

JULIA STOSCHEK COLLECTION

RINDON JOHNSON – CIRCUMSCRIBE

31 March – 28 July 2019



Rindon Johnson, *Among other things*, 2019, Single channel HD video, 26'34", color, sound. Dimensions variable. Video still. Courtesy of the artist. Soundtrack by Zeelie Brown.

Full title: Among other things (nearby occasions or 8 acts for Jeremy): What should we call this form of existence: a constant vista where from one view one can see the cage of one binding state and from another view, another binding state? Come here and have a taste (play to be played). Hadi writes: All night I dreamed of these lines and couldn't help it other than believing that dreaming these lines mean I should send them to you; it is coming from an old poem that made sense to me when I saw the cage inside the cage / Birds are free of cages, and cages are free of birds / Where have you come from that causes you to be so free / Although every birds voice is a kind of crying for end of the day / You must sing more since your cry more sounds like the beginning of the day. / I think birds are standing for people, but I'm not sure what the cage stands for. You must know. (I don't.) Maybe there are things that we should become accustomed to not seeing or knowing (I entered the tunnel of my own will) I play the song over and over; without beginning and without end or when you druge up the past needlessly the dutch say you're digging up old cows.

In **CIRCUMSCRIBE**, Rindon Johnson's first institutional solo show in Europe, the artist examines material and conceptual forms of circulation and containment in relation to capital and consumption, privileging language, images, bodies, and technologies. Alongside existing paintings and sculptures, the exhibition features new videos and virtual reality works, a site-specific livestream installation, and a soundtrack produced in collaboration with Milo McBride.

The meaning of the verb "to circumscribe" is manifold: it refers to restriction, to setting limits and keeping within bounds, as well as marking and framing, or to drawing a figure around another

touching it at points. Both definitions imply spatial demarcation—gestures whose benevolence and violence depend on context and point of view.

Using the glass architecture of the gallery as a transparent container, Johnson leads the viewer in and out of falsely tranquil physical and virtual landscapes. In the entry hallway the viewer encounters a group of aquariums filled with water from the Rhine River and black Zimbabwean Serpentine Stone that reiterate the gallery's transparent partitions; in the animated virtual reality experience, *Diana Said*, the viewer floats up river in an eerie dream world inhabited by cows. Both pieces speak to different types of containment and degrees of subjection, which are evident throughout the show on many levels. "What should we call this form of existence?" Johnson asks in the full title of the video work *Among Other Things*, which pieces together found footage from YouTube, drone images, and personal camera-phone recordings, turning them into a twenty-five-minute visual poem split into seven parts. "A constant vista where from one view one can see the cage of one binding state and from another view, another binding state?"

Johnson's inquiries begin with language and return to it through the titles of his works. Each one emerges through the constant triangulation of poetry, the video or object, and the viewer. In this collision of language, object, and viewer, Johnson explores the complex hierarchies that structure our societies, challenging their legitimacy and legibility. He does so by introducing radical subjectivity and intimacy to the work and by indulging in moments of ambiguity and ambivalence. Through language, Johnson draws attention to the often invisible but acute violence that permeates his—and our—everyday lived experience. Meaning, however, is obscured and questioned across his work; each articulation is thereby also an act of refusal: a refusal to comply and a refusal to disappear. Instead we witness a desire to overcome the binding states, the containers and categories that define our current moment.

CIRCUMSCRIBE is part of *horizontal vertigo*, a year-long program at the JULIA STOSCHEK COLLECTION in Düsseldorf and Berlin, curated by Lisa Long.

PRESS PREVIEW

A press preview will take place on **29 March** at **10:30 a.m.** at the JSC Düsseldorf, Schanzenstraße 54.

The artist and the curator will be present. Please register at press@jsc.art.

RINDON JOHNSON (b. 1990, San Francisco, lives in Berlin) is an artist and writer. Johnson's sculptures and videos have been exhibited at museums and galleries in Europe, the US, and Australia, including AALA Gallery, Los Angeles; Arcadia Missa, London; Daata Editions, HeK (Haus der elektronischen Künste) Basel; the National Gallery of Victoria, Melbourne; and MoMA PS1, New York. He is the author of *Nobody Sleeps Better Than White People* (Inpatient Press, 2016), the virtual reality book, *Meet In The Corner* (Publishing-House.Me, 2017) and most recently, *Shade The King* (Capricious, 2017). He has an MFA in Sculpture from Bard College. Johnson's writing and sculptures have been published by Artforum, Cultured, The New Museum and Rhizome, among others.

THE CONCEPT OF THE JULIA STOSCHEK COLLECTION

The principle behind the private collection of contemporary art is the aspect of contemporaneity, connected to the aspiration of reflecting social and cultural trends of the respectively current generation. The constantly growing collection is consequently focused in its conception on the moving image from the 1960s onwards and spans a range of disciplines: video, single and multiple image projections of analogous and digital film material, multimedia environments as well as computer and internet based installations, not to mention ephemeral art forms such as performances. The collection currently comprises over 850 works by approximately 250 mostly European and American artists.

GENERAL INFORMATION

OPENING

29 March 2019, 7:00–10:00 p.m., JSC Düsseldorf

ARTIST TALK

A talk with Rindon Johnson, filmmaker Eduardo Williams and the curator Lisa Long,
31 March 2019, 3:00 p.m., JSC Düsseldorf

PUBLIC PROGRAM

STUDIO 54: Films selected by Rindon Johnson, 17 April 2019, 7:30 p.m.

READING by Rindon Johnson, Hannah Black & Shiv Kotecha, 14 July 2019, 3:00 p.m.

SCREENING PROGRAM

Eduardo Williams, 31 March – 5 May 2019

Arjuna Neuman / Denise Ferreira da Silva, 15 May – 22 June 2019

Chelsea Knight, 26 June – 28 July 2019

EXHIBITION DURATION

31 March – 28 July 2019

OPENING HOURS

Sunday, 11:00 a.m.–6:00 p.m.

SPECIAL OPENING HOURS

During Art Cologne 2019: Friday, 12 April 2019 & Saturday, 13 April 2019, 11:00 a.m.–6:00 p.m.

SPECIAL GUIDED TOURS

Also outside opening hours.

Cost: EUR 20.00 per person for groups of 10–25 persons.

For enquiries and to register, please send an e-mail to visit@julia-stoschek-collection.net

Free of charge for groups of students from universities, colleges and art academies

FACEBOOK /juliastoschekcollection

TWITTER @juliastoschek

INSTAGRAM @juliastoschekcollection

#juliastoschekcollection #jsc #rindonjohnson #circumscribe #horizontalvertigo

IMAGES

<https://app.box.com/s/82tog22oyqz8c730pmhcobd0ih34zf38>

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