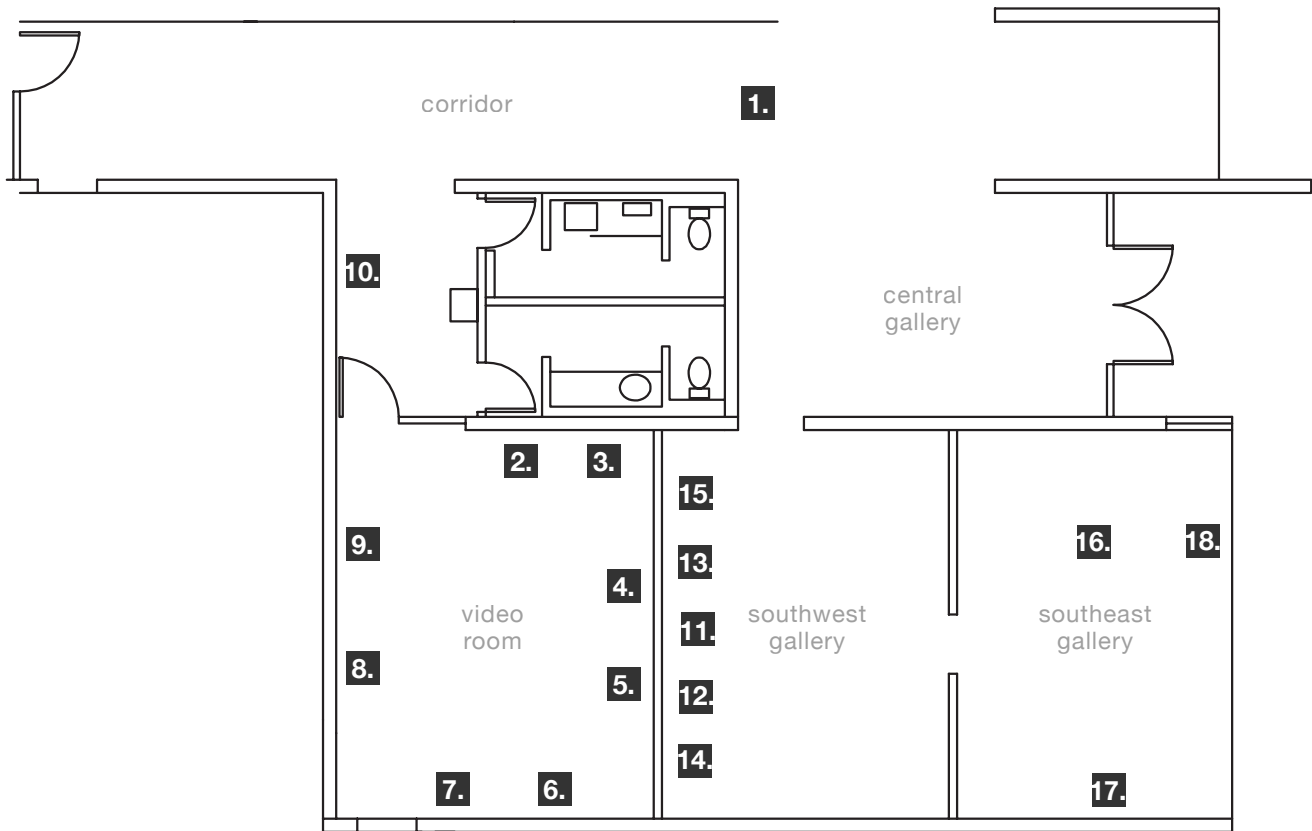


# VIDEO ROOM & SOUTHEAST GALLERIES

*JPW3 Sleep Never Rusts*



## CORRIDOR

**1. *Serena*** Hologram Installation (2016) satin ribbons, canvas, video projections, and fans

## VIDEO ROOM

*Clockwise from north wall*

**2. *Circular B*** (2016) 72" x 96"

**3. *Circular A*** (2016) 72" x 96"

**4. *Orange Circular*** (2016) 72" x 96"

**5. *Circular O*** (2016) 72" x 96"

**6. *Shadow B4*** (2016) 72" x 96"

**7. *Shadow B*** (2016) 72" x 96"

**8. *OB4*** (2016) 72" x 96"

**9. *YXB4*** (2016) 72" x 96"

**10. *Rust Shadow*** (2016) 72" x 96"

acrylic, wax enamel, paint, marker, and news print

## SOUTHWEST GALLERY

*west wall*

**11. *Season 1*** (2010) 8' x 3' x 4'

**12. *Season 2*** (2013) 8' x 3' x 4'

**13. *Season 3*** (2013) 8' x 3' x 4'

**14. *Season 4*** (2016) 8' x 3' x 4'

**15. *Season 5*** (2016) 8' x 3' x 4'

wax, popcorn, and steel

## SOUTHEAST GALLERY

**16. *Musical Stare*** (2016) chairs, spandex, paper, and ink

**17. *XL Clear*** (2016) enamel, marker, and wax, 48" x 72"

**18. *CNC Sex Ford*** (2016) enamel, marker, and wax, 60" x 84"

# Curator's Essay

## VIDEO ROOM & SOUTHEAST GALLERIES

### JPW3 *Sleep Never Rusts*

29 October 2016 – 29 January 2017

In "Sleep Never Rusts" JPW3 inverts the tried-and-true Rust-Oleum slogan into a conundrum of meaning and materials, with paintings of infinity-loop buckets full of holes rendering them totally impractical, limned like illustrations from instruction manuals, sarcophagus-like "wedge" sculptures laying on their backs, supine, covered in melted wax and slowly molting, a room of black and orange finish line checkers, and an homemade analog hologram summoning Serena Williams' power in mid-forehand. The bucket paintings rotate around the room, showing all of their sides while revealing nothing, with an appearance of movement yet trapped in time on canvas. Williams will be at the threshold between the Corridor and the Central Gallery, seen from both sides, doubled, as the viewer will pass "through" her he or she will momentarily become one with the celebrated tennis pro, part of the/her machine. The checkered room is a "handmade" (via Risograph) matrix, a zine (the earliest and a continuing manifestation of JPW3's output) writ large on the walls instead of the page, composed of 8 x 11" tartan motifs created from a trash bag plaid flag pattern, conflating the "sign" of finishing and victory with its mundane source.

The exhibition's title bears explaining, not only as somewhat curious popular cultural trivia but directly related to this show and JPW3's interest in "how weird it is how things can happen," and how looking back it can seem so strange "it" ever happened in the first place. The most surprising transformations and mutations of significance out in the world, and in the artist's work, through the prism of Mark Mothersbaugh of Devo, who had invented the term "Rust-Oleum" as a young man while working in advertising, and in 1979 suggested the title "Rust Never Sleeps" to Neil Young who bestowed it on the album now seen as a cornerstone in the Young canon. Rust never sleeps, a riddle in a way, like Ludwig Wittgenstein's "a rose has no teeth," referring to our experience of words and their meanings in different contexts, extrapolated to the multiple allusions, references, and shape shifting of both form and content that are integral to JPW3's artwork.

From painting to sculpture to performance to zine making to co-running a gallery (Patrick Gomez 4 Sheriff in Los Angeles, with friend and fellow artist Sayre Gomez), an array of interrelationships mirror the uncanny trajectory from Mothersbaugh's slogan to Young's album to forty years later this conglomeration of things and images that also never "sleep" or "rust." As the buckets show all of their sides they remain inscrutable, echoing the old and painful nursery rhyme "There's a Hole in my Bucket" with its deadlock situation of Henry's impossible task of filling the bucket with water. An excruciating song and quandary, relevant to the artistic journey as metaphor for the Sisyphean predicament of working through accidents and errors to find solutions through the mistakes, or conversely finding problems in everything. Creating the ramps is similar, as wax is melted and poured leaks occur causing a continuous unknowing of the final outcome and ultimate appearance of the work. In that sense the ramps are seasons and in "Rust Never Sleeps" seasons one through five are presented as a layered, aromatic, molded recording of the action. Williams, cast on ribbon, gives a boost with a volley on the butt. The checkered room revisits the zine on an environmental scale, and there will also be six seats covered in checkered fabric adding to the profusion of and also providing a place to sit. Truly multi-disciplinary, the combined parts of the exhibition constitute a trip into perceptual, physical, and mental landscapes that are inventive, humorous, allusive, as well as slightly disquieting and destabilizing.

**JPW3** was born in Florida in 1981 and received his MFA from the University of Southern California in 2012, and his BFA from the School of the Art Institute of Chicago in 2005. Recent solo exhibitions include Night Gallery (Los Angeles), Michael Jon Gallery (Miami), Martos Gallery (New York), and Galerie Nagel Draxler (Cologne). His work has been covered by *The Los Angeles Times*, *Artforum*, and *The New Yorker*, among others. JPW3 lives and works in Los Angeles.