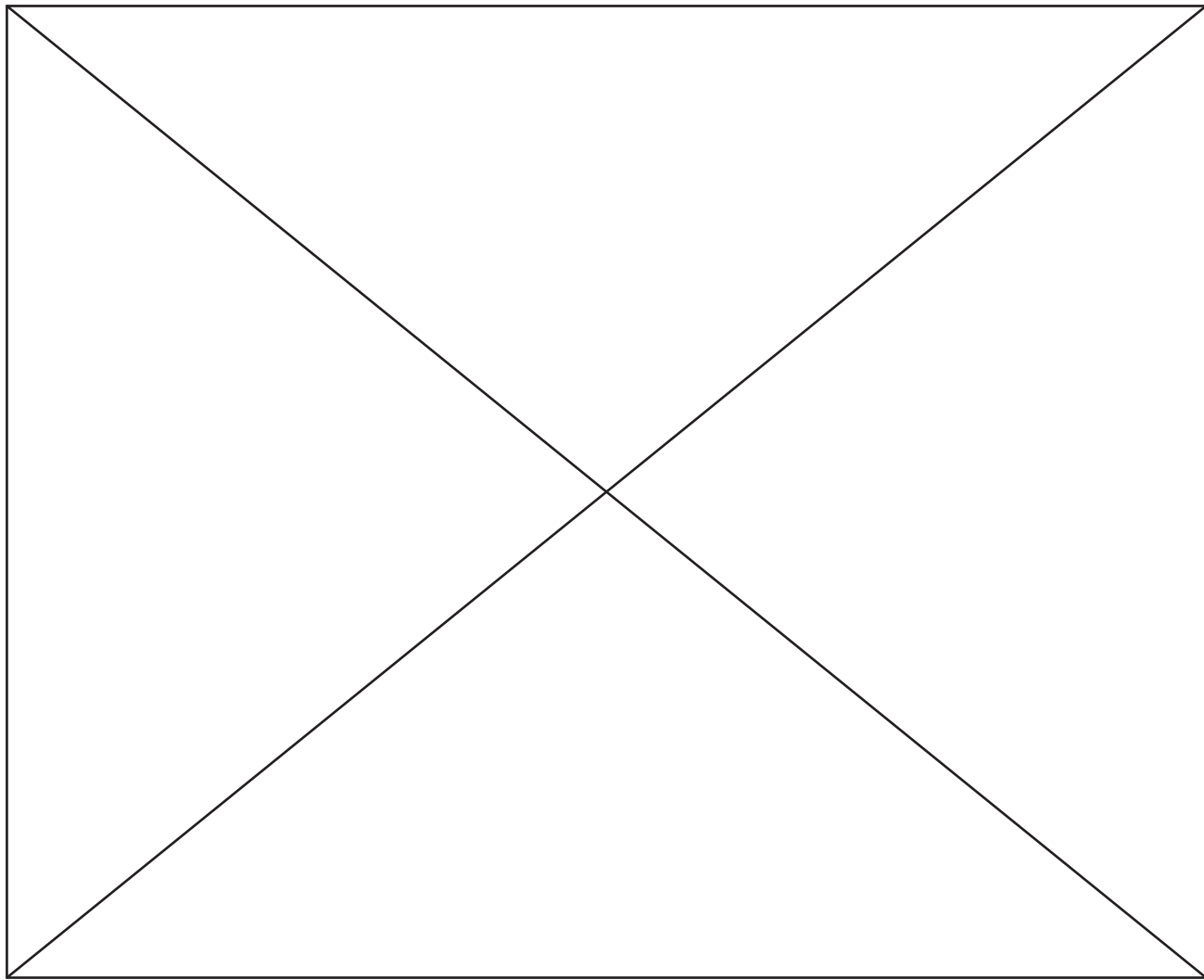


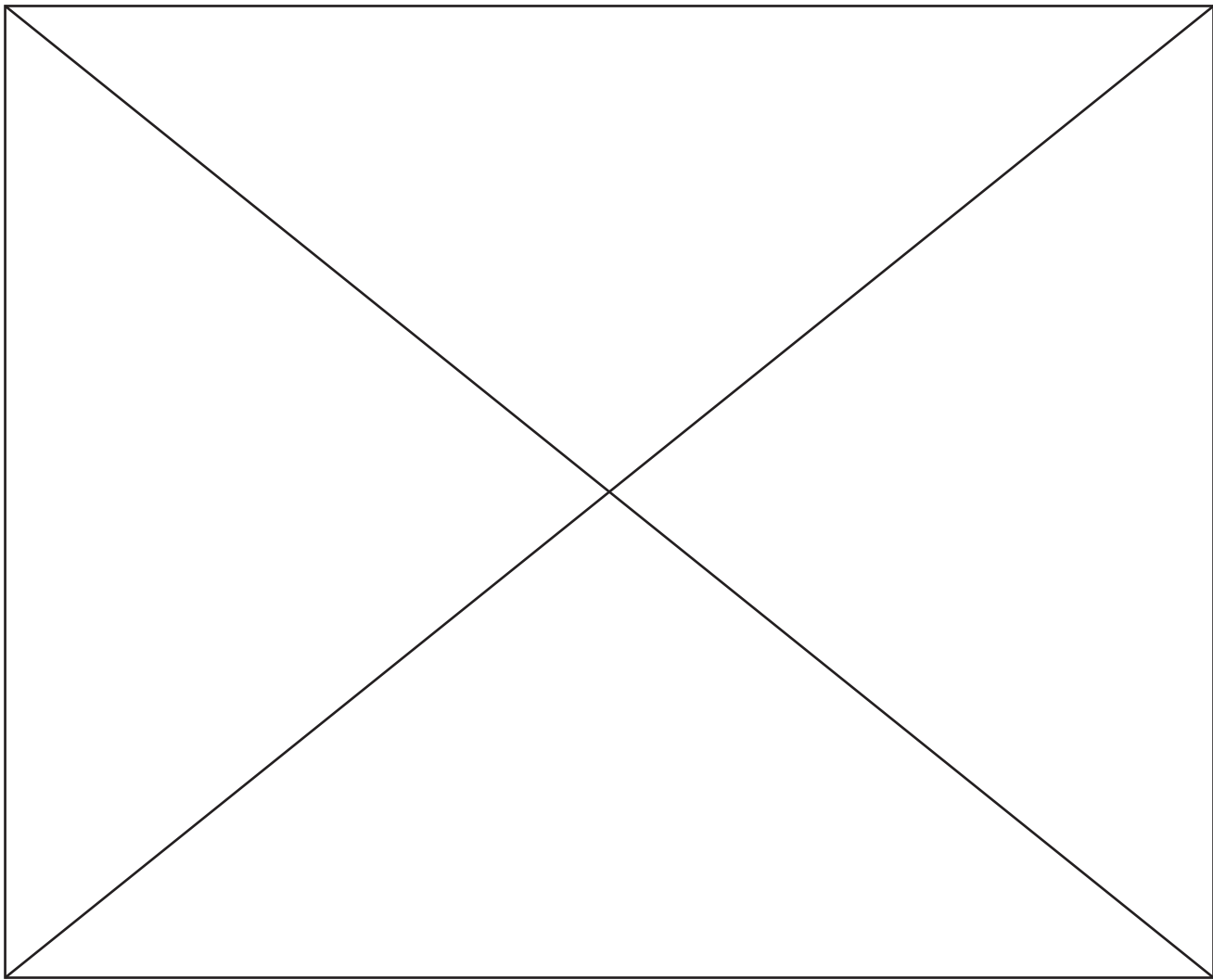
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david adamo

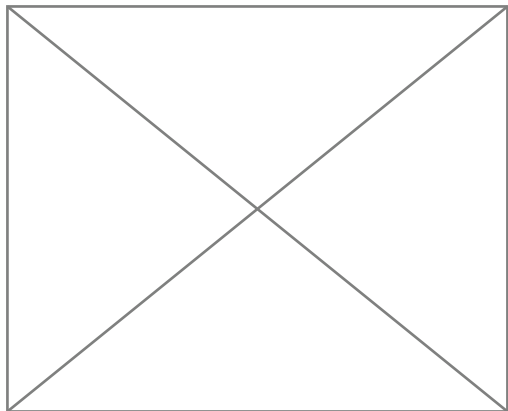
15.01.15 > 25.02.15



david adamo
15.01.15 > 25.02.15

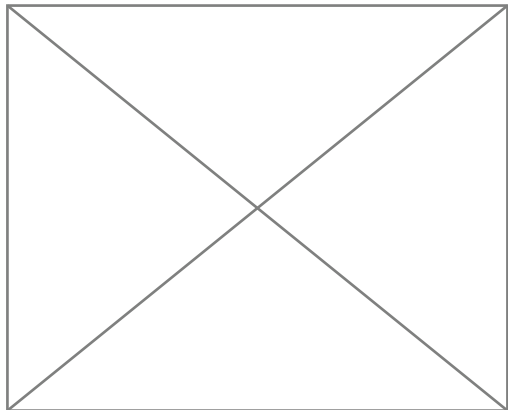


jack greer
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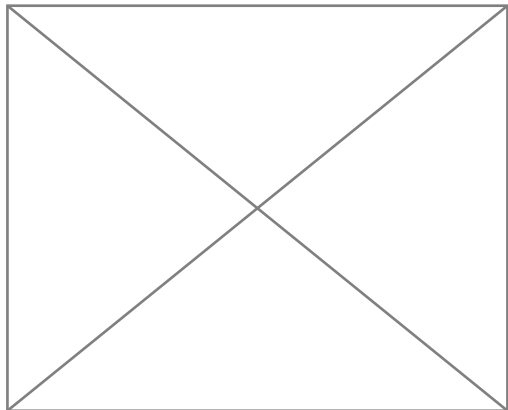
david adamo

mood
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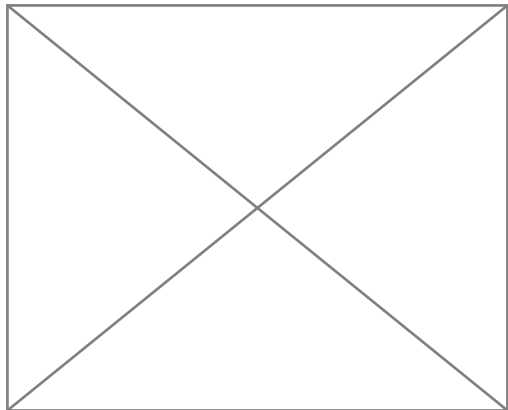
jack greer

emotions
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colm o'neill

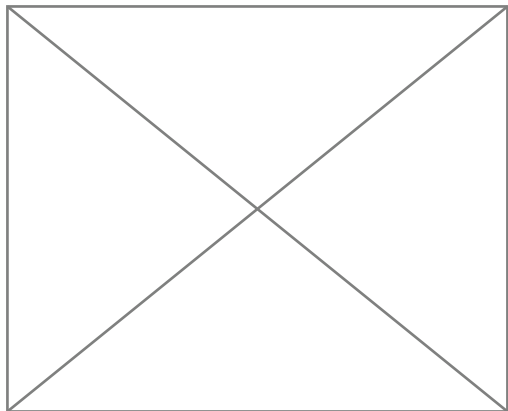
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virgile janssen

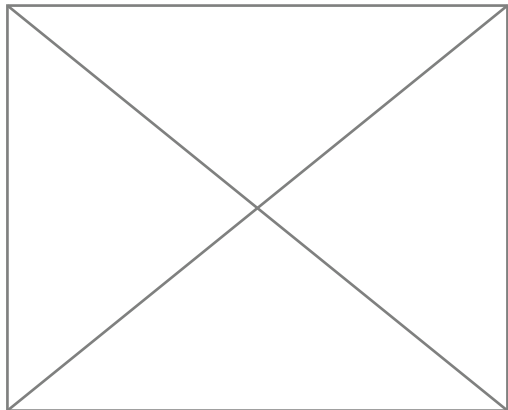
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david adamo

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jack greer

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david adamo

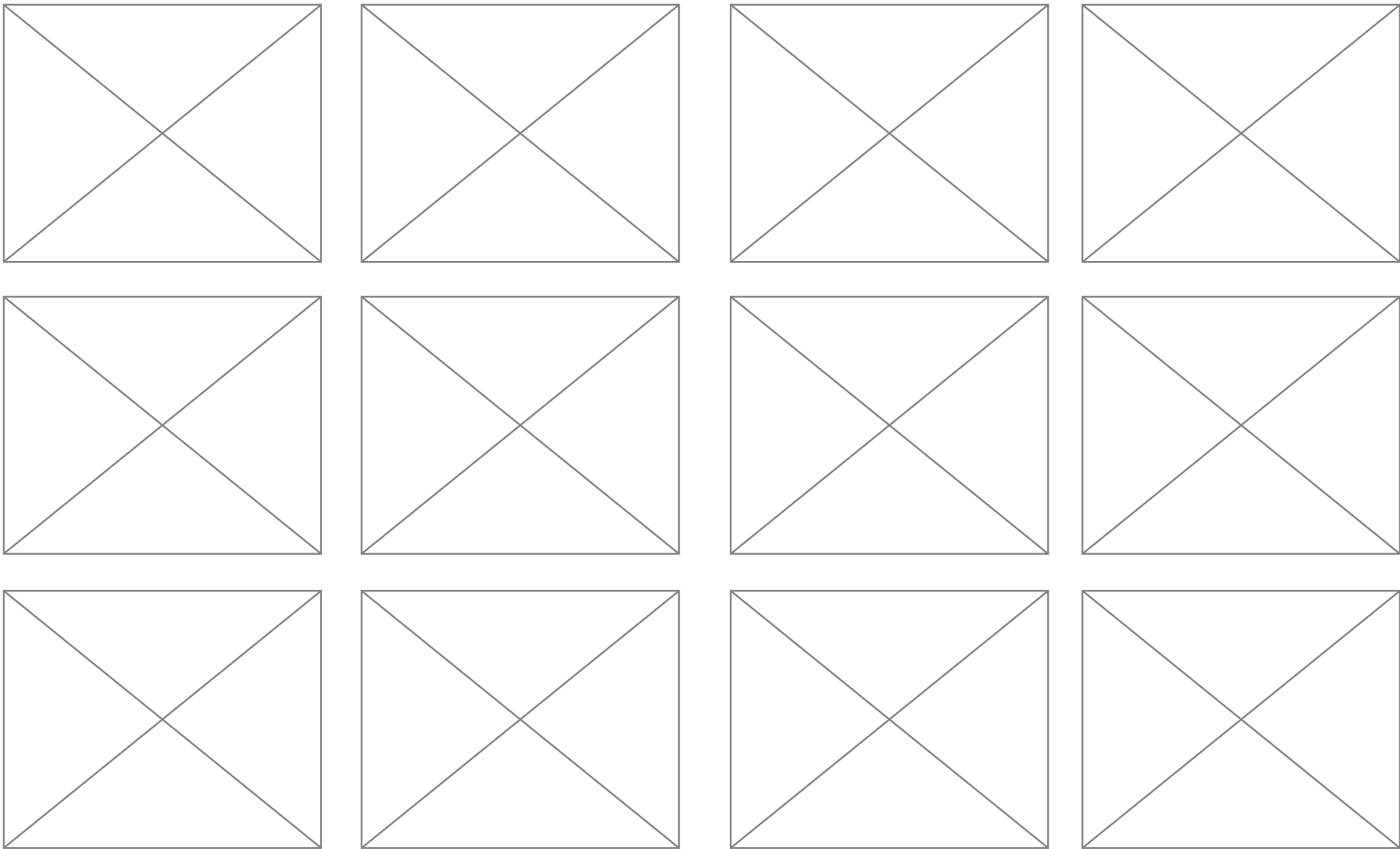
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IMAGES

PRESENTATION

ARTIST'S PAGE



friends & family

Just as friendships float in and out of focus, so too do the objects that spur memories of them. Photographs, scribbled notes, and scraps gradually become totems to the people we care about – as if all one’s friends have been assigned corresponding imagery to be framed, repeated: an ode in the form of a mantra. In graffiti culture, a writer’s name rarely appears alone; a piece is always flanked by dedications to the writer’s community: His or her crew, lovers, landlord, parents, pets. Names become nicknames, nicknames become inside-jokes, inside jokes become fodder for new imagery, and thus a visual language to describe and pay homage to friendships crystallizes.

This dialogue between relationships and mark-making, objects and memory is central to Jack Greer’s approach, and forms the basis for the works he will present in his first solo exhibition at Galerie Rodolphe Janssen.

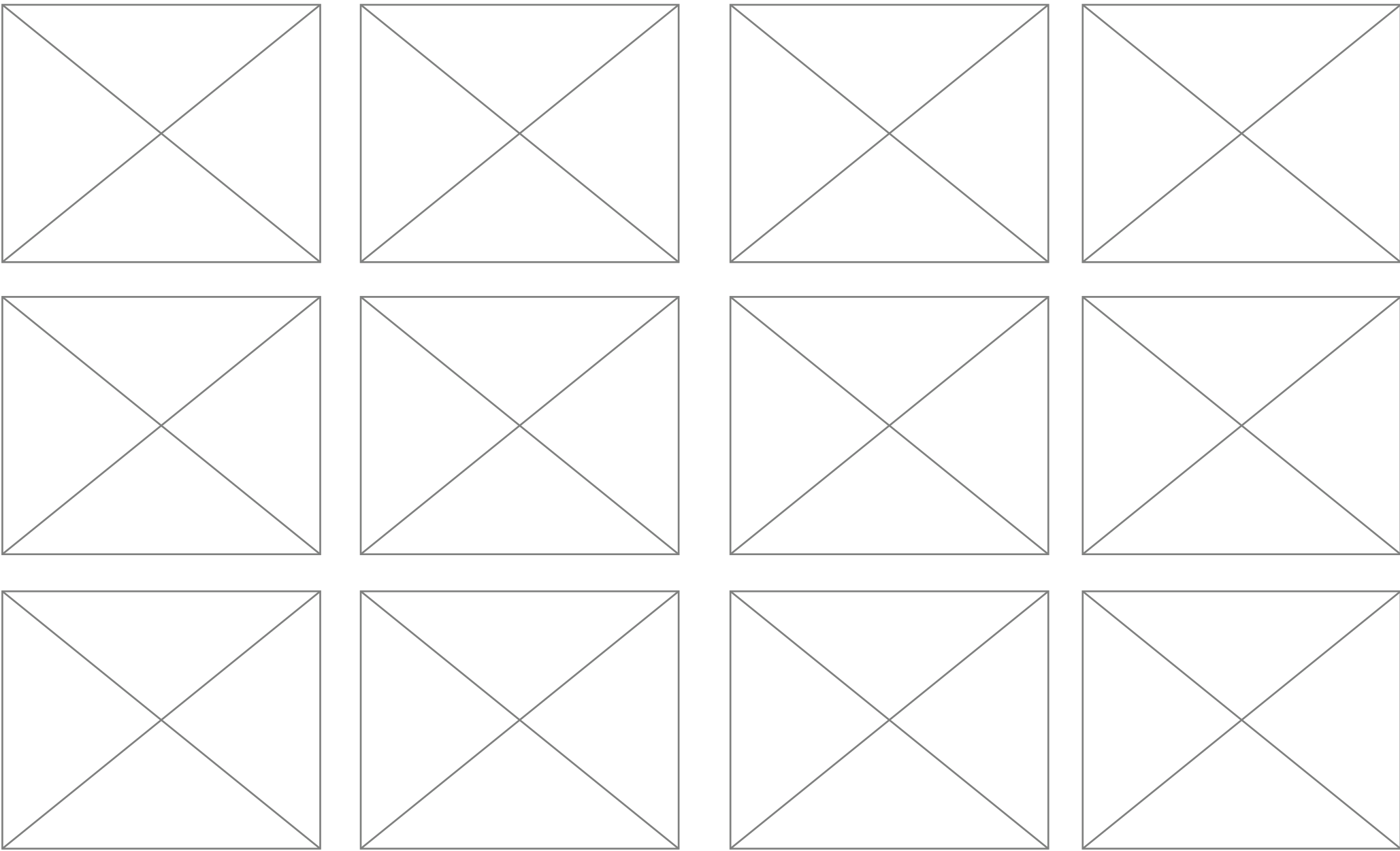
The exhibition unfolds with a photo-realistic painting of a quintessential American landscape: a mountainous Colorado valley foregrounded by ice-age boulders. But here, these ancient rocks are interrupted by spray-painted tags, indelible reminders of a passing youthful presence. Painted from a photograph taken while Jack was traveling to see his parents in California, the meticulous process required to portray the scene became a quest to understand why Jack has held on to the photo for so long. As it turns out, the painting is a dedication to his mother, a Colorado native and an artist in her own right, who is the lush backdrop to his defaced rock.

Other works similarly unpack the importance of relationships to Greer. Patchwork canvases, sewn together from friends’ discarded works at the Still House Group studio in Brooklyn, are as much anthropological studies of collective processes as they are portraits of friends. The form these works take is determined by past processes of his artist subjects: scraps and discarded versions of Louis Eisner’s Mountain Stream Ringtone works (recently exhibited at Rodolphe Janssen) impose gradients of blue throughout some works in the series, while others take on the uncanny hue of oxidised pennies from Nick Darmstaedter’s Penny Pieces.



david adamo

- IMAGES
- INFORMATIONS
- BIO
- EXHIBITIONS
- MEDIA



INFORMATIONS

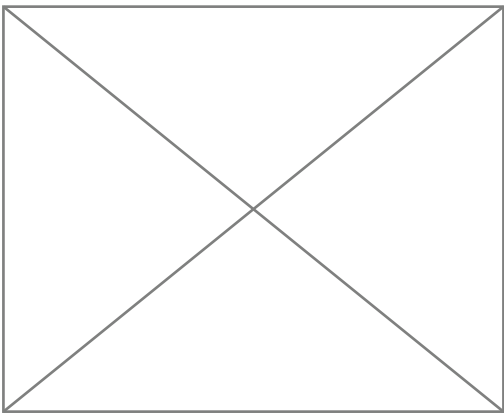
David Adamo’s oeuvre incorporates sculpture, performance, installation, and video. In his sculptures, Adamo has often manipulated familiar manufactured objects: canes, baseball bats, tools and axes carved and hacked away in such a way that they become disconnected from their intended use, the inherent strength of each transformed into a fragile ghost of what we expect.

Adamo’s new work pushes these transformations in new directions, not only subverting an object’s intrinsic use but also playing with shifts in size and material. Squashed tomatoes are cast in bronze; rolled-up carpets are carved from trunks of cedar wood. The sculptures can take on impressive dimensions or become tiny, inconspicuous objects.

The objects Adamo continuously transforms into artworks are always familiar objects, like household radiators, erasers and even cookies or pieces of fruit. They are domestic objects, objects that remind the artist of home, of family, of his child.

Through his transformation or reproduction of these objects, Adamo deprives them of their primary function. Radiators are made of materials that are unable to heat, cookie crumbs are actually meticulously painted plaster, and tomatoes are cast in bronze, so they are no longer edible. Also his older works are based upon the same principle: everyday utensils such as axes or hammers become shattered pieces of wood, baseball bats are used as wooden floor covering. These objects become fragile instead of frightening.

Adamo also deliberately focuses on the scale of the objects he reproduces: the radiators are enlarged or immensely reduced in size; prestigious entrance gates become narrow wooden doors leading to nowhere. Massive termite mounds are reduced to more manageable sizes, which takes away a lot of their scaryness. The viewer seems to enter a universe parallel to the one Lewis Carroll created..



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