

FULL FATHOM FIVE

November 3 – December 23, 2011

opening reception:
Thursday, November 3, 6 - 8 PM

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Hours: Tuesday – Saturday 10 – 6



Erin Kaczowski, *California City*, 2009
oil on canvas, 48 x 48 inches



Takashi Iwasaki, *Mogmogkukan*, 2011
embroidery thread on canvas, 14 x 14 inches

Jenkins Johnson Gallery, New York is pleased to announce *Full Fathom Five*, an exhibition which examines a non-digital reaction to new visualizations of societal shifts. Artists featured include **Nina Bovasso, Mairin Hartt, Takashi Iwasaki, Erin Kaczowski, Tim Knowles, Lucinda Linderman, Nicola López, Sarah Mizer, Dawn Ng, James Norton, John Powers, Carol Prusa, Kathryn Van Steenhuyse, and Barbara Weissberger**. An opening reception will be held on Thursday, November 3 from 6 - 8 pm. *Full Fathom Five* is guest curated by **Courtney Johnson**.

The exhibition title references Shakespeare's Ariel's song from *The Tempest*, and is also the title of a 1947 Jackson Pollock painting, a 1958 Sylvia Plath poem, and is used in Laurie Anderson's "Blue Lagoon."

Full fathom five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes;
Nothing of him that does fade,
But doth suffer a sea-change
Into something rich and strange.
Sea-nymphs hourly ring his knell:
Ding-dong,
Hark! Now I hear them – Ding-dong, bell.

In a September 2, 2011 wired.com interview, Fred Ritchin was quoted as saying:

Media has always needed correction. I always use a quote by Paul Stookey [of the singing group Peter, Paul and Mary] about popular magazines. They used to be called *Life* (about life), then it was *People* (not about life, but just about people), then it was *Us* (not even about all people, but just about us), then it was *Self* (not even about us). It's a question of how we extend ourselves into the world.

Launched in 1993, [WIRED](http://wired.com) is the self-proclaimed "first word on how ideas are changing in the world." Named "Magazine of the Decade" in 2010 by AdWeek [WIRED](http://wired.com) currently has a readership of 3.2 million. To Ritchin's reference of Paul Stookey's quote, I would like to propose that we've crossed yet another threshold in the popular magazine timeline into being [WIRED](http://wired.com) in both senses of the Google definition of the word: "1. Making use of computers and information technology to transfer or receive information, esp. by means of the Internet, 2. In a nervous, tense, or edgy state." Ritchin responded on September 8, 2011 to inaccuracies in the published interview on wired.com, proving his own point that "media has always needed correction." Perhaps the rapid-fire publishing, and Ritchin's subsequent need to respond to inaccuracies, only serves to punctuate the point that impulses are unleashed into the communal web faster and with less thought than ever before—that we are truly wired.

Full Fathom Five is a visual examination of this threshold society is balancing upon and the impending shift into a wired communal organism. Not unlike Dara Birnbaum, Nam June Paik, and Andy Warhol's reaction to television, the artwork in *Full Fathom Five* is in dialogue with the brewing "sea-change / Into something rich and strange" spurred on by the digitization of society. Through intricate non-digital methods of collage, assemblage, and deconstructed imagery the artists in *Full Fathom Five* reference themes ranging from consumerism, waste, clustering, mechanization, synapses, computerization, transformations, re-birth, decay, graffiti, and mythology through time-intensive applications of cable-ties, embroidery thread, reclaimed plastic, watercolor, glass, polystyrene, ink, acrylic, oil, and silverpoint.

Though not self-proclaimed, the emerging and established artists from Asia, Europe, and North America featured in *Full Fathom Five* visualize the shifts in the teeming masses much as does the current Occupy Wall Street movement which began on September 17, 2011 and which Andy Ostroy described in the [Huffington Post](http://huffingtonpost.com) on October 7, 2011 as filled with "raw energy, passion and commitment on the streets of lower Manhattan these past several weeks...[and comprised of] folks of all shapes, sizes, ages, races, religions, social classes, education levels, the employed and the unemployed, union workers and workers of all types, both blue and white collar", all of whom are sensing, demanding, and effecting a 'sea-change.'

Full Fathom Five is curated by **Courtney Johnson**. Johnson is an Assistant Professor in the Department of Art & Art History at the University of North Carolina Wilmington. She earned her Bachelor of Fine Arts in Photography and Imaging from New York University's Tisch School of the Arts and her Master of Fine Arts in Studio Art from the University of Miami.

Nina Bovasso was born in New York and currently lives and works in Amsterdam. Bovasso's work is included in the permanent collections of MoMA, New York; The New Museum of Contemporary Art, New York; The Whitney Museum of American Art, New York; among others. She earned her MFA from Bard College and her BFA from San Francisco Art Institute.

Mairin Hartt recently received her MFA from University of Wisconsin – Milwaukee. She earned her BFA from the School of the Art Institute of Chicago and her BA from Beloit College. She has exhibited throughout Illinois and Wisconsin and currently lives and works in Chicago.

Japanese-born, Canada-based, **Takashi Iwasaki** earned his Associate in Arts from Kansai Gaidai College, Kirakata, Osaka Japan in 2002 and his BFA with Honours from University of Manitoba, Winnipeg, Canada in 2006. His work has been featured in numerous exhibitions and publications and is in permanent collections of the Town of Shimizu, Hokkaido, Japan and BMO Financial Group, Canada, among others.

Erin Kaczowski is a recent MFA graduate from Yale University living and working in New York. She earned her BA from University of Wisconsin - Madison, and has participated in residencies at the Anderson Ranch Arts Center, Anderson Center, and Vermont Studio Center as well as showing widely across the United States.

Based in London, **Tim Knowles** has exhibited throughout the UK and Europe. Knowles has attended residencies in Brazil, Scotland, Latvia, Ghent, NY, and Bordeaux, France, and is the recipient of the British Council in Rome Grant and South West Arts Grant.

Miami-based **Lucinda Linderman** earned her MFA in Sculpture from the University of Miami and her BA in Biology from Southern University. Linderman has attended residencies in Florida, Vermont, Maine, and Tennessee and has shown extensively throughout the Southeast. Her upcycled wearable sculptures are newly featured in the Miami Art Museum store.

Nicola López was born in Santa Fe, NM and currently lives and works in Brooklyn, NY. She earned her BA and MFA from Columbia University, attended Skowhegan School for Painting and Sculpture, and is the recipient of a Joan Mitchell Foundation MFA Grant. Her work has been featured in numerous exhibitions internationally including Museum of Modern Art, New York; Los Angeles County Museum of Art; Denver Art Museum; and her installation, *Closed System 11*, is featured in the Guggenheim in New York through October 25, 2011.

Sarah Mizer was born in Providence, RI and lives and works in Richmond, VA. She earned her BFA from Alfred University, her MFA from Virginia Commonwealth University, and attended the Haystack Mountain School for Craft and Anderson Ranch Arts Center. She has shown extensively across the United States and is included in the permanent collections of the Brooklyn Art Library, Wethersby Guild, Alfred University, among others.

Singapore-born, Paris-based **Dawn Ng** was educated at the Slade School of Fine Art, UCL, and Georgetown University. Ng launched 4 solo exhibitions in 2009 and was coined by [The Business Times](#) as the "new art tour de force of the Singapore Art Scene." Ng has received numerous commissions from the Singapore Art Museum and her work has been featured in exhibitions in Singapore, Paris, and New York.

James Norton was born in South Africa and lives in Portsmouth, UK. He received a Foundation Diploma in Art and Design from Winchester School of Art in 2003 and a BA with Honors in Fine Art from University of Chichester in 2006. He has exhibited across the United Kingdom and has done set design as well as written and produced short films and music videos.

John Powers is a sculptor who lives and works in Brooklyn. His work has been shown at PS1, Exit Art, the Kohler Arts Center, Caren Golden, Art Omi, the Swiss Institute, CUE Arts Foundation, Grand Arts, the Black & White Gallery, and the Brooklyn Museum.

Born in Chicago, **Carol Prusa** received her BS in Biocommunication Arts from the University of Illinois and her MFA from Drake University. Her work is in the permanent collections of the Miami Art Museum, Museum of Art, Ft. Lauderdale, Arkansas Arts Center, Daum Museum of Contemporary Art and Telfair Art Museum, among others. Prusa is a Professor of Painting and Drawing at Florida Atlantic University.

Kathryn Van Steenhuyse earned her BFA in painting from Washington University and her MFA in painting from California College of the Arts. Van Steenhuyse has shown extensively throughout the United States and Europe, and her work is featured in the upcoming edition of [New American Paintings](#). #96, the 2011 West Issue, curated by Cassandra Coblenz, Scottsdale Museum of Contemporary Art (SMoCA). She lives and works in Wichita, KS.

Barbara Weissberger received a Guggenheim Fellowship in 2007, and her work has been featured at PS1/MoMA, White Columns, DUMBO Art Center in New York; the Mattress Factory Museum, and the University of Richmond Museum, VA, among others. She is currently on the faculty of the University of Pittsburgh and divides her time between Pittsburgh and New York.