

THE POLITICS OF PORTRAITURE

Jessica Silverman Gallery

June 24 - August 27, 2016

Kenneth Bergfeld

Cécile B. Evans

Matthew Angelo Harrison

Jamian Juliano-Villani

Josh Kline

Lynn Hershman Leeson

IDENTITY THEFT

Pamela M. Lee

In his influential account on portraiture, Richard Brilliant writes of the historically shifting dynamics between subject, artist and beholder, flagging the contingencies of identity that stem from such relationships. A panel painted by Botticelli, a decaying monument of Stalin, a presidential campaign photograph – the striking range of media surveyed underscores the capaciousness of portraiture as a representational instrument “especially sensitive to changes in the perceived nature of the individual in Western society.”¹ For a viewer casually flipping through the pages of an art history textbook or strolling the corridors of a grand museum, this thesis might be reduced to a narrative of storied individuals: kings and philosophers, high-minded men of higher rank, officials of Church and State. The narrative tells us that portraits are technologies of power and *visibility* is tantamount to social and institutional affirmation. To be painted, sculpted or photographed – to be rendered widely visible beyond the actualities of dumb flesh – is to gain traction within a public sphere.

Representation is power; portraiture lifts the individual to commanding heights. It’s an exhausted story in the history of art. In the age of social media, the idea has been rebooted as a kind of folk wisdom, a populist fetish. You might know nothing of Rembrandt’s tenebrous self-reflections in oil or care even less about paintings of dead generals, but the average millennial lives and breathes the value of image capital. Moreover, the sovereign reign of Selfie culture and Instagram announces the existential mantra of our times: *I snap therefore I am*. Raphael famously rendered Pope Julius II in alternately ceremonial

and personal terms, launching a series of debates on the apostolic image and the visual technics of faith.² These days portraiture might translate to a new kind of religion as it ushers in a very different type of iconoclasm. The excessive picturing of self and other is the media’s daily bread. Kim Kardashian, “breaks the Internet.”

Portraiture, in other words, may well be the common coin of our daily existence, our placeholder in a relentlessly mediated world. But this acknowledgment hardly relieves us of analyzing its “changes in the perceived nature of the individual.”³ In fact, it’s the naturalization of portrait modes within contemporary media – and the translation of its historic conventions into diverse platforms – that compels us to question the terms of its authority and to chart an equally crucial narrative in which such representations are linked to a sense of an individual’s domination as much as her power.

This is the expansive terrain traveled by the artists in “The Politics of Portraiture,” for whom the complex relationship between portraiture, power and likeness is far from a given. On the last count, portraiture’s representational mandate, when not picturing statesmen or landed gentry, has been historically pegged to identity, coalition building and self-actualization. For any number of marginalized peoples and communities, to be invisible was to be disenfranchised, while to be visible was to be empowered. But at a moment when mass surveillance is the rule, not the exception; when identity is as much keyed to algorithms and data storage as it is conventional approaches to mimesis; and when the cloak of *anonymity* shelters our private exchanges, habits, fantasies

and behaviors, portraiture might well be thought of as a proprietary genre. A thought experiment for the Control Society: we could see portraiture as less generous than *larcenous*. Borrowing from artist Josh Kline's observations, portraiture today might amount to a kind of *identity theft*: the visual inscription of self and other reduced to the use value of information.

II.

For over four decades, San Francisco-based Lynn Hershman Leeson has mined these associations in a series of uncanny projects and films, testing the limits of identity relative to the instruments of subjectivization.⁴ Gender, feminism, the post-human, biopolitics and survival underwrite her thematic engagements; while her reputation as a pioneering new media artist is unimpeachable. Well before the mainstream assimilation of digital culture, Hershman Leeson incorporated novel techniques into her work from artificial intelligence bots to digital video and internet interactive artworks to excursions into Second Life. But rather than call her a "media artist," it is more accurate to claim her as the inaugural portraitist of the information age – a supremely astute observer of the protocols and institutions that at once consolidate, mediate and invert the interests of contemporary identity.

From 1973–1978 Hershman Leeson conducted a private performance as Roberta Breitmore, a woman who ironically lived a quite *public*, because visible, life. The role was not limited to the adaptation of a particular look, which included a blonde wig, but also entailed the registration of identity along institutional lines. Indeed Roberta had her own checking account and a temporary driver's license. Portraits of Roberta featured in the show "Roberta's Physical Stance" (1976) attest to the notion of identity as

a work-in-progress, a construction zone in which subjectivity is a pastiche of external applications, alternately bureaucratic and commodified. Makeup is the most obvious medium of this transformation but it is the particular brands that Breitmore selects – Dior, Revlon, Max Factor and the like – that describe a very specific kind of contemporary woman, configured through acts of branding and consumption.

Hershman Leeson's explorations into technologies of selfhood extend to questions of the non- and post-human: for



Lynn Hershman Leeson
Self-Portrait with Aging Gene,
2016

what is the self when it's reduced to information, and what constitutes the human in an epoch of genetic engineering? *Self-Portrait with Aging Gene* (2016) presents the artist as a split image, both in profile and face forward. A shadowy projection on her face suggests the caps

of chromosomes called telomeres, which are nucleotide sequences that protect genes from deterioration and have been researched as potential sources to slow down, or even reverse, the aging process. Hershman Leeson's portrait reflects on the acutely gendered implications of this biotechnology – youth assumes a highly charged value for women. Telomeres, photography itself, has often sought to preserve an image of youth in perpetuity. Such biotechnological themes are also at work in *Feline-Jellyfish*, (2014), a haunting feline visage subjected to DNA manipulation.

If Hershman Leeson regards identity as an assemblage of technological and

institutional interventions, the work of Belgian-American artist Cécile B. Evans interrogates how these mediations impact relationships between self and other: the affective dynamics and personal politics that are the fallout of digital culture. Evans might be described as an intellectual descendant of Hershman Leeson: born in 1983, her wide-ranging use of digital media reflects on its role in shaping our social interactions, while her former training as an actor introduces a performative note to her work. Portraiture is always a negotiation between subject and object, a dialectic in which artist and sitter strike a tenuous and ever-changing balance. Evans's websites, videos, installations and now holographic sculptures go one step further in revealing how our technological encounters – imagined as lubricating social relations and forging connections between others – trouble strict divisions between embodiment and virtuality, affect and mediation, subjective interiority and objective information.

Evans's web-based work raises the paradox entailed in sociologist Sherry Turkle 1997 notion of "life on the screen." As we feed personal information to the Googles of the world, our representational presence online assumes the loss of a certain kind of identity offline. Evans has referred to the internet as an "intimacy generator" – a phrase that speaks to the highly calculated relationship between media and subjective emotion. *AGNES* (2014) was a spambot commissioned for the website of London's Serpentine Gallery. She was a bodiless digital being with a friendly American accent expertly leading users into "conversation," beginning with jokes and evolving into questions about emotions and wellbeing. One of the pathways through the work includes cheery desktops of sandy beaches and swaying palm trees, which lull the user into a pacific attitude, even as

AGNES extracts more personal information. Although *AGNES* sometimes steered users to information on the Serpentine Gallery's website, she was also a comment on how our affective projections have been naturalized by so many avatars and cyber fragments of human presence.

In recent work, Evans presents holographic sculptures that tap further into the contingencies of human presence. Black box theaters (based on a 19th century parlor trick illusion) are the sites in which mandalas of feminine hands with tapering fingers float disembodied in space. It's no coincidence that hands recur in Evans's work; they are symbols of gesture and touch,



Cécile B. Evans
AGNES, 2014

signatories of bodily presence and intimacy by extension. But "intimacy" might here register as code for design protocols that link together the most disparate bodies of information with contemporary portrayals of the self. Such connections are by no means specific to new media, however. Where questions of portraiture and technologies of communication are concerned, the age-old medium of painting offers an especially incisive take on the interests of identity theft.

III

Consider the work of German artist Kenneth Bergfeld, a painter who studied at

the Kunstakademie Düsseldorf, a school famous for its postwar photography and conceptual art. Bergfeld's portraits in oil are themselves conceptual: he makes hybridized pictures of male figures that shore up both familiar and un-nameable associations. Gender self-realization, fashion, history and conspiracy comprise his thematic repertoire; a quality of airiness and translucency touches the works' surfaces. Masculine archetypes ("the dandy") and dimly imagined historical personages (Putin, Hitler) are positioned against backgrounds with faintly recognizable architectural elements: Frank Lloyd Wright's Guggenheim museum or a surreal Italian streetscape recalling a Giorgio de Chirico. A slightly alien or sci-fi-like ambience permeates his work while also recalling conventions of Renaissance portraiture. Like the hyper-linked associations that Cécile B. Evans lays bare, Bergfeld's portraits call on the beholder to identify, or at least enumerate, the peculiar sources mashed-up in the making of his personages. What we project onto these images dramatizes the back-and-forth between subject and artist in an image-saturated culture, where the terms of identity are perpetually scrambled and reproduced.

That we can't name a unique sitter for most of Bergfeld's paintings does not disqualify such work from the genre of portraiture, however. Instead, he puts critical pressure on one of portraiture's seemingly irreproachable characteristics – mimesis. When, for instance, Bergfeld paints a likeness of an immediately recognizable subject – such as Mike Tyson, complete with face tattoo and butterfly – Bergfeld calls the work a "self-portrait." This is not to fall back on the argument that *all* portraiture is effectively self-portraiture, but is rather to understand how portraiture is no simple mirror of either sitter or artist, self and other.

"I've been struggling with the self-imposed critique that looking at someone else and his/her complexities could be merely read as a way of mirroring oneself," Bergfeld writes, or a "reflection of the preoccupations and obsessions of the artist who makes the portrait."⁵ Portraits, rather, "should be viewed as cultural productions in their own right," a testament to the formative capacities of representation to give shape to its subjects, fantasies and beliefs.⁶

Jamian Juliano-Villani invests in similar issues, although the tone and tense of her acrylic works could not be more different than Bergfeld's oils. If Bergfeld stretches the boundaries of portraiture as it relates to cultural production and images of hybrid masculinity, the Brooklyn-based Juliano-Villani explodes the category through the way she sources and summons her content. Cartoon-like avatars populate her riotously brash and colorful paintings; many are highly sexualized and presumably gendered as female. Popular culture meshes seamlessly with high-art; surface values are slick, shiny and frictionless. The artist's catalogue recalls predecessors in New York Pop (James Rosenquist) and Chicago New Imagists (Jim Nutt) as well as legendary illustrators such as Ralph Bakshi. But the work is all her own, paradoxically, because the gesture of artistic "theft" – codified through the routines of appropriation – is fundamental to her practice. "Everything is a reference," Juliano-Villani offers. "Everything is sourced. It's important to realize that all visual culture is fair game for artistic content, 'appropriation' isn't a 'kind' of work, it's almost all art."⁷

Juliano-Villani likens her representations of such materials as a form of re-animation, a way for her sources to be reborn and live in the present like so many long-gone subjects. "Once an image is used... it isn't dead. It can be

recontextualized, redistributed, reimagined," she notes. "It should have several lives and exist in different scenarios." This is a working definition of portraiture for digital times: as long as the image recirculates, so the subject lives on. And it's consistent with her technique, which sources materials from extensive collections of books and



Jamian Juliano-Villani
Stone Love, 2015

magazines, trawling the web, snapping pictures with her phone, and collaging images together through a MacBook and Epson projector.

In a related vein, *The Graduate* (2016) is a painting that stems from the flow of references

that crowd her other works, suggesting a peculiar evacuation of identity. A student ID card from Vassar drifts unmoored over a vertiginously placed banquette of lurid green seats, like the back of some prom-night limousine. Meanwhile, something like a drone has incongruously invaded the space. The ID card is as empty of information as the space that contains it, save for the image of an old-school truck placed where a headshot should be. Little gives away the identity of its owner – the painting is uncharacteristically devoid of figures – but the drone presses in. The picture teases. What information can be extracted by such machines when one's identity is reduced to a nameplate, an ID absent of information save for one's collegiate imprimatur and the shell of a truck?

IV

Juliano-Villani's distinct approach to the portrait calls for the reanimation of once-dead images. Hers is a virtual grave

robbing of pictures, picking at the scrap heaps of popular culture and fine art both. Though her medium is painting, her process is wholly grounded in technologies of reproduction. Identity theft takes on explicitly political associations when it comes to such technologies – platforms that have the capacity to reproduce the self and other, and then to disseminate, distribute and ultimately use such representations in the economy of information. An enduring trope within the literature of anthropology describes how the camera "steals the souls" of its (non-western, European and white) sitters, a notion taken as a given by 19th century ethnographers, but challenged as a necessarily imperializing conceit. Though we would want to steer clear of such colonizing implications, we might revisit (and invert) this idea in the present for two reasons: first, in light of the new media technologies that both converge with and depart from photography's mimetic capacities and second, due to the balance of power inherent in the formulation: who takes possession of the image – who seizes it – and to what end?⁸

On this count, one notes that both Josh Kline and Matthew Angelo Harrison use 3D printing technology to address striations of power in the representation of others. Three-dimensional printing (more accurately "additive manufacturing") emerged in the 1980s as a highly unwieldy and prohibitive reproduction process. Now affordable and ubiquitous, its applications are far-reaching, from pills to prosthetics; from handguns to architecture; to all manner of mass-customized products. The New York-based Kline has garnered critical attention for his interest in surveillance, democracy, the nature of contemporary work and precarity. His unsettling use of additive manufacturing captures the likenesses of individuals little noticed or represented within the greater

economy. Earlier works included a sculpture of several FedEx deliverymen who routinely brought him packages, unceremoniously displayed as crates body parts nestled in Styrofoam. The figure has become, in other



Josh Kline
*Packing for Peanuts (Fedex
Worker's Hand with Scanner)*,
2014

words, literally rationalized by the terms of his employ, incorporated into the materials of the workplace. In his recent show “Unemployment” (2016), Kline reproduces workers who were laid-off during the 2008 economic crisis. Mid-level accountants and managers – the stock in trade of the middle class – are cast on the gallery floor wearing business suits, curled up in fetal positions. Wrapped in translucent garbage bags, their status as “redundant” labor is rendered equivalent to their disposability.

3D printing supports Kline’s peculiar investment in the politics of *incorporation* – both literal and metaphorical. How does one embody citizenship and inhabit the workforce? How is one objectified – made thing-like – in a visual economy ruled by surveillance? What is a body politic these days? Fragments of the body, reproduced with extraordinary technical fidelity, serve as metonymic relics in such deliberations. Kline’s recent work of police arms cradling video cameras and other recording devices represent the other side of the power dynamic. Individuals who control communities through their image capture – as well as brute force – have now been made the objects of a certain fetishistic scrutiny, displayed like scientific specimens on shelves. Kline gives us, in other words,

the morphology of power.

While posing similar questions and deploying advanced printing technologies as well, Matthew Angelo Harrison arrives at a different perspective on the reproduction of others in portraiture. The Detroit-based artist is not only interested in what these processes reproduce but *how* they reproduce – and what control over these procedures both entails and implies. On the first count, Harrison scans and prints traditional African masks, as if translating one form of vernacular image making to another. The dark, polished surfaces associated with the visual cultures of the Baule, Chokwe and other Sub-Saharan peoples undergo a digital transformation to colorful objects whose crenelated surfaces recall the pixilation of data in rudimentary raster graphics. Hard wood has now been rendered in polyurethane foam; organic associations of craft, even if produced for the tourist market, have been effaced. As widespread icons of “Africanness” – and blackness by extension – the masks’ digital metamorphoses remove them further from any putative source of origin and beg an implicit question about culture and technology: what constitute the boundaries of culture today when modes of digital reproduction have generalized sites of production as global? “Cultural appropriation” is a key topic in current debates on race and ethnicity: to whom do certain cultural forms belong and what larger inequities determine their use and recoding? For the purposes of this essay, we might suggest the notion of cultural “theft” when the twinned questions of identity and media are raised.

But Harrison does not stop with making such objects. His practice extends to a concern for the old Marxian saw on controlling the “means of production.” Following this logic, the artist builds his own 3D printer, a contraption that bears a faint

family resemblance to abstract sculpture, then displays it within the space of the exhibition. Which is to say that Harrison seizes upon the apparatus itself as critical to our analysis: the nuts and bolts, the hard geometry and the DIY ethos behind it.

In doing so, Harrison reminds us of the material requirements of representation and the technical labor that supports it. Here the image of self and other has been stripped bare; its anatomy put on naked display. Within the context of a show that includes painting, holography, photography and sculpture, Harrison’s gesture underscores the diverse technologies of representation continuous with processes of subjectivization. The politics of portraiture will turn on these mechanics as much as the image itself.

Pamela M. Lee is the William Hayden Jones Professor in American Art and Culture at Stanford University. She is the author, most recently, of *New Games: Postmodernism after Contemporary Art* (Routledge, 2012) Lee is currently working on a book titled *Think Tank Aesthetics: Mid-Century Modernism, The Cold War and the Rise of Visual Culture*.

¹ Richard Brilliant, *Portraiture* (London: Reaktion Books, 1997) p. 8.

² This famous episode in the history of portraiture is recounted in Loren Patridge and Randolph Sterne, *A Renaissance Likeness: Art and Culture in Raphael's Julius II* (Berkeley: UC Press 1980).

³ The literature on photography has been critical in describing its deployment as mode of control and a technology of surveillance. Among many examples, see the classic essay by Allan Sekula, “The Body and the Archive,” *OCTOBER*, Volume 39 (Winter 1986), 3-64.

⁴ This can be explored in the Lynn Hershman Leeson monograph *Civic Radar*, Edited by Peter Weibel (Berlin: Hatje Kantz, 2016).

⁵ Kenneth Bergfeld in email to Jessica Silverman, forwarded to the author on May 13, 2016.

⁶ Ibid, Kenneth Bergfeld in email to Jessica Silverman.

⁷ Brian Boucher, “When Is Artist-on-Artist Theft Okay? Jamian Juliano-Villani and Scott Teplin Duke it Out,” Tuesday, February 3, 2015, *artnet News online*, <https://news.artnet.com/art-world/when-is-artist-on-artist-theft-okay-jamian-juliano-villani-and-scott-teplin-duke-it-out-241339>. Retrieved May 17, 2016.

⁸ Zoë Struther offers the most rigorous analysis of this trope. See Struther, “‘A Photograph Steals the Soul’: The History of an Idea.” In *Portraiture and Photography in Africa*, ed. John Pepper and Elisabeth Cameron. Bloomington: Indiana University Press, 2013, 177-212.



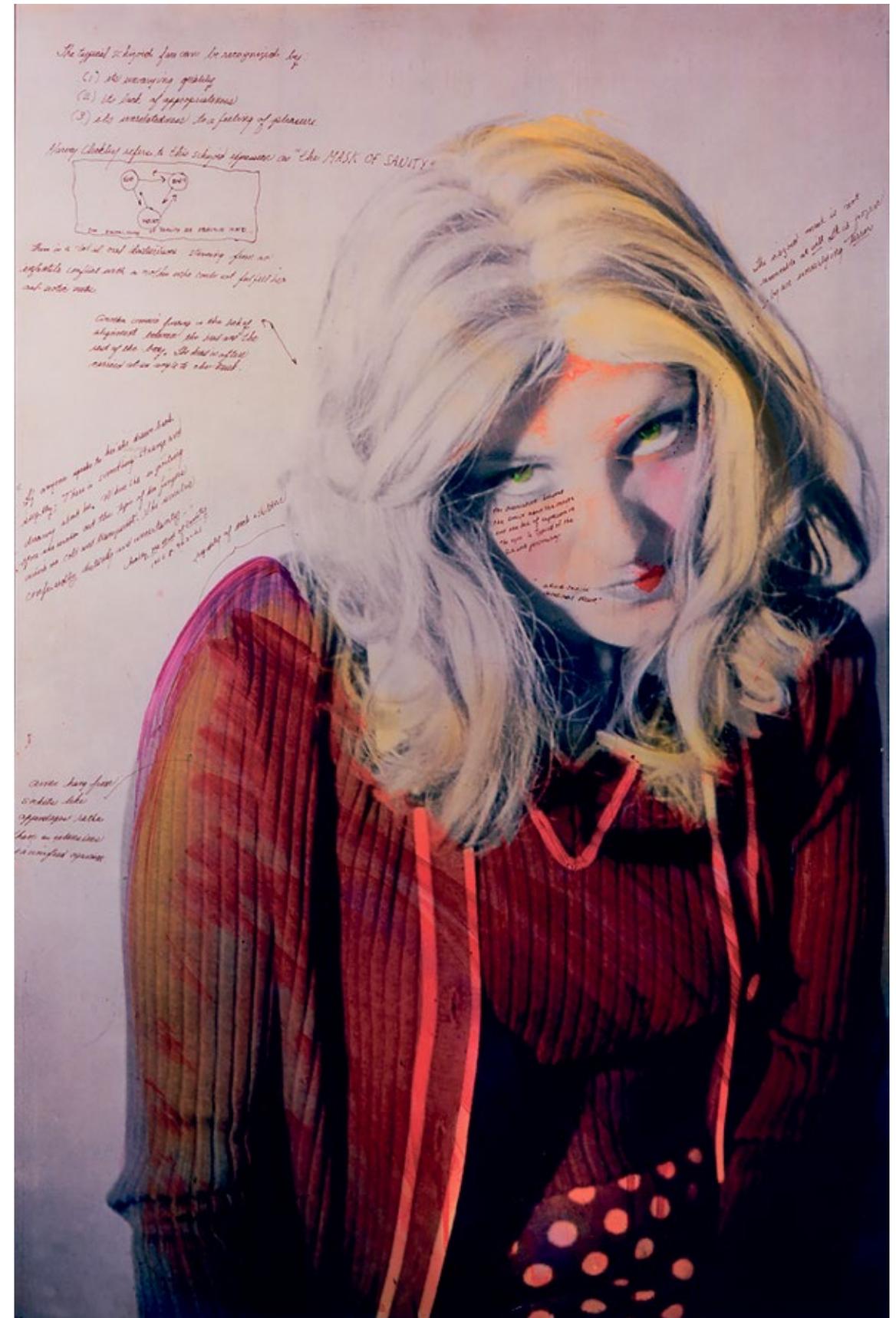
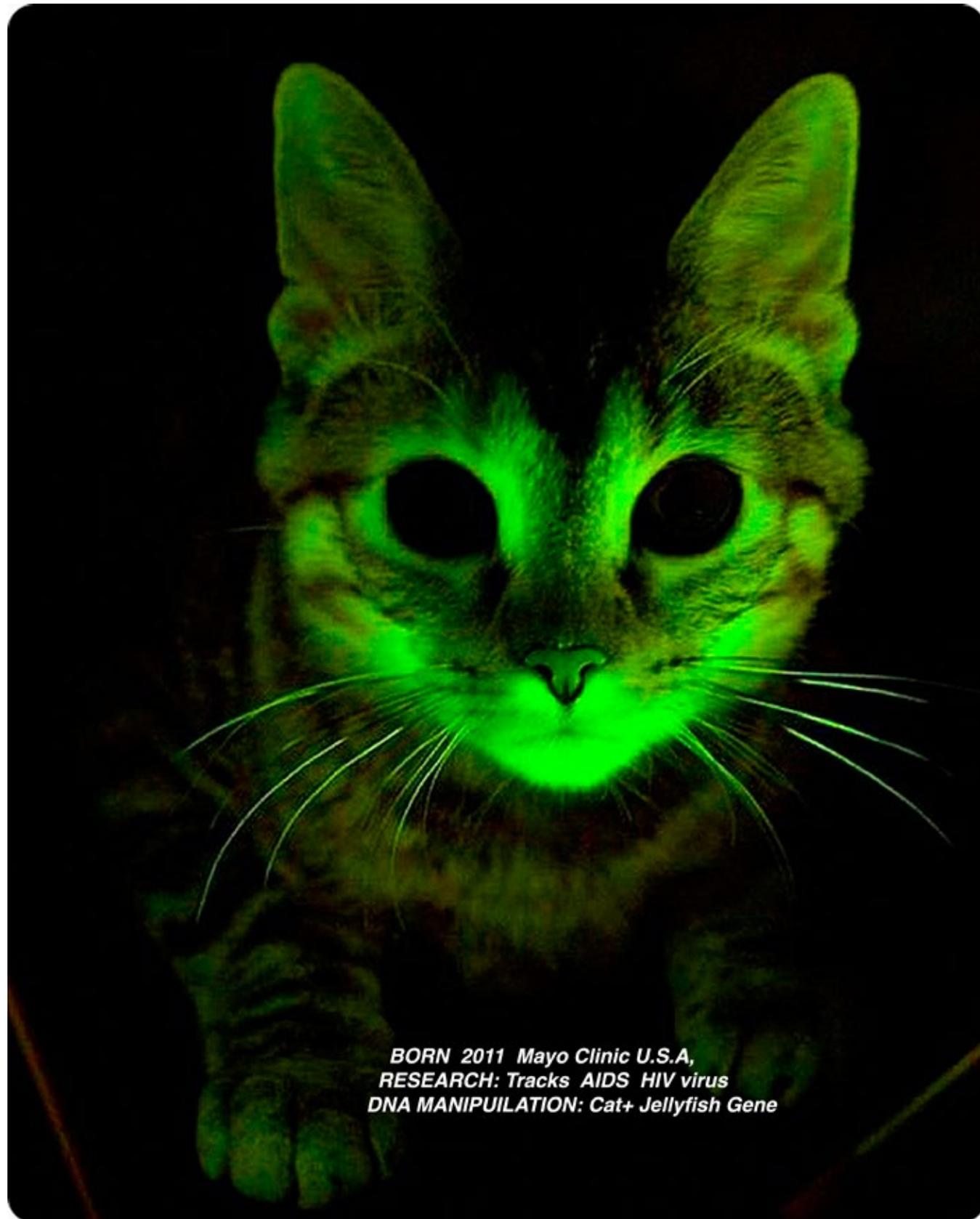














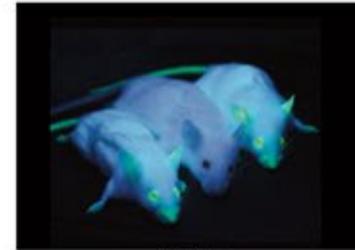
AQUA ADVANTAGE SALMON
 CREATED: 1989 Memorial University Newfoundland
 University of Toronto, Canada
 Gene Mutation: Atlantic + Chinook Salmon
 Motivation: Food



ROUND UP READY CANOLA OIL
 CREATED: 1995
 Monsanto Company USA, Canada
 Gene Modification: glyphosate-tolerant canola
 Motivation: Resistance to pesticides



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 Rochester, New York, USA
 Tissue, cellular & neuroengineering



GFP MICE
 CREATED: 2001
 Advanced Cell Technology, Massachusetts, USA
 Gene Mutation: Mice + Jellyfish
 Motivation: advanced knowledge of green fluorescent protein



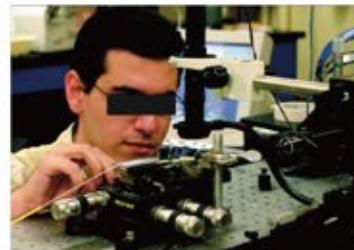
SOYBEAN GTS 40-3-2
 CREATED: 1995
 Monsanto, World-wide
 Gene Mutation: Herbicide Resistant Gene + Soybean
 Motivation: Resistance to pesticides



Biomedical Engineering Lab
 University of California at Davis
 Sacramento, California, USA
 Tissue engineering & regenerative medicine



RAINBOW PAPAYA
 CREATED: 1998
 Dennis Gonsalves & Richard Manshardt, Hawaii
 Gene Mutation: Ringspot Virus Gene + Papaya
 Mutation: Immunity to the Virus



Biomedical Engineering Lab
 Institute of Biomaterials & Biomedical Engineering
 Toronto, Canada
 Biomaterials research, tissue engineering & regenerative medicine



TRANSGENIC CAMEL
 CREATED: Camel Reproduction Center, Dubai
 Gene Mutation: Camel + Various Exogenous DNA
 Motivation: Production of cheaper pharmaceutical proteins



Bio Engineering Lab
 ETH Zurich, Basel
 Switzerland
 Biomedical research & technological advancements



Biomedical Engineering Lab
 Lawrence Livermore Lab
 Livermore, California, USA
 Biosecurity, technology and research advancements



ENVIRO PIG
 University of Guelph
 Ontario, Canada
 Gene Mutation: Escherichia Coli + Mouse + Yorkshire Pig
 Motivation: More efficient digestion of plant phosphorus



SPIDER GOAT
 CREATED: 2002
 Nexia Biotechnologies Inc. USA
 Gene Mutation: Spider + Goat
 Motivation: To create Biosteel



GM MULTIVITAMINS & VITAMINS
 CREATED: 1990's
 Common vitamin manufacturers
 Gene Mutation: Formulated with & from GM corn
 Motivation: Availability



BIOENGINEERED BEEF
 CREATED: 2013
 Maastricht University, Netherlands
 Gene Mutation: Cattle Stem Cells + Nutrients
 Motivation: designer food



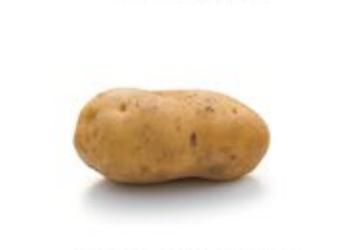
"ALBA" THE GLOWING RABBIT
 CREATED: 2000, National Institute of Agronomic Research, France
 Gene Mutation: Rabbit + Jellyfish
 Motivation: Created for artist Eduardo Kac as "transgenic art"



ROUNDUP READY WHEAT
 CREATED: 2004
 Monsanto Company & BASF USA
 Gene Modification: Wheat + CP4 EPSPS
 Motivation: Resistance to pesticides



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 Rochester, New York, USA
 Tissue & cellular engineering



AMFLORA & NEWLEAF POTATOES
 CREATED: 2010
 BASF, Germany
 Gene Mutation: Potato - amylose gene
 Motivation: Resistance to disease, increased efficiency, & for use in animal feed



Biomedical Engineering Lab
 Clemson University
 Clemson, South Carolina, USA
 Tissue engineering, biomaterials research & emerging technologies



ANIMAL FEED
 CREATED: LATE 1990's
 BASF, World-wide
 Gene Mutation: GM Soy, Corn, Flax, Canola oil & Vitamins
 Motivation: Resistance to pesticides



Roundup Ready Alfalfa
 Created: 2005 Monsanto Company and Forage Genetics International
 Gene Modification: Alfalfa & CP4 EPSPS
 Motivation: Resistance to pesticides



Biomedical Engineering Lab
 Fraunhofer Institute for Biomedical Engineering IBMT
 St. Ingbert, Germany
 Tissue engineering & regenerative medicine



DOLLY THE SHEEP
 CREATED: 1994, Roslin Institute Midlothian, Scotland
 Gene Mutation: Cloned Finn Dorset Sheep
 Motivation: First mammal cloned using somatic cell nuclear transfer



PSEUDOMONAS PUTIDA "The Oil Eating Bacteria"
 CREATED: 2005
 General Electric, New York, USA
 Modification: Four species oil-metabolizing bacteria
 Motivation: biodegrading petroleum



GLO FISH
 CREATED: 1999
 National University of Singapore
 Gene Mutation: Jellyfish + Zebrafish
 Motivation: First GM organism sold as a pet



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 University of California
 Davis, California, USA
 Tissue engineering & regenerative medicine



BIOENGINEERED FRUIT FLIES
 CREATED: 2010
 USDA & OXITEC, UK
 Gene Mutation: Fruit Fly + Jellyfish
 Motivation: agricultural & genetic research



FLAVR SAVR TOMATO
 CREATED: 1994
 Calgene Inc., Davis, California, USA
 Gene Mutation: Tomato + PG Encoding Gene
 Motivation: delay ripening



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 Institute of Biomaterials & Biomedical Engineering
 Toronto, Canada
 Tissue engineering & regenerative medicine



Kenneth Bergfeld
Androgynous Angel, 2015
 Oil on canvas
 15 5/8 x 11 3/4 in.



Kenneth Bergfeld
Friendly Competition, 2015
 Oil on canvas
 15 5/8 x 11 3/4 in.



Jamian Juliano-Villani
The Graduate, 2015
 Acrylic on canvas 73 x 50 in.
 Courtesy of the artist and JTT, New York



Josh Kline
Packing for Peanuts (Fedex Worker's Hand with Scanner), 2014
 3 3D-printed sculptures in plaster, inkjet ink and cyanoacrylate; cast urethane foam packing peanuts, vinyl, cardboard, MDF
 35 x 36 x 12 in.
 Courtesy of the artist and 47 Canal, New York. Photo: Joerg Lohse



Cécile B. Evans
AGNES, 2014
 HD video
 Courtesy of the artist and Serpentine Galleries



Cécile B. Evans
Handy if you're learning to fly IV, 2016
 Custom-built holocube, assorted miniatures, HD video, plexiglass stands, corn syrup, lacquer, C-type print, book
 Stand: 28 x 24 x 18 in.
 Holocube: 17 x 22 x 16 in.



Matthew Angelo Harrison
Post-Chronology Series, Head #1, 2015
 Open-cell polyethylene foam
 20 x 17 x 12 in.



Josh Kline
Creative Hands, 2011
 13 sculptures in silicone; commercial shelving with LED lighting
 36.5 x 26.375 x 15.5 in.
 Courtesy of the artist and 47 Canal, New York. Photo: Joerg Lohse



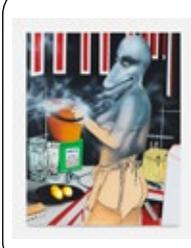
Lynn Hershman Leeson
Portrait with Aging Gene, 2016
 Ed. 1/6
 Archival digital print
 11 x 8.5 in.
 Courtesy of the artist and Anglim Gilbert Gallery



Lynn Hershman Leeson
Feline-Jellyfish, 2014
 Ed. 2/6
 Archival digital print
 24 1/2 x 20 in.
 Courtesy of the artist and Anglim Gilbert Gallery



Matthew Angelo Harrison
The Consequence of Platforms, 2016
 Aluminum, stainless steel, ceramic, marble
 75 x 33 1/2 x 33 1/2 in.



Jamian Juliano-Villani
Stone Love, 2015
 Acrylic on canvas
 30 x 24 in.
 Courtesy of the artist and JTT, New York and Tanya Leighton, Berlin. Photo: Gunter Lepowski



Lynn Hershman Leeson
Roberta's Physical Stance, 1976
 Ed. 2/5
 C-print with acrylic pen and pencil
 Image size: 40 x 27 in.
 Courtesy of the artist and Anglim Gilbert Gallery



Lynn Hershman Leeson
Crops/Animals since 2096, 2014
 Ed. 2/6
 Archival digital print
 30 x 40 in.
 Courtesy of the artist and Anglim Gilbert Gallery

KENNETH BERGFELD

Kenneth Bergfeld (b. 1990, Bergisch-Gladbach, Germany) studied at Kunstakademie Dusseldorf in Germany. He has had solo exhibitions at Galerie Max Mayer’s project space (Düsseldorf, Germany) and Kunstverein Leverkusen (Leverkusen, Germany), and his work has been featured in group shows at the Museum Abteiberg (Mönchengladbach, Germany), Kunstverein Duisburg (Duisburg, Germany), and Kunsthal Charlottenborg (Copenhagen, Denmark). Last year, Bergfeld’s performance group “Seira’s” curated the Dan Graham Pavilion at K21 Ständehaus Düsseldorf and this summer, his work is included in an exhibition at Museum Abteiberg (Mönchengladbach, Germany). The artist lives and works in Düsseldorf.

CÉCILE B. EVANS

Cécile B. Evans (b. 1983, Cleveland, OH) studied at Tisch School of the Arts. Her work has been featured in solo exhibitions at the Kunsthalle Winterthur (Winterthur, Switzerland), De Hallen (Amsterdam, The Netherlands), Serpentine Sackler Gallery (London, UK), Kunstverein Munich (Munich, Germany) and Museum of Post Digital Cultures (Lausanne, Switzerland). Her work can currently be seen in the 9th Berlin Biennale and it has been included in group shows at the Kunsthalle Wien (Vienna, Austria), Museum of Contemporary Art, Cleveland, Musée d’Art Moderne de la Ville de Paris (Paris, France), Museum of Contemporary Art Santa Barbara, National Museum of Contemporary Art (Lisbon, Portugal), and Fridericianum (Kassel, Germany). In 2016 she will have solo exhibitions at Tate Liverpool and Kunsthalle Aarhus in Denmark. Evans lives and works in London and Berlin.

MATTHEW ANGELO HARRISON

Matthew Angelo Harrison (b. 1989, Detroit, MI) has a BFA from the School of the Art Institute in Chicago. He will have his first museum solo exhibition at MOCAD in Detroit in 2016, curated by Jens Hoffmann. He will also be included in the 2016 group exhibition “Take Me (I’m Yours)” at the Jewish Museum in New York, curated by Hans Ulrich Obrist, Jens Hoffmann and Kelly Taxter. The artist lives and works in Detroit.

JAMIAN JULIANO-VILLANI

Jamian Juliano-Villani (b. 1987, Newark, NJ) has a BFA from Rutgers University. Her work has been shown at MOCAD (Detroit), Whitney Museum of American Art (New York), Jewish Museum (New York) and MoMA PS1 (New York). Most recently she participated in group exhibitions at the Swiss Institute (New York) and the Hammer Museum (Los Angeles). Juliano-Villani has an upcoming solo exhibition at Studio Voltaire (London, UK). The artist lives and works in Brooklyn.

JOSH KLINE

Josh Kline (b. 1979, Philadelphia, PA) will enjoy a solo show at the Portland Museum of Art (opening July 23). His work recently received critical acclaim in “America is Hard to See” at the Whitney Museum of American Art, New York, and “Surround Audience” at the New Museum’s 2015 Triennial in New York. His work is in the collections of MoMA New York, Whitney Museum of American Art, Aishti Foundation, Rubell Family Collection and Zabłudowicz Collection. He has also exhibited at Modern Art Oxford (UK), Moderna Museet (Stockholm, Sweden), Hirshhorn Museum and Sculpture Garden (Washington, DC), Yerba Buena Center for the Arts (San Francisco), Albright-Knox Art Gallery (Buffalo), Institute for Contemporary Art (Philadelphia), MoMA PS1 (New York) and Fredericianum (Kassel, Germany). Kline’s work will be featured in a solo exhibition at the Portland Museum of Art, opening July 2016. The artist lives and works in New York.

LYNN HERSHMAN LEESON

Lynn Hershman Leeson (b. 1941, Cleveland, OH) has a career spanning five decades. Described as “the inaugural portraitist of the information age – a supremely astute observer of the protocols and institutions that at once consolidate, mediate and invert the interests of contemporary identity,” Hershman Leeson has enjoyed recent solo retrospective exhibitions at ZKM Museum for Contemporary Art (Karlsruhe, Germany), Sammlung Falckenberg (Hamburg, Germany), and Modern Art Oxford (UK). This year and next, the show travels to the Lehmbruck Museum (Duisburg, Germany) and the Yerba Buena Center for the Arts (San Francisco). Hershman Leeson’s work is in the collections of MoMA New York, Tate Modern, LACMA, SFMOMA, National Gallery of Canada, Walker Art Center, Berkeley Art Museum, Seattle Museum of Art, ZKM Museum for Contemporary Art and Museum of Contemporary Art Warsaw. She will also be included in the group shows at the Whitney Museum of American Art and Haus der Kunst (Munich, Germany) in 2016. The artist lives and works in San Francisco and New York.

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