

JESSICA SILVERMAN

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Jessica Silverman Announces "Binocular Rivalry" by Julian Hoeber, Opening June 5, Presenting New Stereoscopic Paintings That Elevate Perception



Portrait of Julian Hoeber in the studio. Courtesy of the artist and Jessica Silverman, San Francisco. Photo: Em Monforte.

SAN FRANCISCO, CA (May 19, 2026) – Jessica Silverman is pleased to present "Binocular Rivalry," Julian Hoeber's fourth solo exhibition, with the gallery, on view **June 5 through July 11, 2026**. The exhibition features new paintings, a wall-mounted sculpture, and a new video work presented with 3D glasses. The show is informed by the artist's ongoing engagement with stereoscopic vision, or the brain's process of registering a single image from the inputs of each eye. In an increasingly technological and image-saturated world, Hoeber's work reminds us of the complexity of visual perception. This exhibition highlights the viewer's sense of vision as an active operation instead of a passive act.

The paintings in the exhibition are inspired by the stereoscope, a device invented in the 19th-century that enabled seeing a 3D image from two distinct 2D images. The exhibition title references a visual phenomenon, or conflict, that occurs when each eye is presented with different images, and the brain alternates between them, or perceives a fragmented mashup of both. Depicting everyday surroundings as two juxtaposed images, Hoeber's paintings invite us, in his words, to "see yourself seeing."



Julian Hoeber, *Binocular Vision*, 2026, detail.
Courtesy of the artist and Jessica Silverman, San Francisco. Photo: Heather Rasmussen.

Geometric patterns function as framing devices throughout the show. In the painting, *Binocular Vision* (2026), a triangular pattern—adapted from Anni Albers—is layered on painterly swathes of deep purple, blue, and gray, and surrounds two small windows that look upon a dark landscape set ablaze. The abstract patterns represent optical phosphenes, or images the brain produces in the absence of external visual input.

The 5-by-4-foot painting *Monstrose (The Beautiful Mutant)* (2026) depicts a rare cactus with erratic, sculptural growth patterns. Inspired by a gift Hoeber gave to his wife, the painting ushers the viewer down a trail of bodily and cerebral inquiry, where the mechanics of looking are augmented by memory. The background of the work shows a grey and white atmosphere with optical patterns and the ghost image of a portrait of Hoeber's much loved former studio assistant.



Julian Hoeber, *Night Studio*, 2026. Courtesy of the artist and Jessica Silverman, San Francisco. Photo: Heather Rasmussen.

Night Studio (2026) is saturated with visual metaphor, showing two corresponding images of Hoeber's workspace exterior after twilight. The building becomes a stand-in for a head—with windows representing eyes, and the door as a mouth—cleverly illuminating the trajectory of the artist's creative input and output. The work honors a cognitive space in which the artist's own thoughts and stimuli are transformed: starting with the mind, traveling through the body, and arriving at the painting's surface.

Two Smokestacks (After Degas) (2026) inverts this route, beginning with the outside world, showing twin clouds of white vapor rising against an azure California sky. A swirling red-green checkerboard moire pattern and black-and-white striped circle creep into the left and right sides of the work. In these painterly interruptions, Hoeber moves beyond the smokestacks as pure symbols of machinic production and, like Degas, challenges us to see beyond the recognizable.

"Binocular Rivalry" encourages and celebrates the gaze as active and contemplative. The artist pushes sensory processing beyond the subconscious, exploring vision as biologic, cerebral, and conceptual. This way of seeing encourages a more thoughtful engagement with our environment, framing reality as a dialogue between our eyes and our expectations.



Julian Hoeber, *Two Smokestacks (After Degas)*, 2026.

Courtesy of the artist and Jessica Silverman, San Francisco. Photo: Heather Rasmussen.

ABOUT JULIAN HOEBER

Julian Hoeber (b. 1974, Philadelphia, PA) received an MFA from ArtCenter College of Design in Pasadena, a BA in Art History from Tufts University, and a BFA from the School of the Museum of Fine Arts Boston. He has had solo exhibitions at the University of the Arts, Philadelphia and the Hammer Museum, Los Angeles, among others. His work is in the permanent collections of MoMA, New York; MOCA Los Angeles; de Young Museum, San Francisco; Hammer Museum, Los Angeles; Dallas Museum of Art; Nelson-Atkins Museum of Art, Kansas City, MO; Rubell Family Collection, Miami; Nasher Sculpture Center, Dallas; and Deste Foundation Center for Contemporary Art, Athens. His work has been included in group exhibitions at MAK Center of Art and Architecture, Los Angeles; Desert X, Palm Springs, CA; Tang Museum, Skidmore College, Saratoga Springs, NY; and Nasher Sculpture Center, Dallas. Hoeber. His fourth solo show with the gallery will open in June 2026. He lives and works in Los Angeles. He is represented by Jessica Silverman, San Francisco.

ABOUT JESSICA SILVERMAN

Jessica Silverman is an international art gallery known for building artists' careers, collaborating with collectors keen on positive provenance, and partnering with museums on innovative exhibitions. Established in 2008, the gallery has operated in several locations in San Francisco and now resides on Grant Avenue on the border of Chinatown and the Financial District.

The gallery participates in four prestigious Art Basel fairs—Miami Beach, Paris, Hong Kong, and the original Basel, Switzerland. The gallery also exhibits at Frieze LA, as well as San Francisco's own FOG DESIGN + ART.

Jessica Silverman, the founder and CEO of the gallery, has an MA in Curatorial Practice and a BFA in Studio Art. She is a Board member of the Art Dealers Association of America (ADAA). She was a member of the San Francisco Arts Commission for nine years from 2009 to 2018 and is happy to consult on public projects.

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