

## Zurich

• "Obsession Dada: 165 Feiertage"

## Vienna

• Anita Witek

## Istanbul

• Pivi Takala

## Hong Kong

• Antony Gormley

## Tokyo

• Gabriel Orozco  
• Simon Fujiwara



NEWS | DIARY | FILM

## Newest Entries

• Amy Taubin on Rendez-Vous with French Cinema at Film Society of Lincoln Center

— Arielle Bier

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## Cooper Jacoby

MATHEW | BERLIN  
Schaperstrasse 12  
January 29–March 19

Raising the floor of the gallery with a platform of industrial steel grates—the kind avoided on urban streets for fear of falling into seedy underground tunnels—Cooper Jacoby sets his viewers up for a disorienting and portentous encounter with his sculpture series "Stagnants" (all works 2016). Four fiberglass sculptures cast from sections of decaying roadside curbs in Los Angeles—including gutters and drains—hang at waist height, one on each of the three walls with the fourth supported by poles in the window. A gothic depravity looms over the sooty matte black curbs, pooling into the reflective black resin-covered ledges of the gutters. Along the gutters' shiny surfaces, numbered points and zigzagging pathways of acupuncture meridian lines are drawn in white, projecting routes of energy flow in the human body onto access points for the arteries of a metropolitan sewer system.



View of "Cooper Jacoby: Stagnants," 2016.

With these works, Cooper combines characteristics of the human body with elements of urban architecture while summoning the black metal-derived aesthetic of Banks Violette and alluding to concepts from Valie Export's photo series "Körperkonfigurationen" (Body Configurations), 1972–76. Although Cooper's sculptures may represent ubiquitous curbs that could be found in any city, naming their site of origin in the press release, along with the human maleficence insinuated by the work, brings to mind the darkly disturbing curb stomp scene from the film *American History X* (1998), where orifices meet concrete and the circle of life and death comes to a painfully alarming halt.

— Arielle Bier

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## Cooper Jacoby

*Artforum / Critics Picks* by Arielle Bier, February, 2016

[» Back to frieze](#)

## Critic's Guide: Berlin

FEBRUARY 21, 2016 *by Elisa R. Linn and Lennart Wolff*



Cooper Jacoby, 'Stagnants', 2016, installation view, Mathew Gallery, Berlin

For this weekly series, we ask a critic to select the most interesting shows currently on view in their city. Here, curatorial duo Elisa R. Linn and Lennart Wolff pick their highlights from Berlin. A new show will be posted every day this week.

### Cooper Jacoby

[Mathew Gallery](#)

29 January – 19 March, 2016

Approaching Cooper Jacoby's opening, the first thing you noticed was an elevated crowd through the shop window that fronts Mathew gallery. For the US-born, Düsseldorf-based artist's first solo at the gallery, he installed a knee-high mesh platform creating an industrial-looking stage for the viewer to encounter his new body of sculptural work. Made of fibreglass and resin, three black casts of sewer and gutter drains Jacoby fabricated on site in Los Angeles are covered with fragments of drawings from Chinese acupuncture.

By referencing an ancient medicine that cites malaise as the result of clogged channels in the body, the title 'Stagnants' hints towards a reappearing theme in Jacoby's practice: moments of malfunction, blockage or disruption in the ubiquitous infrastructures that condition our everyday lives.

## Cooper Jacoby

*Frieze / Critic's Guide: Berlin by Elisa R. Linn and Lennart Wolff,*  
February, 2016

REVIEWS

## out Cooper Jacoby Claudia Comte

Mathew / Berlin

BohleLang / Zurich

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your's second Fischer Galerie, men" (For All existence and i problem. With ew, the problem denification works – sculptures made ; intestines made avoid positive he notion of ness, and are with ruins. consists of three hich is the vertex with Mont Ventoux ila-like sculptural is case on a white lery's entrance. A smach and debris, is of ritualistic raphic display, with the museal, the Blind/Leading cent example of ust sculptures: of wreckage l dust, rendering snts illegible. In t odes or cease to r remembered for ing the viewer distinguishability subordination t. re exhibition's stallation, a low xd, metal, plastic f together by i and nylon. sculpture, it f structure. Yet intradictory, r herein the same itaneously upward and sling, expanding ame time.

Our feet, as Oscar Wilde observed, may be eternally treading the ontological gutter, but some of us are looking at the stars. Some of us, however, as Cooper Jacoby's solo exhibition "Stagnants" at Mathew Gallery demonstrates, are looking at the gutter. Here Jacoby presents four casts of sewer drains from around Los Angeles and a sculpture consisting of paint and CPU connector pins. The works are linked by their titles to the practice of acupuncture (e.g. *Brain Hollow*, *Veering Passage*, *Spasm Vessel*, all 2016) and to the dynamics of flow and stasis upon which it focuses. The casts establish a potent dialogue between the absent concrete and metal shapes from which they were formed and the fiberglass, epoxy resin and vinyl of which they are composed. Eerie pools of immobile liquid just at the edges of the open drains and grates add another level of formal friction that provides a welcome reminder that material representation still has uses in an age of digital aesthetics. The woolly state of these urban pressure points validates their literalism; signifiers of urban decay often exist in art as backdrops for a kind of vapid sloganeering, but coming face to face with the shattered concrete of some street corner of LA in the setting of a West Berlin gallery bluntly physicalizes the distance between the rhetoric of inclusion and the reality of institutionalized priorities and privilege. This immediacy is perhaps complicated by the rather labored sketching of acupuncture-based diagrams into the basins of the sculptures; also the decision to create an elevated, steel grate platform to which the viewer must ascend in order to see the show may overdo the exhibition's "urbanized" metaphors (it's also not very disability-friendly). Nevertheless, if Jacoby's works demonstrate nothing else, they are a reminder that there are just as many stones flowing by in the gutter as there are among the stars. We ignore them at our peril.

by William Kherbek

A large, traditional five-line musical staff bisects the walls. Black-and-white tondos of varying sizes hang on/d around it. There are many. The floor is filled with a series of wooden sculptures, *Giant Bone 1-9* (2015), that resemble a union between plant stands and Sol LeWitt's modular structures. They are formed from combinations of stacked and abutted cubes, some open, with the lines of the musical staff engraved in their charred surfaces as a spatial echo. But beyond an elementary glance, these works have no connection to the Minimalist situations they seemingly suggest. Claudia Comte has set up a mathematical referent with the musical staff, but why at this size? It's arbitrary; it neither reflects the truth of where it was taken from, nor does it achieve a distorted scale that might affect a human dimension. At knee height, the sculptures reside in a strange limbo between the urban and suburban domestic. With each is a carved and smoothed femur-like piece of wood, leaning against or lying upon or within the cubes. There isn't any real reason for them beyond a base fetish for wood in the artist's practice. As objects, they can't compete with nature. Driftwood is inimitable. The series of "Turn Slip" paintings (2015) are late Zorn&C. Black paint is applied to a brush the width of the radius of the tondo and then spun around the canvas, losing paint as it goes. With their dragged concentric circles they expand the musical reference to vinyl records and, in a clever act of brand building, the growth rings of trees. It's the later that could be used as an excuse for their proliferation and variation of sizes, ranging from small saplings to large old-growth paintings. The show plots these two series back and forth like a child with cymbals. Comte tackles the visuals of the acoustic. Comte forgets harmony and expression. For what is music without poetry but something to break a silence that's better left unfulfilled.

by Mitchell Anderson

From top, clockwise:  
**Claudia Comte**  
"Stagnants", installation view at BohleLang, Zurich (2015)  
Courtesy of the Artist and Mathew Gallery, Berlin  
Photography by Alexander Hans

**Cooper Jacoby**  
"Stagnants", installation view at Mathew Gallery, Berlin (2016)  
Courtesy of the Artist and Mathew Gallery, Berlin

**Peter Buggenhout**  
"Für Alle und Keinen", installation view at Klaus Fischer, Berlin (2015)  
Courtesy of the Artist and Klaus Fischer, Berlin



**Cooper Jacoby**  
*Flashart / Review by William Kherbek, March, 2016*

## cooper jacoby @ mathew gallery berlin reviewed



by RUDY on 01/03/2016

Be calm. Breathe deeply. Do not fret. Energy continues to flow through your body; blood traversing the highways of your major arteries before turning off into the side streets of arterioles and cul-de-sac capillaries –and all below the surface of your consciousness! If you are feeling unwell let us simply take a walk along your ley lines...cruise the meridians... discern and relieve the blockage to your chi.

'Are you functioning harmoniously?' asks Cooper Jacoby in his solo show *Stagnants*, running at Berlin's Mathew Galerie from January 29 to March 19. In sympathy with the show's content perhaps, the gallery is tucked away on Schaperstrasse in Berlin's West End, beside a main thoroughfare moving traffic quickly across the city. Upon entering the space you immediately step upwards onto an augmented steel grate flooring, the height of which is just above comfortable stepping distance (certainly for short people like myself). Hence you are acutely aware of the importance of your position and begin to consider what else may lie beneath your feet.



Cooper Jacoby, *Stagnants* (2016). Installation view. Courtesy Mathew Gallery, Berlin.

The minimal, but striking, installation elevates a selection of elegant fiberglass sewer openings from the otherwise unnoticed periphery. The wall mounted sculptures 'Spasm Vessel', 'Floating Cleft', 'Veering Passage' and 'Brain Hollow' are cast from underground outlets in the Los Angeles sewage system and finished with graphite and epoxy resin. Predominantly black and dark charcoal in colour, the drains slowly trickle water (high gloss resin) into a stagnant pool in the gutter, entombing cut white vinyl maps of the main arteries embedded along the bowl. The maps are charming and reminiscent of circuit diagrams, suggesting a complex network underfoot, and add an important narrative element to the works.

At the back of the room Bianca Heuser, gallery director, explains that the piece 'Assay (Clamped Stream)' is made from shards of Fordite; a layered enamel paint by-product of the auto factory production line. Due to the now automated process, these hardened scraps are a finite resource. Clipped together with metal in the clear shape of an arm and chest, the Fordite chips mark out acupuncture points, mirroring the diagrams of the larger sculptures. The layered paint chips resemble rings of a felled tree, or markings in semi precious stones and are often cut and polished in the same way. We have always placed value (monetary, mythological, metaphysical) on such objects –a slice of agate, a quartz point –and as mankind modifies her environment, a new type of 'resource' is created inviting a new spiritual currency to be applied.

In this anthropomorphic projection onto a vital urban circulatory system, Jacoby appears to be on a mystical quest to find the inner, breathing spirit of LA. By applying methods of TCM to our deep (in the ground) exterior processes, is the artist asking us to consider our own internal equilibrium? \*\*

*Exhibition photos, top right.*

Cooper Jacoby's *Stagnants* is at Berlin's Mathew Gallery, running January 29 to March 19, 2016.

Header image: Cooper Jacoby, 'Stagnants (Veering Passage)' (2016). Install view. Courtesy Mathew Gallery, Berlin.

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tags [berlin](#) [Cooper Jacoby](#) [Mathew Gallery](#) [Stagnants](#)

prev

← Adrien Messika, *Zeitgeber* (2015) exhibition photos

next

Get Fit @ Turf Projects, March 4 - April 16 →

**Cooper Jacoby**  
 AQNB / Review by Rudy, March, 2016