

JASON
GUBBIOTTI

WORKS
1999—2021

Jason Gubbiotti:
Works 1999—2021

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James Huckenpahler

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Jason Gubbiotti

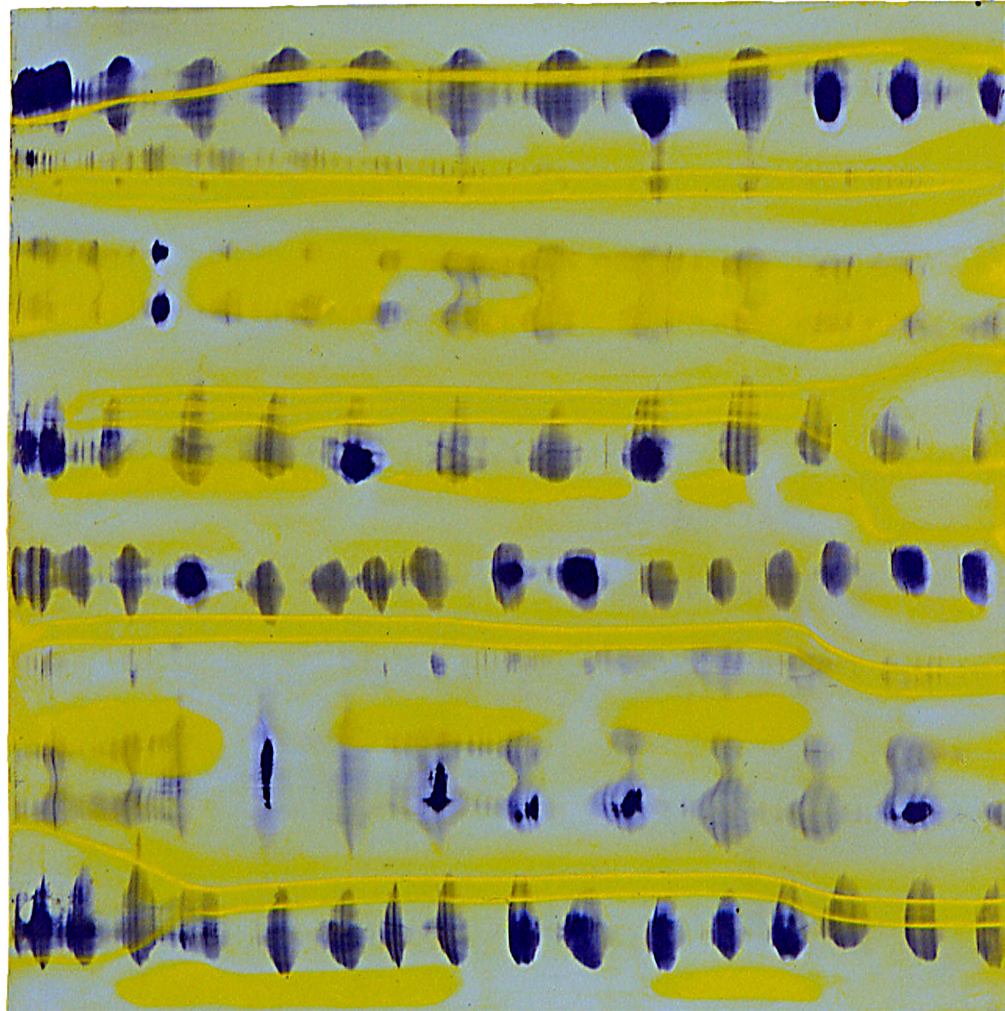
**How To Survive
Your Own Death** ©2001
Colby Caldwell

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The works assembled in these pages represent the twenty-year trajectory of my studio practice since my first solo exhibition in 2001. These paintings articulate points of expansion and refinement, moments when my life and work changed direction or emphasis. There are deep memories buried within each of these moments. Selecting works to represent this timeline has been emotional and challenging. My attachments and my work overlap, and a whole ecosystem helped tune the recipe for these specific works. Sharing this story means a great deal to me, and I hope this series is able to convey a part of what I felt and experienced in the first twenty years of my painting career.

I want to thank all the people that have made my work possible over the years. Art making may be a very personal endeavor but it also needs people to believe in it: family and loved ones, gallery dealers, collectors, curators, and all the people that have shown up to engage with my work since art school. Your support means everything.

JG 2021



Innocent Mischief was first shown at Troyer Gallery in Washington, DC, in the exhibition *Signal / Signal* with Colby Caldwell and James Huckenpahler. Made before my first solo exhibition, it marks the end of a formative body of work. Thin sheets of oil paint act as compressed laminate, forming a glassy surface. This painting is one of the few I have kept from this time.

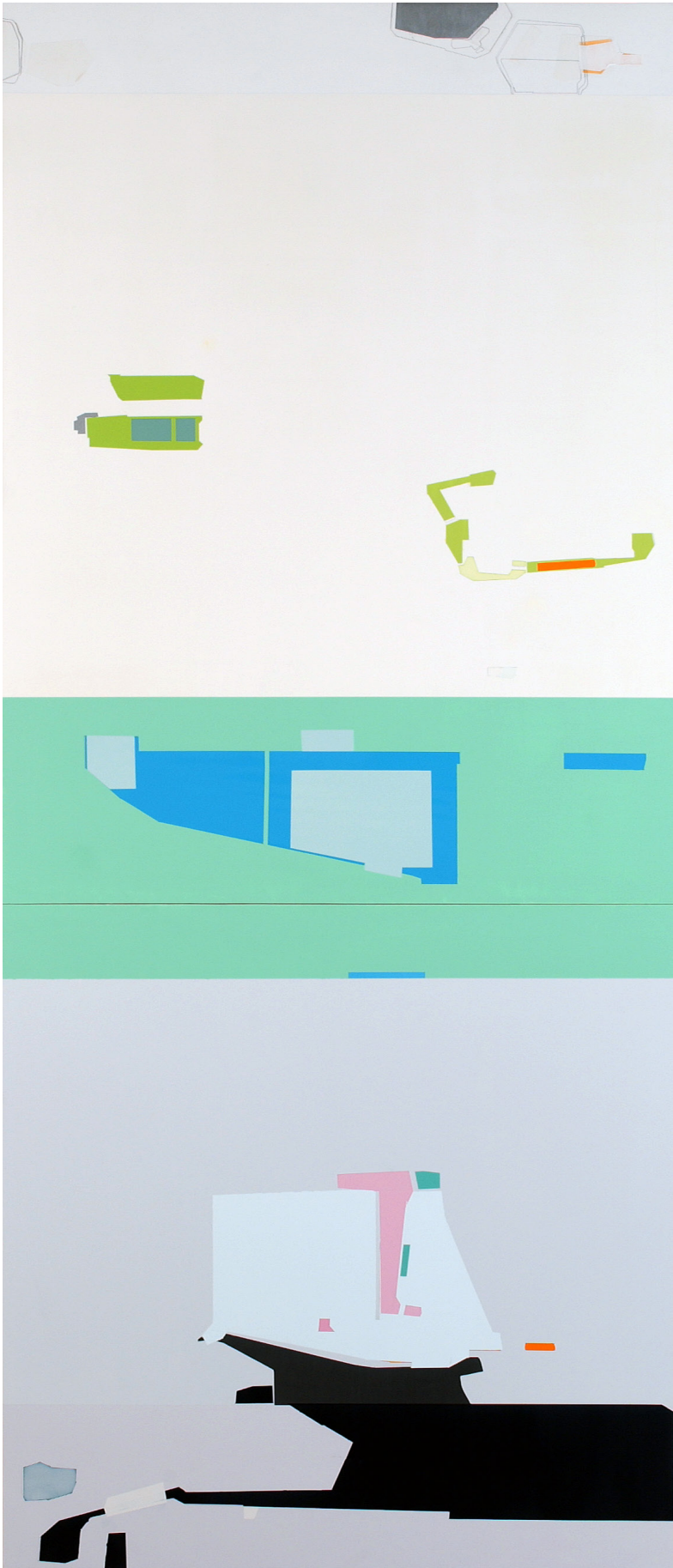
Innocent Mischief, 1999
Oil on wood panel
24 x 24 inches
61 x 61 cm



A few weeks after September 11, 2001, **Survival Guide** was chosen for the invitation for my first solo exhibition at Fusebox in Washington, DC. Two panels slip into one another at a 45-degree angle with one panel slightly raised. This was a significant refinement of ideas I had been investigating in the studio. The image converged with its support, presenting the micro and macro to the viewer simultaneously.

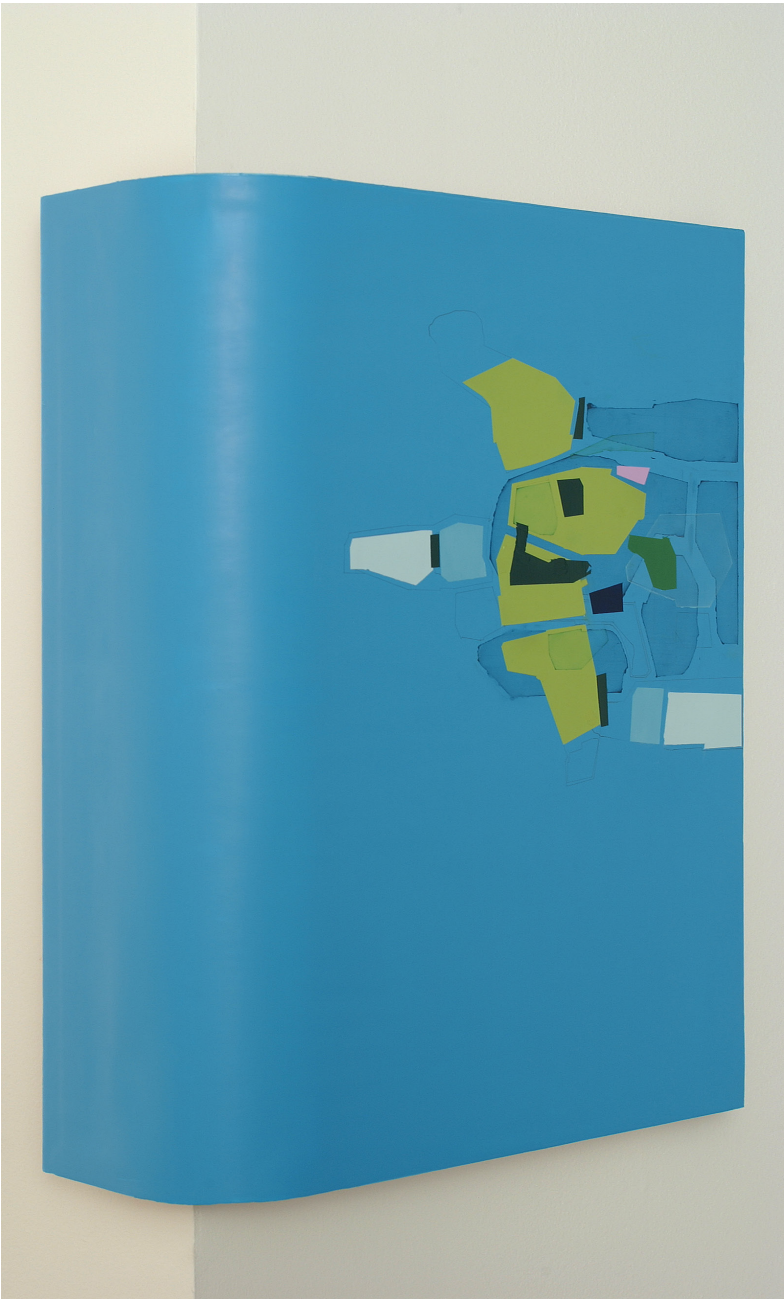
Survival Guide, 2000–2001
Oil on wood panels
30 x 76 x 1 inch
76 x 193.5 cm

Working toward my second solo exhibition, *New Ways of Living*, I was thinking about compartments. The vertical panels in **Brain Shop** acted as a film strip or comic book layout to provide a context for multiple paintings to coexist for the viewer. *Art in America* used this painting in their review of the 2004 show at Fusebox.



Brain Shop, 2003—2004
Oil, tempera and graphite
on wood panel
84 x 36 x 3 inches
214 x 91.5 cm

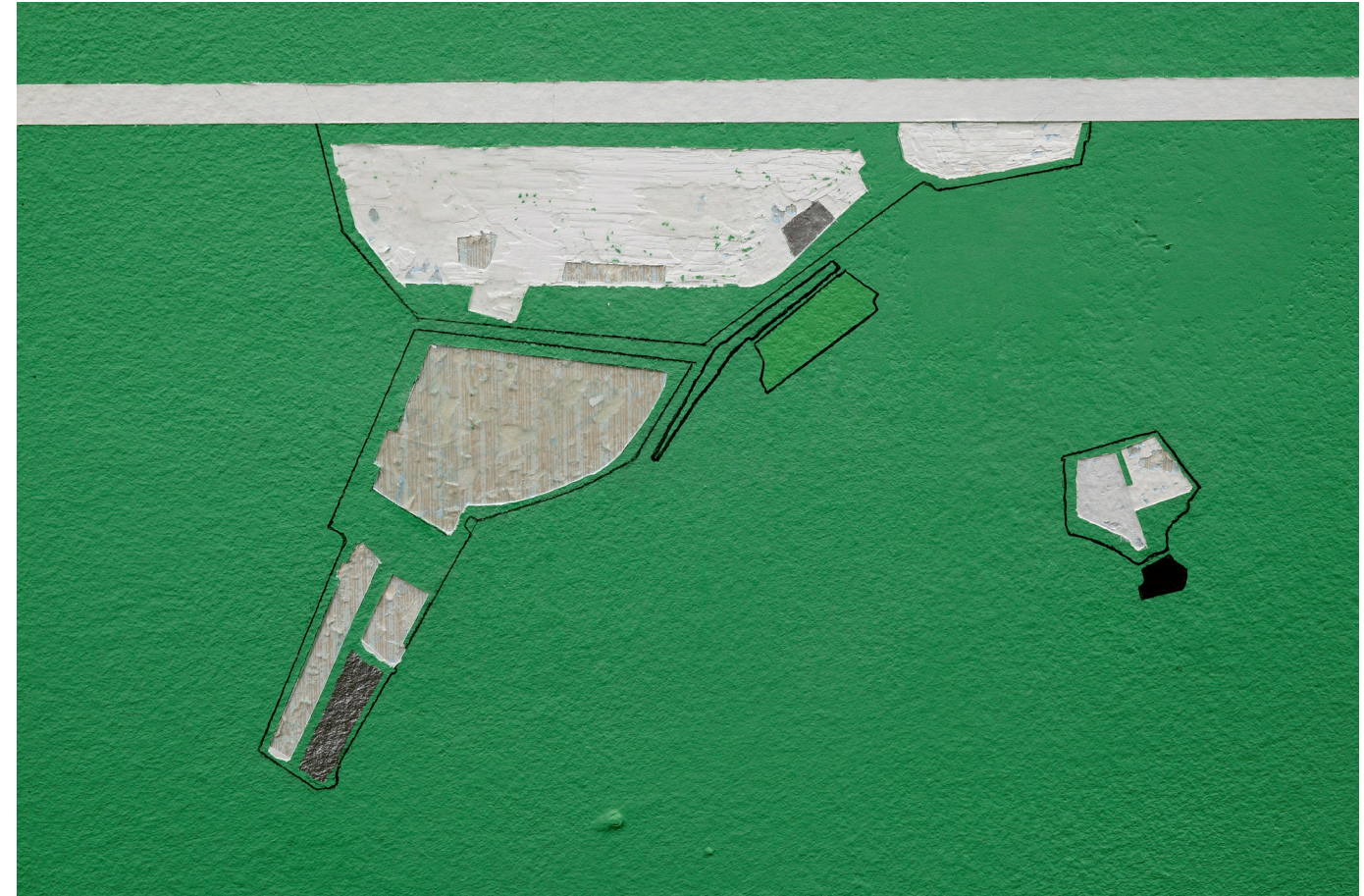
I continued my investigation into image and support with **Il Piccolo Diavola**. I took a standard 24 x 24 inch surface area and bent it. In *New Ways of Living*, it hugged a corner of the floating wall of the gallery. Most of the wall was left vacant, as if the painting had migrated from the center of the space, leading the viewer into the second room of paintings. This work was also in the traveling exhibition *Landscape Confection*, curated by Helen Molesworth.



Il Piccolo Diavola, 2003—2004
Oil on wood panel
24 x 24 inches
61 x 61 cm (surface area)



In 2004, I had moved to Metz, France, where I had a solo exhibition, *Comfort Room*, at Octave Cowbell. Responding to the spirit of this environment, I presented two paintings from my studio and painted several images directly in and on the wall. Some had areas carved into the plaster in a nod to ancient frescoes. I had explored this approach before but never to this extent.

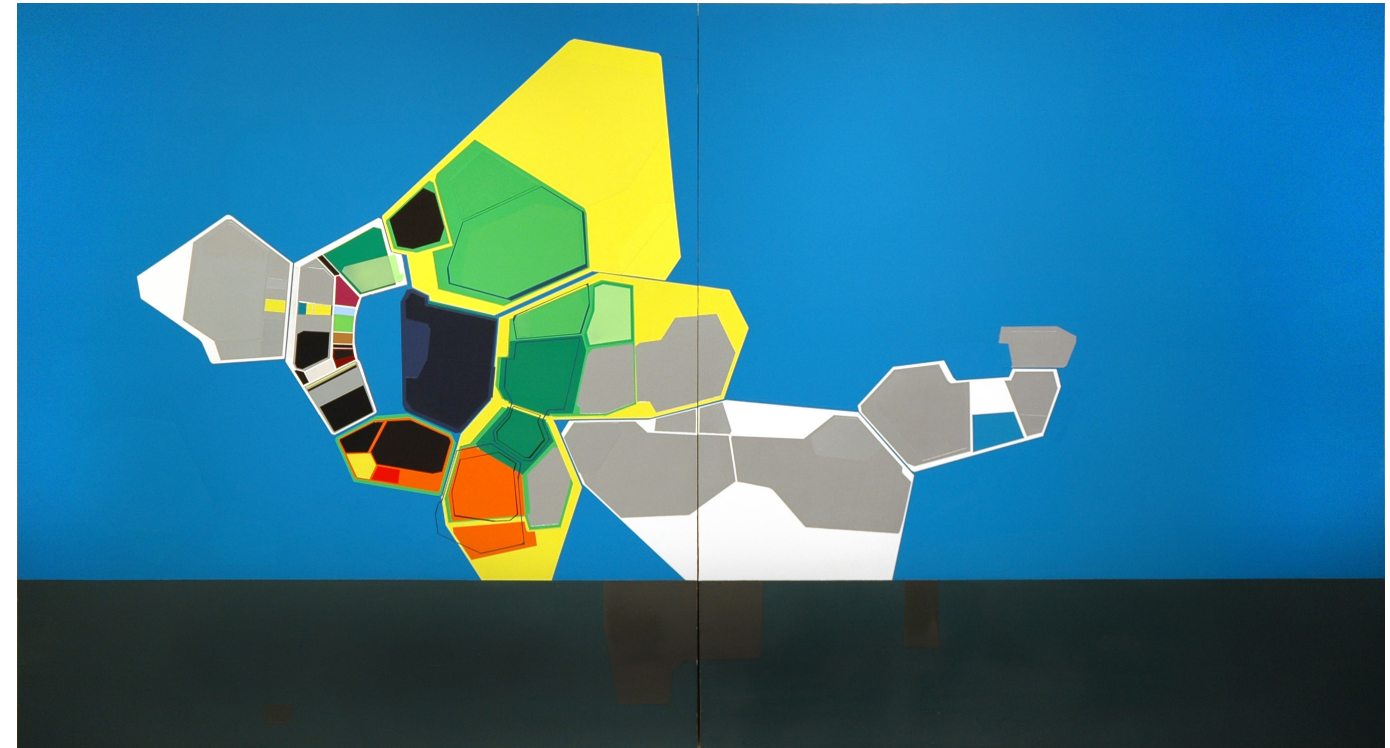


Detail from *Comfort Room*
Installation, 2004



While living in France and preparing for my exhibition at Hemphill Fine Arts in 2007, I wanted to make use of the ground. Using MDF, a material used in cabinetmaking, and bathroom paint taken from my father's house, **The Fear of Dogs** was my first endeavor at making objects that would not live on walls. I took forms that were normally set into the surfaces of my paintings and materialized them on the floor, pulling the viewer's gaze down.

The Fear of Dogs, 2007
Acrylic house paint on MDF
52 x 36 inches
133 x 91.5 cm



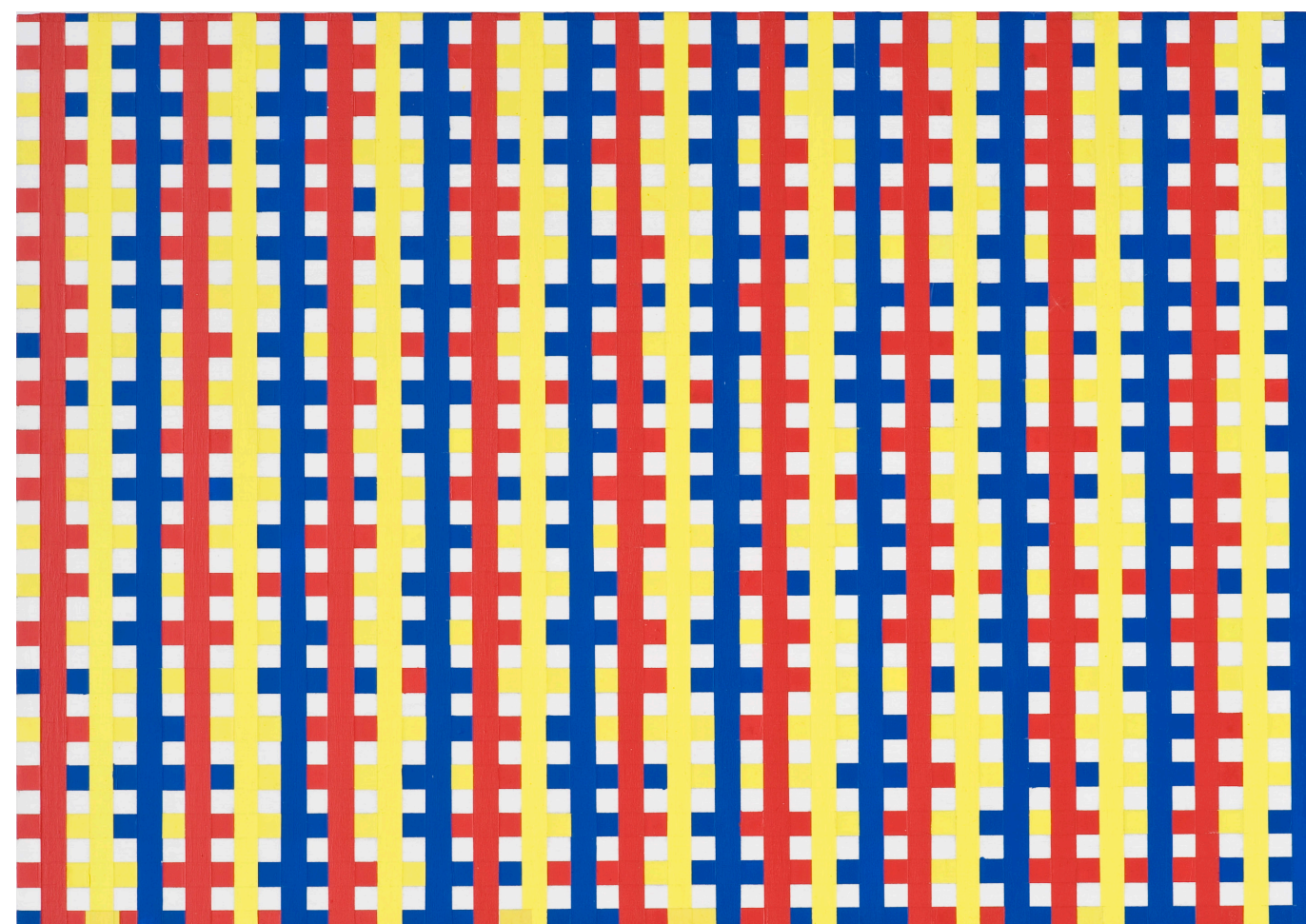
In the same exhibition, I began transitioning from oil paint to water based paints, which could better accommodate hard edge painting. Acrylics allowed for more control and prevented me from relying on seductive surfaces. **God Does Not Always Have the Best Damn Plan** was my last oil painting. The top section is acrylic while the lower third is in oil paint. The painting's dimensions also mark the change in my units of measure: the vertical edge of each panel is one meter while the horizontal edge is an imperial yard.

God Does Not Always Have the Best Damn Plan, 2007
Oil and acrylic on wood panels
each panel 1 meter x 1 yard

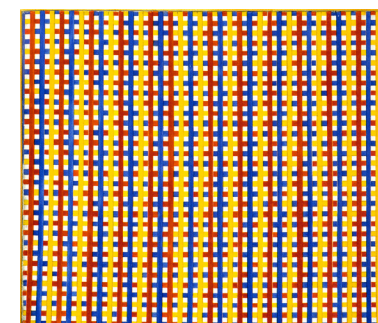


By 2011, I was living in Fribourg, Switzerland among a new community of artists. In this time, the cell-like polygons occupying my paintings slowly turned into flattened fractals. **Diamond Head**, named after the cult British heavy metal band, became a seed for many future paintings. Its symmetrical composition, flattened space, Ad Reinhardt-type palette and cropped corners opened up many opportunities. This painting was first shown at PAH Projects in a solo show, *super normal*, in Fribourg, Switzerland.

Diamond Head, 2011
Acrylic on wood panel
18 1/2 x 19 3/4 inches
47 x 50 cm

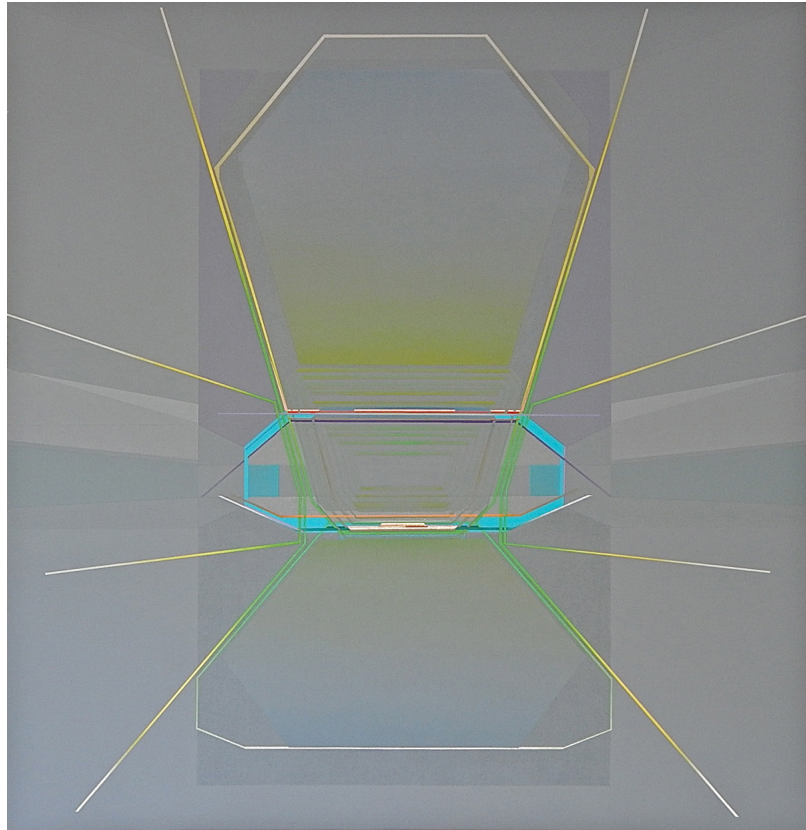


GERADER, 2012
Acrylic on wood panel
13.8 x 19 1/2 inches
35 x 50 cm

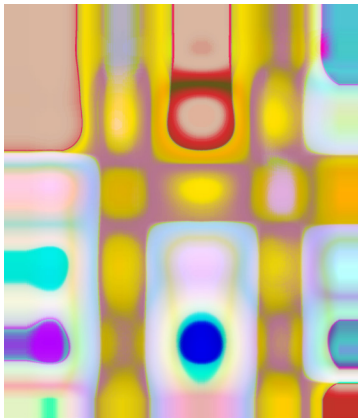


**Blinky Palermo
Straight, 1965**
Oil on canvas
80.1 x 95 cm

In early 2012, I visited Munich, Germany with my family and had come across Blinky Palermo's **Straight**. I was first struck by its palette of primary colors and the title being in English, not German. It pained me to see that this canvas was not holding up to its name, and I was determined to make a "cover" of it. My title would need to be in German, so I asked German friends how to say "straighter" in their language. They replied, "we do not say 'straighter,' things are straight or they are not." So the title was **Gerader**, a manipulation of *gerade*, the German word for straight.

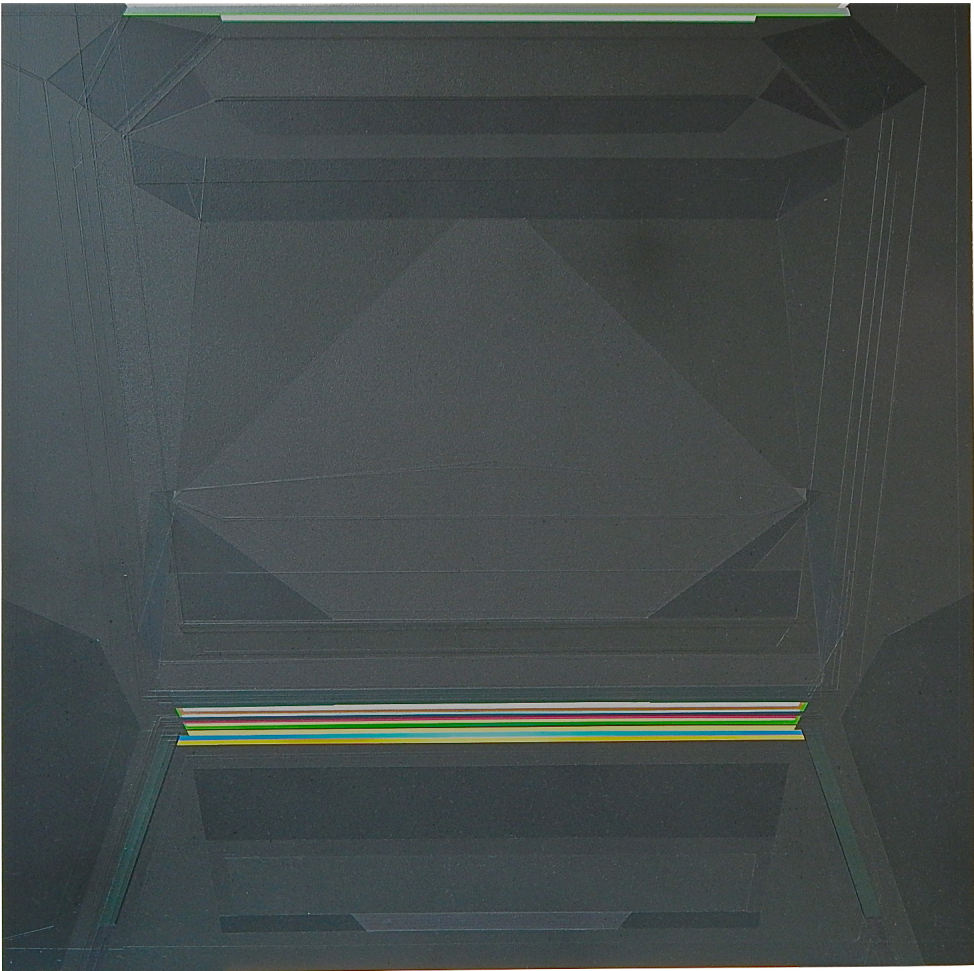


How to survive your own Death (for CC), 2014
 Acrylic on canvas
 32 X 33 inches
 81.5 x 84 cm



Colby Caldwell
 how to survive your
 own death (277), 2015
 Archival inkjet print
 waxed and mounted
 35 x30 inches

After returning to France, I started working on a centerpiece for my first solo show at Civilian. **How to Survive Your Own Death (for CC)** was loosely based on the star gate scene in Stanley Kubrick's 1968 film *2001: A Space Odyssey*. It was my first attempt at an "X" composition, which proved more difficult than expected. Its title is a reference to a series of abstract photographs by Colby Caldwell, who is a close friend.



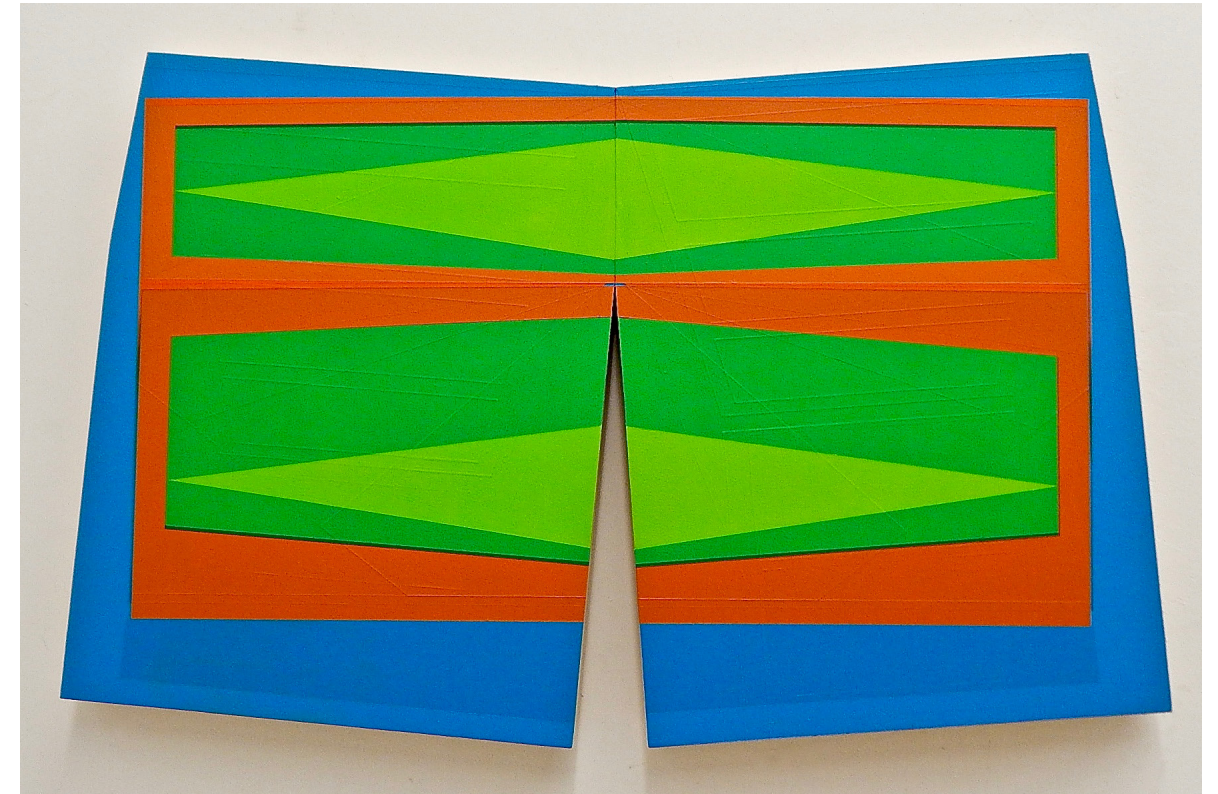
By 2013, I had moved to my current home, just outside of Paris. I had started a bright and sunny piece coated in sky blues and cheerful yellows. When it became clear the painting had no conviction, I turned its lights out, excepting a few narrow passages. Varieties of metallic black crystallized into compressed fractals, and I titled it **End of August**. It is one of my most personal paintings.

End of August, 2013
 Acrylic on wood panel
 24 1/2 x 24 1/2 inches
 62 x 62 cm



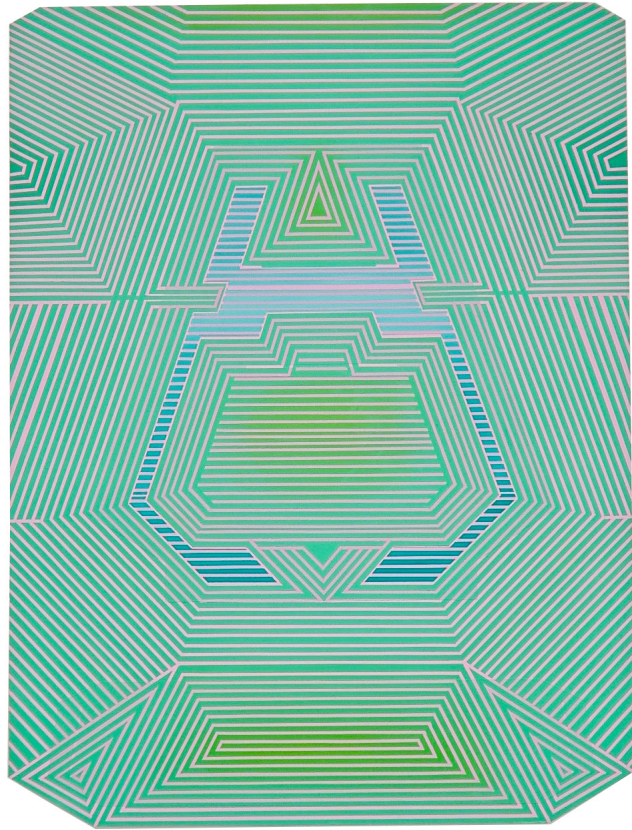
Preparing for my 2014 exhibition at Civilian Art Projects, I set out to make what I referred to as a soft painting. **ODD MAN OUT** was on linen, unsupported by a wooden frame. It hung like a banner or flag, which felt fitting as the show was one of expansion and new avenues. The painting became one more way of confronting the idea of support. Robert Ryman influenced this painting's conception and the title came from the 1980s skate punk band.

ODD MAN OUT, 2014
Acrylic on linen
25 x 20 inches
63.5 x 51 cm



MEGA TOUCH accidentally came into its own. It was originally a diptych with half the corners removed from each panel. When I could see it was not coming together, I attached the panels at the cut corners. From there, the final form arrived quickly. It was hung low in the studio out of convenience (it was where the nails were), but I noticed that at waist level the painting took on a stronger presence. Its ideal placement is at the height of a threatening dog.

MEGA TOUCH, 2016–2017
Acrylic on wood panel
27 1/4 x 17 1/4 inches
69 x 43.5 cm



In 2018, I began working on an octagon called **Beta Blocker**. Soon this painting became a refined example of a set of paintings made of radiating contour lines occupied with gradations of color. These pinks fading into greens turned out to be everything I had set out to accomplish four years prior. Today this painting is in the collection of the U.S. Federal Reserve.

BETA BLOCKER, 2018
Acrylic on wood panel
31 1/2 x 23 1/2 inches
80 x 60 cm

When confronted with a space requiring that paintings be hung by wires, I built a piece that incorporated a hanging device into its composition. **The Science of Swearing** became a hybrid painting that incorporated gestures from skateboarding and rock climbing. It is a diverse piece with variations in how it can be installed.

The Science of Swearing, 2018—2019
Acrylic, wood, griptape, climbing line and metal
33 1/2 x 6 3/4 x 3 1/2 inches
85.5 x 17 x 8.5 cm





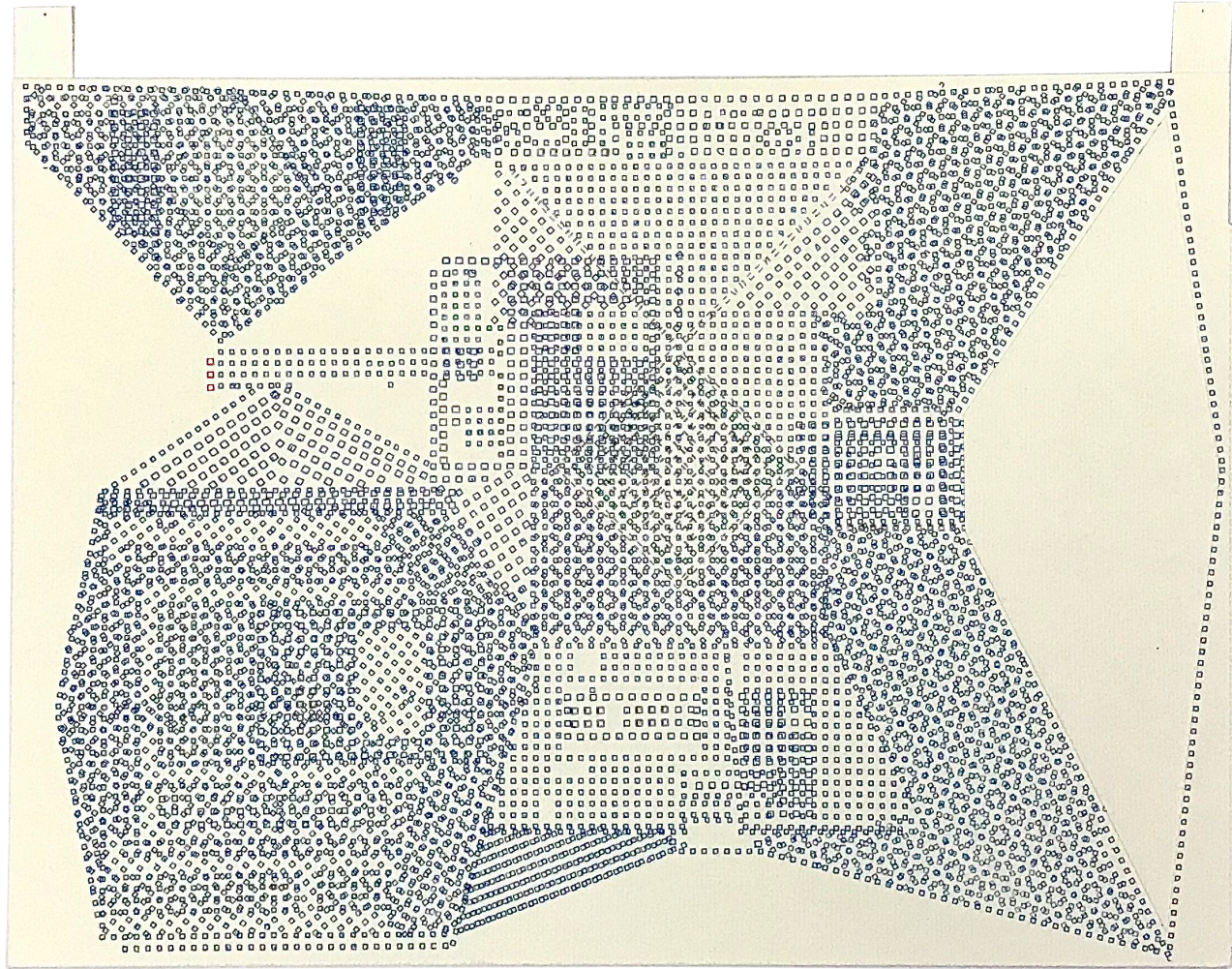
Subspace was conceived through a combination of ideas. Like John McCracken, I wanted to make a piece that simultaneously occupied both floor and wall. It mattered to me that the image and its support held equal value. The painting appears to slide down the wall and splay out on the horizontal plane.

SUBSPACE, 2018—2019
Acrylic and felt on wood
29 1/2 x 40 1/2 x 8 inches
74.5 x 130 x 20.5 cm



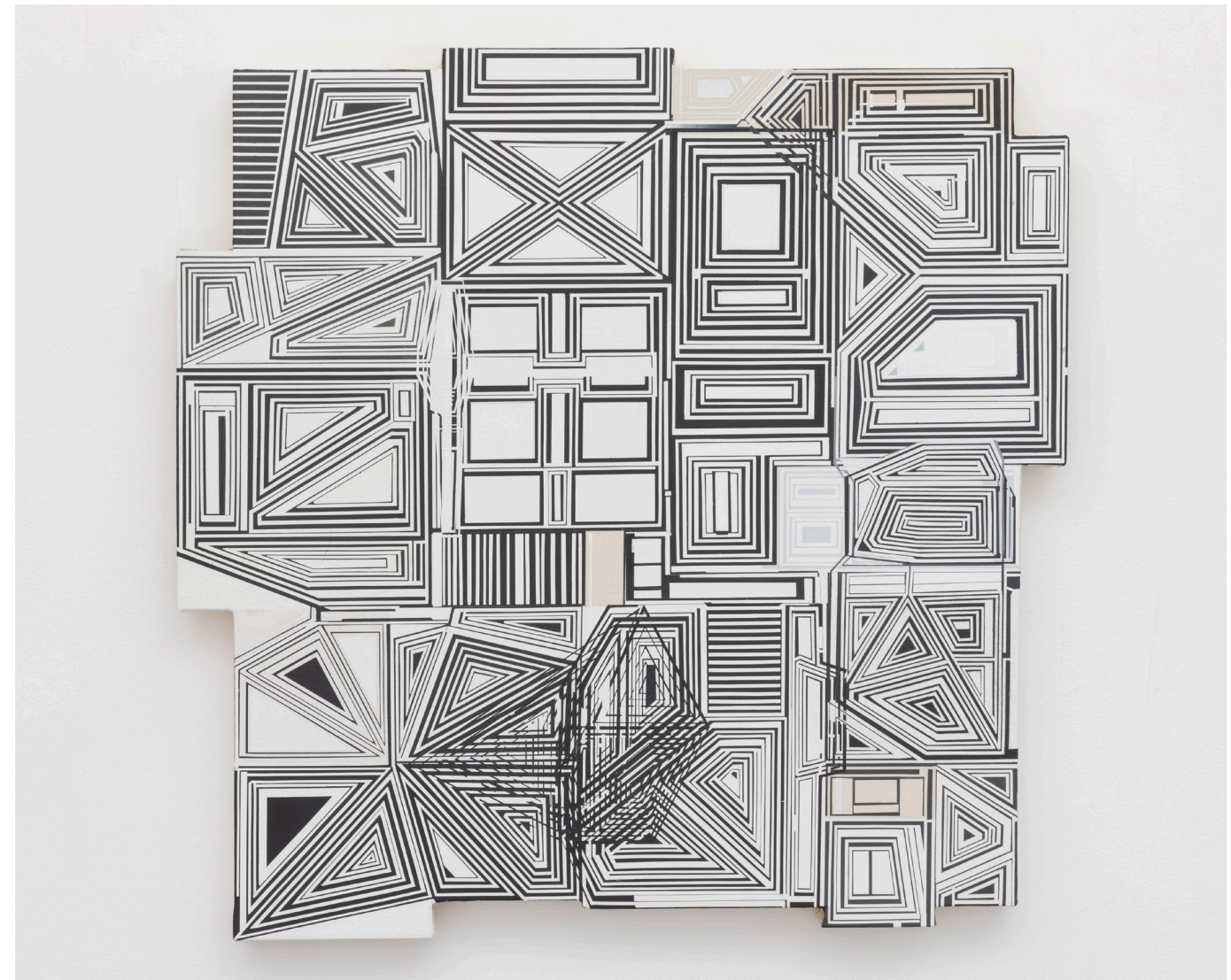
Fighting in the Age of Loneliness was the product of the same drawing as **Subspace**. It would also hold camp on the floor and wall, planes that support both our physical bodies and our imagined spaces. The floor piece brought together different tropes within my work: the playing field, the tennis court, the ramp-like shape from skateboarding. The support is made of rubber tiles used as foundation for children's playgrounds, a nod to the piece's playfulness and to my role as a father.

Fighting in the Age Loneliness, 2019
Acrylic on rubber
19 3/4 x 39 1/2 inches
50 x 100 cm (surface area)



In the fall of 2017, I found a book that contained 30 sheets of standard drawing paper. Using only a set of standard drawing pens, I made one drawing per page, intending to show the 30 drawings in a grid that would read as a single large painting. **My human gets me blues** is a strong example from that work.

My human gets me blues (November 17th, 18th & 19th 2017)
Ink on paper
11 3/4 x 16 inches
29.5 x 40.5 cm



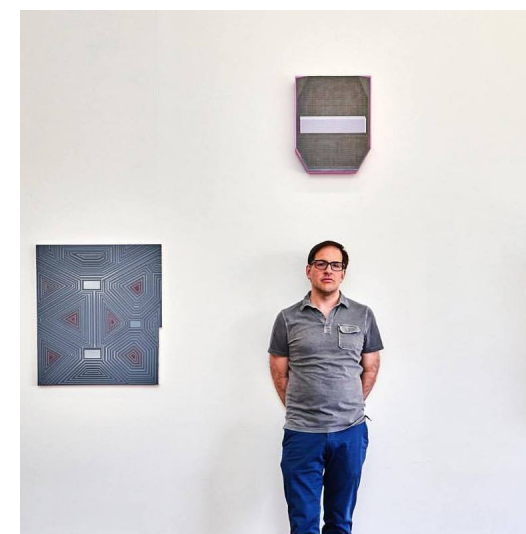
After *Things Are As They Seem* at Civilian Art Projects in 2019, I returned to the studio determined to make a painting with a specific set of criteria. The composition was to start from the interior and its contours would dictate the footprint of the exterior. The title, **Messy boxes in the key of black and white**, was chosen before the painting was made, and this name decided the palette. Boxes or compartments expanded outward, their contours determined by the level of ground I had laid at the start.

Messy boxes in the key of black and white, 2019
Acrylic on canvas
28 1/2 x 28 1/2 inches
67.5 x 67.5 cm



Early in the pandemic, I was unable to get supplies in France, which was almost completely shut down, so I became open to new possibilities for art materials. **The Mildly High Club** came out of this moment. A wooden wine case resurfaced with plywood became a new type of painting support. Originally set on the floor like a stage monitor, it eventually migrated up my studio wall.

Mildly High Club, 2020
Wood and acrylic paint



Photograph by
Jason Falchook,
March 2017

JASON GUBBIOTTI

Born : Wilkes - Barre, Pa. U.S.A. 1975

Lives and works in France

EDUCATION

1998 B.F.A., The Corcoran College of Art and Design, Washington, D.C.

1997 Vermont Studio Center. Johnson, Vermont

GRANTS AND AWARDS

2007 Bourse d'aide à la création, Direction R gionale des Affaires Culturelles.
Metz, France

1997 Vermont Studio Center Artist Grant

SOLO EXHIBITIONS

2021 The Travel Section, Civilian Art Projects, Washington, DC

2019 Things are as they seem, Civilian Art Projects, Washington, D.C.

2018 Scheduled Feelings, Kirby Center for the Creative Arts, Kingston, Pa

2017 Glass Giant, Civilian Art Projects, Washington, D.C.
VOLTA, New York, NY

2014 WAR PAINT, Civilian Art Projects, Washington, D.C.

2012 super normal, PAH Projects, Fribourg, Switzerland

2007 Wrong Way to Paradise, Hemphill, Washington, D.C.

2005 EP, Fusebox, Washington, D.C.

2004 New Ways of Living, Fusebox, Washington, D.C.
Comfort Room, Octave Cowbell, Metz, France

2001 Field Trip, Fusebox, Washington, D.C.

SELECTED GROUP EXHIBITIONS

2021 Autumn Attic, Flowers Gallery. London, England
Group Show, Cecila Jaime Gallery, Ghent, Belgium

2017 Mark Time, Revolve, Asheville, NC

2016 Geometrix, Curator's Office, Washington D.C.

2015 FLOCK, Revolve, Asheville, NC

2014 Jeunes Seigneurs, Centre d'art Contemporain, Atelier Estienne.
Pont Scorff. France

2012 Accrochage #1, Galerie ohne feste Bleibe, Saarbr cken, Germany, Curated
by Silke Immenga
Pour Une Grammaire du Hassard, FRIART . KUNSTHALLE FREIBURG,
Fribourg, Switzerland

2010 Catalyst, Katzen Arts Center, Washington, D.C. (cat)
Rock, Paper Scissors, ROOS Arts, Rosendale, NY

2007 Welcome to Our Neighborhood. Stadtgalerie, Saarbr cken, Germany (cat)
Kunst Macht Schule, Halle Verriere du Cadhame, Meisenthal, France (cat)

2006 Landscape Confection, Orange County Museum of Art,
Newport Beach, Ca. (cat)

2005 Landscape Confection, Contemporary Arts Museum Houston,
Houston, TX (cat)

Landscape Confection, Wexner Center for the Arts, Columbus, OH (cat),
Curated by Helen Molesworth

landscaping, Fusebox, Washington, D.C.

2004 Desire Lines, Fusebox, Washington, D.C., Curated by Lizzie Fisher, Kettles
Yard, London

2003 Situation Room, Boyden Gallery, St. Mary's College, MD
Art Positions, Art Basel / Miami Beach, Miami FL

2002 Art Point [In conjunction with Art Basel / Miami Beach] Miami FL
20th Anniversary Exhibition, Troyer Gallery, Washington, D.C.
Chromophilia, Fusebox, Washington, D.C.

2001 Team Fusebox, Fusebox, Washington, D.C.

2000 Shift, Watkins Gallery, American University, Washington, D.C.
Strictly Painting III, McLean Project for the Arts. McLean, VA. (cat),
Curated by Terrie Sultan

All in the Family, Arlington Arts Center, Arlington, VA.

Objects of Desire, David Adamson Gallery, Washington, D.C.

Signal | Signal, Troyer Gallery, Washington, D.C.

The Heraldry Show, McLean Project for the Arts, McLean, VA.

1998 Recent Painitngs, WPA\ Corcoran, Washington, D.C. (cat),
Curated by W.C. Richardson and Paula Crawford

15th Anniversary Show, Troyer Fitzpatrick Lassman Gallery,
Washington, D.C.

CoLab, Project Space, Washington, D.C.

4 x 4, Hochschule der Kunst, Berlin, Germany

