

Paul Jacobsen

Selected Press

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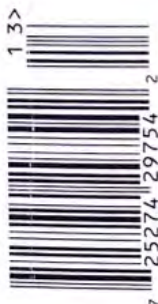
Nº13

UPSTATE DIARY



MOTHER EARTH

Maggi Hambling / Jeffrey Gibson / Rachel Pollack / Marcel Breuer / Jackie Saccoccio
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INSIDE OUT

The interior of Paul Jacobsen's Upstate home is the place to be inspired by the great outdoors.

Words Chris Hartman
Photography Chris Lutfrell





Above: Jacobsen in his studio, in front of *White Sands*, 2021.

A few years ago, artist Paul Jacobsen was in residency at upstate New York's Shandaken Project. One day, he and some of his fellow residents went for a hike and encountered a mama bear and her cubs, which he confessed, was a little scary: "You don't want to get between them," he emphasized. Then one evening, while sitting just off the town's main drag, he saw a huge bear on all fours, casually lumbering across the main street. As someone who's spent much of his life photographing and painting in wild and untamed locales in the American West, Jacobsen didn't consider these encounters particularly surprising; but he knew instinctively, at times like these, to exhibit caution. Jacobsen's art, conversely, throws caution to the wind — a full-throated embrace of America's natural beauty, often enhanced by technological flourishes.

Growing up, Jacobsen had the benefit of experiencing life in both an eastern and western city. And having parents who were both artists, Jacobsen admitted being greatly influenced by them, from an early age, to become an artist himself. When he was eight years old, Jacobsen moved with his mother to Brooklyn, New York. She taught art at the same private school on Manhattan's Upper West Side that Jacobsen attended for five years. Meanwhile, his father remained in Colorado, and Jacobsen later returned there to attend high school. About that same time, he says, he "made the decision that art would be what I was going to do."

His father had an art studio at his home, and as Jacobsen recalls, "I would help him in his studio, doing whatever he

needed done." He adds that when he moved back to New York City, in 2001, where he took a job in the studio of artist Jeff Koons, "My work started to reflect some of the experience I'd had in Colorado." There, he was introduced to the New Age movement, which was permeating his Rocky Mountain community, and his experience of this was expressed through much of his early work in wry and sardonic ways. "For me, my relationship to that kind of New Age was not so much of an embracing of it; rather, it was more of a kind of laughing at myself and my upbringing."

One of the key artistic influences Jacobsen has retained and demonstrated from his early days in Colorado is his love of national parks, which he commemorates through his art. As he recalls, "At the last show I did at a gallery in Denver, there were many photos I had taken at Zion National Park in Utah... What draws me to those vast vistas is the idea of the sublime that's kind of spiritual; what you get from views like that is a certain kind of grandeur and natural beauty." He also felt a certain urgency to capture this beauty in light of the degradation of the national park system by the Trump administration. "I thought it was an important subject," he says. His most recent paintings, he continued, are of "White Sands National Park in New Mexico. It's an other-worldly place — such beauty and strangeness."

Though he works in different kinds of media, including painting (oils are his favorite) and photography, his overall artistic philosophy includes an appreciation for technology,



Above: *The Final Record of the Last Moment of History*, 2008. Below: *Gatherwild*, 2017, and *Laura*, 2017, all by Paul Jacobsen





Left: The home. Above: A-frame available at the couple's 'Gatherwild Ranch.' Below: Jacobsen in his 1963 baby-blue Ford Falcon. Opposite: John Wayne, *Head in The Clouds*, 2016, by Bellina Magi.





Left: Paint brushes in all shapes and sizes. Above: Post summer season Teepee. Opposite: Jacobsen at work in his studio.

and how it interacts with nature. Many of his photographs include a “lens flare” — a stray patch of brightness in an image due to lens refraction in bright sunlight. There is this scientific aspect to his art but, for Jacobsen, the intersection of technology and art also has a spiritual component — which can be dark as well as optimistic. “It’s kind of like a cheap rendering of the spiritual idea,” he maintains. He uses a photo editing program to manually create his own lens flares but he’s also partial to computer-generated lens flares, in that “they bring the image and the landscape into the context of our technological society.”

Jacobsen also warns against some of technology’s darker aspects. He references the religious and spiritual overtones of Renaissance, Romantic, and Hudson River School painting when he discusses the combination of the “all-seeing eye” of the computer with artificial intelligence, resulting in an almost “god-like singularity” of that technology. Because, as Jacobsen suggests, “it’s going to replicate into even smarter versions of itself,” with no telling where the technology will go. “So, I hope that can come across in images I create.” He concludes, “I don’t want to be a ‘doomsayer’ or a ‘doomsdayer.’ I would rather be a little more optimistic. My own relationship with technology is, I’ve got to use it, I’ve got to engage with it, but I don’t love it.”

Now living upstate with his wife and two-year-old daughter, he wants, in future projects, to combine “building or architecture, or maybe kind of an anti-architecture, with paint-

ing.” Jacobsen had an installation like that during 2019’s Volta Fair in Basel, Switzerland, including drawings of black flags hung between crossing, charred wooden beams. And for his show this coming fall, at Elizabeth Moore Fine Art in Hudson, N.Y., he’ll be exhibiting his drawings of Hudson River School paintings. “I have a Bierstadt painting, but in charcoal,” he says, with the added lens flare done in colored pastels.

He also enjoys building cabins. In fact, he has built several on the property that house guests of his wife’s “glamping” business. In 2011, he built a small cabin that acted as a camera obscura, “It had an American flag outside the cabin and when you walked inside and closed the door, the image of the flag was projected inside. But, because of the nature of optics, it was upside down and backwards, which is a symbol of distress for the flag.”

Reflecting on his time upstate, Jacobsen professes an admiration for the region’s art history and for it attracting generations of artists. “I do find it very culturally satisfying,” he says, “and artists have found its natural beauty inspiring for a long time.” ■

Paul Jacobsen’s solo show, *Visible Light*, opens September 4th, 2021, at elizabethmoorefineart.com Glamping at Gatherwild.com

Chris Hartman is a regular contributor to Upstate Diary @book_builder. Photographer Chris Luttrell contributes to Purple, Out and Patron magazine. Luttrell.org



HYPERALLERGIC

Art

Breathing More Deeply With Art in the Hudson River Valley

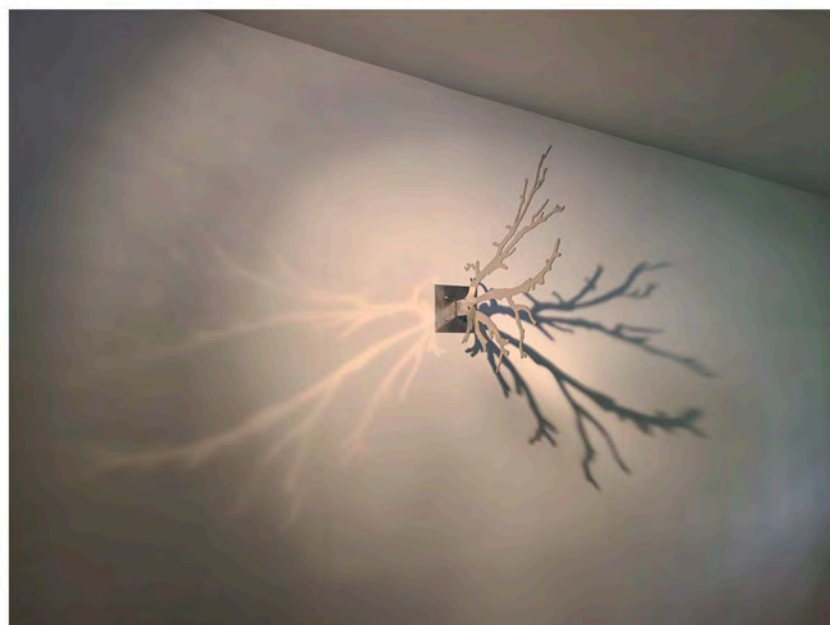
The second edition of the Upstate Art Weekend offered glimpses of some of the myriad flavors of art in the Hudson River Valley.



Seph Rodney September 5, 2021

NEWBURGH, NY — Part of the mythology I absorbed growing up in New York City is the notion that no art of real importance or surprising innovation happens outside our metropolis, but the [Upstate Art Weekend](#) event effectively put the kibosh on that fairytale. Its second edition, which took place this past Friday through Sunday and featured 61 sculpture parks, museums, galleries, studios, and residencies, offered me glimpses of some of the myriad flavors of art in the Hudson River Valley. The number of places to visit was way more than I could stuff into three days, but I didn't run through the spaces with a sense of desperation. Now that I live in the valley, in the town of Newburgh, I was able take lovely scenic drives on winding roads to catch some standout shows that I think are worth talking about.

I first visited Mohonk Arts in High Falls, which has a residency program that currently includes four artists, but for the weekend they invited several more creators into their shed-like building. The work there was all kinds of gorgeous. I particularly liked [Suzy Sureck](#)'s "Branch" (2017), an installation of stainless steel antlers jutting out from the wall, and precise lighting to make the object feel both beautiful and menacing. I adored [Megan Pahmier](#)'s "fall-out 20/21" (2021), which, on one side of the hall, consisted of one thin scrim of fiberglass that had been riddled by some violent force, and against the other wall the excised pieces suspended in perfect formation.



Suzy Sureck, "Branch" (2017) digitally water cut stainless steel, 26"h x 6"w x 23"d

Though it wasn't on the Art Weekend's list of participants, I visited the town of Hudson, lured by the gallerist Elizabeth Moore who had reached out to me about her exhibition of [Paul Jacobsen](#)'s drawings on paper for the show [Visible Light](#). The work riffs on the achingly idyllic paintings of the Hudson School, made by famed artists Thomas Cole, Frederic Church, and Albert Bierstadt. Jacobsen essentially recreates their vistas monochromatically in excruciating detail with charcoal on white paper. These scenes are overlaid with translucent orbs of colored light in pastel, as if Jacobsen sees these vistas through a camera's eye that's being flooded by lens flare. The artist sets these drawings in wood frames he's charred. The work feels a bit gimmicky, but it is also so finely rendered and deeply attentive that I can forgive that.



Paul Jacobsen, "With Bierstadt 1," (2021) charcoal and pastel on paper in charred frame, 48 x 72 inches

Next I visited [Wassaic Project](#), and knew I had made the right choice because immediately on entering the space I ran into the work of an artist whose work I adore: [Tamara Kastionovsky](#), who had her "Big Vulture" (2017) and "Every Color in the Rainbow" (2021) birds hung from rafters. She makes pieces that are concoctions of discarded clothing and upholstery fabric that looks like a version of Schrödinger's cat to me — both alive and dead at the same time. The artist [Marianna Peragallo](#) had several cute installations at each landing on the staircase leading up the barn structure that made the whole journey up feel like an easter egg hunt. And then upstairs, I ran into a dazzling installation by [Shoshanna Weinberger](#), including "A Sense of Sight" (2021), a collection of mirror acrylic versions of her fantastically elaborated woman forms that are a consistent motif in her work.



Tamara Kostianovsky, "Big Vulture" (2017) hand-woven linen, cotton, silk, wool, alpaca, nylon, Angora, cashmere, polyester, mohair, metallic thread, 110 x 85 inches; and "Every Color in the Rainbow" (2021) discarded clothing, upholstery fabric, 57 x 38 x 41 inches



Installation view of Shoshanna Weinberger, "A Sense of Sight" (2021) double-sided laser cut mirrored acrylic, one-sided mirror acrylic strips, 49.5 x 96 x 144 inches



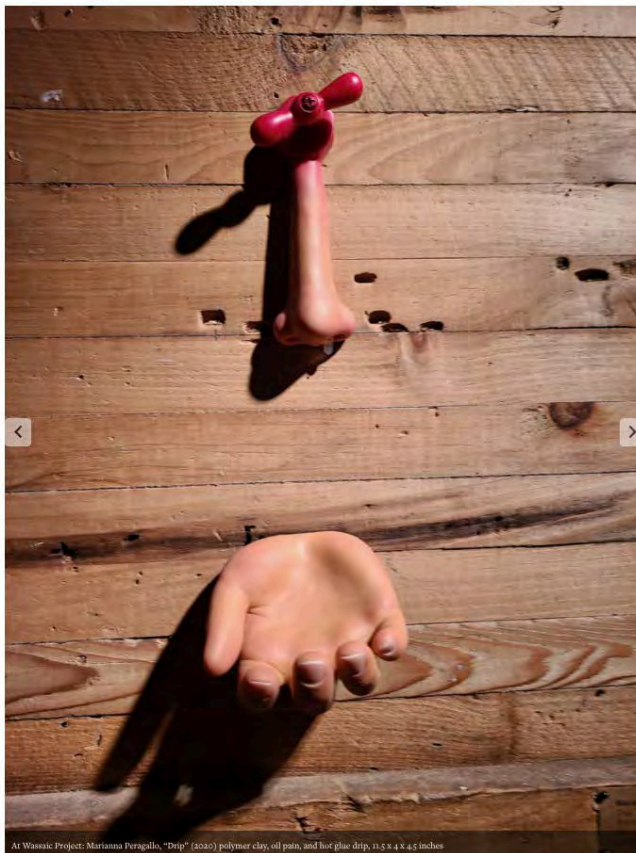
Jin Yong Choi, "Yeom-La Daewang Suit-1" (2020) iPhone 6, power generator, solar panel, tablet, computer, speaker, laser pointer, LED, clothes, silicone, resin, epoxy clay, gemstone, amethyst, crystal, seaweed, found object, mixed media, 52 x 36 x 22.5 inches

For the last day, I ended up in my own little village by the [Elijah Wheat Showroom](#), which is run by Carolina Wheat and Liz Nielsen. I have visited their gallery several times before because they have consistently strong shows. (They also have an alluring ground floor space that is just a few feet from the Hudson's shore.) They are now showing [Ashley Lyon](#), in *Tender Temper*, a series of ceramic sculptures that deal with the tangled and tortuous issues bound up in motherhood that are rarely publicly discussed. For example, the piece "Mother" (2021) shows a woman's naked torso with a seated baby replacing the rest of her torso and head above the midpoint of her chest. It's as if her body has been partially taken over by another being. This is not the story that is typically told about the joys and struggles of being a mother, and it's refreshing in its candor.



Ashley Lyon, "Mother" (2021) stoneware, concrete, acrylic 64 x 19 x 18 inches

The entire weekend felt rejuvenating to me. And it felt like an adventure. What's great is that there are all the other places I didn't get to visit that are still up here waiting to be explored where the air is a little easier to breathe.



At Wassiac Project: Marianna Peragallo, "Drip" (2020) polymer clay, oil paint, and hot glue drip, 11.5 x 4 x 4.5 inches

JUGULAR

AN ANTIDOTE TO BOREDOM



ISSUE N° 3

PAUL JACOBSEN

BURNING
AND BUILDING

BURNING AND BUILDING WITH PAUL JACOBSEN

Words by Ambrose Martin

Fire is one of the ways artist Paul Jacobsen manages the 15-acre property he and fiancé Laura Sink live on outside of Germantown, New York, just over two hours north of Manhattan. Gatherwild Ranch is a former orchard that's become a country retreat where urban escapees can spend the night in a yurt, a tiny house, a tipi, or even a 1963 Ford Falcon van. This past summer, an old corncrib's chicken-wire mesh was so overgrown and interlaced with poison ivy that the wood wasn't worth salvaging, so a healthy dose of gasoline and a match did the trick. The blaze burned for hours and left behind a pile of smoldering, charred planks. But just as one structure is removed from sight, another goes up elsewhere; concrete footings are poured, and two-by-fours nailed in place for two A-frame huts connected by a cube. Along with the seemingly endless task of chopping and stacking wood, living in nature is a lot of work, so returning to the centuries-old barn where Jacobsen paints and draws beneath enormous axe-hewn beams is a welcome refuge. "Drawing or painting can be tiring in its way," he says, "but after doing real physical labor I am happy to go back in the studio and put on NPR and not be blasted by the sun."

The son of hippies who moved out to Colorado in 1969 to get away from all the "heaviness" on the East Coast at the time, Jacobsen spent his early years in the town of Glenwood Springs and the Roaring Fork Valley, where natural beauty was everywhere he looked—as was New Age idealism and a strong countercultural ethos. He remembers his mother protesting the Rocky Flats Plant that produced parts for nuclear weapons and his father taking him along to visit a medium who channeled an ancient Egyptian woman named Ramtha. "[My father] was always interested in things that exist outside of the physical plane, but looking back, that was probably the height of me being like, 'Jesus, is this normal?'" He was eight.

His mom moved to New York not long after and little Paul came along. She taught art at the Calhoun School on the Upper West Side and he attended classes with the posh kids. This was the late 1980s and even that neighborhood (like most of the city) was far from the genteel vision of today. "The city was pretty rough," Jacobsen says. "I missed the country." With high school looming, he'd had enough of Manhattan and returned to Colorado to live with his father and spend more time outdoors.

In his teens he painted mostly in acrylic, which was his father's preferred medium. "Then I took a figure drawing class with renowned realist, Daniel Sprick," Jacobsen says, "and I began to love charcoal and pastel." After graduating, he spent a year working on his craft (often in oil) and the sale of his first painting funded a few semesters studying art in Florence, Italy. He consciously avoided the debt of a formal university art experience, preferring to travel back to Colorado when his time in Florence came to a close. But for a young artist, New York is hard to resist, and he would eventually return. While living in Brooklyn and working in the studios of Jeff Koons and Rudolf Stingel, Jacobsen created his own oil-on-linen paintings that reflected the somewhat nostalgic and utopian vision of nature he carried from his youth in Colorado: beautiful naked women reclining in sun-drenched fields with flowers and wildlife in abundance; a floating horse bathed in a surreal, heavenly glow; and small enclaves of unique tiny abodes that uncannily echo what is slowly taking place on his land.

Nowadays, as he spends his hours burning down corncribs and building cozy shacks for overnight guests, he is consciously trying to create pastoral scenes that will transform into paintings over the coming years. "I am focusing on this property and what we're doing. This actual spot. Creating imagery from my own life, making work from my surroundings. I spend a lot of time looking at the property, composing three-dimensionally in the land. I have a lot of ideas, but one thing I've learned is everything takes a lot more time than you thought."





BLACK FLAGS

A decade ago, it seemed to Jacobsen as if the world was going to hell. The 2008 recession was in full swing and his general impression was that modern society was careening headlong towards collapse. He began drawing black flags to combine his current political concerns with his love for the detailed depiction of fabric of the Renaissance masters, gained from his schooling in Italy. Charcoal was chosen for the rich, velvety texture it inherently gives off and because it is deeply and unavoidably... black. As he drew, the charcoal crumbled and left drip-like, cascades of very fine powder. Jacobsen struggled at first to keep his paper clean, "then I realized that this was really where the magic was happening," he says. "The streaking gives a sense of decay." After the elections of 2016, at a gallery show in New York titled *Mourning Flags*, this traditional, anti-authoritarian symbol struck a chord with viewers and collectors. Recently, Jacobsen created a series of six-foot-high black flags for Volta Basel. "The point was to show the work internationally from the center of the nationalism storm that is America," he says, and to let people know not everyone was okay with what was happening. The large charred wood beams that accompanied the pieces in Switzerland also added to the sense of impermanence of all things.

CANNABIS

Jacobsen was looking at purchasing a miner's cabin in the Colorado mountains shortly after the state had legalized marijuana in 2012. While touring the property, its owner pointed out the cannabis plants growing nearby as an added incentive. Although this wasn't what sealed the deal, after he bought the place and the plants matured, he was struck by seeing them in their full primordial, prehistoric glory. Taking inspiration from Dutch paintings in the 1600s of the revered and valuable tulips, he sought to portray the lowly marijuana plant (whose popular nickname is the derogatory "weed") in an entirely new and ethereal light. The portrait showcases both a wild, verdant beauty along with pot's promise of untold economic bounty for the state. "My real interest in portraying cannabis at the time was its importance to Colorado." Of course, he had to try some after he harvested and dried the leaves. "I got so high," he recalls. "I was watching some movie and didn't know what was going on. I think I took too many hits as I wasn't expecting that it would be very strong, thinking, 'I grew this. It can't be very good, right?'"

SHACKS

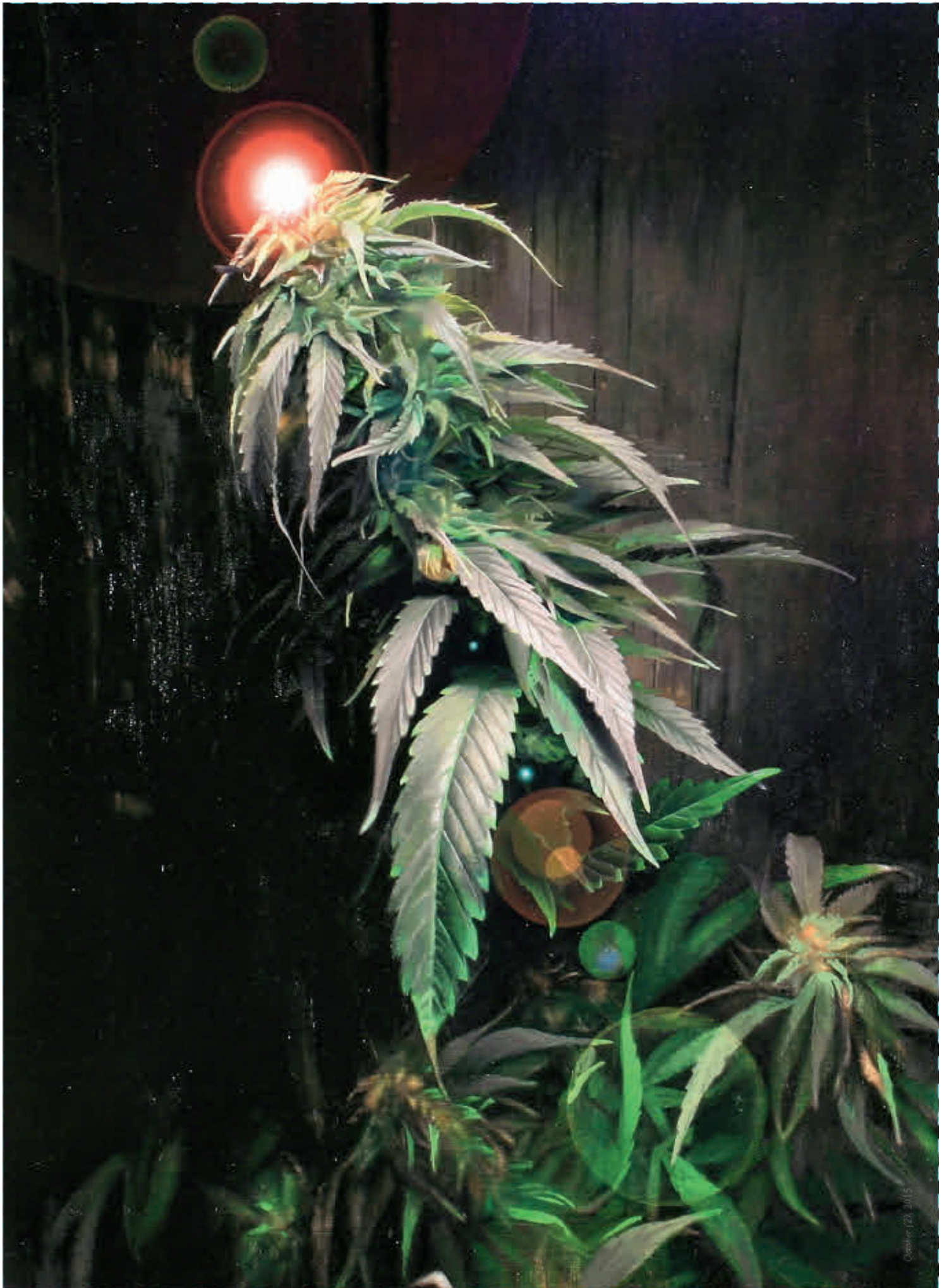
Living an artist's life in Brooklyn at the beginning of this decade, Jacobsen felt a disconnect between himself and his work. His large-scale paintings of romanticized visions of nature had been shown in a gallery in Chelsea and yet there was a nagging need to challenge the ideal visions he had filling his head. "I wanted to explore building something real for myself rather than just playing with these fantastical ideas of life in nature in ironic ways." A friend offered him access to a slice of land in Sullivan County, and in a few months bits and pieces of acquired materials became a tiny shack on wheels. "For me, it was kind of a soulful act to build my own shelter." He went there as often as he could escape from the city, and in late September towed it to a friend's "adult summer camp" where it became the centerpiece for talks, films, and late-night dance parties. New connections were made, including the one with his future wife, a young art director named Laura. She was smitten by the quirky, handmade structure and thought, "I gotta meet this guy!" —A.M.















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Mr. Clearing the Area for January, 2017







MUSÉE

Art Out: Paul Jacobsen “Material Ethereal”

18 Nov—21 Dec 2018 at the Signs and Symbols in New York, United States

November 20, 2018



Courtesy of Signs and Symbols Gallery

Photos by Sarah Sunday, Signs and Symbols Gallery

Beginning November 18th and carrying on until December 21st, Signs and Symbols, a gallery on the Lower East Side, is proudly presenting the work of solo artist Paul Jacobsen in his exhibition titled Material Ethereal.

The gallery features five of Jacobsen’s small oil paintings, each 14 x 11 inches in size. Jacobsen found inspiration for his paintings from photographs captured in the mid 1950’s by American photographer Walker Evans’ project Beauties of the Common Tool. Evans had originally photographed five extremely commonplace hand tools, including their names and their prices, each item worth no more than three dollars at the time. The five items photographed were a pair of chain-nose pliers, a crate opener, tin snips, a bricklayer’s pointed trowel and an open-end crescent wrench. Evans had been inspired by the ordinariness and inexpensiveness of each tool, as well as the aesthetic appeal present in their curves and

simplistic designs.

Over 60 years later, Paul Jacobsen has recreated Evan's photographs in painterly form, adding layers of paint and artistic supplementation, and therefore deeper layers of meaning. Ever the perfectionist, Jacobsen harnesses the effect of realism in his artwork. Although created with brush strokes and oil paint, the images appear to have photographic characteristics, namely the light flairs centered symmetrically from top to bottom on each canvas. The orbs of light give the appearance that a photograph has been taken, a creative tool to which Jacobsen returns again and again in his artwork. Beginning in 2013, Jacobsen has used his method of adding light flairs to paintings, although up until this point, it has always been rendered onto his paintings pertaining to nature, cast down into a shrouded forest den or upon a newly-legalized cannabis plant.

Within the positioning of the lens flair on the canvas, poised at the head of each tool, there is a sense of personification of the tools. Even more so, there is an elevated personification, as if the tools hold some level of divinity or sacredness, a deliberate outcome poised by Jacobsen.

An exhibit with underlying tones of masculinity and paternity, Jacobsen's artwork delves into the subject of continuance and carrying on the work of one's predecessors; an aspect of multiple generations and inheritance. Opposite of the hanging artwork in the gallery are various real-life tools, which, according to Jacobsen, were the possessions of his own recently deceased father. Since his father's passing, these tools have been passed on to Jacobsen, and the exhibit itself seems to be, in some ways, a dedication to the remembrance of the artist's late father.

As for the title of the exhibit, Jacobsen found deeper meaning even after the initial creation of the tools suspended upon the gray backgrounds of his canvases. The artist found some form of the spiritual and sublime within these commonplace objects. Through personification, the five tools take on an aura of sublime being and there is a recognized separation between the mundane and the celestial, the material and the ethereal.

Signs and Symbols

November 18th - December 21st

Hours: Wednesday - Sunday 11am - 6pm

102 Forsyth St, New York, NY 10002

For more information, [click here](#).



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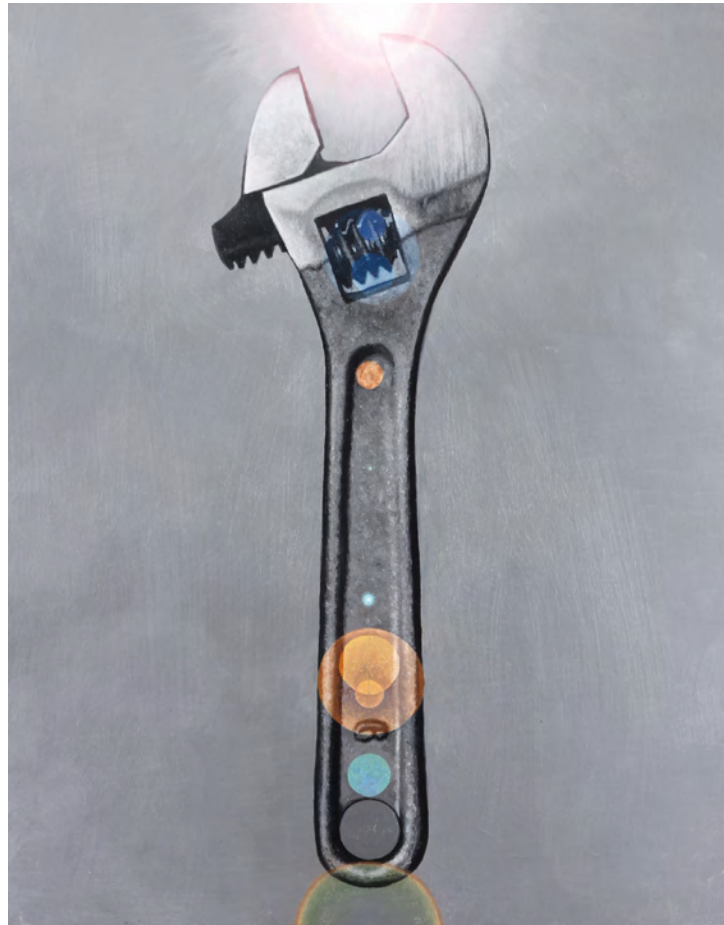
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Wall Street International

Paul Jacobsen

18 Nov—21 Dec 2018 at the Signs and Symbols in New York, United States

November 20, 2018



Paul Jacobsen. Courtesy of signs and symbols

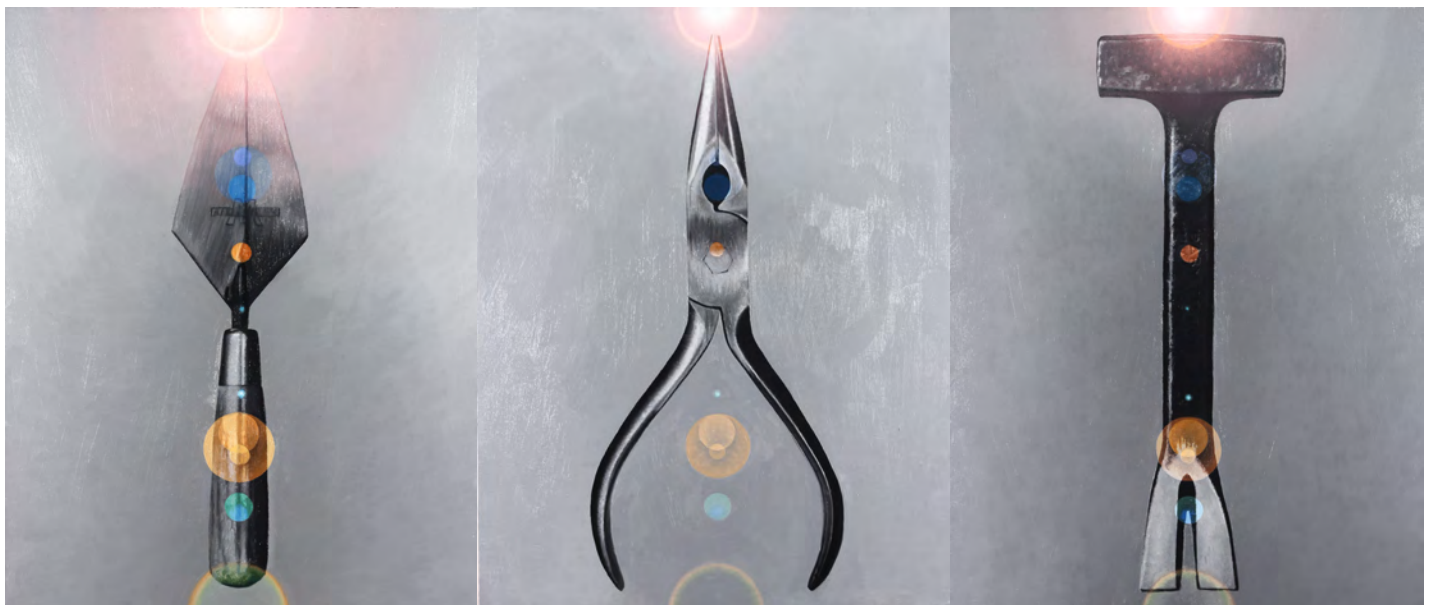
signs and symbols is pleased to present Material Ethereal, an exhibition of new work by artist Paul Jacobsen. Challenging the idiom of the photograph with painterly form, Jacobsen's new body of work questions authorship/viewership/reproduction as he combines painterly technique with the photographic medium to find poetry and order in the otherwise mundane, the common tools.

For his solo exhibition, Jacobsen has created a series of small-scale paintings (14 x 11 inches) based on Walker Evans' 1955 photographic series, *Beauties of the Common Tool*. At one-to-one scale of the originals, Jacobsen's works at once reproduce Evans' photographs with painterly perfection and at the same time present a slippage through the addition of his signature photographic lens flare to the composition. While this holographic supplement of the lens flare presents the specter of difference, interrupting the camera's claim to the infinite repetition of the same image, so does it lend the humble the painterly gesture of a divine light. The hammer, wrench, pliers: all are suspended in isolation upon a grey field; each act as archetypal everymen of human endeavor, proposing a subtle political critique and elevating labor from the profane to the sacred. As in Evans' photographs, the textures of the materials and richness of the tones abstract the images

from all but a nominal consideration of their subject matter. Jacobsen's painterly still lifes—their realist depiction of not only the original photograph but also the object of the tool—create a trompe l'oeil effect of the original, while the addition of the lens flare draws attention to the photographic act itself, the tool, the camera lens, and the viewer's own eye.

While taking directly from Sherrie Levine's appropriative series *After Walker Evans*, Jacobsen's paintings concern themselves less with questions of authorship as they do the practice of viewing through the self-referential use of the lens flare. How does the presence of the camera alter spectatorship? This implication of the self within the socially normalizing practices of surveillance demands how this epistemological technology might have become so ubiquitous, surpassing even dark, Orwellian prophecies concerning the closure of privacy or intimate space? Although the lens represents an integral part of the technological industrial internet apparatus crisscrossing our planet, it remains fundamentally a common tool, dating back hundreds of years, enhancing a natural optical phenomenon. In Jacobsen highlights his interest in technology and the differences, if any, between simple tools dabbling with appropriation, and advanced technology, asking where the camera fits into such distinctions.

Yet, if Jacobsen's works are poetic, they are also personal. During the time of production for this exhibition, Jacobsen's focus turned to inheritance: to what his father left him, his tools, exploring how what we receive culturally becomes the building blocks for what we do and achieve. To paraphrase Malcolm Gladwell, sometimes a single idea has to pass through many minds to be complete. The work of culture, art and ideas is sometimes multi-generational. Jacobsen notes, "as I finished these oil paintings and was able to stand back and look at them, I saw new ideas take form. The full spectrum lens flare over the black and white image gives a sense of two opposing forces; the material and the ethereal; and eludes to the enhanced vision of the psychedelic experience. To what extent is our vision of the material world a function of our mind?" Paul Jacobsen was born in Denver, Colorado in 1976. He grew up in a small mountain town in Colorado, raised by a family of artists. Drawing on his youth in the rural American West, Jacobsen considers the intersection of nature and technology in a multimedia body of work that references intimate personal experiences, countercultural rituals, and the aesthetics of Americana. In lush, somewhat satirical still lifes and landscapes that employ traditional painting styles and photographic techniques, Jacobsen offers a bucolic, sublime escape from contemporary consumerism, industry, and innovation. Foregoing a formal art degree, Jacobsen studied in Florence at Lorenzo De Medici Instituto de Arte and was head painter in the studios of Jeff Koons and Rudolf Stingel. His works have been exhibited at MASS MoCA and the Aspen Art Museum, among other institutions. Jacobsen lives and works upstate in Germantown, New York, and Rico, Colorado.



Paul Jacobsen. Courtesy of signs and symbols

Nel Nido Del Gufo

Monica London • May 16, 2016

ELLE DECOR ITALIA

Magazine internazionale di design e tendenze arredamento e stili di vita architettura e arte

English text

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DA
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Riflessi di luce rimbalzano sulle superfici vetrate. Sulla parete di sinistra, un ritratto di Elizabeth Payson; al centro, opoli evanescenti davanti alla finestra; i leggerissimi abiti dipinti a mano di Leidi Khorramian. A destra, lo scrivania in limited edition di Giacomo Moor/Project 8, in vetro, bambù e bronzo.



ICONE DEL DESIGN INTERNAZIONALE E PEZZI VINTAGE D'AUTORE SI SUSSEGUONO IN UNO SPAZIO LUMINOSO, DOVE TONALITÀ GOLD SI MIXANO AL RIGOROSO BLACK AND WHITE

Un mondo inondato di luce, ricco di superfici riflettenti, trasparenze allusive e ispirazioni materiche. Siamo nella residenza-galleria dell'interior designer Andy Goldsborough e della gallerista Elizabeth Moore, approdati sulle rive del fiume, a Hudson, in un percorso creativo fatto di collaborazione artistica e antica amicizia. È qui che, conquistati dal panorama, decidono di realizzare un sogno nato sulle pagine virtuali del loro blog, The Gilded Owl, lo stesso nome scelto per la nuova attività. Complici la sinergia tra arte e design e l'amore di entrambi per l'artigianato, decidono di trasformare il pianterreno di un immobile datato 1875 in art gallery, riservandosi stanze private al livello superiore. "Quando ci siamo imbattuti in questo caso, Elizabeth, suo marito Gary e io abbiamo deciso di rinnovarlo", racconta Andy. "Volevamo dare una dimensione concreta al blog, creando uno spazio espositivo reale per i nostri lavori, qualcosa di unico che suscitasse nei visitatori la sensazione di un ambiente effettivamente abitato". Il progetto di ristrutturazione, realizzato con l'amico architetto Carl Muehleisen, dura circa un anno. Il risultato trova un perfetto equilibrio di stili. "Volevamo unire il passato al presente", conferma Elizabeth, "ci piaceva l'idea di mostrare pezzi contemporanei all'interno di una struttura antica". L'intervento ha mantenuto gli elementi originali, come i pavimenti in legno, le porte e i due camini, restaurati con cura da un artigiano del posto. Nel cuore della struttura, il vano delle scale dipinto di grigio e sottolineato da robuste travi di legno a mattoni a vista contrasta con le pareti candide e levigate della galleria, che apre la porta a un mondo magico, a tratti surreale, evocativo. Lo spirito eclettico dei proprietari spazia infatti con disinvoltura tra pittura, scultura, design e moda, accostando l'opera di un artista contemporaneo locale o mobili vintage o abiti dipinti a mano. Il minimalismo dei quadri e la forza dei ritratti a parete si alterna all'eclettismo nella scelta degli arredi. Protagoniste le sedie di Chiavari, un classico del made in Italy che da tempo appassiona i proprietari, collezionisti e primi distributori negli Stati Uniti. Interni in continua evoluzione, passeggi e mutevoli al piano terra (dove si trovano un living, una zona pranzo-studio e una cucina), puri ed eteri al livello superiore, teatro di una zona notte total white. La luminosità è l'elemento chiave dei progetti di Goldsborough, formatosi non a caso dai celebri Sellador Architects di New York. "Elizabeth e io volevamo che lo spazio avesse un forte senso delle proporzioni e che le camere esprimessero una qualità austera, propria per valorizzare l'uso della luce naturale". In piano sole il giardino, raggiungibile attraverso ampie porte vetrate. La trasparente linea di confine tra vita professionale e vita privata. —



Il divano in pelle nera e il coffee table italiano sono degli anni Cinquanta, accanto il side table rosso in alluminio anodizzato di Frederick McSwain & Brad Axelson. Pagina accanto, una camera total white con lampada Jacobean e sedia Bernini, un bagno con specchio d'epoca.



ELLE DECOR ITALIA : MAY 16

2015 Top Tens

Michael Paglia · January/February, 2016

TOP TEN 2015: DENVER By Michael Paglia



1) Robischon Gallery, "John Buck"

The secret to blowing away last summer's Denver Biennial of the Americas? Bring together a group of Buck's monumental kinetic whirligigs and show them at the same time.

2) Museum of Contemporary Art Denver, "Marilyn Minter: Pretty/Dirty"

This over-the-top survey documents Minter's "overnight" success after 40 years of effort.

3) William Havu Gallery, "Monroe Hodder: Smoke & Mirrors"

To create these outrageous abstracts Hodder piled on wildly-colored pigments very thickly.

4) David B. Smith Gallery, "Paul Jacobsen: Outpost"

Jacobsen put the "high" in high style with his meticulous depictions of marijuana plants.

5) Walker Fine Art, "Sabin Aell: The Buoyancy of Nothing"

Using vinyl, resin and paint, Aell turned the gallery into an all-encompassing environment.

6) Denver Art Museum, "Starring Linda: A Trio of John DeAndrea Sculptures"

The DAM's most famous piece, *Linda*, was joined by other DeAndrea masterworks.

7) Michael Warren Contemporary, "Liz Hickok: Ground Waters"

Hickok set up scenes using crystals and then rendered them in luxuriously-toned photos.

8) Goodwin Fine Art, "Shawn Huckins: The American ___tier"

Cross Benjamin West with Snoop Dogg and you can grasp these paintings by Shawn Huckins.

9) McNichols Civic Center, "Trine Bumiller: 100 Paintings for 100 Years"

100 nature-based abstracts by Bumiller marked the centennial of Rocky Mountain National Park.

10) Gilder Gallery, "Kristen Hatgi Sink: A Tented Sky"

Flowers, honey and naked women were the star attractions in Sink's sumptuous photos.

THE DENVER POST

Denver exhibits honor, and question, the marijuana revolution

Ray Mark Rinaldi • May 20, 2015



Paul Jacobsen creates his marijuana paintings from photos he takes at his cabin in Rico.

Artists aren't so quick to respond to social change. It's not that they don't care, of course, it's just that art doesn't work that way.

Conceiving and executing art — figuring out what to say and how to say it — take time. Add to that technical things, like printing, framing and paint-drying, and then logistics, like finding a spot on the schedule of a busy gallery.

So, it's not that surprising that, more than a year after the legalization of marijuana, we are finally seeing multiple reflections on the cannabis revolution in formal exhibitions. David B. Smith Gallery is showing realistic portraits of pot plants by talented painter Paul Jacobsen. The Colorado Photographic Arts Center has a trio of artists in an exhibit that looks at the intersection of marijuana culture and commerce.

Both shows were worth the wait. They're full of thought and a bit of creative wackiness. Jacobsen's oils are meticulous, with the careful details of 17th-century Dutch masters. The arts center show puts still-developing variables side-by-side, contrasting shots of Colorado's increasingly mechanized pot factories with humble farms in California where weed is still grown underground, literally, in mostly illegal operations.

The shows have little in common materially, but both attempt to document a shift in how we think about pot, how it is becoming a part of our everyday lives, shedding its stigma, normalizing.

And in a way, the shows are part of that movement themselves. Marijuana images on the walls of a fine-arts establishment? Well, that can't be bad for a plant's image.

Jacobsen's exhibition is impressive in every way, eight or so paintings plus an architectural construction, made from salvaged building timbers that moves it toward an installation.

The images started as photographs taken at a cabin in Rico that the New York artist purchased a few years back. They are, for the most part, arranged cuttings, leafy, curvy, budding and lush; pot porn, if you will.

Jacobsen poses the plants formally, centered and under bright light, then paints them with all the seriousness of Cézanne and his oranges. The canvases glow like portraits of saints, resonating with otherworldly light.

Wisely, the artist brings us back to earth, reminding viewers that these are just photos captured in oil. He even paints the camera flash that was on the original digital print. He leaves in the context of the cabin itself; these images were captured in something resembling an abandoned dynamite shack.

Marijuana may be the subject of political discussions, or big business, but it is ultimately a product of seed and dirt. The giant timber construction in the gallery — resembling the roof frame for an old shed — evokes a frontier sensibility. Pot is having its moment, that reminds us, but the plant is as natural and enduring as any of the crops or minerals that made the West what it is today.

The evolution of cannabis is more of a documentary subject at the photographic arts center, and the view is less flattering. Curator Rupert Jenkins gives one wall over to H. Lee's "Grassland," 23 pictures of a marijuana farm in rural California. These are contemporary views of timeless agriculture, low-tech and connected closely to the land — scenes of trimming and sorting done by hand, home-made greenhouses and sun-worn drying sheds. They would be downright bucolic, if the farm weren't skirting the law by producing the substance in a state where it remains outlawed.

The opposing wall has 15 images by photojournalist Benjamin Rasmussen, who has been shooting the evolving grow factories along the Front Range for various publications, including The New York Times. His world is dominated by sterile industrial facilities, warehouses where the light is artificial and workers wear gloves and masks, where pot is packaged by machines, sold in chic retail shops, paid for in fat wads of cash.

Both photographers have their eye, but curator Jenkins sees the big picture, summed up in the exhibition title “Mixed Bag.” Less than two years legal, marijuana is already losing its age-old essence, going from crop to commodity, from natural to engineered. The pictures are pretty, but it’s not a pretty picture.

Completing his show is a series of animations created by photographer Theo Stroomer, who has been focusing his lens on the various public festivals celebrating the great liberation of marijuana. His shots are alternately joyous and troubling, too, a mix of happy partiers and folks who look to be indulging a drug addiction. The scenes are well-crafted and very complicated.

As responses go, both the photography and Smith shows get at the feelings a lot of people have about marijuana in Colorado. We’re happy it’s legal; we chose that because we’re going to smoke it anyway; it does good things for good people who don’t deserve to go to jail for using it.

But it makes us think, too, about where it came from, and where it’s going, and how this revolution is unfolding, about who will win and who will lose.

Ray Mark Rinaldi: 303-954-1540, rrinaldi@denverpost.com or twitter.com/rayrinaldi

“MIXED BAG”

The Colorado Photographic Arts Center presents recent work on the subject of marijuana by Benjamin Rasmussen, H. Lee and Theo Stroomer. Through June 27. 1513 Boulder St. Free. 303-837-1341 or cpacphoto.org.

“OUTPOST”

David B. Smith Gallery presents an exhibit featuring new oil paintings by Paul Jacobsen. Through May 30. 1543 Wazee St. Free. 303-893-4234 or davidbsmithgallery.com.

Jacobsen's Counter and Culture

Alexander Adler · February 12, 2012

Mediating between art and life, Paul Jacobsen considers '60s and '70s counter cultures while engaging with his own multi-media practice. Raised in the mountains of Colorado by hippie parents and exposed to feminist groups, back-to-the-land comestible culture, "new age" spiritual awareness, and antiquated birth techniques, Jacobsen's work has consistently drawn from the "land" and retains an exceptional sense of self.

Jacobsen's latest body of work, influenced by sources from the spiritual guru Ram Dass and Grudjieff to William Morris (the textile designer and socialist who revived traditional methods of production), addresses contemporary culture's valuation of technology and investigates one of the oldest of visual technologies, the camera obscura. Incorporating this physical tool and once novel concept with the rugged physicality of a backwoods cabin (a Ralph Lauresque window display) Jacobsen arrives at an installation that taps desires for retreat and escape from civilization, technology, and industrial complex. The cabin/obscura lures viewers in and confronts them with an American flag projected upside down on a flow-chart-like drawing comprised of portraits of figures associated with mind control. At the heart of the exhibition is a "self portrait" sensitively rendered by Jacobsen from a 1976 slide of his nude, pregnant mother.



Paul Jacobsen, *Petrify*, 2011, Oil on linen, wood, 75 x 100 inches / 190,5 x 254 cm. Courtesy: of Paul Jacobsen and Klemens Gasser and Tanja Grunert, Inc. Photo: Credit Élan Jurado



Paul Jacobsen, "Mouthpiece" Installation Image Courtesy: of Paul Jacobsen and Klemens Gasser and Tanja Grunert, Inc. Photo: Credit Élan Jurado

Other works, which, however interesting, don't retain the same efficacy as the camera obscura, include painted, but unfinished, vignettes of mountain landscapes, which combine materiality and shanty vernacular with photographic realism. A target hung from the gallery ceiling suggesting Pop Art and the participatory practices of the sixties, altogether forming a primer for a post-grid crash.

View Paul Jacobsen "Mouthpiece" at Gasser & Grunert, Inc. (524 West 19th Street)

THE DENVER POST

Denver's David B. Smith Gallery seizes the moment

Ray Mark Rinaldi • August 16, 2012



Paul Jacobsen's oil painting "Zion 6," is just 15 by 22 inches.

At Smith Gallery: A group surprise

With its historic storefront on LoDo's busy Wazee Street, the David B. Smith Gallery has a more prominent location than most of Denver's upscale dealers. Yet it remains something of a secret pleasure within the city's art scene.

The gallery doesn't focus on Colorado artists and, after five years of selling its wares across the country, it is still developing a local clientele. But its walls are covered with some of the most exciting work you'll see around here. Especially right now.

Smith has a keen eye. He is just 34, and his tastes are current. To put his operation in a New York context: The gallery looks like a reclaimed SoHo space, but it's run more like an efficient Chelsea operation where commerce comes first. That said, the art might be more at home in one of those fourth-floor galleries tucked into Midtown — it tends to be adventurous but easy-to-live with, credible yet sellable. The business model seems just right for a place like Denver.

The current group exhibition, up through Sept. 1, offers a good survey of Smith's broad palate as well as his knack for seizing the moment.

The most immediate example of that comes in Yuken Teruya's three-dimensional pieces made from McDonald's take-

out bags. In a showy bit of reimagining, Teruya has cut out bits of the sack and made tiny red-and-gold leafed trees of them. You have to peer inside the bags, which also tout McDonald's sponsorship of the Olympics, to see the down-sized flora.

Sounds crafty, except the title hints at more: "Notice-Forest: What Victory Tastes Like." It's a compact, double-take on American culture's mix of world-class athletes and cheesy little burgers. It's eerily of the moment.

Far afield from that are Paul Jacobsen's small-scale landscapes. Jacobsen has explored a wide (and entertaining) variety of media and subject matter during his career, though the five nature scenes in this show look more like the usual mountain vistas and waterfalls we see often in the West.

There is, however, a slight mastery that makes them more than simple snapshots. The colors are odd, or the lighting intensified. In one exercise, Jacobsen paints the same waterfall twice. In the first painting, he gives us a broad, stepped-back view. The second time he zooms in. This is the painter's hand asking us to look, and look again, and consider how we see nature. Someone (with \$5,000, that is) should buy both and hang them side-by-side.

Unframed, and in one case, showing a section of unpainted canvas, Jacobsen's landscapes here are unaffected and casual, a nice contrast to the self-important elegance landscape painters tend to force into their work. They're not irreverent as much as they are simply natural. Someone should buy all five.

In the middle of those two extremes are a few more extremes. There is one piece from the L.A.-based Clayton Brothers, a mixed-media mesh of street art and 20th century kitsch titled "Every Other Day." The brothers pack a lot into their paintings and collages, giant pieces of fruit fly around humans with exaggerated eyes and multicolored ears, backgrounds are in constant motion.

The work is youthful and fun to be around and fits well with Jonathan Viner's "L'chaim Dandelion," depicting three trendy chicks in halter dresses and sunglasses, toasting something or other, and Mark Dean Veca's "Howdy Ho, Jesus!," which gives "South Park's" Mr. Hanky character the fine-art treatment, more than that piece of wit deserves.

These one-shots all fit into the "it is what it is" category. They're great to contemplate, though five or six from each artist would offer a richer take on where they want us to go as viewers.

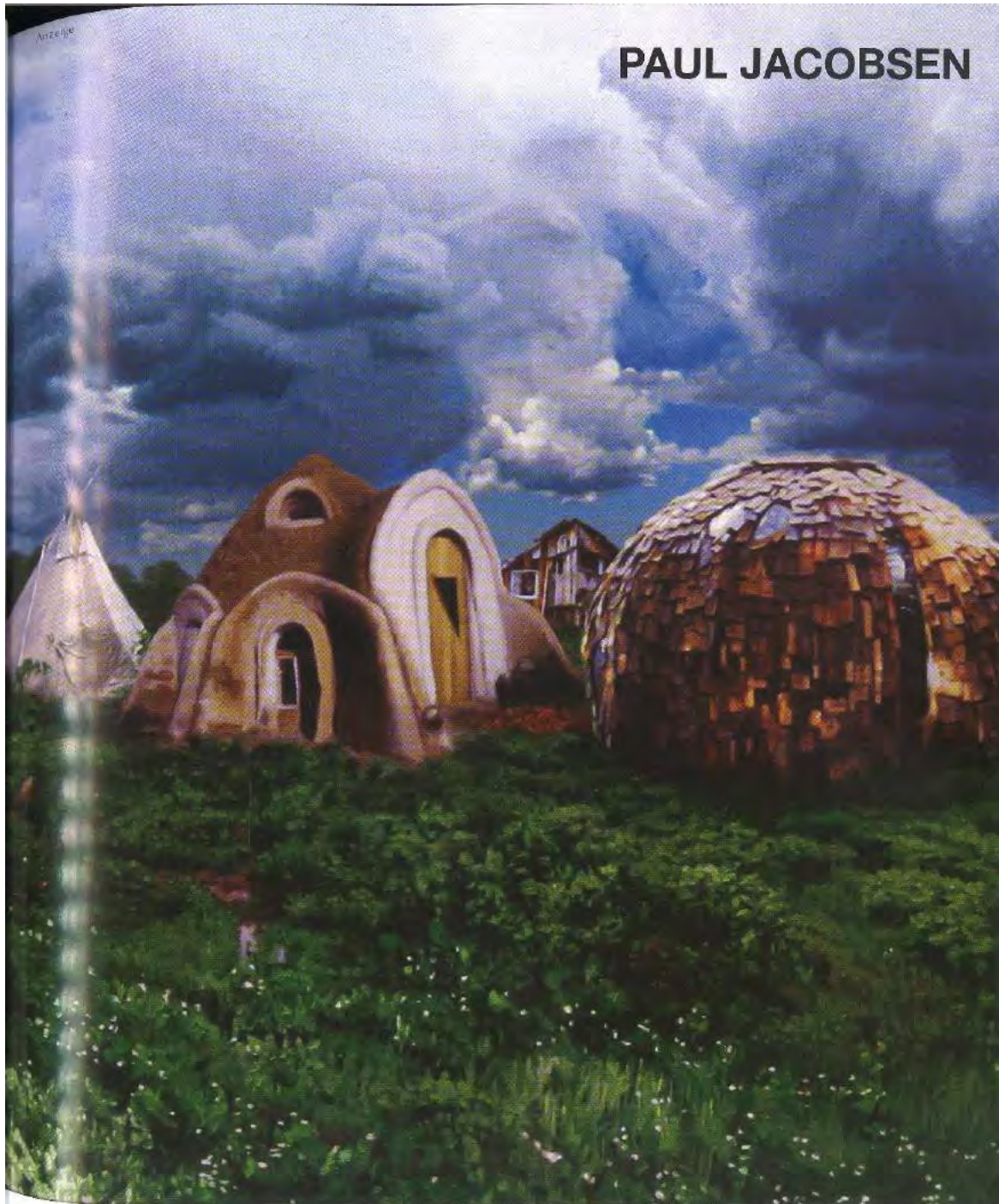
That, of course, is the beauty and doom of any group show. Love the stop-and-go ride, hate the whiplash. Painters grab our attention however they can, sometimes by being singular sensations, other times because they appear more credible than the competition. That's the case with Ryan McLennan's "The Body," a sinewy take on a felled tree that also happens to be an impressive act of painting.

What you want from a group show are nice moments like that, and not an overload of them. This exhibit offers a good-sized sampler of what the artists, and the exhibitor, can do.

GROUP EXHIBITION The multimedia show featuring 12 artists from across the country runs through Sept. 1 at the David B. Smith Gallery 1543A Wazee St. 303-893-4234 or davidbsmithgallery.com

Metropol Vip Exklusiv

Carola Beer · April 17, 2012



PAUL JACOBSEN

GALERIE VON & VON

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1. Stock

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Mittwoch - Freitag: 15:00 - 19:00 Uhr
Samstag: 11:00 - 18:00 Uhr
oder nach Vereinbarung

Interview mit Paul Jacobsen

Carola Beer: *Back to the origins - a new beginning after chaos - without techniques. Is this your wish for the future? Is it time for a restart?*

Paul Jacobsen: The implications of answering yes to this question are quite violent and disturbing but within the context of a work of art it can be appropriate to exaggerate and come to dramatic conclusions for the sake of impact. This extreme stance opens up the discussion to such questions as the ones you have just reiterated and yes I think that where we to return to the traditional ways of life our European ancestors and learn from the surviving indigenous peoples of earth human and non-human communities would be much better off. With that as an ideal framework we could look at each technology and judge whether it has a greater negative or positive impact and decide from there if we will keep it or not. The example of Germany's recent decision to abandon Nuclear power is perhaps the most dramatic and clear rejection of technology in our history. As for "a new beginning after chaos", I see us heading for a collapse of what David Watson calls the "Mega-Machine", and I think that, if we do not look for ways to safely power down and meet the needs of people with the local land base, we will surely face chaos. And when we do there will be many opportunities and challenges for a renewal of community life and community control that we must be prepared to meet lest we fall victim to dictatorial power.

Carola Beer: *Your Painting looks simple, clearly understandable, but brilliantly in detail. Do you transfer thus your reverence for Nature?*

Paul Jacobsen: Yes I do, there is a moment in the production of the painting when all the elements begin to work in harmony and an approximation of the beauty of Nature is transcribed and I know the painting is complete.

Carola Beer: *You show a symbol of the revolution in form of the infinity sign „Infinity Rainbow Bubble“ - Nature will rule again over the industry. Do we stand again at the beginning of the infinity? Who or what has inspired you to these thoughts?*

Paul Jacobsen: Although kitsch, Infinity Rainbow Bubble, does reference revolutionary symbolism and acts as a message from the infinite. There is something to be said about our experience of the infinite present and the distortions and domination made possible by the mechanization of time. The clock is the device of the boss that is constantly there to keep us on task and away from unproductive distractions. John Zerzan has an excellent essay entitled "Time and it's Discontents" where he goes as far as to say, (the largely hidden key to the symbolic world is time; indeed it is at the origin of human symbolic activity. Time thus occasions the first alienation, the route away from aboriginal richness and wholeness. "Out of the simultaneity of experience, the event of Language," says Charles Simic (1971), "is an emergence into linear time." Researchers such as Zohar (1982) consider faculties of telepathy and precognition to have been sacrificed for the sake of evolution into symbolic life. If this sounds far-fetched, the sober positivist Freud (1932) viewed telepathy as quite possibly "the original archaic means through which individuals understand one another."

Carola Beer: *On your painting „the Last Spectacle“ people can see the idea like a transformation during a time of chaos. You feel this like a Medium, where is the focus of the visitors, more on Nature? More on the waste? This influence brings the focus in a certain direction.*

Paul Jacobsen: This painting from 2005 was meant to focus on the trashing of missiles and earthmovers etc. placing them in a future Edoenic scene visited by disaster tourist. The inhabitants of this world watch "The Last Spectacle" a reference to the famous situational formulation of, as Guy Debord put it, "the historical moment at which the commodity completes its colonization of social life." So, along with the obvious question of what is more important to supporting life, plants, animals and clean water or machines? is another about the social estrangement brought on by the mediated experience of life by mass techniques.

I had my own experience with disaster when my Red Hook neighborhood was flooded by the hurricane at the end of October, 2012 in New York. My home and studio where both just barely spared but the gallery that I show with in Chelsea, Casser Grunert, was not and flooded with 4.5 feet of water and the water mark on the wall in the sublevel gallery was 20 feet. Seeing this devastation by nature and the failure of the infrastructure along with hour long gas lines put all those things I had been dealing with into sharp focus. I knew this kind of thing was



on the horizon but I did not expect to be experiencing it so soon. Although things are now seemingly back to "normal" I would say that "the collapse" is more likely to be a succession of disasters and recoveries in what Howard Kunstler calls "the Long Emergency".

Carola Beer: *Today, however, the Internet is important for independent information to be able to form one's own opinion self-critically.*

Paul Jacobsen: There is a lot to say and discuss about the use of the personal computer and the much lauded benefits of the internet but when looking to make a judgment about the impact of computers in our world today it is most impor-

tant to assess them in relation to the battlefield. As we mark the 10 year anniversary of the U.S. lead war against Iraq we have to account for the man made disasters perpetrated to fuel the "Mega-Machine" and the role computers play in full spectrum dominance by imperial powers.

Carola Beer: *Is it possible to regenerate Nature?*

Paul Jacobsen: Of course, man now wages a constant battle to keep 'nature' from taking over.

Carola Beer: *Free to be afraid of death, because life is endless, is it possible? Is it like an extended suicide, what happens around the world?*

Paul Jacobsen: Yes this civilization could very well be headed towards a kind of collective murder suicide and this is something that we see being played out on a smaller scale all the time in the US.

Carola Beer: *And what does the dark flag, without sign mean, „Charcoal Flag“, for you?*

Paul Jacobsen: The black flag is the traditional symbol of anarchism and I use it in my work to be clear that I am not looking towards a hierarchical big brother techno solution to the big issues of our day. It is there to emphasize the importance of decentralized small scale handcrafted local answers that reject corporate and state control. It negates the greenwashing of what some call the "eco fascists" that seek to privatize the air and water in the name of saving the planet. At the same time the work goes beyond the more obvious roading and loops back on it self by drawing attention to it's materials. First through the streaks on the paper made by cascading crumbling charcoal created through the process of drawing, and second by the charring of the frame which holds the drawing. The flag waves in defiant morning as symbol of decay as it is literally made out of burnt matter.

Carola Beer: *Back to the endlessness. With your Lens Flares in hyperrealistic painting manner do you show them in a spiritual connection with God?*

Paul Jacobsen: Yes, but I have always used the God light with humorous intention but that does not mean that I wish to avoid the issue of spirituality. I do think there is so much that we do not know in the universe and I think that the pursuit of understanding and connection is wonderful and I also see science as having been able to answer so many more questions than religion has been able to. I think that the sublime or the great mysteries are important to be reminded of when dealing with the issues and problems of industrial finance capitalism and it devastating effects on nature and the human psyche. There are things so much bigger than us and answers to our problems that will turn the current system on it's head but we will need a perspective that comes from stepping out of our collective corporeality and connecting to a knowledge that still exists with our ancestors as well as the future generations.

Carola Beer: *Here in Nuremberg it is your first exhibition in Europe, why here? Does a circle shut for you here or does something new begin also for you here?*

Paul Jacobsen: Galerie Von&Von, Dr. Stalker, found me in New York and asked, if I would be interested in doing this show in Nuremberg. I was very excited for the opportunity and saw it as a way to broaden my audience to Europe. Yes, it does feel like a completion of a circle, especially because of the catalogue, that was produced for the show which includes many of my major works from the last ten years.

Carola Beer: *Thank you very much for this conversation.*

Paul Jacobsen: Thank you for this opportunity, it was a real pleasure to meet and talk with you.

ARTLOG

Pursuing a Utopian Apocalypse

Grace-Yvette Gemmell · December 19, 2011



Paul Jacobsen, *Petrify*, 2011. Courtesy of Gasser Grunert Gallery.

Paul Jacobsen is living deliberately. From his rustic Redhook studio to the Walden on wheels he constructed in Sullivan County, Jacobsen has mastered the art of seamlessly integrating the natural with the man-made. A self-proclaimed anti-industrial Romantic, Jacobsen approaches civilization's future collapse with a certain nostalgia. Submitting that his "paintings encourage a future with no place for them," Jacobsen's "misapocalyptic" Golden Age hovers somewhere between sublime wasteland and Edenic pastoral, more Thoreau than Kaczynski.



Paul Jacobsen, Hut, 2010. Courtesy the artist.



Paul Jacobsen, Artist's Studio, 2011. Courtesy the artist.

Jacobsen's Mouthpiece, currently on view at Gasser Grunert, plays between prelapsarian nature and post-collapse civilization. While Jacobsen draws on the language of the Romantic tradition, his work is not an elaborate lamentation for all things past. He stresses the "importance of looking for something altogether new, because even if the post-petroleum future ends up looking a lot like a return to a natural state, it would be very different because of the wealth of experiences we have had." What at first might appear as a return to the rudiments of a primal condition is in fact neither utopic nor



Paul Jacobsen, American Language (William Morris Portrait) (detail), 2011. Courtesy Gasser Grunert Gallery.

Jacobsen has described his oeuvre as playing with the idea of the “misapocalypse,” which is “a negation of apocalypse through a controlled collapse and a collective refusal to continue our quasi-self-imposed domestication.” The artist will further elaborate in a talk at Gasser Grunert on Tuesday, December 20 entitled “Utopia, Counterculture, Mind Control, and Painting.” A recurrent theme in Mouthpiece is a critique of technology in its role as mediator between the natural and artificial. Jacobsen’s desire to “draw ties to how technology is driving us towards collapse” asks whether technology, language, or art can be neutral. “Is it futile to make or, in my case, finish paintings in the face of such grave threats to life? And to what extent can the same tools that have gotten us into this mess get us out?”

The installation begins to answer these questions by blurring the natural and artificial, challenging traditional assumptions about the very nature of this makeshift division. One of the most straightforward iterations of this theme is found in Jacobsen’s incomplete paintings of the natural world, which keep their own artifice in view. Jacobsen insists that his “refusal to finish the painting acknowledges the abstraction of the frame and brings awareness to the artifice of the idea of nature.” The incompleteness of the paintings also alludes to Jacobsen’s “refusal to complete the European process of representing the object of domination.”



Paul Jacobsen, *Seminary*, 2011. Courtesy Gasser Grunert Gallery.

Another theme central to the installation is self-reliance. The show's centerpiece is a staged cabin retreat meticulously filled with personal ephemera. Individual governance in this instance appears as a tongue-in-cheek spectacle, a commodified experience of retreat. Positioned in the window at the entrance, Jacobsen's shanty is at a far remove from his Upstate refuge. Littered with the material effects of civilization, the hut is also a functioning camera obscura, again pointing to our relationship with technology and the natural world. The cabin encapsulates how Jacobsen's work "acknowledges the romantic ideals of the power of nature, while at the same time celebrating the ways that art is a direct product of a domesticated, luxury society."



Paul Jacobsen, American Language, 2011. Courtesy of Gasser Grunert Gallery.

Paul Jacobsen: Mouthpiece is on view through December 23 at Klemens Gasser and Tanja Grunert, Inc (524 West 19th Street). The artist will give a talk, titled "Utopia, Counterculture, Mind Control, and Painting," on Tuesday December, 20 at 6:30 p.m. at the gallery.

BLOUINARTINFO

Slow and Steady Keeps Aqua Afloat

Margery Gordon • December 12, 2008



In the four years since Aqua first came ashore at a boutique hotel on South Beach, the fair has become known for its relaxed vibe, friendly dealers, and fresh, affordable artwork. And the Wynwood warehouse that Aqua added last year as a second venue, doubling its exhibition space, retains that breezy accessibility even without the windows opening into the courtyard at the Collins Avenue hotel of the same name.

San Diego collector Julie Schrager, a newcomer to Art Basel Miami Beach making the rounds of the satellite fairs on Thursday, remarked at the “different feel” of Aqua Wynwood after a spin through Pulse. “That just seemed so raw, and this seems a little more refined,” she said, admiring the high ceilings, permanent walls (enabled by a long-term lease on the facility), and mix of exhibitors.

Schrager is touring with a group of collectors organized by Ann Berchtold, director of the Beyond the Border Gallery in Del Mar, California. “He’s next on my list,” said Schrager as she sized up two of the enlarged postcards in the gallery’s booth (\$2,000 apiece for the four remaining from the series of 26) that Tijuana native Marcos Ramirez, who goes by Erre, based on postcards he asked tourists to write to loved ones back home.

Berchtold reported selling another work by Ramirez — a pair of eye charts featuring photographs of an Afghani boy and American girl and entitled *The Multiplication of Bread* (\$4,000 each, with five sets from the edition of 9 remaining) over the phone to a California collector who saw them online. A young Miami collector couple was considering Taino Tours Itinerary (\$6,000), a large site-specific drawing by University of California, San Diego student Iana Quesnell.

Although the warehouse was quiet and the crowds sparse as the sun began to set on Thursday, the fair's first full day, Berchtold and New York dealer Sara Tecchia said that they were pleased to have made dozens of new contacts from all around the U.S., as well as a few from Europe. Tecchia, an Aqua veteran, noted that the mood was "more mellow this year," but said she found collectors still willing to part with modest sums to support emerging artists. Shortly after the fair opened a New York collector had snatched up a \$10,000 photorealistic painting in oil on linen, Wonderfuller (2007) by Coloradoan Paul Jacobsen, who is currently in a group show at Mass Moca and whom Tecchia added to her stable just two weeks ago. Two other "eco-sexy" images by the artist were still available, including the 2005 panoramic canvas The Last Spectacle, which places nudes and farm animals before a trash heap of rockets and tractors. Curious passersby were also drawn to New Yorker David Fried's kinetic tabletop sculptures featuring balls of various sizes and colors that rolled in response to human voices: Self Organizing Still Life was available for \$34,000; a smaller piece for \$28,000.

Another sculpture with moving parts, in the booth of San Francisco gallery and publisher Electric Works, had to be silenced at the request of other exhibitors. Co-director Noah Lang prevented would-be gamers from playing the last of five 1964 pinball machines that veteran Bay Area artist William T. Wiley — the subject of a fall 2009 retrospective at the Smithsonian American Art Museum — painted over this year with cartoonish warnings of global warming. The work, titled Punball: Only One Earth, was priced at \$250,000.

Lang observed that the visitors to Aqua Wynwood this season were fewer than in past editions but seemed more serious and better informed. Several had made serious inquiries about a suite of 20 lithographs by perennial art-fair favorite Marcel Dzama. Titled The Cabin of Count Dracula (2005), the portfolio comes in a box fashioned from logs and lined with faux beaver fur in a vision of the vampire's origin as Dzama's hometown of Winnipeg. The last three sets from the edition of 10, which also includes a 9-inch Dracula EP by Dzama's band Albatross Note, are available for \$18,000; individual prints in editions of 15 are \$900.

Back on the beach, Aqua Hotel was attracting bargain-hunters, who snatched up publications marked down 30 percent at AMMO Books. Among the hits were children's primers, coloring books, and puzzles featuring illustrations by Charley Harper, whose work has attracted renewed attention, despite his death last year at 85, following the release of the monograph Charley Harper: An Illustrated Life by designer Todd Oldham.

A stack of \$10 greeting-card-sized watercolor-and-pencil drawings by young Japanese artist Mitsuko Takeya was growing thin at the booth of Tokyo dealer Megumi Ogita. The only other work the dealer had sold as of this writing was a \$6,000 painting by Tokyo's Karin Kamijo, which went to a Japanese collector.

Columbus, Ohio, dealer Rebecca Ibel's German language skills came in handy at the fair, but it was an established client from New York who had bought a small watercolor by Ohio artist Linda Gall for \$650 and a Midwestern collector who bought the traditional realist canvas Sea Water (2008) by Ohio-based painter Laura Sanders, Ibel's "star of the fair." Sanders's smaller bathing portrait went for \$3,800, and two more remained, Direct Sunlight at \$3,500 and Undercurrent at \$6,500.

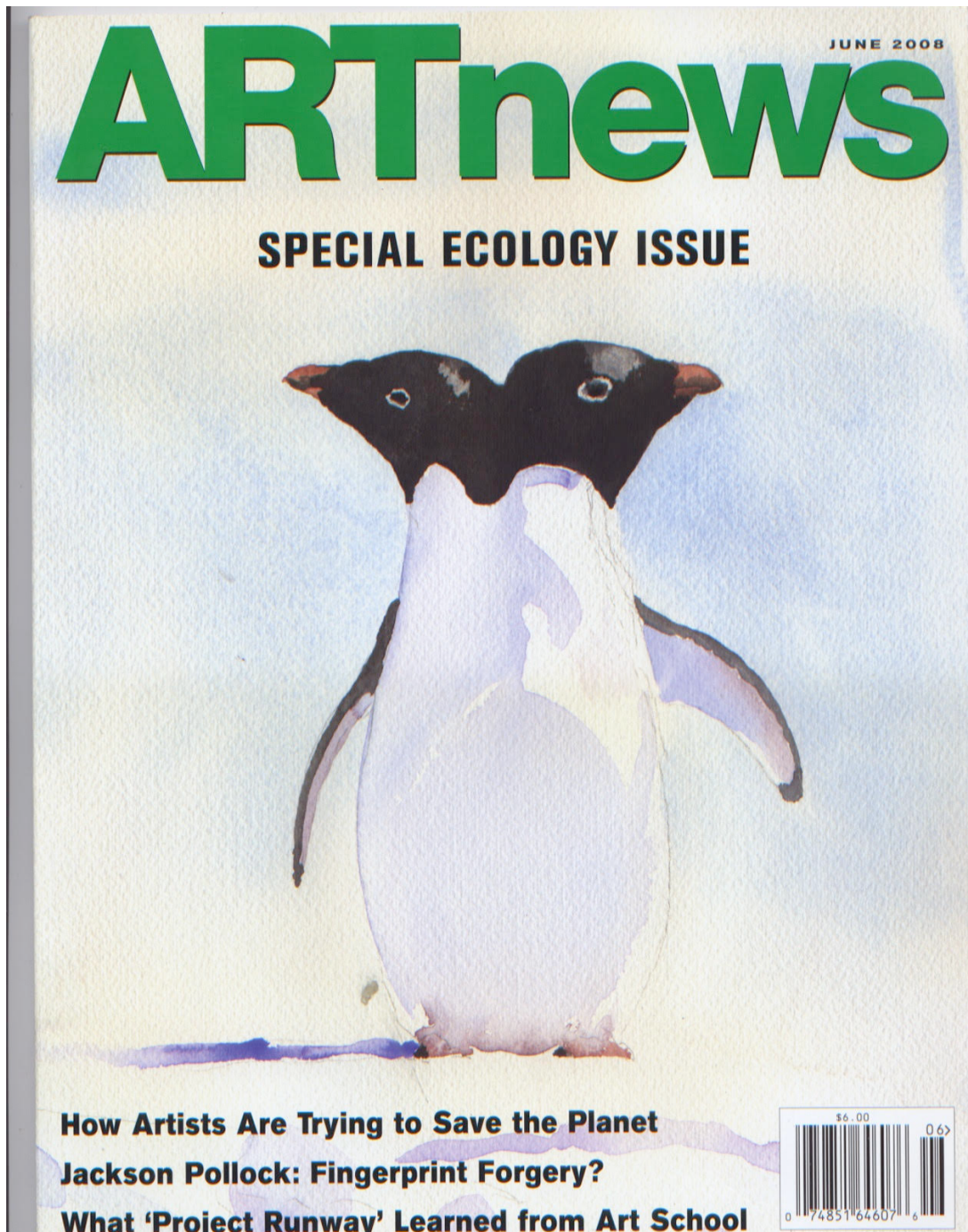
Buttons by Boston artist Doug Bolin priced at \$50 and \$75 proved popular at Newbury Street's Miller Block Gallery. Gallery principal Ellen Miller said she had returned to Aqua Hotel after sojourns at Scope and Pulse because of the "less foreboding and less competitive" atmosphere. "Unless you're in the main fair, I don't think it matters which of the other fairs you're in," she said.

She observed that visitors this year also seemed to be taking a more relaxed approach. "It's quite acceptable to just not buy anything," she said, whereas in the past, collectors who made the pilgrimage to Art Basel Miami Beach "had to come back with a prize."

ARTnews

How Artists Are Trying to Save the Planet

June, 2008

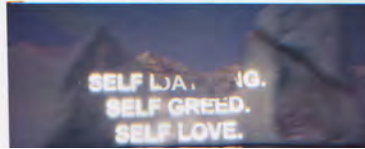


Andrea Polli has experience at both ends of the earth. For the residents of McMurdo Station, a research outpost some 2,000 miles south of New Zealand, she created the installation *Sonic Antarctica*, 2007, which plays a concert composed of nature recordings, such as the "beautiful, incredible wailing sound" made by two colliding icebergs. She turned to the Arctic for *N.*, 2004 (below), a collaboration with sound artist Joe Gilmore and University of Missouri atmospheric scientist Patrick Market. Shown here installed along New York's East River as part of last year's Citysoul arts festival, the work presents video taken at the North Pole, with sound extrapolated in part from real-time weather data being collected there.



Paul Jacobsen paints pristine scenes of lush meadows and soaring mountains that are interrupted, sometimes incongruously, by massive piles of garbage, naked people frolicking, or halos of light. Some works evoke a mythic world in which people live in perfect harmony with nature, while others, such as *The Final Record of the Last Moment of History*, 2007 (above), render the phrase "trashing the planet" literally.

PHOTOGRAPH BY ANDREA POLLI. COURTESY OF THE ARTIST.



Since 2001 **David Buckland** has brought scores of artists, scientists, and educators to the Arctic on a schooner run by Cape Farewell, a nonprofit project he directs. Over the course of numerous trips, the artist has chronicled the receding of the region's ice in documentary films and photographs. In his series "Ice Texts," phrases conveying a sense of nature's grandeur