

Jacob Kassay

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Born in 1984 in Lewiston, NY, Jacob Kassay lives and works in New York. The artist challenges the traditional parameters of artmaking in conceptually driven installations that respond to and occupy their environment in unexpected ways. The arrangement of an exhibition and how his pieces interact with the surrounding architecture – and ultimately their audience – is key to understanding the essence of his work. Kassay's paintings interrelate and form multiple dialogues: with each other, with the space around them and with the viewer. The language of materials is important to Kassay, who pays great attention to form, surface and physicality. Although lacking marks that could be conceived as gestural, a close inspection of his seemingly blank or monotone paintings reveals traces of their making – small incidental marks, or burnt edges, for example. Jacob Kassay's practice also encompasses film and sculpture.

His work is present among others in the following institutions: Collezione Maramotti, Reggio Emilia/Italy; Museum of Fine Arts, Boston; FRAC Poitou-Charentes, Angoulême/France; Albright Knox Art Gallery, Buffalo; Museo d'Arte Moderna e Contemporanea, Rovereto/Italy; Gemeentemuseum, Den Haag/Netherlands; Museum of Contemporary Art, Chicago/USA and the Arab Museum of Modern Art, Qatar.

Several solo exhibitions have been dedicated to his work in the past few years including FOOTAGE, Hallwalls Contemporary Arts Center, Buffalo (2019) ; X, von ammon co, Washington (2019) ; Jacob Kassay, Leeahn Gallery, Seoul (2018); Jacob Kassay: Alarmer 2, team (gallery inc.), Los Angeles (2017) ; OTNY, Albright-Knox Art gallery, Buffalo (2017) ; Untitled (disambiguation), The Kitchen, New York (2013) et Jacob Kassay, ICA, Londres (2011). His work has featured in numerous group shows among which Expo 1, MOMA/PS1, New York (2013) ; The Surface of the East Coast from Nice to New York, Le 109 - Les Abattoirs, Nice (2017) and Other Mechanisms at Secession, Vienna, Austria (2018).

UNTITLED (SILVER PAINTINGS)

2009 – ongoing

acrylic and silver deposit on canvas



There is a striking anonymity to the program of Jacob Kassay's silver paintings. Canvas is stretched over wood, gessoed and then silver plated by a commercial plater who submerges each painting in a chemical bath; a clear acrylic varnish that seals the resulting surface.[1]

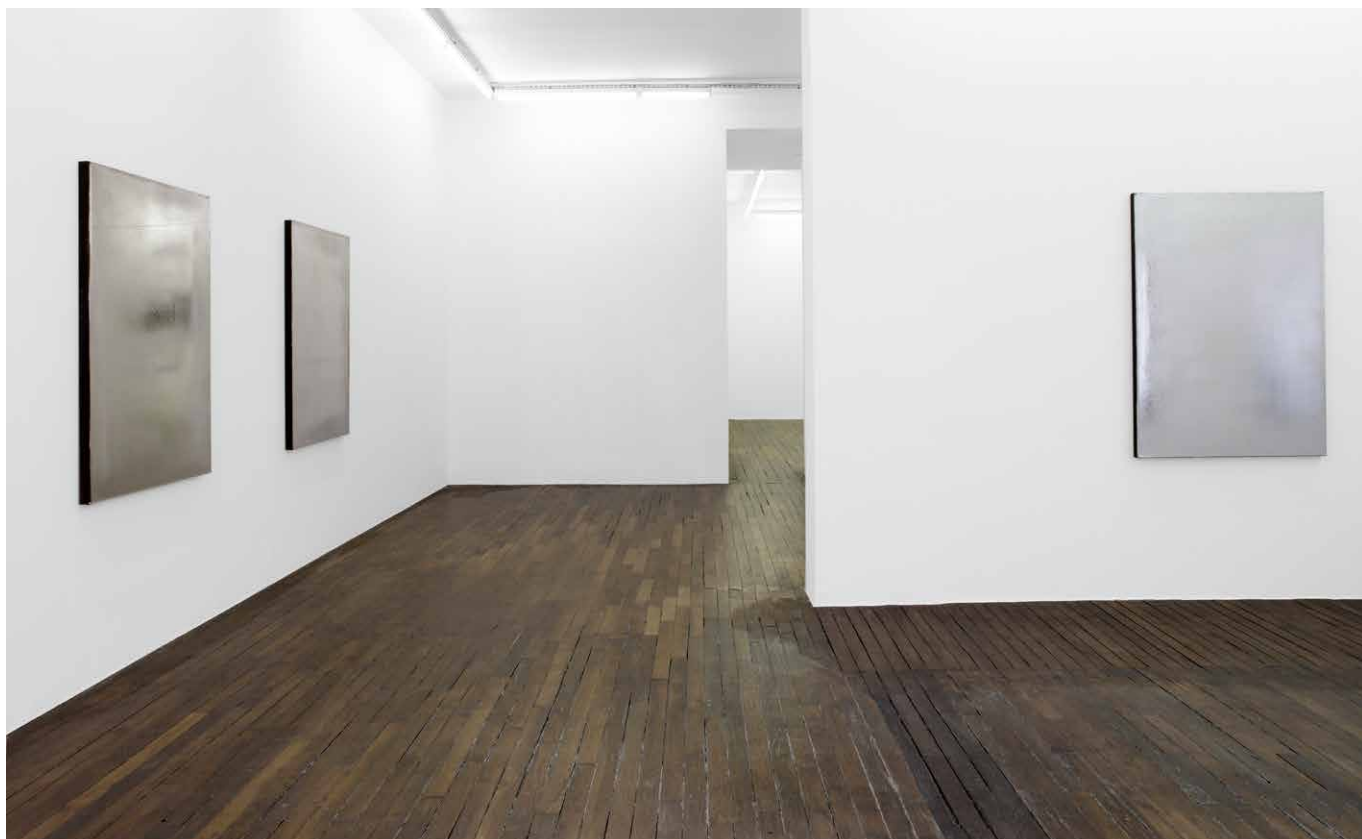
Kassay's paintings are silvery, polished, mirror-like canvases, constantly shifting and changing surfaces that offer themselves to our gaze in a delicate game of interaction, both with the viewer's own reflection and that of the surrounding space – and "time" – and working through dynamics that resemble those of sound, in which a simple inflection can change the tone of a note, and as a result, its meaning.[2]

[1.] Peter Eeley, Jacob Kassay: Standards, Surnames, Mousse Publishing, 2015, 180 pages

[2.] 'Jacob Kassay', in Mousse, n°37, février-mars 2013, p.247



vue d'exposition Jacob Kassay, Art:Concept, Paris, 8 mai - 5 juin 2010
exhibition view Jacob Kassay, Art:Concept, Paris, May 8th - June 5th 2010



vue d'exposition Jacob Kassay, Art:Concept, Paris, 8 mai - 5 juin 2010
exhibition view Jacob Kassay, Art:Concept, Paris, May 8th - June 5th 2010



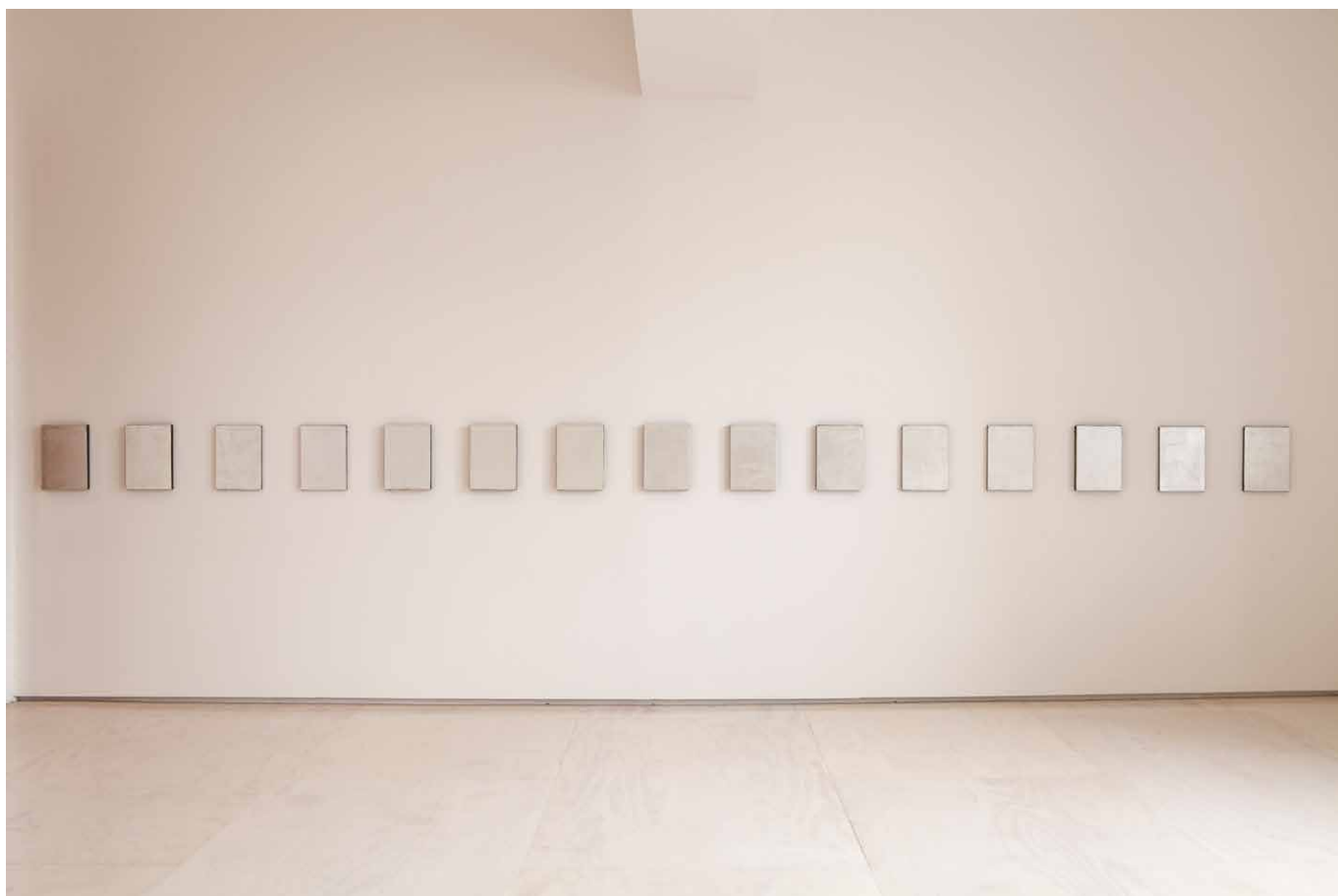
vue d'exposition Jacob Kassay, Art:Concept, Paris, 23 février - 6 avril 2013
exhibition view Jacob Kassay, Art:Concept, Paris, February 23rd - April 6th 2013



vue d'exposition Jacob Kassay, Art:Concept, Paris, 23 février - 6 avril 2013
exhibition view Jacob Kassay, Art:Concept, Paris, February 23rd - April 6th 2013



vue d'exposition Art Basel Unlimited, Bâle, juin 2011
exhibition view Art Basel Unlimited, Basel, June 2011



vue d'exposition EXPO 1: New York, MoMA PS1, New-York, Etats-Unis, 12 mai - 2 septembre 2013
exhibition view EXPO 1: New York, MoMA PS1, New York, USA, May 12th - September 2nd 2013



vue d'exposition Love Story. Sammlung Anne & Wolfgang Titze, Belvedere, Vienne, Autriche, 15 juin - 5 octobre 2014
exhibition view Love Story. Sammlung Anne & Wolfgang Titze, Belvedere, Vienna, Austria, June 15th - October 5th 2014



vue d'exposition, X, von ammon co, Washington, 22 juin – 31 août 2019
installation view, X, von ammon co, Washington, June 22nd – August 31st 2019



vue d'exposition, X, von ammon co, Washington, 22 juin – 31 août 2019

installation view, X, von ammon co, Washington, June 22nd – August 31st 2019



vue d'exposition, Rehang, Collezione Maramotti, Reggio Emilia, début 3 mars 2019
installation view, Rehang, Collezione Maramotti, Reggio Emilia, beginning 3 March 2019

UNTITLED
2011 - ongoing
paint on linen, oak frame



Untitled, 2012
acrylique sur lin, châssis incurvé et cadre en chêne, triptych
acrylic on linen, curved wood stretcher with oak frame, triptych
127 x 558,8 x 1,91 cm (50 x 220 x 0 3/4 in.)
Collection privée, Brésil / Private collection, Brazil.

Untitled is a multipart series that takes into consideration both the space within an object as well as the area that surrounds it. Kassay's unusual configurations rely on a simple, visual trope. Paintings with shallow concave indents are installed alongside another canvases so that the space between them suggests a shape. The gap between the paintings is united by their composition.



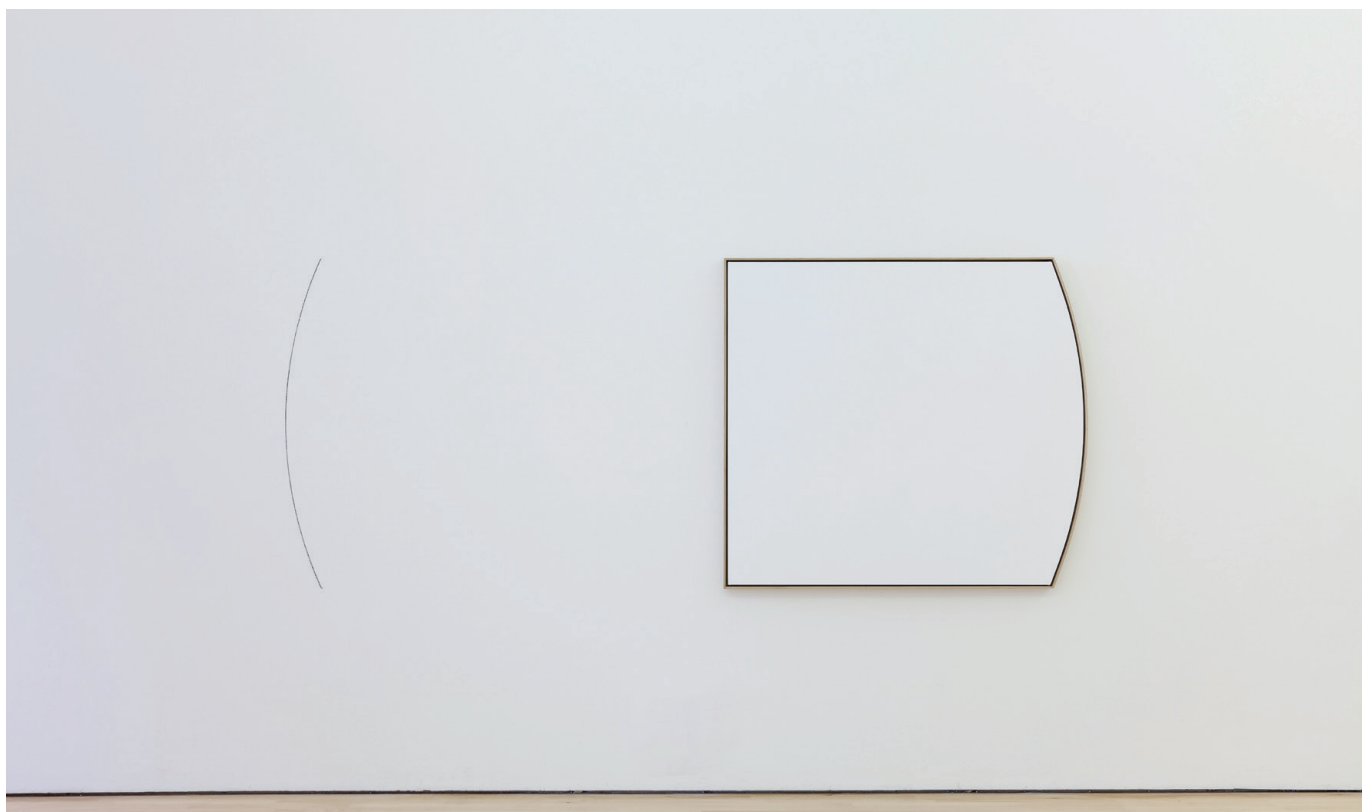
Untitled, 2011

2 châssis découpés et cadres en chêne

2 cutout wood stretcher with oak frames

127 x 127 cm (50 x 50 in.)

Collection privée, France / Private collection, France



Untitled, 2011

châssis incurvé et cadre en chêne, crayon sur mur

curved wood stretcher with oak frame, graphite on wall

dimensions sur mur : 127 x 260 cm, 127 x 127 cm. Overwhole approx 50 x 102 in., 50 x 50 in.

Collection privée, Belgique / Private collection, Belgium.



vue d'exposition, L&M Arts, Los Angeles, Etats-Unis, 21 juillet - 2 septembre 2011
exhibition view, L&M Arts, Los Angeles, USA, July 21st - September 2nd 2011

UNTITLED (REMNANTS)

2012 – ongoing



Jacob KASSAY

Untitled, 2012

lin

linen

173 x 102 cm (68 1/8 x 40 1/8 in.)

Collection privée, Belgique / Private collection, Belgium.

Kassay takes what he describes as “waste material” scraps of canvas and turns them into the skins of new paintings. To do so he has to construct complex frames (constructed with a lattice of crossbars) upon which he can stretch these fabric hides. There is something empathetic in the small way that Kassay monumentalizes the literally marginal and assigns new value to the worthless : “by-products of process can become blueprints” for other, new and completely different processes.

The remnants engage with a renewed interest in the material histories of goods and the labor concealed within their production, in which consumer and industrial products are seen to bear traces of the larger systems that create them. Kassay’s art regularly reminds us that we have to look at the understructures of such systems as well as the things they obscure or leave behind.[1]

[1.] Peter Eeley, Jacob Kassay: Standards, Surnames, Mousse Publishing, 2015, 180 pages



vue d'exposition IJK, 303 Gallery, New-York, Etats-Unis, 1er novembre - 20 décembre 2013
installation view IJK, 303 Gallery, New York, USA, November 1st - December 20th 2013



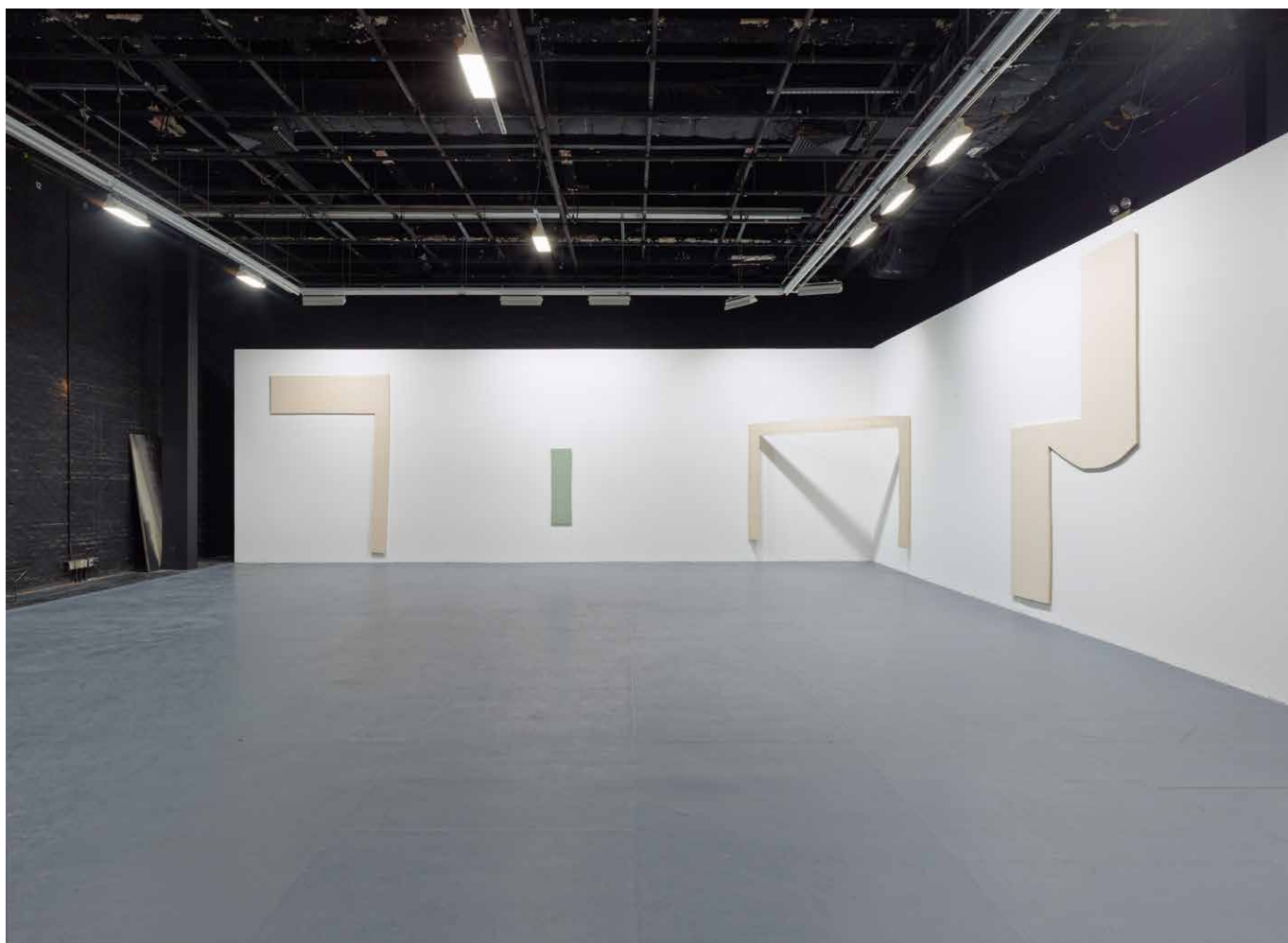
Jacob KASSAY
Then by Necessity, 2013
acrylique sur toile
acrylic on canvas
104 x 262 cm (41 1/2 x 103 in.)



vue d'exposition Jacob Kassay, Off Vendôme, Dusseldorf/DE, 14 novembre, 2013 – 7 janvier, 2014
installation view Jacob Kassay, Off Vendôme, Dusseldorf/DE, November 14, 2013 – January 7, 2014



vue d'exposition Untitled (disambiguation)!, The Kitchen, New York, Etats-Unis, 9 janvier - 16 février 2013
installation view Untitled (disambiguation)!, The Kitchen, New York, USA, January 9th - February 16th 2013



vue d'exposition Untitled (disambiguation)!, The Kitchen, New York, Etats-Unis, 9 janvier - 16 février 2013
installation view Untitled (disambiguation)!, The Kitchen, New York, USA, January 9th - February 16th 2013



Untitled, 2012

acrylique et dépôt d'argent sur toile

acrylic and silver deposit on canvas

36 x 25 x 2,5 cm (14 1/8 x 9 7/8 x 1 in.)

Vendu / Sold

vue d'exposition Jacob Kassay, Xavier Hufkens, Bruxelles, Belgique, 12 mai - 14 juin 2012

installation view Jacob Kassay, Xavier Hufkens, Brussels, Belgium, May 12th - June 14th 2012



Jacob KASSAY

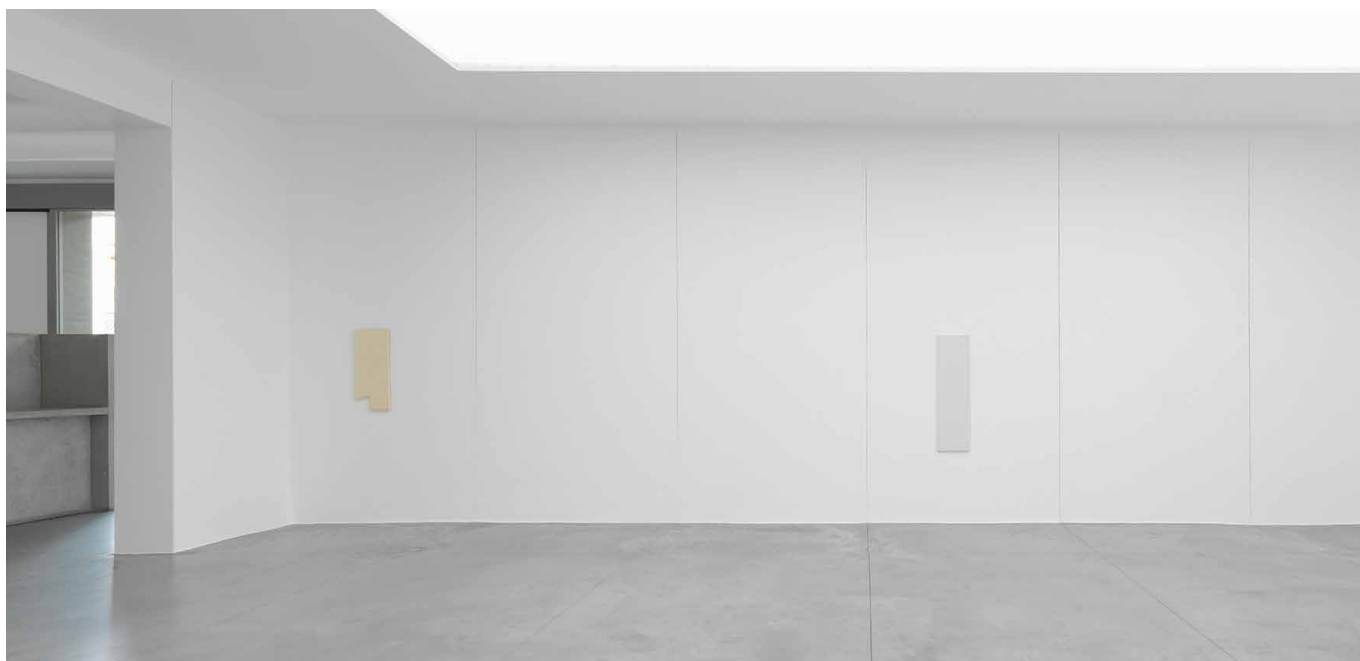
Untitled, 2012

lin apprêté

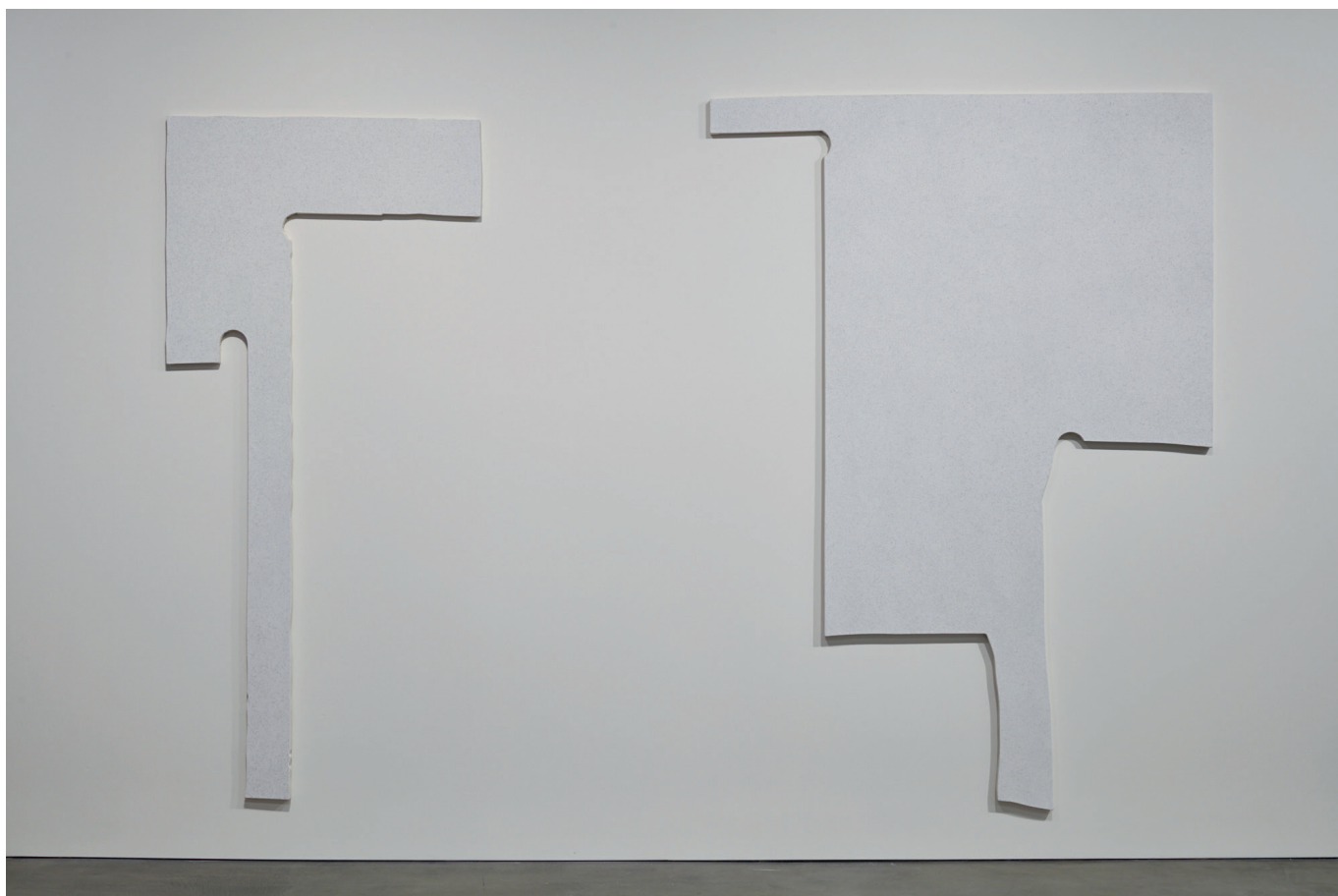
pre-primed linen

77 x 38,5 x 2,5 cm (30 3/8 x 15 1/8 x 1 in.)

Vendu / Sold



vue d'exposition Jacob Kassay, Xavier Hufkens, Bruxelles, Belgique, 12 mai - 14 juin 2012
installation view Jacob Kassay, Xavier Hufkens, Brussels, Belgium, May 12th - June 14th 2012



vue d'exposition Mechanisms, The Wattis Institute, San Francisco /US, 12 octobre, 2017 – 24 février, 2018
installation view Mechanisms, The Wattis Institute, San Francisco /US, October 12, 2017 – February 24, 2018

DEPRESSIONS

2012 – ongoing



Jacob KASSAY

Untitled, 2012

8 pièces creuses en bronze, graviers

8 bronze depressions, gravel top coat

As sites for gathering and conversation, Kassay's "depressions" act as inverted seating arrangements which place one who uses these negative spaces fundamentally level with the ground, rather than elevated from it. Publics often assemble in sites created by displacement – caves, open city squares – and Kassay's depressions add to such potential settings for address by inscribing a group of absences into a landscape.

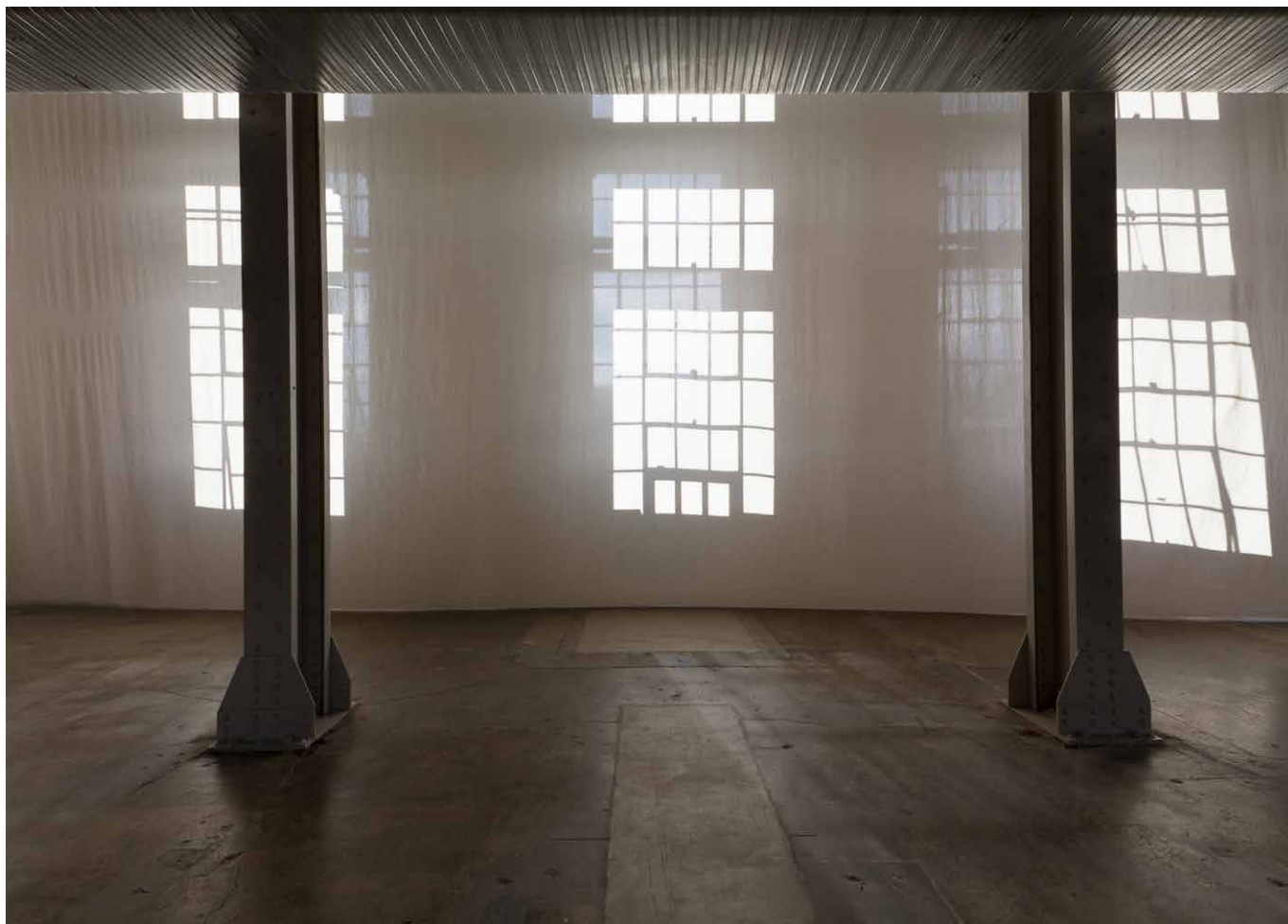
The depression which was made for the exhibition 'No Goal' at the Dallas Power Station was part of a site-specific installation whereby Kassay occupied the space with a series of objects in order to highlight the relationship between objects, viewers and the space in an exhibition

"Objects all hold the endless capacity to estrange us from the comfort of the given; to evoke what remains unseen, or previously unthought. An object can do this on its own, but it can also do it as a series working together. There is of course the exhibition and then there are the artworks that comprise the exhibition. The exhibition does not exist without the artworks, nevertheless, an artwork on its own does not make the same exhibition."

– An excerpt from *Appoggiatura* by Jacob Kassay and Ajay Kurian.



vue d'installation, Untitled, Jacob Kassay, Collins Park, Art Basel Miami Beach 2015, Los Angeles, 2015
installation view, Untitled, Jacob Kassay, Collins Park, Art Basel Miami Beach 2015, Los Angeles, 2015



Jacob KASSAY

Untitled, 2012

mousseline, feutrine, aluminium, acier

muslin, felt, aluminium, steel

vue d'exposition No Goal, Dallas Power Station, Dallas, Etats-Unis, 11 avril - 13 juillet 2012

installation view No Goal, Dallas Power Station, Dallas, USA, April 11th - July 13rd 2012



Jacob KASSAY

Untitled, 2012

mousseline, feutrine, aluminium, acier

muslin, felt, aluminium, steel

vue d'exposition No Goal, Dallas Power Station, Dallas, Etats-Unis, 11 avril - 13 juillet 2012

installation view No Goal, Dallas Power Station, Dallas, USA, April 11th - July 13rd 2012



Jacob KASSAY

Untitled, 2012

8 pièces creuses en bronze, graviers

8 bronze depressions, gravel top coat

vue d'exposition No Goal, Dallas Power Station, Dallas, Etats-Unis, 11 avril - 13 juillet 2012

installation view No Goal, Dallas Power Station, Dallas, USA, April 11th - July 13rd 2012

UNTITLED (WEDGES)

2012 – 2019

glass, library book



Jacob KASSAY

Untitled, 2012

verre, livre de bibliothèque

glass, library book

variable dimensions

Collection privée, France / Private collection, France.

Kassay's interest in using a material as a lens which opens up the information within its support has taken form in a series of solid glass sculptures designed to be inset into library books.

The 'wedges' are meant to distort the text of library books and turn it into a three-dimensional, aesthetic experience instead of the original academic or dramatic intent of the original content. By eliminating the text's legibility, the books become foreign objects, less able to communicate in the traditional way, yet perhaps communicate their form more obviously.

"The positions of the glass wedges inside the library books are necessarily temporary. The wedges don't belong to any particular book but rather shift from book to book like a hermit crab, finding the other book that precisely fits it. This is why I chose to house them in library books – as a kind of format logic which focuses on their qualities as objects, rather than as texts with specific content." – Jacob Kassay



Jacob KASSAY

Untitled, 2013

verre, livre de bibliothèque

glass, library book

18 x 10 x 3 cm (7 5/6 x 4 7/8 x 1 1/8 in.)

Collection privée, France / Private collection, France.



vue d'installation, Jacob Kassay, Protocinema, Istanbul/TR, 20 janvier - 18 février, 2013
installation view, Jacob Kassay, Protocinema, Istanbul/TR, January 20 - February 16, 2013

UNTITLED

2011, 16 mm film installation, 27 minutes

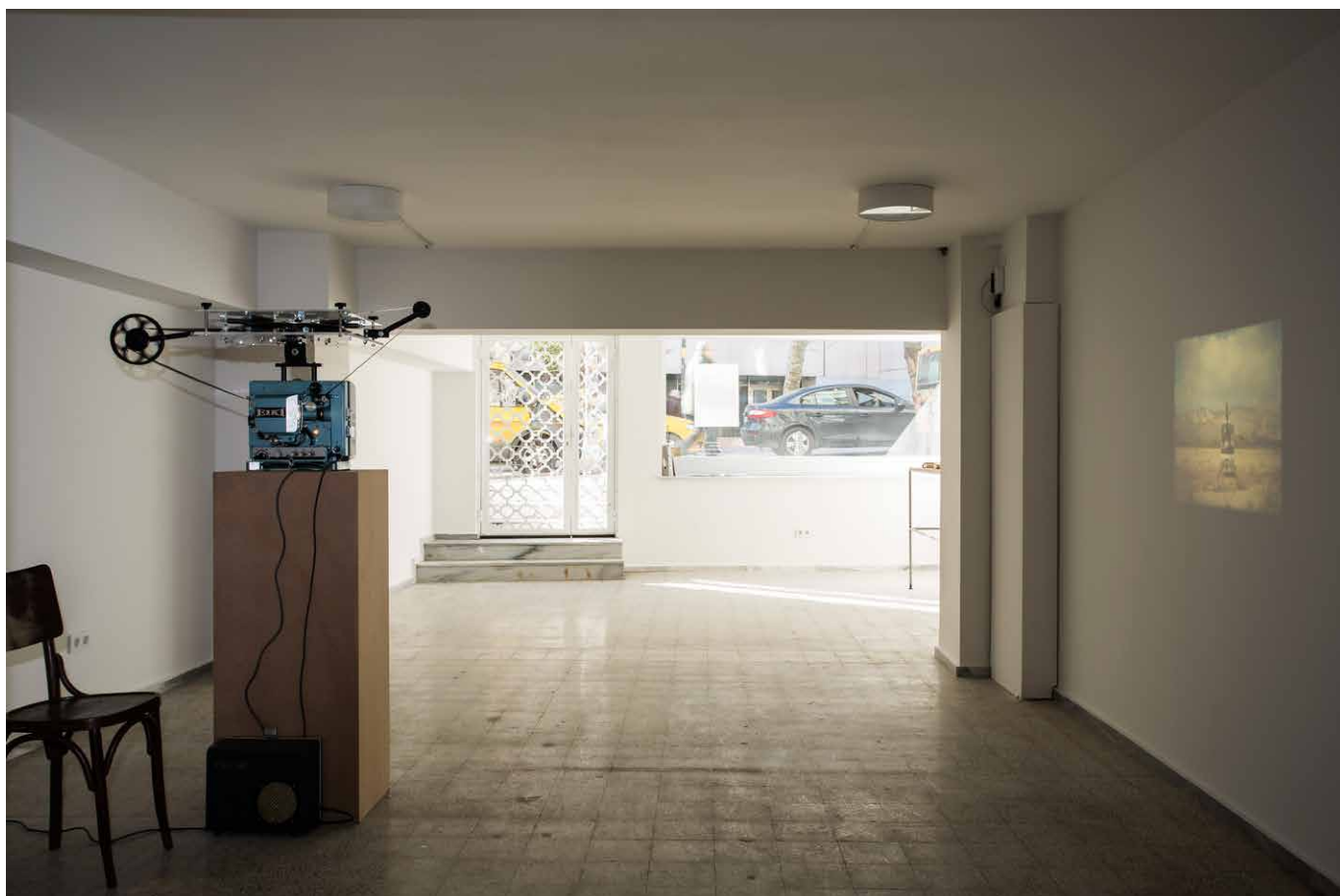


The 16 mm film, Untitled (2011), shows a helicopter rising above the ground in the desert. The rotation of the helicopter's blades synchronises with the frame rate of the recording camera, 24 frames per second. The synchronization of the two machines, the camera and the helicopter, create an image of stillness, cancelling out the motion that keeps the helicopter in the air.[1]

"The work stages an encounter between two machines in which the recording device cancels out an essential element of its subject, replacing the physical fact of its mechanics with the magic of its flight. Exploiting a coincidence of industrial design, Kassay fuses a phenomenon with its perception, re-enchanting it."[2]

[1.] 'Conversation: Jacob Kassay and Lara Ögel', m-est.org, May 11, 2013

[2.] 'Deflections', Peter Eleey, ICA London exhibition catalogue, 2011



vue d'installation, Jacob Kassay, Protocinema, Istanbul/TR, 20 janvier - 18 février, 2013
installation view, Jacob Kassay, Protocinema, Istanbul/TR, January 20 - February 16, 2013

UNTITLED
2013 - ongoing



Jacob KASSAY

Intramural, Crowdedself, 2013

acrylique sur mousseline

acrylic on muslin

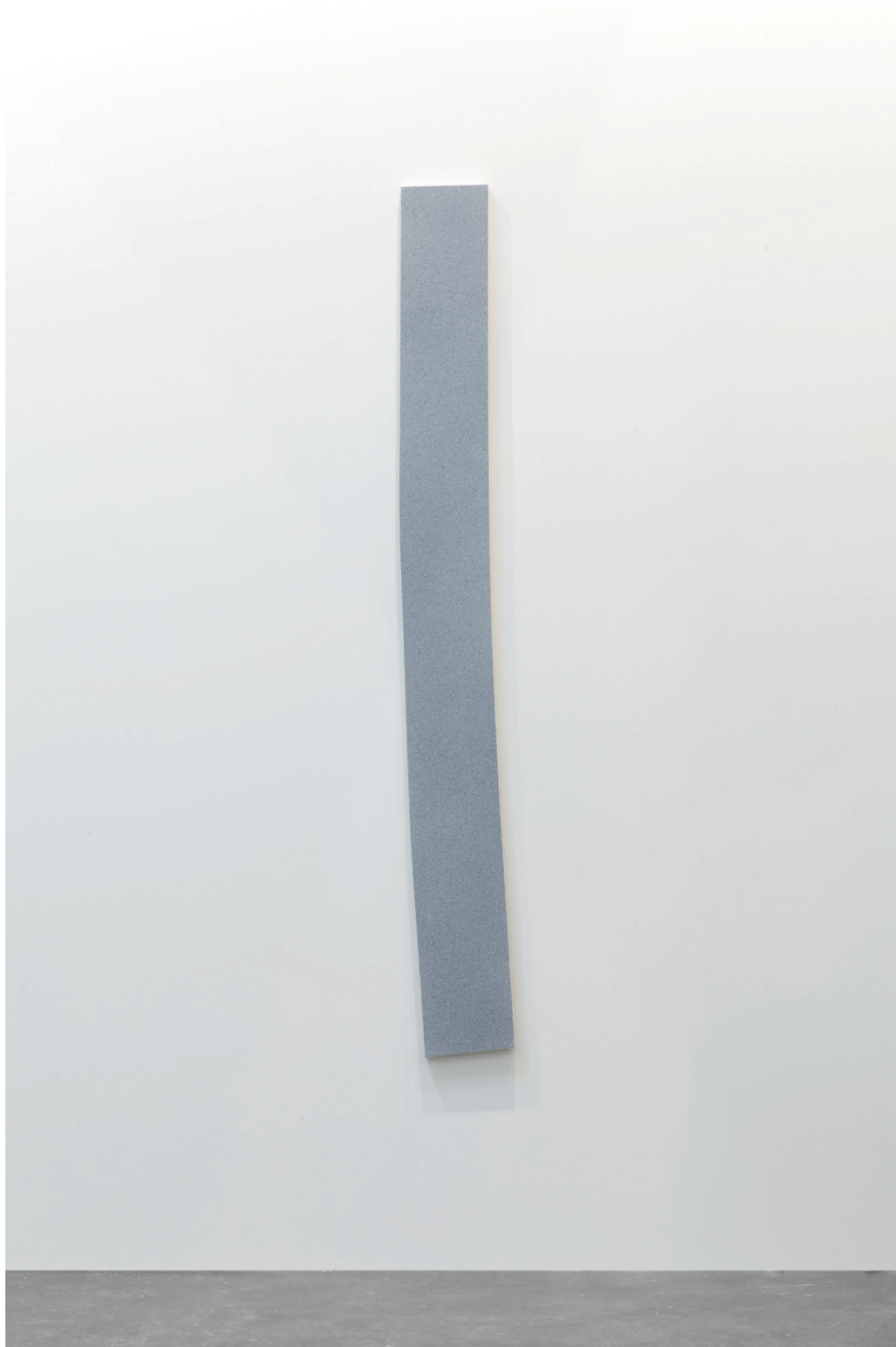
diptyque, gauche : 65 x 14 cm, droite : 64 x 13 cm

diptych, left : 25 5/8 x 5 5/8 in. ,right: 25 1/2 x 5 1/2 in.

This series began as the stretchers' 'remnants' which exchanged their original canvas surface for painted surfaces using the atomized painting technique. This paint is produced as a series of branded colored patterns, premixed with micro «flecks» of separate pigments. While the first remnants paintings remain untitled, the paintings which repeat the shapes of these originals are differentiated from them by the titles which are written on the edges of the stretchers, either on the surface or directly upon the wooden support visible through the muslin.



Jacob KASSAY
End User, 2014
acrylique sur toile
acrylic on canvas
165,1 x 96,52 cm (65 x 38 in.)



Jacob KASSAY

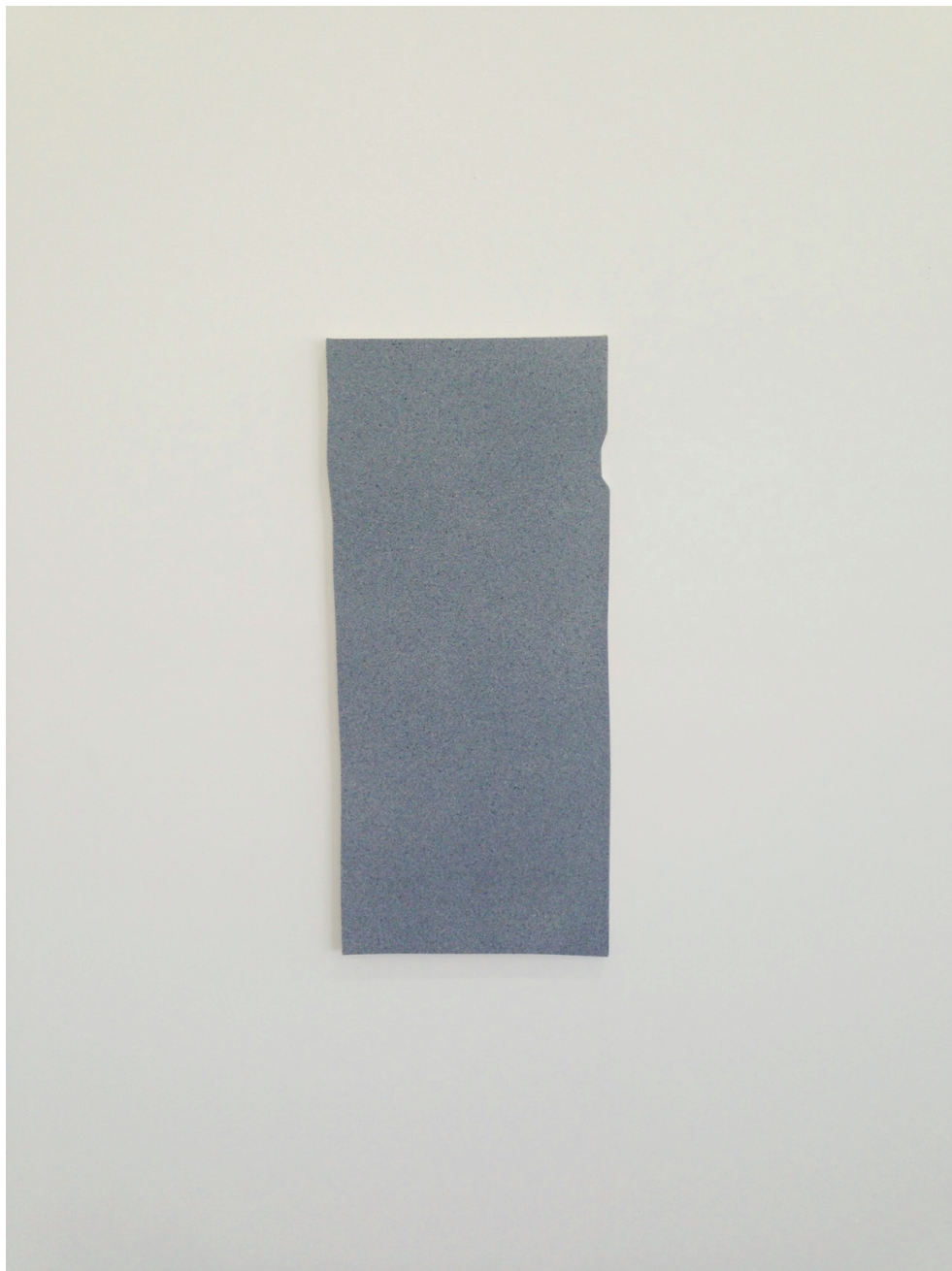
L, 2014

acrylique sur toile

acrylic on canvas

157,48 x 19,05 cm (62 x 7,5 in.)

collection privée, Brésil / private collection, Brazil



Jacob KASSAY

Lite, 2014

acrylique sur toile

acrylic on canvas

39,37 x 88,9 cm (15 1/2 x 35 in.)

Collection privée / Private collection



Jacob KASSAY

Airlock, 2013

acrylique sur mousseline, verre, livre de bibliothèque

acrylic on muslin, glass, library book

36 x 18 cm (14 7/8 x 7 5/8 in.)

REMNANTS (UNTITLED)

2015 - ongoing

poplar



Jacob KASSAY

Untitled, 2015

peuplier

poplar

146 x 20,3 cm (57 1/2 x 8 in.)

In the latter part of the series 'Remnants' Kassay displays the raw stretchers from his series of irregularly shaped remnant paintings, which emerge from the residual textiles leftover from the production of other paintings and from the studios of fellow artists. These discards are recouped as blueprints for paintings, where each remnant is given a wooden support that follows its discrete profile and contours, reversing the conventional procedure of producing paintings where surface is trimmed to fit its substrate.

Parallel to the standardized format of rectilinear painting supports, the remnant stretchers have acted as templates, faced with multiple surfaces and cycled through a series of exhibition spaces.



vue d'installation Jacob Kassay, Fitzpatrick-Leland House, Los Angeles, 26-27 septembre 2015
installation view Jacob Kassay, Fitzpatrick-Leland House, Los Angeles, September 26 – 27, 2015



Jacob KASSAY

Untitled, 2015

peuplier

poplar

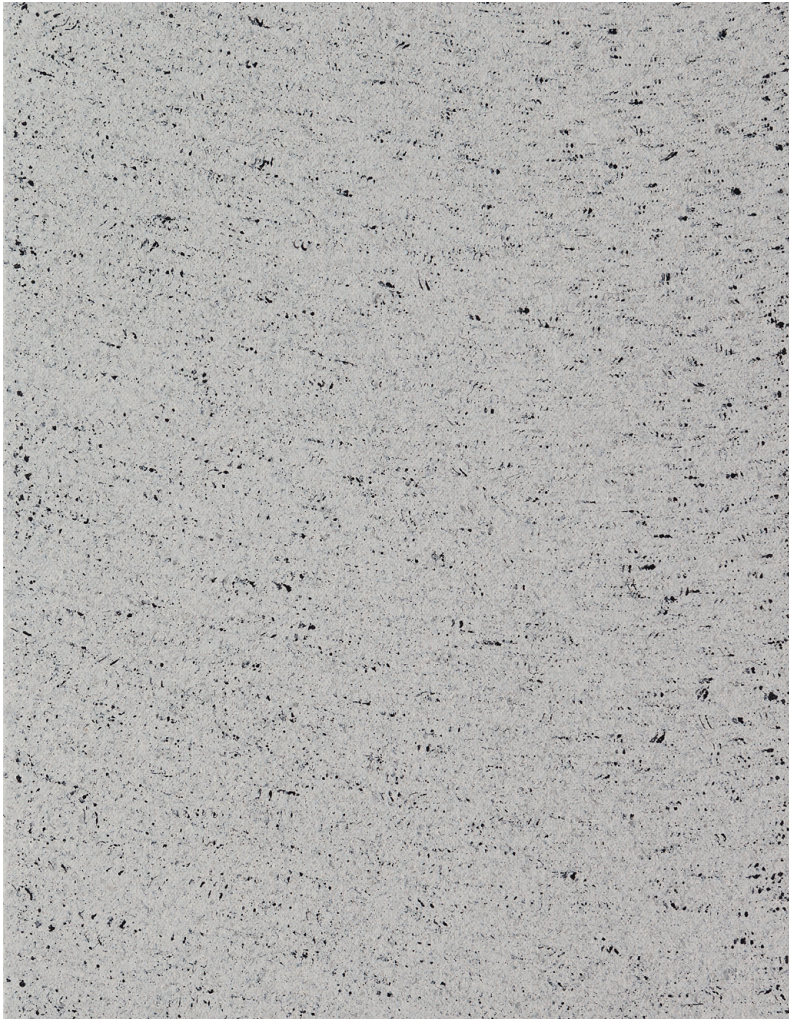
197,4 x 99,9 cm (77 3/4 x 39 3/8 in.)



vue d'installation Jacob Kassay, Fitzpatrick-Leland House, Los Angeles, 26-27 septembre 2015
installation view Jacob Kassay, Fitzpatrick-Leland House, Los Angeles, September 26 – 27, 2015

UNTITLED

2016



Jacob KASSAY

Untitled, 2016

acrylique immiscible, sérigraphie sur toile

immiscible acrylic, silkscreen on canvas

34,29 x 22,86 cm (13 1/2 x 9 in.)

Collection privée, Genève / Private collection, Geneva.

In 2016 the artist goes onto enfold the mediating apparatus of the camera into the surface and scale of paintings, thickening the lens and formats through which they are imaged. Scaled to the fixed ratio of the camera's viewfinder, the paintings are objects fundamentally shaped by their documentation, sized at even intervals which expand and contract to fit the immanent window of the photo. In making manifest and multiplying the camera's otherwise implicit, standardized frame, Kassay's paintings – ranging from palm to head size – acutely stress how a work's dimensions become tailored to be photogenic, built to traffic on screens.

While the scaling of Kassay's paintings stages a smooth interfacing with the camera, their surfaces upend this calibration. At a distance, the paintings present mute, uniform colors which then dissolve into a pixellated field of multicolored flecks when approached. Rendering physical the compressing effect of resolution, this positional shift of the painting's surface from solid to diffuse is only active in embodied experience, variable states which lie dormant in documentation.



vue d'exposition Jacob Kassay (you), Art : Concept, Paris, 10 septembre - 22 octobre 2016
exhibition view Jacob Kassay (you), Art : Concept, Paris, September 10th - October 22nd 2016



vue d'exposition Jacob Kassay (you), Art : Concept, Paris, 10 septembre - 22 octobre 2016
installation view Jacob Kassay (you), Art : Concept, Paris, September 10th - October 22nd 2016

FOOTAGE

2019 – ongoing

UV print on OSB on aluminium



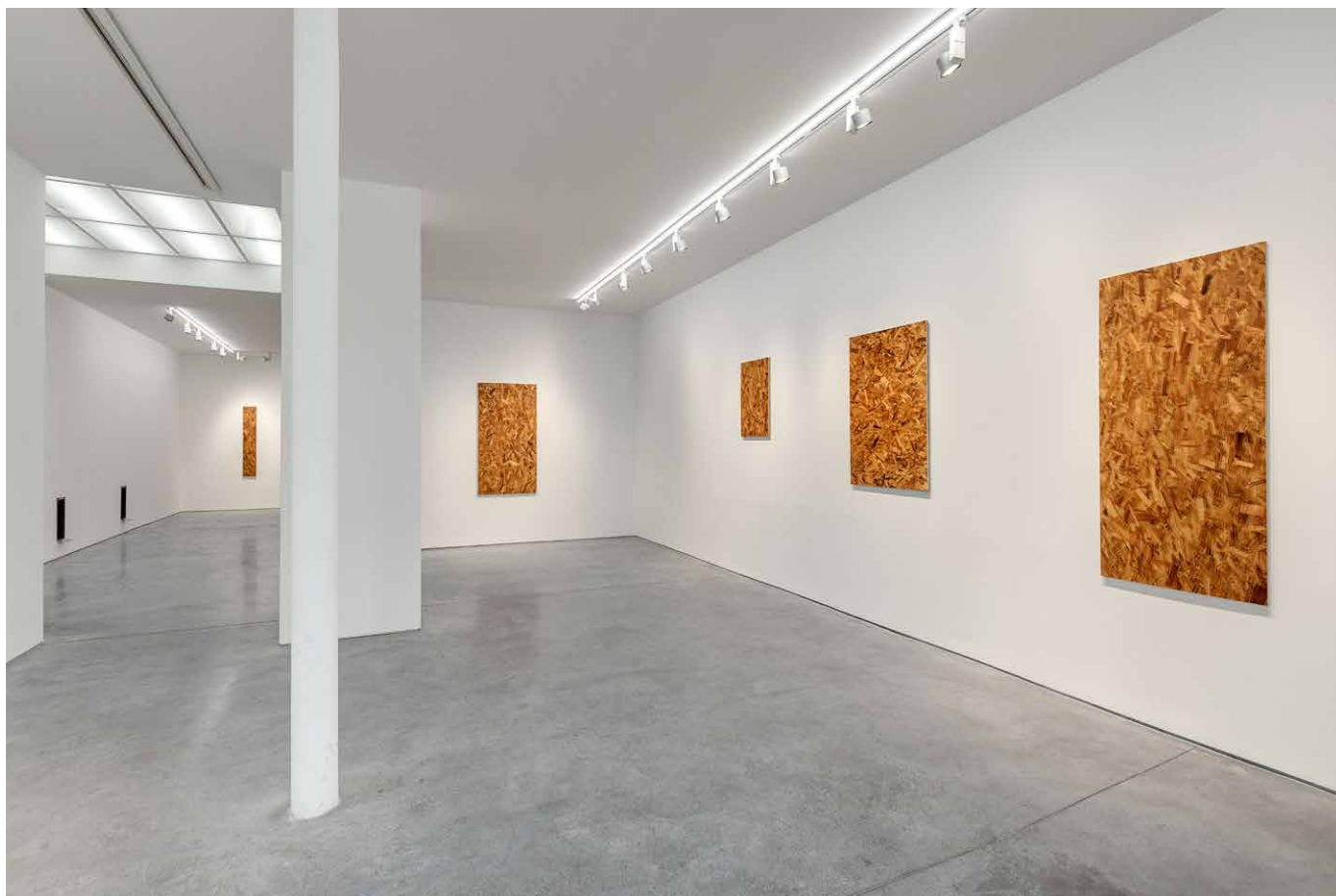
Long Take, 2020

Impression UV sur OSB sur aluminium

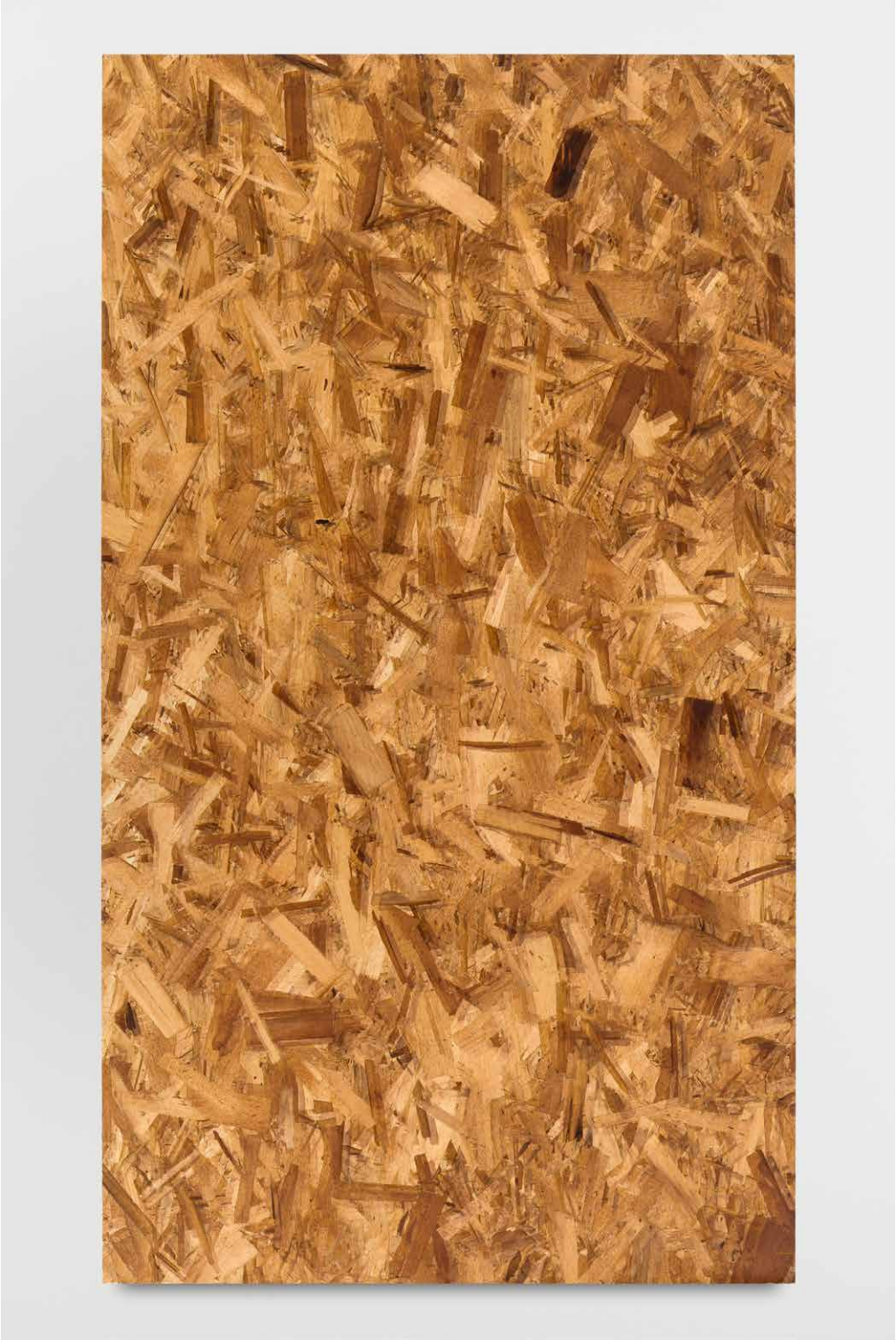
UV print on OSB on aluminium

98,43 x 62,87 cm (38 3/4 x 24 3/4 in.)

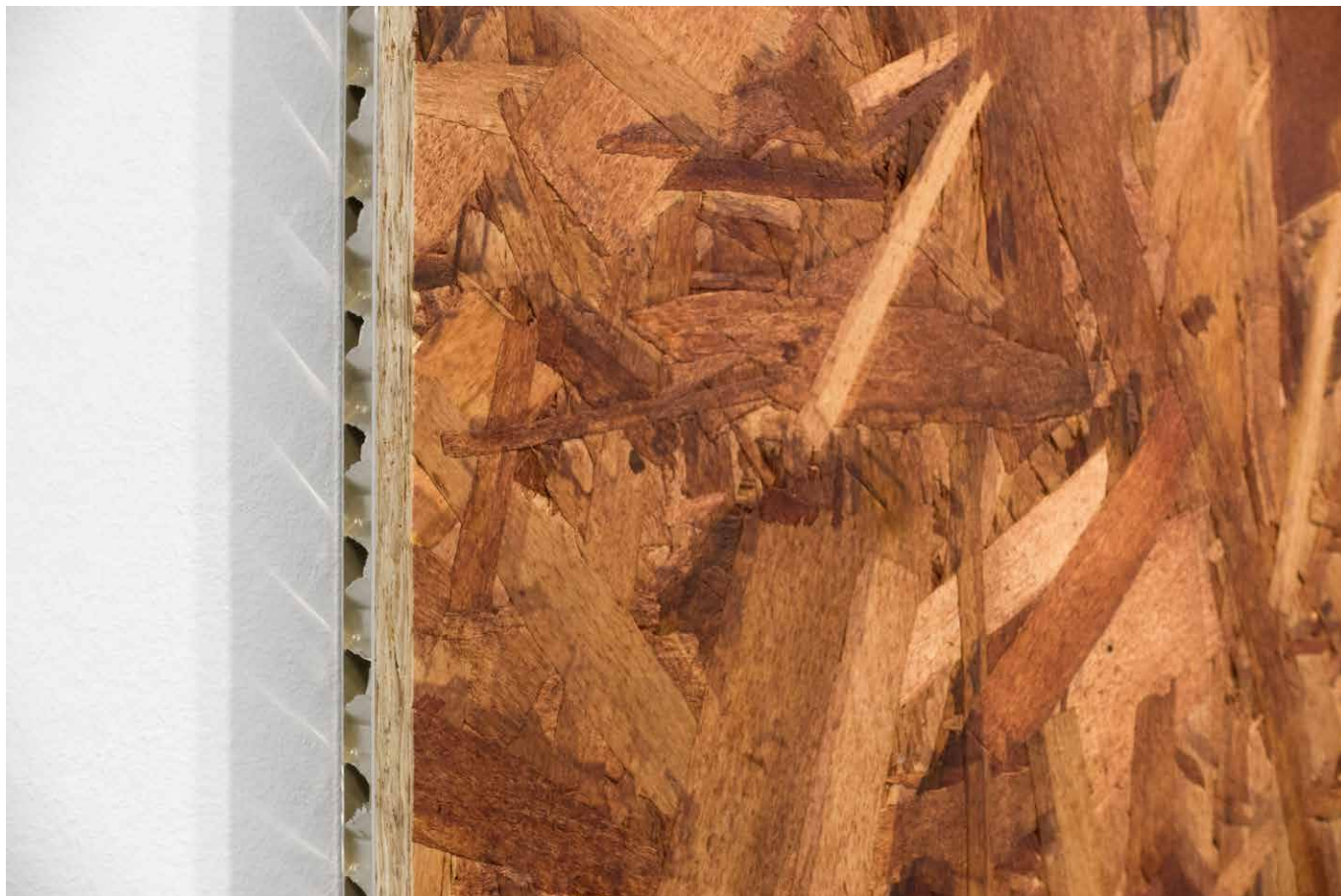
Jacob Kassay's new works are made up of oriented strand board (OSB), an engineered wood similar to particle board. Here, flakes closest to the surface are photographed and reprinted atop the subject/substrate, and stand in for pixelated image data; the actual and the depicted are collapsed onto a single stratum that compresses source and secondary information into a kind of schism. The effect of this attenuated rendering mimics the way we process virtual spaces where frames per second and point of view are simultaneously explored by both gamers and characters in the game itself. This peripheral building material thus becomes a bridge that points toward a digital space, and removes the physical and spatially relative associations of the term "footage." To watch these works is to constantly strain the eye's focal mechanism; they push us to understand not only the digital as it relates to the object, but what it means to stare at a subject through its picture.



Vue d'exposition, F'O'O'T'A'G'E', Art : Concept, Paris, 23 mai - 25 juillet 2020
Installation view, F'O'O'T'A'G'E', Art : Concept, Paris, 23rd May - 25th July 2020



Jacob KASSAY
L\W\W\W\W\W\L, 2019
Impression UV sur OSB sur aluminium
UV print on OSB on aluminium
151,29 x 85,09 cm (59 9/16 x 33 1/2 in.)



Jacob KASSAY
Axial Cut, détail, 2019
Impression UV sur OSB sur aluminium
UV print on OSB on aluminium
151,29 x 78,26 cm (59 9/16 x 30 13/16 in.)

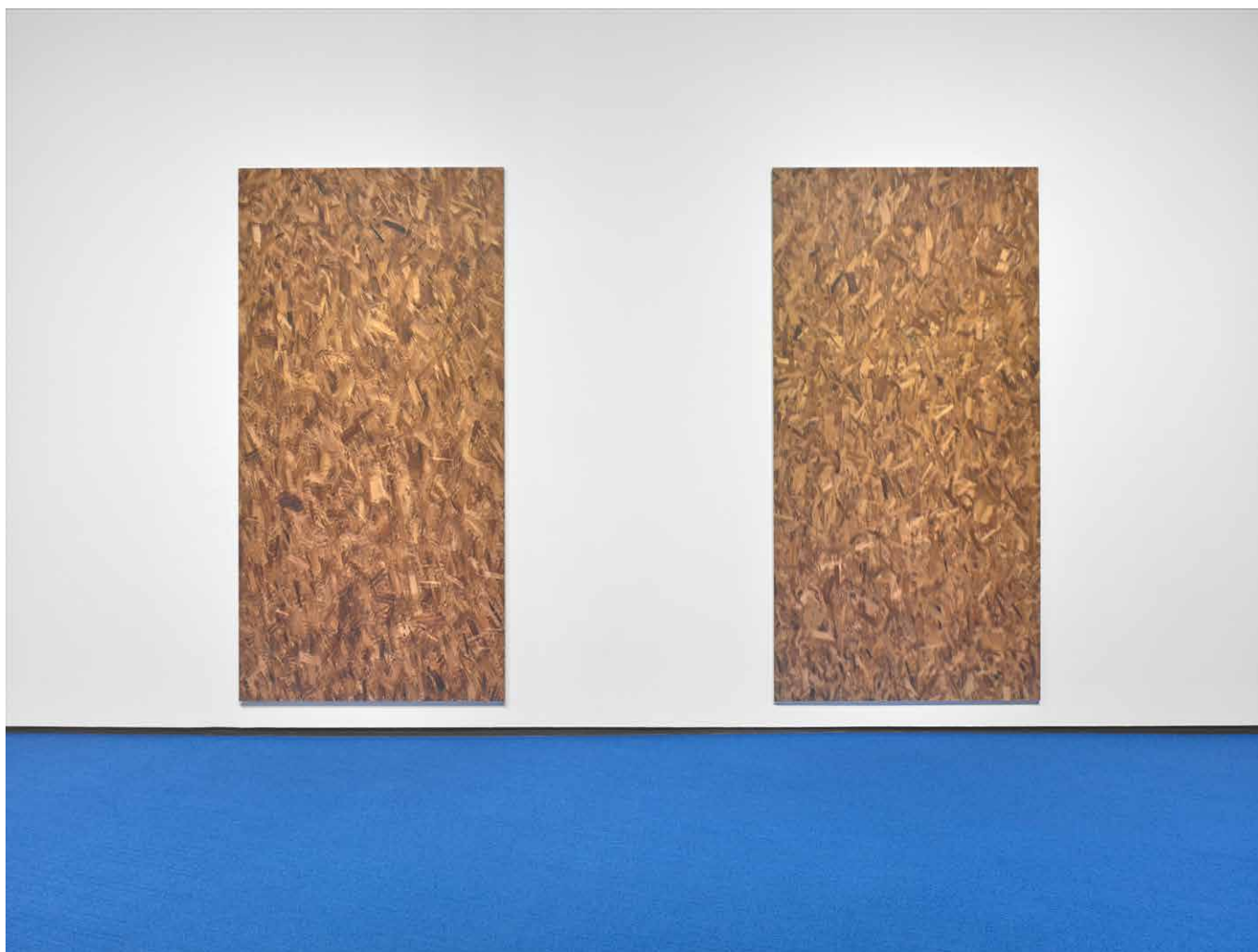


Jacob KASSAY
Lap Dissolve, 2019
Impression UV sur OSB sur aluminium
UV print on OSB on aluminium
75,72 x 56,36 cm (29 13/16 x 22 3/16 in.)



vue d'exposition, FOOTAGE, Hallwalls Center for Contemporary Art, Buffalo, 9 novembre – 20 décembre 2019

installation view, FOOTAGE, Hallwalls Center for Contemporary Art, Buffalo, November 9th – December 20th 2019



vue d'exposition, FOOTAGE, Hallwalls Center for Contemporary Art, Buffalo, 9 novembre – 20 décembre 2019
installation view, FOOTAGE, Hallwalls Center for Contemporary Art, Buffalo, November 9th – December 20th 2019