



GEMINI G.E.L. AT JONI MOISANT WEYL

That relation between the thread and the written line and the drawn line is about a really fundamental act of making, that the relation of the line that makes something is related to how we make things with language. -Ann Hamilton

Art is a creation for the eye and can only be hinted at with words. —John Baldessari

Gemini G.E.L. at Joni Moisant Weyl is pleased to announce two concurrent exhibitions in our Chelsea gallery that highlight the relationship between text and textiles: *Warp & Weft: A History of Fabric at Gemini G.E.L.*, featuring artists who use various forms of cloth in their editions; and *We are the language*, presenting a range of prints and sculpture multiples that feature the written word. A third exhibition, the complete series of Jasper Johns' *Fragment—According to What* from 1971, is also on view through April 28, 2018, in our Project Space.

The word ‘text’ is derived from the Latin ‘textere,’ which translates as “to weave, to join, fit together, construct.” The two concurrent exhibitions forge a relationship between the textile and the textual, as sentences are woven into the visual, and fabrics become visual metaphors.

Warp & Weft is a diverse exhibition that focuses on artists who have incorporated textiles into their edition-making practices. Fabric is a part of daily life, ranging in use from the clothes we wear to the furniture we sit on, and it also supports artists’ application of paint. **Analía Saban**, however, scrambles the artistic vernacular of painting, sculpture and printmaking by using a roller to press acrylic paint through a linen bag, reversing the roles of canvas and paint—here it is the paint that supports the canvas. A canvas of sorts, this time urethane-coated nylon, makes an appearance in **John Baldessari**’s *Foot & Stocking* series, accompanying screenprinted imagery derived from photographs taken of the bare right foot of his studio staff, giving the look and texture of a holey sock. In *Cityscapes*, **Ed Ruscha** playfully places ‘censor strips’ over lithographed imagery such as canvas or linen, merging them into one pictorial element. Interestingly, the serene, cloud-like imagery of **Joe Goode**’s *Wash and Tear Series* is the result of his scratching and ripping away the top layer of

baby-pink fabric to reveal a second layer of light-blue fabric behind.

Robert Rauschenberg’s *Samarkand Stitches* are the result of his 1988 visit to Uzbekistan, and they combine traditional ikat textiles with the artist’s photographs taken as he traveled that region.

Richard Tuttle, known for sculptures made of ephemeral and humble materials, includes subtly chine collé cotton gauze over the printed areas of his “*Pacific Seriously*” edition. And finally, four remarkable artworks by **Ann Hamilton**, including the print which inspired the title for this exhibition, are on view. Hamilton is a master of threading social metaphors into her artmaking endeavors, and *warp & weft* and *shell* (both from 2007), in addition to *ciliary* (2010) and one example from her 2017 body of work, *Pages*, all demonstrate her wide-ranging engagement with textiles.



Detail: Ann Hamilton *ciliary* 2010

We are the language takes its title from a single embossed text in **Robert Rauschenberg**’s *American Pewter with Burroughs* series, Gemini’s first collaboration involving an artist and a writer. Rauschenberg created his imagery in response to words written by William S. Burroughs, and each of the six lithographs in the series is



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embossed with a phrase or passage that Rauschenberg selected; slyly referencing the series' title, cool, metallic grays set the tone of each print. The exhibition also includes works by **John Baldessari, Sophie Calle and Allen Rappersberg**, artists who are well known for employing language in their artworks.

Baldessari, throughout his career, has investigated the relationship between written and visual language, often expressing those mechanisms in compositions that are interrelated and slyly ironic. *The News* (2014) manipulates images from newspaper and combines them with unexpected textual descriptions to create evocative narratives and social commentary. *The Address Book* is classic Sophie Calle: the artist finds an address book in Paris, on (where else?) the Rue des Martyrs, and before returning it to its owner, she contacts the people whose names are in the book and asks them to reveal what they know about the book's owner, Pierre D. Formally complex, *The Address Book* consists of 28 pages of text and photographs, 3-hole punched so that, as an alternate to being framed and presented on the wall, they can be read in a black bookcloth-covered ring-binder. Three individual prints, one a red cloth-covered visual representation of the actual found address book and two others that are embossed texts, are presented as formal, framed artworks and accompany the ring-bound pages. And, in likely the most technically challenging print in the exhibition, Allen Rappersberg captures an evocative vision of American cultural heritage. *Great Speckled Bird* spans over 20 feet, and American folk songs, transcribed anonymously, are combined with vintage hotel stationery and screenprinted on a perforated player-piano paper roll in a sequence according to the artist's formal decisions.



Detail: Robert Rauschenberg
American Pewter with Burroughs II, 1981

On view in the Project Space, we are very pleased to present the complete set of **Jasper Johns'** *Fragment—According to What*, his seminal series from 1971. Consistently examining fragmentation and the relationship of the part to the whole, in this series Johns breaks apart one of his own paintings—*According to What* from 1964. Throughout his career, Johns uses his paintings as source materials for his visual language, self-referencing and repeating elements again and again. In fragmenting his painting, Johns is taking the three-dimensional elements such as the hinged canvas, bent stencils or a chair, and flattening them in the lithographs to signify the painted object instead of the actual object.



Jasper Johns, *Bent "Blue"*, 1971

Johns' use of gray tones is amongst his most highly regarded artistic accomplishments. In 2007, The Art Institute of Chicago organized an exhibition tracing Johns's application of gray over a period spanning more than five decades. Quoting from the press release, "every one of Johns' major iconic, serialized forms has been, at one stage or another, articulated in gray. The intellectual and emotional significance of this color in his work has changed remarkably since 1955, when he used it initially as a statement of skepticism, quietude, or anticipation. Gray has since evolved in Johns' work as an agent in a profound examination of the very meaning of color itself [and] is further considered as a material

condition...gray has been, for the artist, a vehicle for thinking about color through its absence. Indeed, some of his most expressively rich statements are made in gray."

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