

# ESSEX STREET

Jay Chung and Q Takeki Maeda  
September 8 – October 9, 2016

ESSEX STREET is pleased to announce its first solo exhibition with the artists Jay Chung and Q Takeki Maeda. The exhibition is the latest in a series of works whose focus extends from the physical site of the gallery to the social and interior lives of those who inhabit it. As with Chung and Maeda's earlier works, *Teeth of the Gears* (2010), and *Toter Winkel* (2009), this work brings the role of the gallerist to the fore.

In 2012, ESSEX STREET's owner, Maxwell Graham, left his position as curator at another, now defunct, gallery on bad terms. He was replaced by Tyler Dobson and Megan Marrin, two gallerists who had also received a degree of critical recognition as artists prior to taking the position. As part of their new program, Dobson and Marrin organized an exhibition of their own work at the gallery: an in-situ meta-environment featuring private email correspondence and notes that Graham had compiled during his time there. The artists printed several canvases with these documents, which they apparently accessed from a gallery computer. Then, after hanging them in the exhibition space, they pelted the canvases with eggs.

Insofar as it included performative and self-reflexive aspects, as well as an acknowledgment of its immediate context, Dobson and Marrin's exhibition adhered to a model of painting that has come to be known as "network," or "transitive painting." These terms, initially introduced in an essay by art historian David Joselit, *Painting Beside Itself*, linked painting to present-day themes of globalization, digital media, and their impact on the cultural sphere. In light of these issues, the essay argued, painting could be used as a vehicle to enact and visualize social relations.

Alongside network painting, a second point of reference for the work was the social dynamics of the art scene in Cologne in the 1980s and 1990s. While it could be said that the artists in this milieu treated social relations as a medium in itself, indispensable in defining and contextualizing the work they produced, their working practices and social conventions also entailed a latent violence that was intrinsic to the scene. As critic Dominikus Müller writes, in the Cologne scene, "those who left themselves open to attack, branded a traitor or spoilsport for whatever reason, could expect to be treated with open hostility."

Dobson and Marrin's work was not the only exhibition or artwork to take liberties with Graham's words; at the time of their exhibition, other artists strategically made allusion to them in very much the same spirit, basing their own work on the same artistic and theoretical precedents. Along with Dobson and Marrin's exhibition, these works ritually gave form to a symbolic and social violence, perpetuating it as they reproduced it.

Jay Chung and Q Takeki Maeda have held solo exhibitions at Galerie Francesca Pia, Zurich; 356 Mission Road, Los Angeles; House of Gaga, Mexico City; Ludlow 38, New York; Isabella Bortolozzi, Berlin; REDCAT, Los Angeles; Cabinet Gallery, London; Cubitt Gallery, London; Kunstlerhaus Stuttgart; and the Museo d'Arte Moderna Bologna, Italy. Their work has been included in group exhibitions at Mori Art Museum, Tokyo; Kunsthaus Glarus; Air de Paris; Irish Museum of Modern Art, Dublin; Hayward Gallery, London; Doyers Street, New York; Midway Contemporary Art, Minneapolis; Halle für Kunst Lüneburg; Migros Museum für Gegenwartskunst, Zurich, Switzerland; Kölnischer Kunstverein, Cologne; Malmö Konsthall; Kunstmuseum Basel; CCA Wattis, San Francisco; ARC/Musée Moderne de la Ville de Paris, Paris, France and elsewhere.

Jay Chung was born in Madison, Wisconsin; received a BA from University of California at Berkeley, an MFA from Yale University, New Haven, and attended the Staatliche Hochschule für Bildende Kunst, Frankfurt am Main. Q Takeki Maeda was born in Nagoya, Japan and attended the Musashino Art University, Tokyo and the Staatliche Hochschule für Bildende Kunst, Frankfurt am Main.

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Jay Chung and Q Takeki Maeda  
*Cat Piece*, 2016  
Oil on wood panel  
19 <sup>5</sup>/<sub>8</sub> x 25 <sup>5</sup>/<sub>8</sub> x 1 <sup>3</sup>/<sub>8</sub> inches

Jay Chung and Q Takeki Maeda  
*Crown*, 2016  
Necklace  
9 x 10 inches

Jay Chung and Q Takeki Maeda  
*Untitled*, 2016  
Oil on canvas  
37 <sup>3</sup>/<sub>8</sub> x 29 <sup>1</sup>/<sub>2</sub> x 1 <sup>3</sup>/<sub>8</sub> inches

In office:

Jay Chung and Q Takeki Maeda  
*Study for Untitled*, 2016  
Oil on canvas  
11 <sup>3</sup>/<sub>4</sub> x 11 <sup>3</sup>/<sub>4</sub> x 1 <sup>3</sup>/<sub>8</sub> inches