting the definition of empty space and the proliferation of a Mondrian as a tool to investigate trans-human utopia. There is a reframing of a horse rider as a geological object.

The title of this collection refers to both the tool and the action required for utilization. The corporation represents ultimate power, in this socio-political age, yet the dichotomy of Google is one that anonymously collects data, yet shares information freely. By framing these works around this ubiquitous mapping mechanism, we provide an analysis to how we see. Within this collection is a questioning of the role of the artist and viewer, how we see and create an object, a place, or a landscape.

## **Works by Leslie Thornton:**

SNAPS is a new series of works that extend the premise of photography into a framework of passing time.

SNAPS - Elephant Pair (2015), 02:02

SNAPS - Water Current (2015), 02:36

SNAPS - Drill Pump (2015) 02:20

SNAPS - Tar (2015), 02:22

SNAPS - Little Balls of Air (2015), 02:03

SONGS One Two Three (2014), 13:38

Sahara/Mojave (2006), 12:00

Thornton pairs a collection of vintage erotic North African postcards and video footage shot at Universal City in Los Angeles.

Novel City (2008), 07:40

Thornton shoots from her window of the Jin Jiang Hotel in Shanghai, the site of Mao's 1972 meeting with Nixon, and projects images from the earlier movie, creating a layered landscape of alienation and dislocation.

## **Works by Jerstin Crosby:**

MM Moon Beach (2015), 02:13

A meditation on the relationship between puppet and puppet master.

Two Containers (2013), 00:30

*Two Containers* traces the artists' hand into an intangible realm.

## **Julie Groshe**

Anwar II (2015), 03:00

In between antic mythology and contemporary fame, tropes are used to describe an eternal figure made of multiple layers of existence.

## **Leah Beeferman**

EMPTY SPACE (2015), 11:20

*EMPTY SPACE* is a speculative attempt to understand what a true description of pure, scientific "empty space" could be.

## **Works by Ad Minolti:**

Abstract Porn (2011), 02:19

A post-porn how-to video, in the style of YouTube.

Presentacion1 (2015), 02:45

An imaginary lecture about how modern geometry is ruled by masculine ideas.

Mondri (2015), 00:34

A compilation of images culled from the Internet that refer to the marketing of Mondrian's painting.