



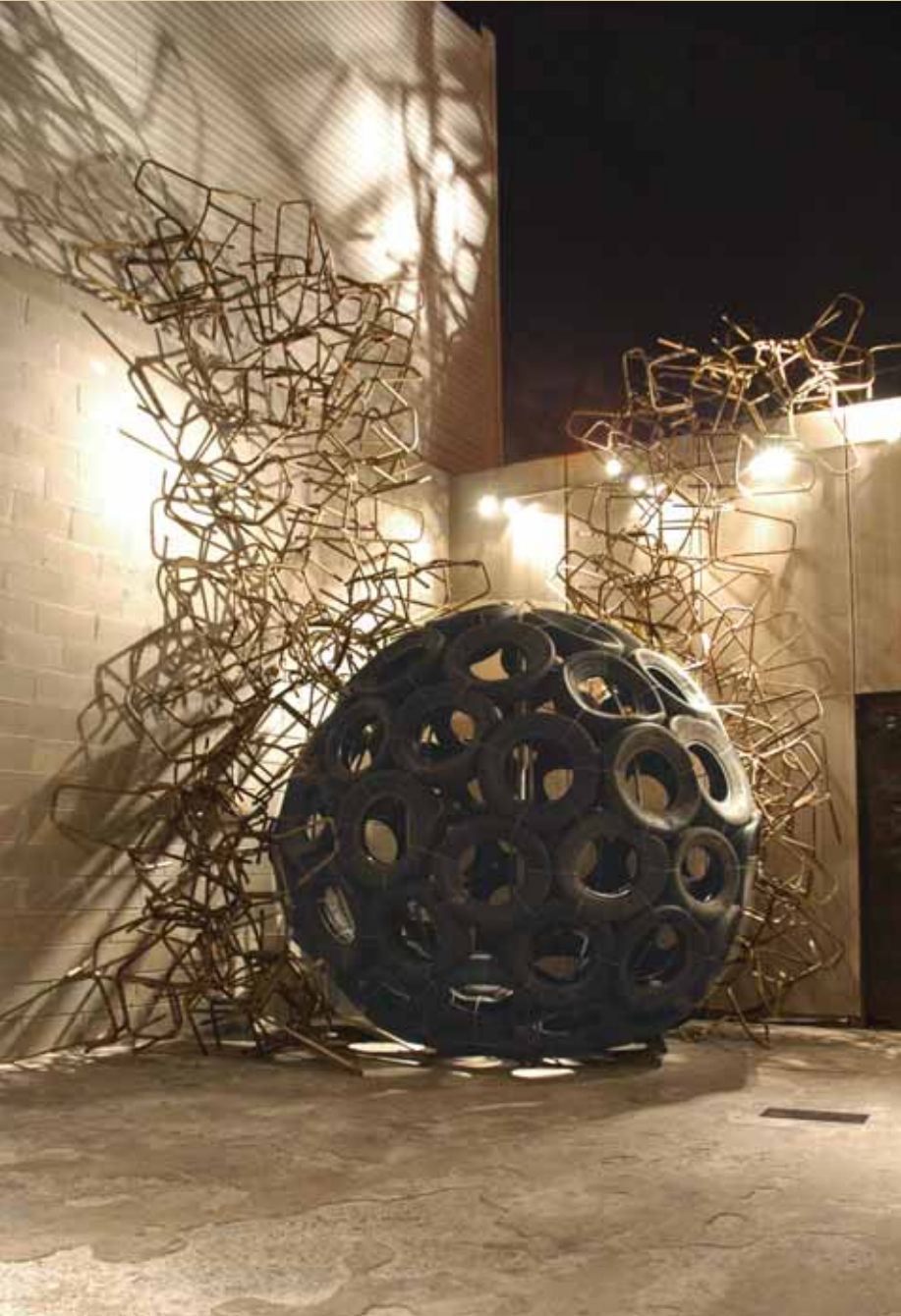
"My sincere thanks to Craig Shillitto, my patrons George Palumbo and Joyce Robins and to so many others whose help was invaluable in making this project materialize."

[www.jasonpeters.com](http://www.jasonpeters.com)

## BIOGRAPHY

Brooklyn-based artist Jason Peters completed his BFA (cum laude) at the Maryland Institute, College of Art, Baltimore.

His recent solo exhibitions include: 2006, Mattress Factory, Pittsburgh, PA; 2005, Supreme Trading, Brooklyn, NY; 2004, Center for Contemporary Art, Santa Fe, NM. Peters' installations have been included in the 2005, Waterways, curators Renee Vara and Mary Mattingly, Venice, Italy and Scope, Micro/scope, curators Mary Mattingly, Paul Middendorf, Hamptons, NY; 2003 and 2002 DUMBO Art Under the Bridge Festival, New York, NY, curated by Joy Glidden; 2002 Barometer, Cynthia Broan Gallery, New York, NY; 1999 Options 99, 9th Biennial Exhibition, Project Space, Washington DC, curated by Victoria Reis and Cloudwatch Invitational at the Visionary Art Museum, Baltimore, MD.



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# JASON PETERS

The Space In-Between

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The history of the readymade—a found object whose functional identity is transformed by the gallery context into an artistic proposal—is a subject punctuated by polemical debates that form a significant portion of twentieth century art discourse. As the landscape of consumer culture becomes more cluttered as time progresses, artists continually draw from the vast resources expelled as waste from processes of production. In this evolution the readymade can no longer be defined as a simple act of transposition, but rather must be considered as one conceptual element within a whole host of contingent practices that now surround it. The sculptural practice of Jason Peters combines the politics of the readymade with an intuitive process that takes the inherent character of the materials he employs to guide his construction strategies. Using ingenuity and superior craftsmanship, Peters succeeds in achieving his stated goal of “creating moments in time that cause people to contemplate or reconsider their values or ideas of time, space, and objects.”

His exhibition *The Space In-Between* is his most ambitious project to date and includes several reformulations and expansions of previous material investigations that have all been constructed at the exhibition site. Used tires have appeared in several of Peters’ different configurations over the past few years. Tires are perhaps the most important (with the exception of fuel) and taken for granted element lubricating the systems of transport and distribution enabling the massive horizontal encroachments on the environment which now connect almost every urban center in a navigable network of asphalt. The now familiar advertising slogan, “There’s a lot riding on your tires,” which presses ideas of domestic safety and security into the push for consumers to replace tires in a predictable (and profitable) transactional cycle, takes on a humorous tone in Peters’ installations. Rendered immediately worthless when they are separated from a wheel hub, the tires Peters gathers are resurrected as essential building blocks. Assembled into large orbs with the assistance of interior steel armatures, the tires collectively recall a primitive monument to the particular geometry that thwarts both gravity and friction in a willful and self-perpetuating kinesthetic drive. It is this ambition that makes an experience of Peters’ installation not entirely comforting. Moving amongst his monuments, the possibility or even threat of a rolling rubber boulder intercepting one’s path is ever-present, despite the

## JASON PETERS The Space In-Between

singular object in its own right—reflects a methodology that defies endgame strategies with respect to the usage of a particular material. As Peters has stated, “Philosophically, all objects are ‘becoming’ in a continuous process of birth and death, because nothing is permanent.” This understanding of the tenets of entropy enables him to consistently revisit materials in such a way that allows for the realization of new structural possibilities to constantly evolve.



Also included in the exhibition is his now signature use of chairs. What began as a way to use existing materials within institutional and industrial spaces to create installations (past works include the use of available stools from his campus studio spaces and desk chairs from classrooms when he was in school), has evolved into an archive of various chairs collected over the years, which populate his studio in orderly stacks. As the most basic structure for supporting the human body at rest, the quest for the perfect chair has been the ubiquitous pursuit of architects and designers for centuries. Stripped of cushions and platforms, Peters’ chairs betray their function as autonomous objects distributing corporeal weight by acting as spindly bricks in sketchy architectural improvisations that easily heap into unprecedented heights. These towering structures are a vivid articulation of the outcome to some of the basic questions that guide Peters’ process, such as “What can the objects do? Or what can I make them do?”

By titling his exhibition *The Space In-Between*, Peters announces the most significant and compelling aspect of his sculptural practice. His installations have



fact that his work remains defiantly static.

Woven through some of these orbs are snaking stacks of buckets that at first appear to be continuous tubes rather than a compilation of discrete segments. Predominantly used to transport liquids, the buckets amplify this function through Peters’ poignant manipulation of them into thick arteries that cause his tire constructions to seem like vital organs in need of a constant influx of sustaining fluid. Peters also used buckets alone to form a looping freestanding structure that suggests a miniature amusement park thrill ride or a kind of mysterious closed aqueduct system. This progressive use of the buckets—from a component of another structure to a

the uncanny ability to choreograph a viewer’s experience of his objects through strategic placements. He says “the Japanese have a word for it called “ma”, which is a consciousness of place or experiential space. It is not an enclosed three-dimensional entity, but an unfolding event that takes place in the human imagination while experiencing architectural elements.” It is in this aggressive layering of spatial concerns with readymade references and architectural frameworks that Peters succeeds in activating on multiple registers both the physical and mental space between his audience and his objects.

—Paul Brewer  
independent curator and writer

