

GIOVANNI'S ROOM



Jeremy Jaspers

Supercavitation

September 8 - October 26, 2024

850 S Broadway, Suite 600 Los Angeles, California 90014

Telephone 310 985 1983

jeremy@giovannisroomla.com

www.giovannisroomla.com



Jeremy Jaspers
Chandler
2024
Acrylic on canvas
170 x 125 cm
65 x 49 inches
\$12,500.00 USD



EXIT





Jeremy Jaspers
Opera
2024
Acrylic on canvas
165 x 125 cm
66 x 48 inches
\$12,500.00 USD









Jeremy Jaspers
Murano
2024
Acrylic on canvas
165 x 125 cm
66 x 48 inches
\$12,500.00 USD







Jeremy Jaspers
Georgina
2024
Acrylic on canvas
200 x 155 cm
78.5 x 61 inches
\$15,300.00 USD









Jeremy Jaspers
Noontime Cyclist
2024
Acrylic on canvas
200 x 155 cm
78.5 x 61 inches
\$15,300.00 USD







Jeremy Jaspers
Appartement 3
2023
Acrylic on linen
185 x 140 cm
72 x 55 inches
\$14,000.00 USD







Jeremy Jaspers
Tabouret
2023
Acrylic on linen
100 x 80 cm
39 x 31 inches
\$7,800.00 USD







Jeremy Jaspers
Blue Marble
2023
Acrylic on linen
120 x 100 cm
47 x 39 inches
\$9,500.00 USD













Jeremy Jaspers
The New Angora
2023
Acrylic on linen
60 x 50 cm
23 x 19.5 inches
\$5,000.00 USD



Jeremy Jaspers
The New Angora
2023
Acrylic on canvas
50 x 40 cm
19.5 x 15.5 inches
\$4,500.00 USD





Jeremy Jaspers
Honeycomb 1
2023
Acrylic on canvas
40 x 30 cm
15.5 x 12 inches
\$3,500.00 USD



Jeremy Jaspers
Honeycomb 3
2023
Acrylic on canvas
40 x 30 cm
15.5 x 12 inches
\$3,500.00 USD



Jeremy Jaspers
Honeycomb 5
2023
Acrylic on canvas
40 x 30 cm
15.5 x 12 inches
\$3,500.00 USD





Supercavitation

Giovanni's Room is pleased to announce "Supercavitation", a solo exhibition of new paintings by Paris based artist Jeremy Jaspers. "Supercavitation" will be on view from September 8 - October 26, 2024.

Jeremy Jaspers has spent the last two years painting in Paris, France, right along the Quai de la Seine in the 19th arrondissement, in a very unique situation. In between modern, multi-unit housing, are several live/work studios, just across from the casually departed in a 300 year old cemetery, Cimetière des Juifs Portugais de Paris. The city's historical and contemporary culture has proven to be tremendously influential to Jaspers' omnipresent universe of vivid scenes and portraits. Jaspers' early oeuvre depicts the point of view of a seasoned, confident observationalist. In Paris, Jeremy is slowly adapting and romanticizing the settings and atmospheres of his paintings, creating newly complex moments in his distinctive, bold palette.

In "Supercavitation", Jeremy's painting shifts to depict the expressiveness in children, a subject less familiar to those who eagerly await his more voyeuristic compositions. He recently began to focus on the notion of childlike freedom vs adult restraint, contemplating how an individual's persona can be sculptured by the earliest instances of self-awareness, sociological ideologies and impressionable events that create lasting, emotional wounds, particularly for queer children. In "Georgina" we see a young boy, dressed comfortably in a string of pearls, presumably belonging to a close female figure. As the boy grasps onto a favorite stuffed monkey who is also dressed effeminately, the expression of the young boy appears paralyzed. What is he feeling? Discomfort, humiliation, protest? Jaspers finds solace in knowing the purity and freedom that children characteristically possess, and choose to express at their leisure, unfazed by doubt and self-consciousness, as opposed to the adults around them.

The paintings in "Supercavitation" create an energy, an understanding of an emotion frozen in a moment, a place of joy for Jeremy, that emboldens realtime viewer's unique individualism. "Noontime Cyclist" is a continuation of Jasper's Vitiligo series, and in this instance we encounter a cyclist that engages viewers directly, but with less concern. He asserts himself, as he cycles shirtless, declaring his right to be as he is, expecting the world to treat him with respect dignity, and space. "Murano" arrives amongst the other painted subjects far more quietly, with a bit less confidence, and a degree of wanderlust, camera in-hand to capture and reflect upon a new and ever-growing, shifting world. Jasper's backgrounds have become more pronounced, dressed and executed. Deep planes and blocking of saturated tones compliment the discussion, and uniquely distinguish them from another. It's when patterns become obsessive that we begin to uncover a rich history of abstraction that has heavily informed a Jasper's work. The panels of "Tabouret," a three panel changing screen, exemplify the artist's aptitude to marry complex narratives of obsession, curiosity, and lust in a playful and reflective, confined and personal moment. In these reflections on childhood, Jaspers is eager to pinpoint the first drops of bitterness in life, and through this process the subjects in his paintings begin to strengthen and establish themselves as worthy, singular introspective beauties.



Biography

With an expressive handling of paint, Jeremy Jaspers (b. 1977; Berlin, Germany) sets scenes ranging from solitary sensual acts to public confrontations with authority figures. The artist's work not only reflects such iconic topics as urban loneliness and queer self-image but more broadly the topic of human communication as it rapidly transforms the social fabric of the world.

Recalling the likes of Francis Bacon, Otto Dix, and George Grosz, Jaspers derives inspiration from urban landscapes, where strangers perpetually come into close contact with one other, yet almost always remain estranged. Drawing from the streets of Berlin and Paris, the artist oscillates between the dark, moody colors of urban concrete to the bright, vivid hues that linger from the tumultuous decade of the 1980s. This tension gets at the core of Jaspers' practice, which centers around the disjuncture felt in the streets of a modern city and similarly in the far recesses of the Internet. Jaspers paints urban ambience in the colors of nature; muted brown, gray, and green tones dominate, reminding us that the urban habitat has been wrested from nature. The artist's characters remain anonymous to his audience. They typify a universal figure, often reflecting a prominent sense of authority. In this way, Jaspers' paintings are not just pictures of modern men but rather pictures of today's civilization.

b. 1977; Berlin, Germany
Lives and works in Paris

Education

2006 Printmaking Assistant and private studies with Prof. Held, University of Fine arts Berlin, Germany
2001 Film and screenplay projects.
2000 Screenwriting and Storytelling Studies, Berlin, Germany
2000 Movement Studies with Toulia Limnaios, Berlin, Germany 1998 BA, Berlin School of Stage Art, Berlin, Germany

Solo Exhibitions

2024 Manifesta, (upcoming / during la Biennale de Lyon), Lyon, France
2024 Supercavation, Giovanni's Room Gallery, Los Angeles, USA,
2022 Other Voices, Other Rooms, Yossi Milo Gallery, New York, NY, USA 2018
Meatscapes, Salon Strahl, Berlin, Germany

Selected Group Exhibitions

2024 White Columns Benefit Exhibition & Auction, White Columns Gallery, New York, NY, USA
2024 Bedroom, Giovanni's Room Gallery, Los Angeles, USA
2023 Selections from the Bill Arning Collection, Bill Arning Exhibitions, Montrose, Houston, USA
2022 MEN, Ales South Bohemian Gallery, Czech Republic
2022 Some People, Cheim&Read, New York, NY, USA
2020 Mistici, Sensuali, Contemplativi, Metodo Milano, Milan, Italy 2019 Revolving, P83 Gallery, Berlin, Germany

Selected Bibliography

2022 Kudrna, Jan. MEN, The Male Body in the Robert Runkel Collection, ISBN 978-80-908093-9-0
2021 Vaccani, Alex. Jeremy Jaspers: exhibitionism and voyeurism in our society. TOH! Magazine, 10 April 2021
2021 Jeremy Jaspers, L'Artista Che Racconta L'eroticismo Malinconico Dei Nostri Tempi, Quid Magazine
2021 Jeremy Jaspers BrUTO Magazine March 2021

