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Zona Maco 2023

Centro Citibanamex

Av. del Conscripto 311, Lomas de Sotelo,
Miguel Hidalgo, 11200 | Booth EJ30



Jupiter is pleased to present a group show featuring work by **Yirui Jia**, **Jeremy Lawson**, **Daniel Mandelbaum**, **Milo Matthieu**, **Ornella Pocetti**, **Dylan Rose Rheingold**, **Rachel Rossin** and **Marcus Leslie Singleton**. Collectively, these artists reflect the ethos and mission of the gallery, which seeks to encourage dialog amongst varied artistic perspectives and sociocultural backgrounds—enabling diverse and often international conversations to take place in a localized setting outside the normal reach of the art world.

This presentation at Zona Maco thus includes artists working across media and forms, but who through all their differences speak to experiences shared across space and time. The ceramic sculptures and wall-based tile works by **Mandelbaum** are, for example, marked by personal signifiers that nevertheless translate to a universal audience, as they allude to Greek and Roman architecture as well as various characters, celestial bodies, animals, and figures, such as *Kachina* (2020) which draws upon the indigenous doll of the same name. His handmade ceramic tiles, which foreground their own materiality and are assembled in such a way that they create the illusion of a woven tapestry, serve as the building blocks of his distinct visual lexicon.

Within **Jia**'s work resides a cast of characters—many of whom are derived from popular culture and cartoon influences to anthropomorphic objects and animals. Each character has its own complex identity within the childlike worlds in which they are portrayed, empowered by the reinvention of the ordinary. Jia embraces the idea of her paintings serving as visualized narratives to the sculptures and vice-versa. The first of her family to become an artist, Jia is inspired by daily life—the personal and shared experiences, “the undifferentiated universality of objects,” and, perhaps most importantly, the humor of it all.

Lawson has a complex relationship with the act of painting. The variegated surfaces of his work are obsessively covered by blotches, smears, and clumps of pigment in a roughshod manner, including all four sides of the stretcher bars. No quadrant is devoid of intense color, and layers are built up recursively to expose the artist's numerous attempts to arrive at a final composition. Treating each piece as if it has commanding powers over his decision-making, Lawson wrestles with recalcitrant materials in order to discover the painting's aesthetic resolution.

Through a process that foregrounds the unguarded manifestations of his subconscious, **Matthieu**'s constructs bold, highly textured portraits and abstracted scenes. A sociological storyteller, Matthieu invites his audience to add to the conversation as he narrates his encounters and travels through a creative process of psychic autonomism, popular within Surrealism and Dada. Fractured faces and artistic stories convey the artist's often uneasy emotional terrain as he explores the intersection of community, landscape, and culture.

JUPITER

Similarly representational and yet bordering on abstraction, **Rheingold**'s paintings delve into the affects and experiences of girlhood within American contemporary culture. Her practice foregrounds symbols of adolescence, femininity, and a heterogeneous cultural background. By re-presenting these elements in occasionally unexpected configurations, she threads a non-linear narrative throughout her oeuvre, populated with family, friends, and ambiguous representations of the artist herself. The stories that spill forth highlight everyday emotions and quotidian spaces which exaggerate the details and often veiled truths—such as the braces, oily skin, acne, birth control, heavy periods and stretch marks—of the teenage feminine experience.

Pocetti's work depicts women as mythological creatures in woodland settings, lending mystery and whimsy to their stories. In her paintings, she references the Raphaelite period of art history to create a style of painting that's both grounded in reality and the wonder of nature. As an Argentinian artist whose culture places an enormous emphasis on psychology and psychoanalysis to truly understand oneself, Pocetti thinks about how feminist theory has been affected or misconstrued by psychoanalysts like Freud or Lacan; working with female figures allows Ornella to reflect on how women have been depicted as hysterical or unreliable, and even 'monstrous.' The women in her painting often appear as grotesque yet equally lovely, signaling Ornella's interpretation of the feminine both in psychoanalysis and the history of image making. Like her depiction of women explores contradictions, their placement within nature has a similar function: Largely detached from nature as a city-dwelling porteña, Ornella uses nature as a fictional space to make her paintings more enigmatic and atmospheric.

An artist and programmer whose multi-disciplinary practice has established her as a pioneer in the field of virtual reality, **Rossin**'s work blends painting, sculpture, new media and more to create digital landscapes, which she uses to address aspects of entropy, embodiment, the ubiquity of technology, and its effect on human psychology. *Thermal Imagin II* stages a new conceptual and visual vocabulary, addressing the expanded limits of the human body and mind today. Imagining the corporeal as a component within a larger technical assemblage, the work draws from the historic development of body peripherals and outsourced sensing. Marshalling visual tropes from gaming, mobile apps, manga, and documentary video, Rachel Rossin's work is a guided trip through the outer reaches of fantasy made real. Various icons are conjured along the way, like figures in a dream, that serve as symbols for prostheses used to augment our bodily existence.

Scenes of daily life also take center stage in Singleton's paintings which shine a refreshingly prescient light and playful wit on his figural subjects and the spaces in which they're engaged. Seemingly quotidian scenes of joggers, friends, daily life, and domestic spaces all reveal latent and unexpected, though resonant, truths about Black life in America. The binaries that characterize the pictured environments—private/public, home/office, casual/professional, physical/virtual—echo the duality of such a position while his jovial application of paint to canvas effectively communicates both the joys and realities of widely relatable experiences.

In tandem, the works on view speak to a range of identities and experiences that do not only teach us something about the artists but also about ourselves.

About the Artists

JUPITER

Yirui Jia (b. 1997) moved to the United States from China in 2015, where she subsequently received her BFA from Gettysburg College, Pennsylvania and her MFA from the School of Visual Arts in New York. Her work has been featured in previous solo and group exhibitions at Jupiter Contemporary, Miami Beach; Coma Gallery, Sydney; LKIF Gallery, Seoul; Bill Brady Gallery, Los Angeles; Latitude Gallery, New York; We Space, Shanghai; WerkStadt, Berlin; and Hive Art Center, Beijing. Yirui currently lives and works in New York.

Jeremy Lawson (b. 1980, Warren, PA) received a BFA from Syracuse University in 2003, and an MFA from Hunter College in 2021. Most recently, his work has been exhibited at CFHILL, Stockholm (2022); Hauser & Wirth, New York (2021); studio e gallery, Seattle (2021); and Kristen Lorello, New York (2019). Lawson currently lives and works in New York City.

Dan Mandelbaum (b. 1994, Westfield, New Jersey) holds a BFA from Pratt Institute. He has exhibited widely in the United States and Europe including V1, Copenhagen; Stems Gallery, Belgium; and Sim Smith, London; Marvin Gardens, New York; The Hole, New York; Stanley 11, Los Angeles; Antennae, New Orleans; Best Western, New York; and Current Space, Baltimore. He lives and works in Queens and is currently attending the Palmyra Sculpture Centre Residency in Mallorca.

Milo Matthieu (b. 1990, Los Angeles, California) has been featured in solo and group exhibitions at Sorry We're Closed, Brussels; Salon 94, New York; Blum & Poe, Los Angeles; Milk Studios Gallery, New York; Bronx Art Space, New York; Colonia Nova, Berlin; Richard Heller Gallery, Los Angeles; Kravets Wehby Gallery, New York; Medium Tings, New York; Dean Collection, New York; Mana Contemporary, Jersey City; Beers London, Chicago and London; and Ross-Sutton Gallery, New York; amongst others. His work is included in the collections of the Institute of Contemporary Art, Miami and the Pizzuti Collection of the Columbus Museum of Art, Columbus, Ohio.

Ornella Pocetti (b. 1991, Buenos Aires, Argentina) studied at the University of National Arts in Argentina (UNA). Her work has been exhibited at Fundación El Mirador, Buenos Aires; The University of Palermo, Buenos Aires; Acéfala Gallery, Buenos Aires; La Causa Galería, Madrid; Usina del Arte, Buenos Aires and LaCa Projects, Charlotte; Pocetti lives and works in Argentina.

Dylan Rose Rheingold (b. 1997, New York, New York) received her BFA from Syracuse University and an MFA from the School of Visual Arts, New York. Her paintings have been featured in exhibitions at Jupiter Contemporary, Miami, Florida; T293 Gallery, Rome; Thierry Goldberg Gallery, New York; London Paint Club, London; Grove Collective, London; Backhaus Projects, Berlin; China Academy of Art, Hangzhou; Latitude Gallery, New York; Selenas Mountain, New York; UUU Art Collective, Rochester; Ki Smith Gallery, New York; amongst others. Rheingold lives and works in New York City.

Rachel Rossin (b. 1987, West Palm Beach, FL, USA) lives and works in New York, NY. Rossin uses both virtual reality and painting to investigate the slippage between the real and the digital. She combines Internet sources like video games and stock computer illustrations with objects from her real life such as a vase of flowers or a childhood drawing. The images in her paintings are further abstracted by computer programmes that twist the inherent meaning of these seductive Internet renderings; which are mostly geared toward garnering clicks and game plays.

JUPITER

Marcus Leslie Singleton (b. 1990, Seattle, Washington) currently lives and works in Brooklyn, New York. His paintings have been featured in recent solo and group exhibitions at Jupiter Contemporary, Miami; September Gallery, Hudson; University Art Museum, Albany; Superposition Gallery, Amagansett; Steve Turner Gallery, Los Angeles; Journal Gallery, New York; SKAVO Gallery, Brooklyn; TURN Gallery, New York; and Medium Tings, Brooklyn.

Caption: Milo Matthieu, *Under the Sun*, 2023 Oil paint on canvas 60 by 48 in. 152.4 by 121.92 cm. © Milo Matthieu. Courtesy of the artist and Jupiter, Miami Beach, FL

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