

JOHANNES VOGT

“Residual Historical Haunting”

Keren Benbenisty, Sari Carel, TR Ericsson, Jorge De LA Garza, Gonzalo Lebrija, Dana Levy, Matthew Schreiber and Melanie Smith

Curated by Roxana Fabius and Humberto Moro

September 7 - October 9, 2016

Opening Reception: Wednesday, September 7, 2016, 6-8 PM

Johannes Vogt Gallery is pleased to present *Residual Historical Haunting*, a group show featuring the work of Keren Benbenisty, Sari Carel, Jorge De La Garza, TR Ericsson, Gonzalo Lebrija, Dana Levy, Matthew Schreiber, and Melanie Smith curated by Roxana Fabius and Humberto Moro. The exhibition presents a constellation of works by eight artists and revolves around the notion of cultural ghosts: that which survives beyond any mere existence returns through a phantasmic and phantastic revenant temporal scheme, whether through the memory of art or the art of memory, stage the phantoms of history in a performative projection of the trace of historicity.¹

The works in the exhibition contain recognizable forces that have been unconsciously absorbed through cultural consumption, and are inherent to how we read and see the world. The objects and spirits planted among our territories serve as archaeological ruins that guide our readings of the past. Their materiality exposes us both to those histories forgotten and those remembered.

Keren Benbenisty activates the notion of ruin by presenting a physical body that is residual to a previous existence yet absolutely contemporary. Sari Carel mourns for what is lost by establishing a milieu through lost sounds. Jorge De La Garza compresses temporalities through the juxtaposition of historical images, and creates a space of uncanny reflection. TR Ericsson materializes intangible relations between people, and historicizes a family, alluding to the organization of objects that transform the human body into an artwork. Gonzalo Lebrija trivializes our conceptions of efficient machinery through the simplification of materials. Dana Levy contrasts the ideas of almost perfect architectural programming to the unexpected behaviour of nature. Matthew Schreiber records and compresses space into alternate three dimensional reality, where a phantasmatic presence is crystallized in a specific location. Melanie Smith's layered painting wants to get a hold of human life, diagrams that could be compared to metaphysical interconnections, addressing a disperse materiality while using textures that could be perceived as ungraspable.

The spectral (and aspirational) paths through which we navigate the everyday of life, are defined by the utopian legacies of modernism; this never-coming reign of modern order and virtue is simultaneously existing in our constant desire/longing, and, in a ghostly intermediate space, as the -ever-present- ghost of an insufficient past.

¹ Wolfreys, Julian, “Ghosts: Of Ourselves or, Drifting with Hardy, Heidegger, James and Wolf” in *Popular Ghosts: The Haunted Spaces of Everyday Culture*, edited by María del Pilar Blanco and Esther Peeren, The Continuum International Publishing Group Inc., U.S., 2010.

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TR Ericsson lives and works in New York City and Painesville Ohio. A process polyglot, he creates film, sculpture, and installations often using elaborate silkscreen and photographic processes. Ericsson's work has appeared in solo and group exhibitions in the United States and abroad including Kunsthalle Marcel Duchamp, Switzerland; Francis M. Naumann Fine Art, NY; Paul Kasmin Gallery, NY, and Harlan Levey Projects, Brussels. Ericsson's work is in the permanent collections of the Whitney Museum of American Art, the Indianapolis Museum of Art, the Yale University Library (Special Collections) and the Progressive Art Collection as well as in numerous private collections. The artist's first solo museum exhibition TR Ericsson: Crackle & Drag opened at the Cleveland Museum of Art in 2015. A hybrid artist's book and scholarly monograph published by the Cleveland Museum of Art and distributed by Yale University Press accompanied the exhibition.

Keren Benbenisty was born in Israel and currently resides in New York City. Benbenisty received her MFA from Ecole Nationale Supérieure des Beaux Arts de Paris in 2004. In 2003 she attended California Institute of the Arts along with the Skowhegan School of Painting and Sculpture in 2009. She uses drawing, video and installation to challenge notions of romanticism and conceptualism. Benbenisty's artwork has been exhibited at Gym Gallery, La BANK Gallery, Kristin Lorello Gallery, Tel-Aviv Museum, MOCA and Unosunove Gallery. In addition, she has been awarded the Shpilman Institute of Photography Grant in 2013, Creative Capital's Professional Development Grant in 2012, and Wallace-Reader's Digest Endowment in 2009. Keren's work was recently acquired by the Tel-Aviv Museum for their permanent collection.

Melanie Smith was born in Poole, England, in 1965. She received her Bachelor of Arts from the University of Reading. Since 1989 she has lived and worked in Mexico City, an experience that has enormously influenced her work ever since. Her work has been characterized by a certain re-reading of the formal and aesthetic categories of the avant-garde problematized at specific sites and within the horizons of heterotopias. In earlier pieces, she illustrates the idiosyncrasies of multitudes, chaos, and aberrant forms of on the outskirts of contemporaneity. This is evident in such videos as Estadio Azteca - Proeza maleable, Xilitla (2010), Bulto (2011), and Elevator_ (2012). Her current work is linked to a critical vision of the relationships between precariousness, life, and the forms of violence that characterize contemporary industrial society. Her work has been exhibited in numerous national and international institutions, including PS1, New York; MOMA, New York; UCLA's Hammer Museum, Los Angeles; ICA, Boston; Tate Liverpool; Tate Modern, London; Soth London Gallery, London; CAMH, Houston; Milton Keynes; CCA, Vilnius; Museum Boijmans van Beuningen, Rotterdam; Museo de Arte de Lima; Museo Tamayo, Museo Universitario Arte Contemporáneo and Museo Experimental El Eco, Mexico City; and Museo de Monterey. In 2011 she represented Mexico at its national pavilion at the Venice Biennale.

Sari Carel is a multidisciplinary artist based in New York. Carel's work has been exhibited and screened internationally in venues such as Artists Space, Dumbo Arts Festival, Nicelle Beauchene Gallery, and Gavin Brown's Enterprise in New York; LAX Art and Young Projects in Los Angeles; Tel Aviv University Gallery, and Haifa Museum of Art in Israel and Locust Projects in Miami. She has been awarded numerous fellowships and residencies, including

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AIR at the Stundars Museum, Finland; AIR Vienna; the ISCP Program and Socrates Sculpture Park Artist Fellowship, New York; and the Bundanon Residency, Australia.

Gonzalo Lebrija (Mexico City, 1972) is a multi-media artist based in Guadalajara. He obtained his BFA in Communication Science from the Instituto Tecnológico de Estudios Superiores de Occidente (ITESO). He has been extensively exhibited in Latin America, the United States and Europe. Recent solo exhibitions include *¿Cómo Te Voy a Olvidar?*, Galerie Perrotin, Paris, *Unfolded* Museo de Arte de Zapopan (MAZ), Guadalajara, *Measuring the Distance*, La Casa Encendida, Madrid, *La sombra del zopilote*, Marfa Contemporary, Marfa, *Possibility of Disaster*, Center for the Arts, Monterrey, and *Deriva Especular*, Museo de Arte Moderno, Mexico City. His work has been included in the 13th Istanbul Biennale, and group shows at the Museo Amparo, Puebla, the Musée d'Art Moderne de la Ville de Paris, the Vancouver Art Gallery, Museum of Contemporary Art Denver, and the Zacheta National Gallery, Warsaw. In addition, Lebrija is co-founder and director of Oficina para Proyectos de Arte A.C (OPA) an artist-run space focused on international contemporary arts and located in Guadalajara, which operated for more than ten years. Lebrija is represented by Travesía Cuatro, Madrid, Guadalajara and Laurent Godin in Paris.

Dana Levy was born in Israel. She currently lives and works in New York. Levy completed her BA from Camberwell Art College London and furthered her education at the Duncan of Jordanstone College of Art, Dundee, Scotland, where she received her MA in Electronic Imaging. Levy works primarily with film and tends to focus on the concept of both life and death. Her work has been featured at the Center for Contemporary Art in Tel Aviv, Nicelle Beauchene Gallery, Habres and Partner Gallery, Tavi Dresdner Gallery, Rosenfeld Gallery, The Neuberger Museum, and the Haifa Museum of Art. In addition, Levy's work is featured in the permanent collection at the Israel Museum, Petach Tikva Museum, and the Donald Rothfeld Museum at the American University. Additionally, her awards include Beatrice Kolliner Young Artist Award from the Israel Museum in 2013, Dumbo Arts Festival best studio award in 2010, Young Israeli Artist Award in 2008, and the Hamburg Short Film Festival jury award in 2006.

Jorge de la Garza was born in Mexico City. He currently lives and works there as well. He received a BA in Media Studies in 2002 from ITESM, Monterrey, Mexico, his Postgraduate Diploma Fine Art from Byam Shaw School of Art at Central Saint Martins, London, UK, in 2007 and his MA Fine Art, Chelsea College of Art & Design, London, UK in 2007. De la Garza has had solo shows at Galerie Rue Visconti, Museo de Arte Camillo Gil, White Cubicle Toilet Gallery, and Galería Emma Molina, Monterrey, Mexico. Selected group shows include Casa Maauad. Mexico City, Mexico, The Jewish Museum, NY, Project Arts Centre, Dublin, Edel Assanti, London, and ICA Off-Site, London, UK amongst others.