

place title here

adam cable

quinn tivey

julianne nash

‘It is a long established fact that a reader will be distracted by the readable content of a page when looking at its layout. The point of using Lorem Ipsum is that it has a more-or-less normal distribution of letters, as opposed to using ‘Content here, content here’, making it look like readable English. Lorem Ipsum is simply dummy text of the printing and typesetting industry. Lorem Ipsum has been the industry’s standard dummy text ever since the 1500s, when an unknown printer took a galley of type and scrambled it to make a type specimen book. It has survived not only five centuries, but also the leap into electronic typesetting, remaining essentially unchanged. It was popularised in the 1960s with the release of Letraset sheets containing Lorem Ipsum passages, and more recently with desktop publishing software like Aldus PageMaker including versions of Lorem Ipsum.’ (credit: www.lipsum.com)

Place title here collects the works of three New York City based artists Adam Cable, Quinn Tivey & Julianne Nash. Each of the artists examines a current state in the medium of photography and challenges the boundaries of its ever evolving definition, re thinking what is a photo in a digital age and how it could be represented in the physical realm. Venturing from the accumulated mass of screen viewed photographs, that serve as their inspiration, they create a sculptural image-based installations that are both Three dimensional and surface thick, questioning what photography in today's digital world is and does to us. While acknowledging and working off of traditional photography, all three are stretching our perception of a photograph and its participation as a single in a mass or its function as a dimensional object as a part of installation or in and of itself. a traditional gallery space adds clarity to the works as they are juxtaposed with our expectations of such space. Just like Lorem Ipsum, these works are 'readable' visuals - recognizable by the viewer immediately, but a careful observation and read between the lines you see that it might not be what you thought it was.

Curator Dana Stirling
June 23-30, 2018

adam cable

By replicating and distorting intimate environments, while simultaneously emphasizing their simulated physical constructions, I aim to destabilize the constitution of the American home. A formative site for identity, the home serves as both a launchpad and anchor in contemporary life. For most people, it is through these spaces, and the relationships within them, that we assemble an understanding of ourselves and others. However, they are not neutral territories.

The sights and materials present in these locations reflect a variety of dialogues, including mainstream tastes, power relations, and normative cultures. This body of work takes physical objects common to domestic settings and reorients them as already-imaged surfaces, infused with social and narrative meanings. I use familiar scenes and textures to play with the relationships between containers and content, breaking relationships and creating new ones through constructing semi-photographic tableaux. Design, decor, and location all impact navigation of space. These environments are planned out and assembled by images, both material and abstract, which have an impact on personal identities through establishing perspective and horizons. By manipulating the composite layers that shape these spaces, I aim to better understand my own assembled identity and how it functions within greater systems at large

adam received his MFA in Photography, Video, and Related Media from SVA in 2017 and his BFA in Studio Art from the University of North Carolina at Asheville in 2013. He is an actively exhibiting artist, with a recent solo exhibition at UNC-Asheville, group presentation at PULSE Miami Beach with SVA Galleries, and group exhibitions at Local Project, Queens, NY; K&P Gallery, NYC; and Academic, Queens, NY.



Save As, 2017

Inkjet prints, wood paneling, fiberboard, drywall,
fiberglass insulation

julianne nash

Agglomeration is an investigation into the breakdown of human versus logarithmic computer vision. Within this series I contend with my fears of inheriting a degenerative form of vision loss by utilizing computerized image stacking algorithms to create digitally manipulated images that are difficult to visually comprehend. I intentionally confuse the patterns that the computer relies on to create a cohesive image by using tools that are made to blend images based on similarities by forcing them to blend on differences; thus causing the computer to fail in the manner in which it is “supposed” to see. Within these images I create an immersive illusion of augmented nature, one that contemplates what lies beyond the tropes of landscape and still life images and challenges the indexicality of photography. This series also contends with feelings of personal loss and mortality; as it was inspired by my grandmother gifting me a bouquet of flowers from my Grandfather after he died, making it a point to sign the card “Love, Grandpa”. The crumbling flowers became a metaphor for watching him die all over again. Thus all flowers subsequently became a placeholder for those which I will never receive from him. I began making the panoramic landscapes the day after my grandmother died; I found myself attempting to piece together aspects unseen within the landscape in order to find a sense order within the chaos of mourning.

Julianne Nash (b.1991, Massachusetts) is a New York City based photographer. She received her MFA in Photography Video and Related Media at the School of Visual Arts in 2018, where she was awarded the Assistantship Scholarship for two consecutive years. Julianne received her BFA in Photography from Massachusetts College of Art and Design with Departmental Honors in 2013. Her work has most notably been exhibited in the Flash Forward Festival and Photographic Resource Center in Boston, MA. She has recently been published in Aint-Bad Magazine and has self published a artist book of her work, Agglomeration. Julianne is a recipient of the 2018 School of Visual Arts Alumni Scholarship.



Invasive Species No. 1, 2016
(Focus Stack, 5 Images)

quinn tivey

Quinn Tivey is a New York based visual artist with an MFA from the School of Visual Arts and a background in photography. Tivey has developed an art practice that has grown out of traditional photographic-based work. He has utilized photo-sculpture hybrids, stereoscopic imagery, digital image fabrication, and sculptural-based installation, to engage our relationships with various modes of representation we may find in the every-day.

His most recent work employs a variety of simple subject matters ranging from plywoods to wallpapers as the foundational starting points for complex digital collages and sculptural installations that challenge their own indexical value, and in turn our own relationships to them, to what they represent, and to the spaces they occupy.

quinntivey.com



Home Decor
Digital collage %2F UV Print on dibond



Local Project is a non-profit organization committed to building an educational forum for emerging artists of exceptional vision, and creating synergy between the exhibition of their work and the public. We believe diversity is essential to growth. Founded in 2003 by a group of artists and friends, LP is committed to offering year-round exhibitions, arts mentoring, classes, co- working space, art residencies and bilingual programming, while building bridges with other institutions; LP is creative harbor for all, where artist and community can collaborate towards a richer and fuller development of both.

This program is supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council, Long Island City Artist and Plaxall



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