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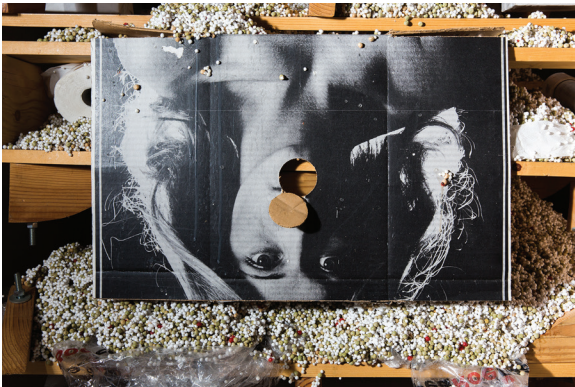
JASON RHOADES

PeaRoeFoam

September 11 – October 18, 2014

Opening reception: Thursday, September 11, 6 – 8 PM

Press preview with David Zwirner and Justine Durrett: 10 AM



David Zwirner is pleased to present its first exhibition of Jason Rhoades's work since *Black Pussy* in 2007. On view at 537 West 20th Street in New York, the show will be a reinstatement of the artist's PeaRoeFoam project, which debuted at the gallery in 2002 (then located on Greene Street in SoHo) in the first of a trilogy of exhibitions that also brought it to Vienna and Liverpool the same year. A seminal work within Rhoades's career, it has not been exhibited as a comprehensive presentation until now and many of the individual components are shown here for the first time since the original installations.

PeaRoeFoam was Rhoades's self-made recipe for a "brand new product and revolutionary new material" created from whole green peas, fish-bait style salmon eggs, and white virgin-beaded foam. When combined with non-toxic glue, they transform into a versatile, fast-drying, and ultimately hard material that Rhoades intended for both utilitarian as well as artistic use—his detailed step-by-step instructions accompanied do-it-yourself kits complete with everything needed to make PeaRoeFoam.

These kits played a central part in Rhoades's self-devised marketing strategy of the product and were originally packaged in Ivory Snow detergent boxes from 1972, selected for their logo featuring the actress Marilyn Chambers holding a baby. Soon after the launch of the image brand, Chambers starred in one of the first feature-length porn films ever made, *Behind the Green Door*, and Rhoades was drawn to the dichotomy between advertised wholesomeness and adulterated content, which in this case arguably contributed to the popularity of both. PeaRoeFoam also embodied a multifunctional purpose, as its almost utopian aspirations of cheap nourishment (the peas were said to have been picked from Rhoades's family's garden) and its potential architectural use as building material contradicted its role as sculptural artwork.

The exhibition brings together shrink-wrapped pallets with the do-it-yourself kits and the so-called "kebab skewers" made as the drying material was pressed into rectangular molds. Also shown are functional sculptures made with the raw ingredients in their original containers, rubber boots, shovels, and other tools, as well as with the mixed product and its leftover packaging.

Following the original "PeaRoeFormance" at David Zwirner, Rhoades moved the equipment to the Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK) in Vienna, reassembling it within a large arrangement of working tables and chairs, scaffolding, and various machinery, some of which were drawn from prior works by the artist. For the MUMOK presentation, Rhoades took the earlier production-line assembly of *The Grand Machine*—a "factory" set up in his studio in Rosemead, near Los Angeles, where assistants would package PeaRoeFoam into Ivory Snow soap boxes—and turned it into a karaoke studio called *The Areola*. It is exhibited here along with a light wall composed of vertical white neon tubes that was also on view in Vienna.

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The production continued at the Liverpool Biennial in the fall of 2002 inside a giant, inflatable pool the shape and color of a human liver. Following this final exhibition, PeaRoeFoam continued to be appropriated for subsequent works, but the majority of the leftovers and objects from all three “PeaRoeFormances” found a new place in Rhoades’s studio. Arranged on shelves covering the full length of a large wall, they remained on the location until after his untimely death in 2006. The entirety of the installation, never previously shown, will be presented at David Zwirner.

A video featuring interviews and historical footage of the artist and his work will be shown in a separate room adjacent to the exhibition.

The exhibition follows the artist’s show at the Institute of Contemporary Art in Philadelphia, *Four Roads*, the first major American museum presentation of Rhoades’s work, which featured the four installations, *Garage Renovation New York (CHERRY Makita)*, 1993; *The Creation Myth*, 1998; *Sutter’s Mill*, 2000; and *Untitled (from My Madinah: In pursuit of my ermitage...)*, 2004/2013. This show will next be on view at Kunsthalle Bremen in Germany (opening September 18) and the BALTIC Centre for Contemporary Art in Gateshead, England in 2015. By focusing on the PeaRoeFoam project, not included in *Four Roads*, the exhibition at David Zwirner complements this careful investigation of some of Rhoades’s most elaborate installations, which have rarely been seen by the public.

An accompanying publication by David Zwirner Books will feature new scholarship by Julien Bismuth, an interview with Linda Norden, and comprehensive installation views and documentary photographs. Selected interviews will also be included from the Jason Rhoades Oral History project devised by Lucas Zwirner, who has interviewed over fifty artists, curators, and others who intimately knew the artist.

Jason Rhoades was born in Newcastle, California in 1965. He received his M.F.A. from the University of California, Los Angeles in 1993. Later that year, Rhoades joined David Zwirner—becoming part of the gallery’s original roster of artists—and had his first New York solo exhibition.

Rhoades’s work has been exhibited internationally since the 1990s. His first solo presentation at a European institution was held at the Kunsthalle Basel in 1996. Other international venues which have organized solo shows include the Van Abbemuseum, Eindhoven, The Netherlands; Kunsthalle Nürnberg, Nuremberg, Germany (both 1998); Deichtorhallen Hamburg, Germany (1999); Museum Haus Esters, Krefeld, Germany (2000); Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna (2002); Le Magasin – Centre National d’Art Contemporain de Grenoble, France (2005); Centro de Arte Contemporáneo de Málaga, Spain (2006); and the Institute of Contemporary Art, Philadelphia (2013).

Work by the artist has been prominently featured in group exhibitions worldwide, most recently in 2013 as part of *NYC 1993: Experimental Jet Set, Trash and No Star* at the New Museum, New York. Other group shows that have shown major installations by Rhoades include the Whitney Biennial (1995, 1997, and 2008) and the Venice Biennale (1997, 1999, and 2007).

Museum collections which hold works by the artist include the Centre Georges Pompidou, Paris; Hamburger Bahnhof – Museum für Gegenwart, Berlin; Los Angeles County Museum of Art; Museum of Contemporary Art, Los Angeles; The Museum of Modern Art, New York; San Francisco Museum of Modern Art; Solomon R. Guggenheim Museum, New York; Stedelijk Museum, Amsterdam; Tate Gallery, London; and the Whitney Museum of American Art, New York.

For all press inquiries and to RSVP to the September 11 press preview, contact

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THE GRAND MACHINE/AREOLA

3 POSSIBLE FUNCTIONS:

The *Grand Machine/Areola* is an object whose function depends on the situation and the intention of the participant. There are three basic possibilities:

- 1) An industrial mechanism that can be activated in order to produce shrinkwrapped packages of Ivory Snow PeaRoeFoam.
- 2) An interactive Karaoke center for the capturing and recording of sincerity
- 3) A formal sculpture

FORMAL DESCRIPTION:

Like its function, the form of the *Grand Machine/Areola* is tripartite in nature:

- 1) The Areola (literally “a small area between things or about something; or—a ring (as about the nipple or a pustule)”)—consists of a complex arrangement of aluminum tubes (from *Perfect World*), plastic folding tables (from *Creation Myth*) and a variety of tools and accessories necessary in the production of boxes and the enjoyment of Karaoke. Throughout the Areola there is flung and flopped PeaRoeFoam.
- 2) Yellow Ribbon in her Hair sculpture—consists of a PeaRoeFoam/Ivory box product on top of a bulk PeaRoeFoam pallet. Included is a SenHauser shot gun microphone. There is an Invisible Break in Space between this sculpture and The Areola.
- 3) Desk Set—consists of plastic, cardboard and PeaRoeFoam assembled in the form of a chair and a desk-shaped sound studio.

BUILD A MACHINE FOR A FACTORY AND WATCH IT RUN:

Initially conceived by Jason Rhoades as a way to mass-produce the Ivory Snow/PeaRoeFoam *Impetuous Process Box*, *The Grand Machine/Areola* was constructed as a working factory in Rosemead, California. For three weeks it was the workplace for several employees, each assigned a different task at one of the nine workstations. The packages were put together in assembly-line fashion. Each one contained: One Marilyn Chambers Ivory Snow box, whole green peas, white virgin bead, a jar of bait-style salmon eggs, an eight-ounce container of Elmer’s Glue and a glove. 5000 units were produced.

Karaoke performance was an integral part of the production process. The workers were encouraged to sing during breaks and as an after-work social activity. Thus, the boxes were invested with a particular spirit.

When *The Grand Machine/Areola* was brought to Vienna, it underwent an evolution. The Areola was re-configured as a large jukebox computer—an enormous CD-switching device. Across an Invisible Break in Space, the Yellow Ribbons in her Hair and Desk Set sculptures were created and situated as a sort of receptive audience to the ongoing activities. VIP guests were invited to become a part of the machine by following a fixed procedure of song selection and uninhibited performance. With headphones on, the singers were the only ones who could hear any music. Basically, each participant would *serenade*, in a-capella fashion, the PeaRoeFoam structures. As if singing in the shower, their vulnerable, un-self-conscious voices were drawn out and captured in the PeaRoeFoam sound studio. The Machine’s form and function then served a single purpose—to ‘milk out’ the sincerity of each participant and imbue the objects in the room with a ‘pure’ spirit.