

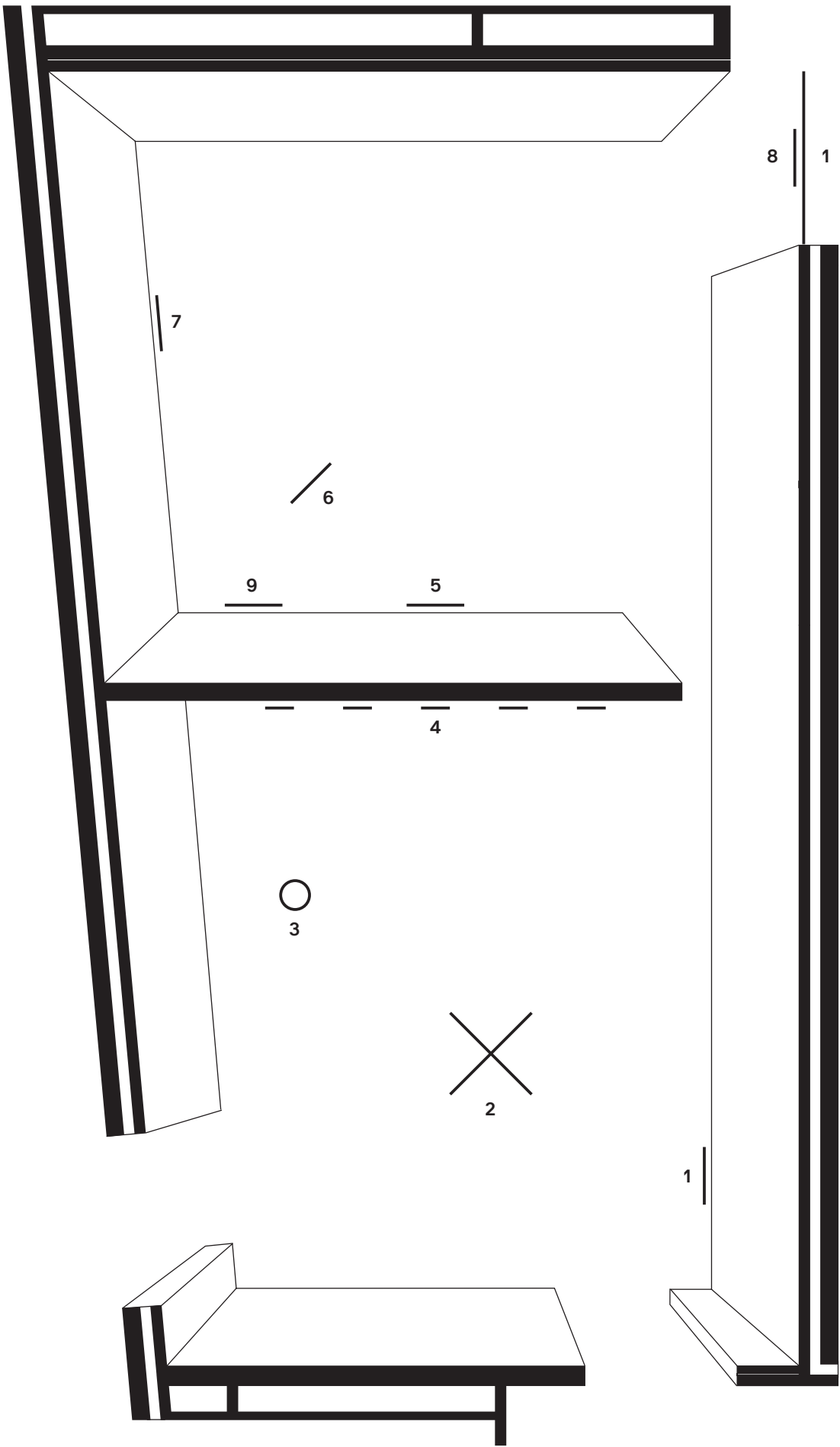
Cooper Jacoby: *Disgorgers*
Presented by Swiss Institute
at LUMA Westbau
Nov 18 2017 – Feb 04 2018

The 'gargoyle', a grotesque architectural feature, takes its name from the old French *gargouille*, meaning 'throat' or 'gullet'. The 'throat' in question is a drainage spout used to project rainwater away from the sides of buildings, preventing it from eroding their sides. In other words, the gargoyle's mouth and throat are not meant for swallowing, but for expelling, for disgorging material. Many traditional gargoyle forms are drawn from pagan and mythological symbols, domesticated in Europe by the Christianity around the period of the Black Death as avatars of unexplainable social or biological terror. Now most commonly associated with religious buildings from the European Middle Ages, these depictions of evil, fearsome, repulsive or comedic creatures made their way into the designs of institutional buildings and other seats of power such as universities, banks and libraries during the Gothic revival.

Drawing from the hybridized forms of gargoyles and other grotesques, American artist Cooper Jacoby has created a series of sculptures derived from home-steaded and off-the-grid appliances such as a stove, a water heater, a composter and radiators that are affixed with mouths based on gargoyles from these later 'civic' buildings. For *Disgorgers*, these sculptures are tied together in an installation with a systemic logic of crisis, emergency and exhaustion, and emit a range of vapors, temperatures and sounds from their chorus of mouths.

The two gallery spaces oscillate between states of emergency and the suspension of regular activity. In the first area, sculptures play a collection of recorded telephone hold music, while light fixtures are modified to overheat expired fluorescent bulbs, causing the mercury calcified at their ends to glow like candles and flicker in a state of perpetual limbo. This is contrasted with sets of emergency operations in the second room that kick into action when systems fail. A backup generator powers the machinic gargoyle sculptures and highlights a tenuous relationship to infrastructure and totemic fears of its absence.

Expanding upon the success of Swiss Institute's ONE FOR ALL series, which offered emerging artists a first institutional exhibition in the US, *Disgorgers* is the first institutional exhibition of Cooper Jacoby's work in Switzerland.



FLOORPLAN

1 *Choke*

Circuit breaker control device, painted steel lock casing, remote starter, diesel generator, stainless steel exhaust tube

Dimensions variable

2 *EOL*

Burnt out fluorescent lights, fluorescent lights, aluminum fixture

3040 mm × 3040 mm × 100 mm

3 *Disgorger (Composter)*

Recycled polyethylene composter, silica, stainless steel, epoxy resin, graphite, high density urethane foam, polyurea, acrylic primer and paint, media player, speaker and hold music

686 mm × 686 mm × 686 mm

4 *Passives*

5 components: Epoxy resin, fiberglass, graphite, polycarbonate, steel, silica, rubber, bronze, bronze chain, media player, speakers, and hold music

Each component: 457 mm × 457 mm × 76 mm (installed)

5 *Disgorger (Water heater)*

Mirror polished stainless steel, acrylic paint, powder-coated steel water heater, high density urethane foam, polyurea, acrylic primer and paint, hoses and vacuum

2360 mm × 850 mm × 330 mm

6 *Disgorger (Stove)*

Cast iron stove, low pressure sodium light, high density urethane foam, polyurea, acrylic primer and paint

800 mm × 336 mm × 495 mm

7 *Disgorger (Radiator)*

Stainless steel, acrylic paint, recycled aluminum cans, epoxy resin, auto primer, laser cut acrylic, high density urethane foam, polyurea, acrylic primer and paint, aluminum, exhaust fan

2121 mm × 806 mm × 125 mm

8 *Disgorger (Radiator)*

Stainless steel, acrylic paint, recycled aluminum cans, epoxy resin, auto primer, laser cut acrylic, high density urethane foam, polyurea, acrylic primer and paint, aluminum, exhaust fan

2121 mm × 806 mm × 125 mm

9 *Passives*

Epoxy resin, fiberglass, graphite, polycarbonate, silica, steel, rubber, bronze, bronze chain, media player, speaker, and hold music

457 mm × 457 mm × 76 mm

BIOGRAPHY

Cooper Jacoby (b. 1989, Princeton, New Jersey) lives and works in Los Angeles. Solo exhibitions include *Matte Wetter, 45cbm* at Staatliche Kunsthalle Baden-Baden in 2016. Jacoby has participated in group shows at KW Institute for Contemporary Art, Berlin; Neuer Aachener Kunstverein, Aachen; and White Flag Projects, St. Louis.

SWISS INSTITUTE

Swiss Institute is an independent non-profit contemporary art institution in New York dedicated to promoting forward-thinking and experimental art making through innovative exhibitions and programs. During the reconstruction and refurbishment of Swiss Institute's new building in Manhattans's East Village, the institution is staging projects and exhibitions beyond a fixed gallery space and beyond its usual home in New York.

Swiss Institute programming is made possible in part with public funds from pro helvetia, swiss arts council, the new york state council on the arts, with the support of governor Andrew Cuomo and the New York State Legislature, and the New York City Department of cultural affairs in partnership with the city council. Main sponsors include Luma Foundation, the Andy Warhol Foundation for the visual arts, and friends of SI. Swiss Institute gratefully acknowledges its leading partner UBS, Stella Artois as benefactor, Swiss Re as public programs presenting sponsor, Vitra as design partner, Swiss as travel partner and Uovo fine art as relocation partner.

www.swissinstitute.net

The LUMA Foundation was established in 2004 in Switzerland to support the activities of artists, independent pioneers, and organizations working in the visual arts, photography, publishing, documentary filmmaking, and other media. The LUMA Foundation produces, supports, and enables challenging art projects committed to an expansive understanding of environmental issues, human rights, education, and culture.

The foundation's headquarters and exhibition spaces in Zurich are part of the refurbished and expanded Löwenbräukunst art complex. LUMA Westbau opened in 2013, presenting international projects, exhibitions and events commissioned and produced by the LUMA Foundation.

In 2014, LUMA started the regeneration of the Parc des Ateliers, an expansive former industrial site located in Arles, France. Situated adjacent to the city's UNESCO World Heritage sites, the Parc des Ateliers serves as the major programmatic and cultural center for the LUMA Foundation's diverse activities. While the opening of the main building, designed by Frank Gehry, at the Parc des Ateliers is scheduled for 2019, an artistic program developed in collaboration with the LUMA Arles Core Group of artistic consultants—Maja Hoffmann, Tom Eccles, Liam Gillick, Hans Ulrich Obrist, Philippe Parreno, and Beatrix Ruf—is presented periodically in the already opened venues of La Grande Halle, Les Forges and La Mécanique Générale. More info www.luma-arles.org.

LUMA Westbau
Löwenbräukunst
Limmatstrasse 270
CH-8005 Zürich
www.westbau.com

Free admission

OPENING TIMES

Tuesday – Friday: 11 am – 6 pm
(late opening till 8 pm on Thursday)
Saturday, Sunday,
and public holidays: 10 am – 5 pm
Closed on Mondays

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FREE GUIDED EXHIBITION TOURS

Guided exhibition tours of *Cooper Jacoby: Disgorgers & Theft is Vision* with Laura Indorato, art historian, LUMA Westbau:

Sunday	26 November 2017	2 pm
Sunday	10 December 2017	2 pm
Sunday	14 January 2018	2 pm
Sunday	4 February 2018	2 pm

Duration: 1 hour

Meeting point: 2nd floor, LUMA Westbau

No booking required

Language: German