

MACAULAY & CO. FINE ART

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Jeremy Shaw

Strobe Count

September 25th - November 13th, 2021

Macaulay and Co. Fine Art is pleased to present *Strobe Count*; an exhibition of photo-based works by Jeremy Shaw that further his investigation into areas of altered states and belief.

In the main gallery hangs *Towards Universal Pattern Recognition* (2016-21), a series of archival documentary photographs that feature subjects experiencing presumed states of spiritual, somatic, hedonistic or technological ecstasy. The photographs are framed under precisely faceted picture lenses, designed by Shaw to create multiple refracted images of a specific element within the picture. This mediation of the presented image not only appears to approximate the altered state of consciousness of the photographic subject(s), it heightens an awareness of the perspectives of the camera, the beliefs or values of the original photographer and the viewer of the artwork; they are brought into relation around the very notion of capture, witnessing, authenticity and representability.

The documentary subjects depicted in the *Cathartic Illustration* (2021) silk screen prints also appear to be experiencing an excessive altered state. Here, the source photographs have been refracted in-camera through various effect lenses in the process of reshooting, skewing the subjects poses and proportions to illustrate a subjective experience upon which one can only speculate. The mediation of historical images by analog means (no digital manipulation) in the tactile medium of silkscreen further obscures their date of production in a manner akin to Shaw's filmic works. Although created in a medium that is effective for wide distribution and imagery derived from the series covers a full gallery wall, each *Cathartic Illustration* is unique.

In the back gallery space, a video loops silently. *This Transition Will Never End* (2008-ongoing) is a visual archive of footage taken from a wide variety of movies and television series in which the trope of a vortex is used to represent an undocumentable slippage of time or transition from one 'reality' or state of consciousness to another. Presenting one vortex after another, Shaw's catalogue of this phenomenon ranges from low budget movies to Oscar-winning Hollywood films and leads viewers through a history of special effects from physical constructions (*The Time Tunnel*, 1958) to split-screen animation (*2001: A Space Odyssey*, 1968), and from early computer graphics (*Tron*, 1982) to highly advanced CGI (*Enter the Void*, 2008). The work underscores a curious consensus in representing this experience as we witness the consolidation of a visual metaphor.

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Jeremy Shaw (1977 North Vancouver, Canada) works in a variety of media to explore altered states and the cultural and scientific practices that aspire to map transcendental experience. Often combining and amplifying strategies of vérité filmmaking, conceptual art, music video and scientific research, he creates a post-documentary space in which disparate belief-systems and histories are thrown into an interpretive limbo that complicates the moving image as a form of testimony.

Shaw has had solo exhibitions at Centre Pompidou, Paris, MoMA PS1, New York, Schinkel Pavillon, Berlin, and MOCA, Toronto, and been featured in international surveys such as the 57th Venice Biennale and Manifesta 11, Zurich. In 2016, Shaw won the Sobeys Art Award and in 2018, he was artist-in-residence at the Hammer Museum, Los Angeles. Works by Jeremy Shaw are held in public collections worldwide including the Museum of Modern Art, New York, Centre Pompidou, Paris, Tate Modern, London, and the National Gallery of Canada.