

14 Jun 2014

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"Jeremy Everett No Exit at Edouard Malingue Gallery"

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Jeremy Everett *No Exit* at Edouard Malingue Gallery, Hong Kong 10 July 2014 - 28 August 2014

Edouard Malingue Gallery is pleased to present 'No Exit', a solo exhibition of New York-based American artist Jeremy Everett (b.1979, USA) that presents a lyrical exposé of his work, which neither ever fully created nor complete, is distinct for its perpetually evolving state between beauty and decay. With an initial degree in Landscape Architecture, Everett traversed into the art of making - or making of art - by subsequently completing an MFA at the University of Toronto. A Colorado native, Everett was exposed for the formative parts of his early years to raw space, the pulsating yet contemplative existence elicited by bare earth. Citing inspirations such as Land Art masters Robert Smithson and Michael Heizer, Everett's work stems from a centre of intuition and subtly evolves beyond process and creation.

Central to the exhibition is a new body of work, which carries the title of the show, 'No Exit'. Conceived or developed by applying mixed media on a mylar blanket, the faintly tainted yet evanescent surfaces are charged with a particular gravitas. Draped or lightly extended, their surfaces and stilted movements evoke a subtly charged poetic: face-to-face before you they are grounded yet vulnerable, honest in their transparency yet enigmatic in their textured appearance. A focus as such is urged not only on the series' formal aspects but also its experiential practice. Indeed, there is scientific yet released abandon vis a vis their process of creation: each work has been exposed beyond the studio walls, whether in the desert or the dry plains of his native Colorado; a process that borders on the realm of performance and adds to their final lyricism as much as their initial captivation.

At the heart of Everett's work is the essence that finality is never fully achieved; it is neither sought nor is it the purpose. Before Everett's Film Still works, for example, you stand as a victim of circumstance, face-to-face with a surface that seemingly reflects and thereby lures you in only to then reject your ordinary sight and force upon you the open-ended question of 'what else do you see?' Beyond this initial impact there is also the continuously unfolding story of their making, how they were created using the techniques of exposure and black room development as in photography, yet, without the single use of a camera. In these works, as well as others, the medium of photography was purposely released from the shackles of mechanics whilst its core creative methods, that of spreading emulsion and revelation to light, were teasingly brought over into the realm of abstract painting. Everett breaks the codes, defies Greenberg and pushes the conceived limits of artistic formation to create visual fragments of a sentence, which perpetually exists and evolves.

Such emphasis on the making and breaking of is evinced in his Autoexposure works. Created using oil paint, cyanotype and canvas, they stand apart from Everett's other pieces on show in that your gaze is swallowed by their dark blue surface, sucked into an earthen terrain that revels in an abundance of details. Captivatingly raw, they stand before you seemingly tarnished and akin to a shard that has been uncovered from another world. Faced with these works you are called to be vulnerable, to be nothing more than who or what you are. For, as with those formations of land that have been achieved by the trampling of natural disasters, the emphasis in Everett's works is not on perfection but rather engaging with the beauty that can be uncovered in 'failure'.

Overall, 'No Exit' reveals through various series' of work how Everett's oeuvre is hypnotic, transcendental and disturbing whilst simultaneously pervading a mesmerising quality. Subtle yet direct, it does not spell out for you what you should see but rather opens your mind to numerous transformative possibilities. It is twisted yet brings you clarity and straddles the line between disorder and decay, order and beauty. Indeed, it is the perfection of the defected. And presented before you, mid process, mid existence, it is wondrous and reduces you to the core of your being, unmasked by something before you that accepts your vulnerability, for it also is in this with you.

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Jeremy Everett

NO EXIT

Edouard Malingue Gallery Jeremy Everett 視藝 展覽



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Jeremy Everett is a highly celebrated young emerging artist who has held solo exhibitions in New York as well as Paris and has been included in numerous group exhibitions in Monaco, Berlin, Hong Kong and Los Angeles. His work was most notably part of an exhibition at the Museum of Contemporary Art in Chicago, for which Phaidon produced a catalogue. Jeremy Everett's work has been extensively supported by art critics and been deliberated in l'Officiel de l'Art, Muse Magazine, The New York Times, The Smithsonian Magazine, Flash Review, Modern Painters and ArtReview, amongst others.

馬凌畫廊呈獻紐約藝術家傑里米·埃弗雷特（Jeremy Everett；1979年出生於美國）首個香港個人展覽《No Exit》。展覽中的藝術作品均未完成創作，呈現了一個不斷在美和凋零之間變動的狀態。埃弗雷特畢業於景觀建築學系（Landscape Architecture），其後專注於藝術創作，並在加拿大多倫多大學取得藝術創作碩士學位。埃弗雷特來自美國科羅拉多州，早年在原始的生活環境長大，經常與孕育萬物的大自然接觸。受地景藝術大師羅伯特·史密斯森（Robert Smithson）和邁克爾·海澤（Michael Heizer）的影響，埃弗雷特的創作大多源於直覺，將藝術創作程序帶到一個新領域。

是次展覽的核心是藝術家的一系列與展覽同名的新作 No Exit，作品上的混合媒介讓塑膠薄膜染有淡淡的色彩，薄膜表面帶有一種快將消逝卻莊嚴的美感。薄膜被設計成褶皺或微微伸延的狀態，其表面及凸凹的動態喚起了一種微妙的詩意：當薄膜與觀者臉對臉時，它呈現了一種不由自主的脆弱狀態，其佈滿紋理的外觀卻予人一種神秘莫測的感覺。這種效果都是來自於展覽作品的試驗性，而非其正規性。埃弗雷特的作品帶領觀者進入一個既科學但隨意的反創作過程：每一件作品都曾經暴露在工作室外的環境中，無論是沙漠還是埃弗雷特家鄉的草原。這個類近表演的元素在作品原有的魅力上加添一層詩意。

當構思一件作品時，埃弗雷特關注的不是能預見的「成果」，「成果」既不是創作的目的，也不是他所追求的東西，因此作品都是以未完成的方式呈現。比如站在 Film Still 作品系列前面，觀者代入被環境壓迫的角色，先被作品的反光表面吸引，隨即又被它抽象的外貌打破原本的印象，從而思考：「還能看到什麼？」除了這種對觀者視覺上的衝擊外，作品還引領觀者思考作品背後的創作故事：Film Still系列運用了攝影的曝光和黑房洗相技巧進行創作，卻未曾使用照相機。攝影作為載體從機械的束縛中解放，其核心創作手法（如塗抹感光乳劑後讓作品曝光）被巧妙地運用在抽象繪畫上。埃弗雷特的創作手法突破了現有對於藝術形式的局限，可視為對美國藝術批評家格林伯格（Clement Greenberg；1909 – 1994）提倡的形式主義理論的挑戰。埃弗雷特的作品就像殘缺的詩句般，永遠存在和不斷演變。

埃弗雷特對於創造和分解的重視可以從 Autoexposure系列中的作品看得出來，作品以油彩和畫布，利用青版照相法創作而成。與眾不同的地方在於觀者的視覺會仿如被那深藍色的表面吞噬，然後被吸進一個蘊藏豐富細節的地底裡。作品富有原始的味道，眼看著像是從另一個世界發掘出來的頹垣敗瓦，面對著這種不能預計的衝擊，觀者頓時變得脆弱不安。埃弗雷特的作品有如被自然災害踐踏而形成的大地，重點非要達至完美，反而是要觀者欣賞缺陷中的美。

是次《No Exit》展覽透過展示多個系列的作品，讓觀眾感受到埃弗雷特藝術作品具有催眠、超然和令人不安的特質。它們並不規限觀者進行單一解讀，反而透過既隱晦又直接的表達方式，賦予大家無盡的想像空間；透過扭曲的形體，揭示清晰的訊息。藝術品徘徊在混亂與腐朽、秩序與美的邊緣上，在殘缺之中體現完美。未完滿的作品把觀者帶回存在的本質，並讓他們觀照自己脆弱的內心，因為脆弱正正是存在中不能取代的一部分。

傑里米·埃弗雷特（Jeremy Everett）現時為美國紐約的知名新晉年輕藝術家，曾在紐約和巴黎舉行個人藝術展覽，亦在摩納哥、柏林、香港和洛杉磯參與多個聯展。他的作品曾在芝加哥現代藝術博物館中展出，並獲Phaidon製作作品目錄。埃弗雷特的作品得到藝術評論家廣泛支持，並曾獲多份著名報章雜誌報道，包括l'Officiel de l'Art、繆斯雜誌、紐約時報、史密斯尼雜誌、Flash Review、現代畫家及ArtReview等。

地點

Edouard Malingue Gallery

First floor, 8 Queen's Road Central, Hong Kong

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12 Jun 2014
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No Exit

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Enlarge

by Edouard Malingue Gallery
Location: Edouard Malingue Gallery
Artist(s): Jeremy EVERETT
Date: 10 Jul - 23 Aug 2014

Edouard Malingue Gallery presents 'No Exit', a solo exhibition of New York-based American artist **Jeremy Everett** (b.1979, USA) that presents a lyrical exposé of his work, which neither ever fully created nor complete, is distinct for its perpetually evolving state between beauty and decay. With an initial degree in Landscape Architecture, Everett traversed into the art of making - or making of art - by subsequently completing an MFA at the University of Toronto. A Colorado native, Everett was exposed for the formative parts of his early years to raw space, the pulsating yet contemplative existence elicited by bare earth. Citing inspirations such as Land Art masters Robert Smithson and Michael Heizer, Everett's work stems from a centre of intuition and subtly evolves beyond process and creation.

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-Edouard Malingue Gallery

Image: © Jeremy Everett
Courtesy of the artist and Edouard Malingue Gallery

14 Jun 2014
Art Slant China
"General Listing"
Link: <http://bit.ly/1on9TDG>

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Edouard Malingue Gallery

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Exhibition Detail

Jeremy Everett
NO EXIT

Edouard Malingue Gallery
First floor, 8 Queen's Road Central
Hong Kong
China

July 10th - August 23rd



JEREMY EVERETT
13 JUL - 28 AUG

Jeremy Everett

© Courtesy of the artist & The Edouard Malingue Gallery

> QUICK FACTS

WEBSITE: <http://www.edouardmalingue.com>

NEIGHBORHOOD: hong kong

EMAIL: mail@edouardmalingue.com

PHONE: +852 2810 0317

OPEN HOURS: Tuesday - Saturday, 11am - 7pm

TAGS: mixed-media



> DESCRIPTION

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4 Jul 2014

Hong Kong Tatler

"Jeremy Everett at Edouard Malingue Gallery"

Link: <http://hk.asiatatler.com/luxury-news/jeremy-everett-at-edouard-malingue-gallery>

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Luxury News

Arts

Jeremy Everett at Edouard Malingue Gallery

The New York and Paris-based artist presents his No Exit exhibition from July 10 to August 23

By Hong Kong Tatler

Jul 04, 2014

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Jeremy Everett, *No Exit 3* (left), 2014, Mixed media on mylar blanket. 205 x 132 cm. *Auto Exposure #1* (right), 2013. Oil paint, cyanotype on canvas. 217 x 160 cm. Courtesy of the artist and Edouard Malingue Gallery.

Hong Kong's art scene is about to be hit with a wave of transience and enigma, as artist Jeremy Everett will soon be unveiling his solo exhibition, No Exit, at the Edouard Malingue Gallery.

Everett, who began his artistic endeavors with an initial degree in landscape architecture, has always been fascinated by raw space and the bare earth. Much of his works are conceived by applying mixed media onto a mylar blanket, and each artistic creation has seen a world that extends beyond studio walls. To add to the work's final lyricism, and to build onto its initial captivation, Everett places the pieces in environments such as the desert or the dry plains of his native Colorado.

Everett's works revolve around the idea that finality is never fully achieved, and are intended to beg the open-ended question of 'what else do you see?' This particular exhibition reveals how Everett's vision is hypnotic, transcendental and disturbing while concurrently exposing a mesmerising quality, bidding you to open your mind and see in his works a vast range of possibilities.

Jeremy Everett at Edouard Malingue Gallery

Date: July 10 to August 23, 2014

Time: 10am – 7pm (Monday-Saturday)

Venue: Edouard Malingue Gallery, 1/F, 8 Queen's Road, Central;

www.edouardmalingue.com

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4 Jul 2014

Lifestyle Asia

"Art & The City: 5 Hong Kong art exhibitions to visit in July"

Link: <http://ystqblj.lifestyleasia.com/hk/en/culture/art/photo-story/5-hong-kong-art-exhibitions-july/>



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Art & The City: 5 Hong Kong art exhibitions to visit in July



Beautiful and abstract is Jeremy Everett's signature style.



Hannah Leung

4 Jul 2014

 [Art, Culture](#)

With summer in full blast, we can think of no better way to cope than seeking refuge inside an art abyss. To keep the heat induced lethargy at bay, we picked exhibitions that make mundane topics come to life, such as the Liang Yi Talks panel, taking place at the private Liang Yi Museum. Click through for the rest of our selections of the must-see exhibitions in July.

MORE: [10 design hotels in Asia](#)

Jul 2014
HK Magazine
"Jeremy Everett: No Exit"
Link: <http://bit.ly/1DuHJfh>



HONG KONG ART:

Jeremy Everett: No Exit

When:
Through Aug 23, 10am

Phone: 2810-0317

Area:
Central

Edouard Malingue Gallery, 1/F, 8
Queen's Rd. Central, Central, Hong
Kong, Hong Kong S.A.R., China

Nearest Train:
Central

[Report a correction](#)



"No Exit"—it's not just a Sartre play any more. New York-based artist Jeremy Everett brings two new series of work to Hong Kong, both looking at the limbo between beauty and decay. In "No Exit," Everett paints and applies mixed media such as dust and stones onto emergency insulation mylar blankets. In his other series, "Autoexposure," Everett plays with paint and light-sensitive Cyanotype on canvas, allowing natural light to mould his art processes. A solo show? Sartre would be proud. After all, hell is other artists.

11 Jul 2014

House News

"本週五個好展覽"

Link: <http://bit.ly/VRaDYd>



本周五個好展覽：黃麗貞、MAI-THU PERRET、林愷倩、
Jeremy Everett、Lehmann Maupin

No Exit

畫廊：Edouard Malingue Gallery

地址：香港中環皇后大道中八號一樓

日期：七月十日至八月二十三日

網址：www.edouardmalingue.com

藝術家：傑里米·埃弗雷特 (Jeremy Everett)

電話：2810 0317

辦公時間：星期一至六 1000-1900

Edouard Malingue Gallery is pleased to present 'No Exit', a solo exhibition of New York-based American artist Jeremy Everett (b.1979, USA) that presents a lyrical exposé of his work, which neither ever fully created nor complete, is distinct for its perpetually evolving state between beauty and decay. With an initial degree in Landscape Architecture, Everett traversed into the art of making - or making of art - by subsequently completing an MFA at the University of Toronto. A Colorado native, Everett was exposed for the formative parts of his early years to raw space, the pulsating yet contemplative existence elicited by bare earth. Citing inspirations such as Land Art masters Robert Smithson and Michael Heizer, Everett's work stems from a centre of intuition and subtly evolves beyond process and creation.

Central to the exhibition is a new body of work, which carries the title of the show, 'No Exit'. Conceived or developed by applying mixed media on a mylar blanket, the faintly tainted yet evanescent surfaces are charged with a particular gravitas. Draped or lightly extended, their surfaces and stilted movements evoke a subtly charged poetic: face-to-face before you they are grounded yet vulnerable, honest in their transparency yet enigmatic in their textured appearance. A focus as such is urged not only on the series' formal aspects but also its experiential

practice. Indeed, there is scientific yet released abandon vis a vis their process of creation: each work has been exposed beyond the studio walls, whether in the desert or the dry plains of his native Colorado; a process that borders on the realm of performance and adds to their final lyricism as much as their initial captivation.

At the heart of Everett's work is the essence that finality is never fully achieved; it is neither sought nor is it the purpose. Before Everett's Film Still works, for example, you stand as a victim of circumstance, face-to-face with a surface that seemingly reflects and thereby lures you in only to then reject your ordinary sight and force upon you the open-ended question of 'what else do you see?' Beyond this initial impact there is also the continuously unfolding story of their making, how they were created using the techniques of exposure and black room development as in photography, yet, without the single use of a camera. In these works, as well as others, the medium of photography was purposely released from the shackles of mechanics whilst its core creative methods, that of spreading emulsion and revelation to light, were teasingly brought over into the realm of abstract painting. Everett breaks the codes, defies Greenberg and pushes the conceived limits of artistic formation to create visual fragments of a sentence, which perpetually exists and evolves.

Such emphasis on the making and breaking of is evinced in his Autoexposure works. Created using oil paint, cyanotype and canvas, they stand apart from Everett's other pieces on show in that your gaze is swallowed by their dark blue surface, sucked into an earthen terrain that revels in an abundance of details. Captivatingly raw, they stand before you seemingly tarnished and akin to a shard that has been uncovered from another world. Faced with these works you are called to be vulnerable, to be nothing more than who or what you are. For, as with those formations of land that have been achieved by the trampling of natural disasters, the emphasis in Everett's works is not on perfection but rather engaging with the beauty that can be uncovered in 'failure'.

Overall, 'No Exit' reveals through various series of work how Everett's oeuvre is hypnotic, transcendental and disturbing whilst simultaneously pervading a mesmerising quality. Subtle yet direct, it does not spell out for you what you should see but rather opens your mind to numerous transformative possibilities. It is twisted yet brings you clarity and straddles the line between disorder and decay, order and beauty. Indeed, it is the perfection of the defected. And presented before you, mid process, mid existence, it is wondrous and reduces you to the core of your being, unmasked by something before you that accepts your vulnerability, for it also is in this with you.

Jeremy Everett is a highly celebrated young emerging artist who has held solo exhibitions in New York as well as Paris and has been included in numerous group exhibitions in Monaco, Berlin, Hong Kong and Los Angeles. His work was most notably part of an exhibition at the Museum of Contemporary Art in Chicago, for which Phaidon produced a catalogue. Jeremy Everett's work has been extensively supported by art critics and been deliberated in *l'Officiel de l'Art*, *Muse Magazine*, *The New York Times*, *The Smithsonian Magazine*, *Flash Review*, *Modern Painters* and *ArtReview*, amongst others.

15 Jul 2014

Artdaily.org

"New York artist Jeremy Everett arrives for first solo show in Hong Kong"

Link: <http://artdaily.com/news/71481/New-York-artist-Jeremy-Everett-arrives-for-first-solo-show-in-Hong-Kong#.VL9RbFx00zU>


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New York artist Jeremy Everett arrives for first solo show in Hong Kong



Jeremy Everett Portrait.

HONG KONG. - *Edouard Malingue Gallery* presents 'No Exit', a solo exhibition of New York-based American artist Jeremy Everett (b.1979, USA) that presents a lyrical exposé of his work, which neither ever fully created nor complete, is distinct for its perpetually evolving state between beauty and decay. With an initial degree in Landscape Architecture, Everett traversed into the art of making - or making of art - by subsequently completing an MFA at the University of Toronto. A Colorado native, Everett was exposed for the formative parts of his early years to raw space, the pulsating yet contemplative existence elicited by bare earth. Citing inspirations such as Land Art masters Robert Smithson and Michael Heizer, Everett's work stems from a centre of intuition and subtly evolves beyond process and creation.

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18 Jul 2014


Cover Magazine

"Edouard Malingue Gallery Presents: Jeremy Everett – No Exit"

Link: <http://www.covermagazine.hk/en/2014/07/18/edouard-malingue-gallery-presents-jeremy-everett-exit/>

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Edouard Malingue Gallery Presents: Jeremy Everett – No Exit

By Vista | July 18, 2014

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Edouard Malingue Gallery Presents: No Exit, the first solo exhibition of emerging New York based American artist Jeremy Everett in Hong Kong. Unlike most art works in other exhibitions Everett's work lacks the essence of finality. Instead, his works captures a never-ending transition between beginning and end, beauty and decay.



Film Still (Studio Exposure #2), 2013, Silver gelatin print on mylar, 183 x 122 cm

The works exhibited in the exhibition records Everett's experiment with mixed media applied on mylar blankets, and other materials. Everett's fascination with the process of the work overwhelms the need to 'complete' each piece. The works captures every bit of detail, from the successes to the flaws, which creates the raw/ incomplete impression of the artworks.



No Exit #1, 2013, Mixed media on mylar blanket, 200 x 133 cm

The 'No Exit' series casually drapes over the gallery walls, gently swaying back n forth, creating a mesmerizing attraction that draws you in before you realize it. The unpredictable forms of the colors contrasting the transparency of the mylar blanket almost seems like a dream sequence where nothing is certain, but something is there.



Auto Exposure #1, 2013, Oil paint, cyanotype on canvas, 217 x 160 cm


The exhibition reveals various series of the artist's work, each with their own alluring qualities that treads between the transitions from the beginning to the end. Just like in other people, the flaws make each piece unique and gives it more character which is one of the most intriguing aspect of the exhibition.

19 Jul 2014

rthk.hk

"The Works"


Link: <http://programme.rthk.hk/rthk/tv/programme.php?name=tv/theworks&d=2014-07-16&m=episode>



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Executive Producer: Diana Wan
Paris-Chinese Paintings; Ko Sin-tung and Mak Ying-tung at Gallery EXIT, Lorin Maazel Tribute; Painter Jeremy Everett, Harpist Isabelle Moretti
2014-07-16 Paris-Chinese Paintings; Ko Sin-tung and Mak Ying-tung at Gallery EXIT, Lorin Maazel Tribute; Painter Je

During the 20th century Paris, was considered one of the world's leading artistic centres. And among those who flocked there from all over the world, were many of the greatest Chinese artists of the past 100 years, as the exhibition Paris - Chinese Painting at the HK Museum of Art shows.

At Gallery Exit until the 25th July you have the chance to see two exhibitions for the price of one: Mak Ying Tung's "Almost Empty" and Ko Sin Tung's "A Closed Room".

Last year, we were lucky enough to meet Lorin Maazel who was here to conduct performances of music by Richard Wagner and Benjamin Britten, as well as his own "Ring Without Words". Maestro Maazel was planning to embark on a series of projects with the Hong Kong Philharmonic. There was plenty to look forward to, but on Sunday, at the age of 84, Lorin Maazel died of complications from pneumonia at his home in Virginia.

Most visual art is about creating a finished object that will then be displayed and communicate its message to viewers. New York-based American artist Jeremy Everett doesn't try to do that. In his work he wants to present pieces that may not appear completely finished in a traditional sense. Many are still changing, still in a state of evolution. Or is it decay? The Edouard Malingue Gallery is currently showing a solo exhibition of Jeremy's work: "No Exit."

On the day of our show, French harpist Isabelle Moretti is at the amphitheatre of the Academy for Performing Arts, performing music by Debussy, Tournier, and Liszt. Before that, she's here in our studio.

22 Jul 2014

AMA

"Jeremy Everett: No Exit at Edouard Malingue Gallery"

Link: <http://en.artmediaagency.com/90029/jeremy-everett-no-exit-at-edouard-malingue-gallery/>

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Jeremy Everett: No Exit at Edouard Malingue Gallery

■ HONG KONG | 22 July 2014 | AMA | [Twitter](#) | [LinkedIn](#)

Edouard Malingue Gallery in Hong Kong is currently exhibiting a solo show of work entitled No Exit, by emerging American artist Jeremy Everett, until the 23 August 2014.

Everett began his practice in landscape architecture before turning towards visual art, after completing an MFA at the University of Toronto. The No Exit series has been created using mixed media applied onto a mylar layer. Each piece has been exposed outside the bounds of a studio – in the desert or on the plains of Colorado –, underlining the key principle of this work; that finality is never achieved.

Citing Robert Smithson and Michael Heizer as sources of inspiration, his work places emphasis on the process of creation and destruction, displayed notably in autoexposure works; created using oil paint, cyanotype and canvas.

Everett's works have already been featured in group exhibitions in Monaco, Berlin, Hong Kong, Los Angeles and Chicago, as well as solo exhibitions in New York and Paris.

Jul 2014

Obscura

"Jeremy Everett: NO EXIT"

Link: <http://www.obscura-magazine.com/en/stories/stories-popup.php?id=45>

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Jeremy Everett : NO EXIT

Recording Time.

Words | Jas Tse

Photography | Kimio Ng

American artist Jeremy Everett first had a degree in Landscape Architecture before completing his MFA. It was through the former study where he built up an understanding of big-scaled cities, but it was later on where he discovered the tiny elements of life. One can easily find nature in his work, not of the sceneries of Mother Nature, but more on the medium itself during the process of art making. We were curious about the relationship between his background and his work, and he answered, "It's about the intuition." The form of his creations lie between the finished and unfinished states. Everett described it as, "It's an in-between moment but that's a finished moment."

These particular moments include: Submerging the New York Times and his book collections into chemical substances, while letting the crystal grow on the pages and book covers; Ink with the freedom to spread, like a rainbow created by the reflection of sunlight on oil; Spilling milk on white wall; Letting dust and loose threads land on a surface by their free will. From these various natural forms, you'll begin to wonder if the "reactions" all happened on the first stroke, or the last. No one can really pinpoint on the exact time, not even himself.

"So many things were happening that I couldn't see while I was doing an art piece."
Things will never be missing, if we had recorded them.

來自美國的藝術家Jeremy Everett，從景觀建築轉到藝術創作，了解過每個城市的宏大，便更用心觀察微小的事物。作品多與大自然有關，不是畫面上，而是作為塑造作品，最直接的媒介。旁人好奇，這成長背景與他的創作有何連繫，而他認為，那是源自直覺的表達。形式介乎完成與未完成之間，以為是成果，又是過程，這種曖昧狀態。「若說是未完成，這樣不太公平」一句無心的話，卻透露了對作品的疼愛。

將紐約時報、家中大部份的小說，用化學物質淹沒，晶體在表面寄生，顏料渲染的動向，像陽光照射路上汽油漬，夠麗至矚目；翻瀉了牛奶，倒在白牆上；塵埃和毛線，黏附在乾固的顏料上。你會推想，它們何時跑上去的，剛下筆的時候，還是收筆之際，在半乾濕之時。像個實驗，無法預知，甚至他自己，也無從稽考。

「我當時正專注做一件事，回看錄像，才發現有很多事同時在發生。」有了紀錄，就不再錯過。



Can you explain the exhibition title 'No Exit'? And tell us more about your work.

It's a term that I've always thought relates to my work, in a bunch of different ways. I've used this term specifically for these paintings because they're mostly travel drawings, so it's like if you're in it then there's no exit. I think it's more interesting when you apply it to the show and let the audience figure out what it means on their own when it comes to the work. The body of work deals with chemical forms, reproduction, copy, duplication and some stems from photography and printing. Basically I would travel to a place and make work from what I've found. Take the example of Film Stills here, it's photographic and motion, applied to a surface, which is mylar in this case, and so this material is light sensitive. I would paint it in the dark, fold it, and then I would go to a place to open it. The light exposure is the "motion," so it's like taking a picture - a picture without the camera. I would then develop it and it becomes permanent, but things also happen during the developing process, like the burn-outs. I really like them, they're photographs of nothing. It's just raw light, raw exposure.

Why do you specifically chose these two series to be exhibited in Hong Kong?

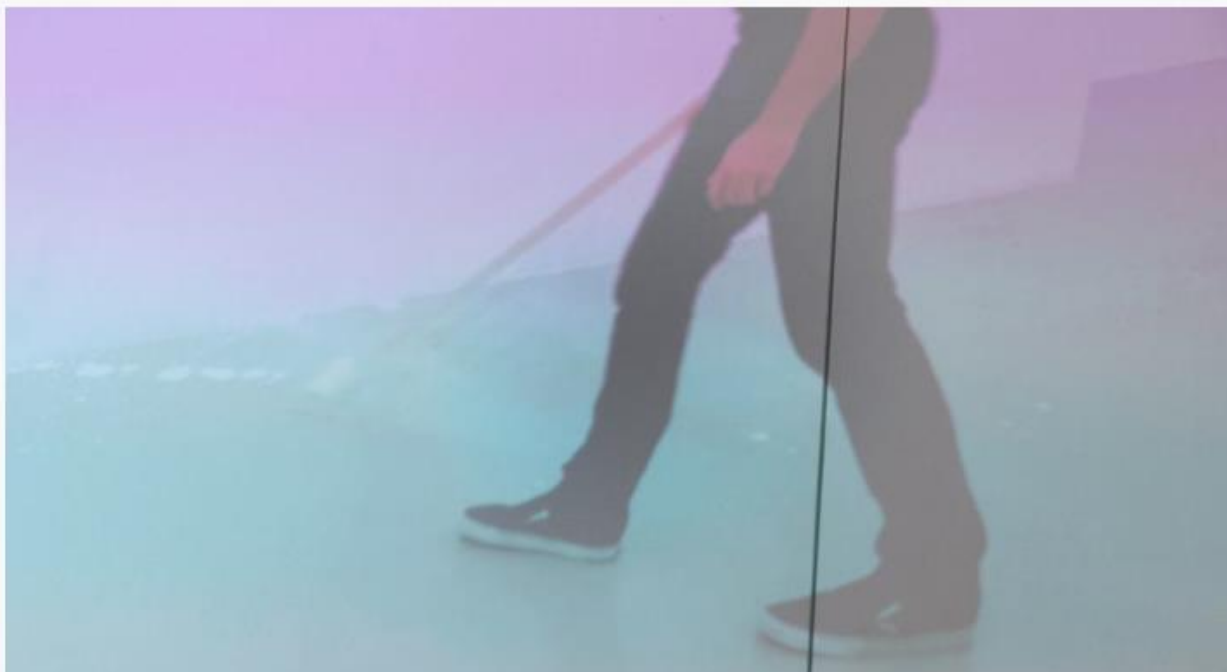
Between Edouard and I, we decided this was a good show for Hong Kong. I feel like it relates to this space really well, it's really dependent on the space that is being shown. With space, you could either break it or you can paint it. The milk paintings are interesting. There's a piece I did call "Death Valley Vacuum", where I took a vacuum cleaner to the desert in California, connected it to my car, and I vacuumed the desert until it blew up. I feel like it relates to my body of work. And for some reason, there's an absurdity and incredible interest in that as well.

可以告訴我們，這次展覽主題「No Exit」的意思嗎？請介紹一下你的作品吧。

我經常覺得它和我的作品有種連繫，在不同的角度。以「No Exit」命名的幾幅作品都是旅行時的創作，若你投入做一件事，那就不會有出口。我更喜歡讓觀眾猜想它的意思。我的作品涉及化學形式、再生、複製、攝影與印刷的一些細節，大多數情況是，我會利用在旅途中找到的物件進行創作。如我的作品「Film Stills」，關於攝影與動態，我用了感光物料塑膠薄膜（mylar），在黑房繪畫，然後折疊起來，再去另一個地方打開它，讓它曝光。像拍攝一幀照片，而不需要使用相機。「沖曬」令它能永久保存。過程中總有些意想不到的事會發生，如過度曝光。主體是純粹的光與影。

選擇這些作品在香港展出的原因？

感覺和這裡合襯。對於地方，要打破它，要不善用它。如「Milk」這作品，形式和以前的「Death Valley Vacuum」相似。我把吸塵機帶到加州一個沙漠，把沙粒吸入，直至吸塵機毀掉。原因同樣是，我認為這地方適合做這件事。聽起來荒謬吧，卻很有趣。





You grew up in the American West, surrounded by landscapes you described “that has no past and future”, was it the reason why you chose to pursue the study of Landscape Architecture?

No, it wasn't actually. I was interested in Landscape Architecture in the conceptual sense. Maybe indirectly you're right but I didn't think about it at the time. It was a new experience for me to understand cities in a big scale, why it was set up the way it is, civilisation as it stands now and the way it is organised. More importantly, the place where I grew up is a huge influence on my work for sure.

And what motivated you to study MFA after that?

I was accepted to the program. It was a new school that has just started and there were only eight students. It was a very conceptual program and it was interesting because there were eight different people from diverse backgrounds put into a situation to produce a project. So it was very exciting at the time.

你在美國西部長大，那土地被你形容為「沒有過去也沒有將來」，那段過去有影響你後來選擇修讀景觀建築學（Landscape Architecture）嗎？

不全是。我喜歡景觀建築在概念上的意義，間接地可能有些影響吧。但那時我沒多想。宏觀地了解一個城市、他們的城市規劃，那是個全新體驗。當然，我成長的地方是我創作的一個重要啟發。

又是什麼令你後來選修藝術創作碩士學位（MFA）？

那是個十分著重概念的課程。一班有八個來自不同背景的人，放在一起，進行創作，是很刺激的事。



Beside recording the past through your work as a documentation, is there a 'future' you want to create by yourself?

I think the future is unpredictable. A lot of my work starts within a place and moves backwards, kind of deconstructing them into something else. I think about a direction and something will always happen where it changes you. These deal more with painting. A way of copying things twice, but in opposites, which makes it interesting. So basically I would do a painting on a surface then I'll use this material, put it down, transfer that to make it paint, and then I can transfer twice in opposites. I do enjoy the process as the process is for myself and the visual is what matters. So what interests me is what looks right. I would get to that place in my own way. If people want to know about it then I can explain it. At the end of the day, if they don't then it doesn't matter to me because I just wanted them to enjoy it at that level. For 'No Exit', I would wrap the mylar pieces in coppers to make the work and I was using ocean salt water to oxidise it. I chose this material initially because it is something that I can pack a lot of when travelling. This enables me to go to a place and make five paintings for example. I do studio-based works and also travelling-based works. In the studio you can control everything as it's a closed environment and for my travelling pieces, it's always about what you find and being involved in your surroundings.

你的作品除了作為過去的紀錄，有任何建立「將來」的意味嗎？

將來總是無法預知。我的很多創作都是由一個地方開始，然後逆向移動，有點像解構，改變了原貌。只要想到方向，周圍的事就會影響你，塑造了你們後來看到的成果。譬如繪畫，畫完一幅後，以相反方向折疊，複製成兩份，就變得很有趣。創作過程對我是重要的，然而視覺才是更重要。若有人問，我會解釋，但如果他們不了解，也沒關係，只要享受觀看過程帶給他們的感受就好。作品「No Exit」，我將聚酯薄膜（mylar）捲在銅片內，加入海水使之氧化。選擇物料時，考慮方便攜帶，能伴我周遊列國。工作室與旅行創作，之間的不同是，在熟悉的地方你能全盤掌握，但走到不同地方，被不同環境所包圍，途中看到的、找到的，都參與了創作過程。

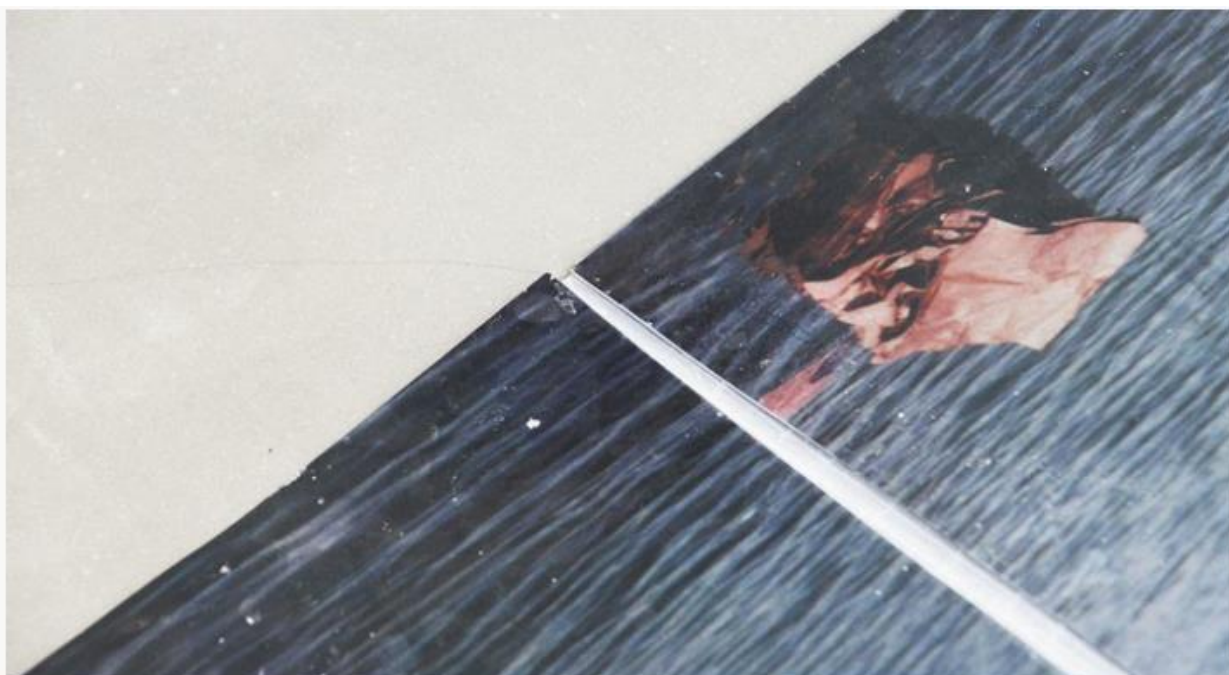


A lot of your work express the idea of to 'make something tangible physically impossible,' such as the "Broken Pillow" and "Broken Sofa", and also the "Film Stills". Were they driven by some kind of personal affection?

It arrives in a place that is dysfunctional, it becomes something else that's beyond the understanding of a description. It's hard to explain, as part of the work is the audience's perceptive, so it completes the overall picture and meaning behind the work. It's very different for me and it's more sculptural. What interests me is not only just the process, but also the visual result.

我們看到你的作品經常「實現實際上不可能的事情」，如粉碎的枕頭與梳化，還是「Film Stills」，這些作品之間有什麼個人情意嗎？

那是個反常理的情況，使它變得不能用言語解釋，觀眾的感知是作品的一部份，這才是完整的畫面，也是其背後意義。和我過去的作品不同，那是雕塑。過程吸引，但最後的視覺效果更令人振奮。



Your signature "Decay Drawings", were shaped by the presence of time and nature, a presentation of the removal of image, and the reduction of colors under different conditions and durations. What is the most fascinating thing you've found during the creative process?

I was finding colors that I've never seen before. Ways of making marks that I found very interesting. Also, there was a level of efficiency that I liked. I would go in the morning, plant them, water them, and then go back the day after to dig them up and find work. I produce work like a farmer produce food. There's a very specific reason why I chose to bury those subjects. You're surrounded by the sunset living in California, and to bury that, you're removing it to create something else, something different. It's obviously impossible to bury a sunset right? But only an image can cause such a juxtaposition of process and subject. I did a show in New York called the "Buried Sky", those were my very first buried pieces and they came out from a sculptural move of trying to take this intangible thing (the sky) and bury that, which is physically impossible and then have a result.

你的著名創作手法「decay drawings」表現了，時間與大自然能塑造一件物件，直至改變它的原貌。像圖像或色調的轉變。這種手法最令你著迷的是什麼？

那些色調是我從未見過的，留下痕跡的方法也有趣。它的速度也快到無法想像，如我早上開始掩埋它、灌水，第二天回來打開就看到了變化。我創作，就像農夫耕種一樣。我選擇掩埋的每件物件，都有原因。在加州生活，無時無刻都被陽光包圍，埋下它，就像將其消除了，再重新創造另一件物件。掩埋落日餘暉並不可能，可是影像能令主題和過程並存。我在紐約有件作品名為「Buried Sky」，是我首次用這種方式創作，透過它，實現了現實中不可能的事。



The unpredictable effects of your work which were shaped by time and natural development are stunning. How do you see the unpredictable things / moments in life?

You have to kind of stay open. You have to drop out of this idea that something has to be produced and finished, and then you would move forward so that you'll discover these things as you work.

What does "time" mean to you?

It's a specific thing, like those paintings or photographs. I was very concerned with time on these pieces, and place. I think time is always a critique and it's always at play, it's necessary for the work. You live with the work. But time in a general sense is something I can't deconstruct. Everyone claims that my work is unfinished because I've said it once in an interview. It's a finished work, so it's not fair to say it's unfinished. What I meant was the idea of unfinished, unrefined states. It's an in-between moment but that's a finished moment.

那些隨時間與大自然，演變成無法預知的效果很是吸引，你怎樣看待生命中那些無法預知的事情？

永遠保持開放態度。先要接受，不要固執在一個目標，只要一直前進，你期待的自會出現。

時間對你來說是什麼？

是一件具體的東西，像那些畫作或相片。我的作品和時間有很大關聯，地方亦然。時間在當中也擔當著驅使作品誕生的重要角色；與作品一起生活，自己卻沒法對時間進行解構。所有人也因為我曾在一次訪問中說過我的作品都是「未完成」的，便認定了那是既定的事。其實不然，作品本身是完成的，把它說成未完成並不公平。「未完成」是指在意念層面上而言，屬粗糙且天然的狀態，存在於某一時刻，卻又是已完成的時刻。

Aug 2014
Post
"No Exit: Jeremy Everett"

002

INTERVIEW p.026 | 027
Words by Angel Li
Translation by Lee Lam
Images courtesy of the artist and Edouard Malingue Gallery



1

NO EXIT JEREMY EVERETT

1. The artist is testing the water when preparing the Atlas work (a buoy made out of a stack of paper).
2. *Auto Exposure* (#1), 2013
Oil paint, cyanotype on canvas
217 x 160 cm.
3. *Film Still*, 2013
Silver gelatin print on mylar,
182.88 x 121.92cm

DATA
Jeremy Everett: *No Exit*
10 July - 23 August, 2014
Edouard Malingue Gallery
1st Floor, 8 Queen's Road
Central, Hong Kong

It is undeniable that the rustic upbringing in Colorado has had a huge impact on Jeremy Everett's art. Having grown up in an American state where he was exposed to various materials scattered in his surroundings and half-finished buildings, Everett draws inspirations from his home state that appears to be disconnected from the past and future. It is also evident from his solo exhibition, titled "No Exit", that he is an experimental and versatile artist who uses different kinds of materials and techniques in his work.

In "No Exit", Everett explores his interests in photographic exposure and duplication. One particular artwork that stands out from the handful that are currently on view is *Auto Exposure* placed near the entrance of the gallery. It differs from the other pieces in colour and texture. The dark blue surface is the result of photography techniques of exposure and black room development. Yet, he did not use any cameras at all.

While travelling for a few months, the artist exposed Mylar sheets to material he would find in different places. For example, oxidised copper in Iceland and pink pigment from tropical architecture in Sri Lanka. He then used actual photographic emulsion on Mylar or canvas to make big pieces of raw film and opened the

sheet, exposing the emulsion, when the light was right. That is how the artist took an abstract photograph of a specific time and place.

The *No Exit* paintings may not be exemplary of a theme commonly found in his work – decay. Often dubbed "decay landscapes", Everett's works, surprisingly, deliver a sense of life, lightness and optimism in his use of colours and choice of fabrics. They straddle the fine line between "beauty" and "decay". Moreover, he is captivated by the ephemeral or the impermanent quality in life.

When asked about the essence of his art, Everett cited one recent episode in daily life to illustrate it: He was driving down a highway in France on a beautiful summer day. All of a sudden, a big plume of black smoke caught his attention and it turned out a car had erupted into flames. He says, "It was like a strange dream sequence – it's not just the chaos of the burning car, but the visual perfection of how that car burned and the setting (close to a field full of yellow flowers), time of day (noon), the shape of the car (generic)."

Everett's ability to see the extraordinary in the ordinary as well as the beauty in decay gives him a unique voice as an emerging artist. Also, there is something mesmerising about his art – it does not instruct you on what you should see, but you are awakened to the numerous possibilities both in art and in life.

a.m. post tried to ask the artist to articulate the meaning of the title of the exhibition. He found it hard to express it verbally, just concluding that "no exit" is a good thing. In his words, "There are things that go way beyond the explanation." Everett's works are completely up to your own interpretation.



2

11 Aug 2015

Artinfo

"Jeremy Everett's 'No Exit' at Edouard Malingue Gallery"

Link: <http://hk.blouinartinfo.com/news/story/1049989/jeremy-everetts-no-exit-at-edouard-malingue-gallery>

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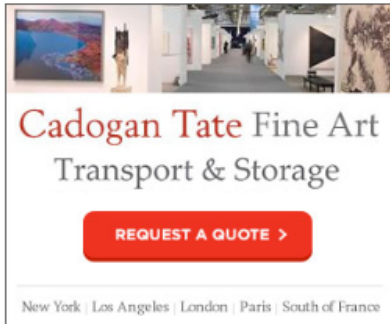
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Jeremy Everett's "No Exit" at Edouard



HONG KONG — New York-based artist **Jeremy Everett**'s ongoing "No Exit" exhibition at Edouard Malingue Gallery runs until August 23, 2014.

Distinctive for its ability to capture a certain spatial quality that flits between random, arbitrary states of decay and transient beauty, Everett's body of work takes its point of departure from memories of the rugged, uncompromising landscape of his native Colorado, as well as the Land Art experiments of predecessors like Robert Smithson and Michael Heizer.



For this Hong Kong exhibition, Everett presents a new body of mixed-media works on mylar blankets and silk panels that have been exposed to the elements, either in the desert or dry plains of Colorado. Streaked with bleached color and mottled over with inscrutable patina, these pieces combine the deliberate mark making of the artist with the uncontrollable effects of organic processes that stray beyond Everett's control.

Everett has also augmented the gallery presentation with a number of outdoor acts that make a direct intervention into Hong Kong's urban environment. Plastered onto a wall at the corner of Bridges Street in Sheung Wan is a printed poster that reads "No Exit" — a nod to the perpetually shifting urban space that will weather and degrade this particular work, constantly exposed to Hong Kong's relentless grime and humidity, just like the crumbling cityscape that surrounds it.

On July 11, the day following the opening of the exhibition, Everett also staged a transient performance above Central Pier 4 by releasing a cloud of powdered orange pigment into the air. A gesture that symbolized the short-lived instantaneity of urban existence, the performance was an extension of Everett's previous "Color Pump" piece in Paris earlier this year.

Jeremy Everett's "No Exit" runs at Edouard Malingue Gallery through August 23, 2014.



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