



Pooneh Maghazehe, *Eleni's Headboard*, 2012, Matthew's couch, Eleni's sectional pillows, Ebay photo, acrylic, gold, leaf, powder, paper mache, hanger bar

FOR IMMEDIATE RELEASE

New York

## *Go On Remained*

July 25 – August 30

Opening Reception and Artist Talk:  
Thursday, July 25, 6-8pm

Jenkins Johnson Gallery, New York is pleased to present *Go On Remained*, a group exhibition organized by Rin Johnson and Rachel Valinsky featuring works by Pooneh Maghazehe, Rick Myers, and Corey Riddel. The exhibition runs from July 25, 2013 through August 24, 2013 and will open with a reception and artist talk on Thursday July 25, from 6-8pm.

In *Go on Remained*, Pooneh Maghazehe, Rick Myers, and Corey Riddell engage at once with a dual set of processes. Through re-articulating existing and circulating images within the framework of a differing lexicon – a change in form, thingness, tone, and context – they give rise to new forms of viewership, assimilation, and meaning production. Emerging from the near vacuum of empty space, works in the exhibition also address the process by which images are created and often linger in the interstices of photographic time.

**Pooneh Maghazehe** employs sculptural objects and photography, to navigate the fluctuating and, at times, interdependent symbolism between object and ideology, or habit and habitat. The account on which the work is displayed and later shifted or performed establishes an on-going exercise that mines the underlying subjectivities of taste, class, and memory and history that often complicate the links between collective and individual identity. In her large scale sculptural installation, *Eleni's Headboard*, Maghazehe employs the skeletal structure of domestic furniture as a site of investigation for the insertion and retrieval of elements of collective and individual memory and narrative. She culls found images from a visual lexicon extending from stock images of canonical models of Western architecture to Rococo-inspired housewares found in Iranian markets, mining them for their ability to step in as agents of a shared cultural imaginary. Maghazehe's work and collaborative performances have been exhibited at ZKM Center for Art and Media, Beijing 798 Biennale; the Chelsea Art Museum; DePaul University Museum in Chicago; ICA Philadelphia; 247365; and ICA Portland. She has been reviewed in the *The New York Times*, *Wall Street Journal*, *Art Asia Pacific Magazine*, *Art Map Magazine*, *The Washington Post*, *I Magazine*, and *Contemporary Practices*. She lives and works in Brooklyn, NY.

**Rick Myers'** two-channel video, *Passage*, depicts the shadow cast by a single leaf of the Gutenberg Bible in the collection of Smith College's library. *Passage* reframes the ancestor of the printing press and converts the rare, original paper object into infinitely reproducible form – video – simultaneously emptying out the object of its textual and textural qualities by transforming it into an abstract set of slowly shifting shadows. Myers updates the diptych – a structure whose deep-seated origins are overwhelmingly religious – to the contemporary cult of the moving image.. Rick Myers lives and works in Easthampton, Massachusetts. Originally from Manchester, England he moved to the U.S. in 2008. Solo exhibitions include: *Printed Matter*, New York (2011); *White Columns*, New York (2009); *Corner College*, Zurich (2009); and *No. 12 Gallery*, Tokyo (2007). He has been exhibited at the Library at Tate Britain, London, United Kingdom (2009); MoMA Library, New York (2013); and the NY Art Book Fair MoMA PSI, New York (2009). Myers was recently awarded a Printed Matter Award for Artists (2011).

**Corey Riddell** is a photographer challenging his medium to fail. Working with photo-chemically and photo-mechanically based processes, Riddell's most recent body of work centers around shadowy images of the caves, cliffs and sea, those places which continue to inspire awe and a sense of the sublime. His daguerreotypes are minutely produced unique works, executed through a direct-positive process dating back to the very origin of the photographic medium. While the daguerreotype as a form degenerates over time, it also occupies an unstable place as an object in time, transforming its "subjects" into object form. Invoking the historical genre of the still life, Riddell's daguerreotypes – photographs of a bird skull, and a small pile of bones – act as *memento mori*, symbolic reminders of the inevitability of death, or rather, the tense spatiotemporal in-between occupied by photography's subjects. Riddell received his BA in Art and the History of Art and Visual Culture from the University of California Santa Cruz and his MFA from Columbia University in the city of New York.

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