

GIOVANNI'S
ROOM

Language Nudity Smoking

Katerina Jebb
LANGUAGE SMOKING NUDITY
May 10 - June 15, 2024

Language

Hippies Capitalists Fragile Acquisition Anaemic
Paycheck Congratulations Life Physical Superficial
Non Specific Plushophile Uranium Molecule
Inclusion Lawyer Convex Male Home Undressed
Desolate Plastic Embryonic Beauty Civil
Disobedience Collapsible Vacuum Consciousness
Remains Real Luxury Voluptuous Emotion
Wheelchair Tranquillity Mail Order Broken
Bride Permission Apology Abortion Ambition
Thought Obsolescence Proliferate Etymology
Oxymoron Duchamp Transcendental Being
Flawless Female Collateral Flesh Possession
Legacy Transmutable Surrogate Subliminal
Oppression Soul Genocide Solemn Democracy
Amendment Surrender Perhaps Indescribable
Shapeless Void Self Philosophical Equanimity
Geopolitical Peace Infinity Subjugate Plutonium
Economy Homeless Oligarch Glossolalia Nuclear
Intransigent Fornication Tangible Evidence
Coalesce Time Requiem Hollywood Prenup
Erotic Eulogy Arbitrary Narcissist Status Botox
Bisexual Insurrection Semiotic Disassociation
Unconscious Shopaholic Impenetrable Mass

Disclaimer is a Ten Letter Word

Katerina Jebb
Disclaimer
2024
Scanographic print on paper
Artist frame
30.5 x 20.5 x 2 cm
Edition of 5

Illusion is an Eight Letter Word

Katerina Jebb
Illusion
2024
Scanographic print on paper
Artist frame
30.5 x 20.5 x 2 cm
Edition of 5

Contemplation is a Thirteen Letter Word

Katerina Jebb
Contemplation
2024
Scanographic print on paper
Artist frame
30.5 x 20.5 x 2 cm
Edition of 5

Voluptuous is a Ten Letter Word

Emotion is a Seven Letter Word

Wheelchair is a Ten Letter Word

Tranquility is an Eleven Letter Word

Katerina Jebb
Voluptuous, Emotion, Wheelchair, Tranquility
2024
Scanographic print on paper
Artist frame
30.5 x 20.5 x 2 cm
Edition of 5

Mail is a Four Letter Word

Order is a Five Letter Word

Broken is a Six Letter Word

Bride is a Five Letter Word

Katerina Jebb
Mail, Order, Broken, Bride
2024
Scanographic print on paper
Artist frame
30.5 x 20.5 x 2 cm
Edition of 5

Fungible is an Eight Letter Word

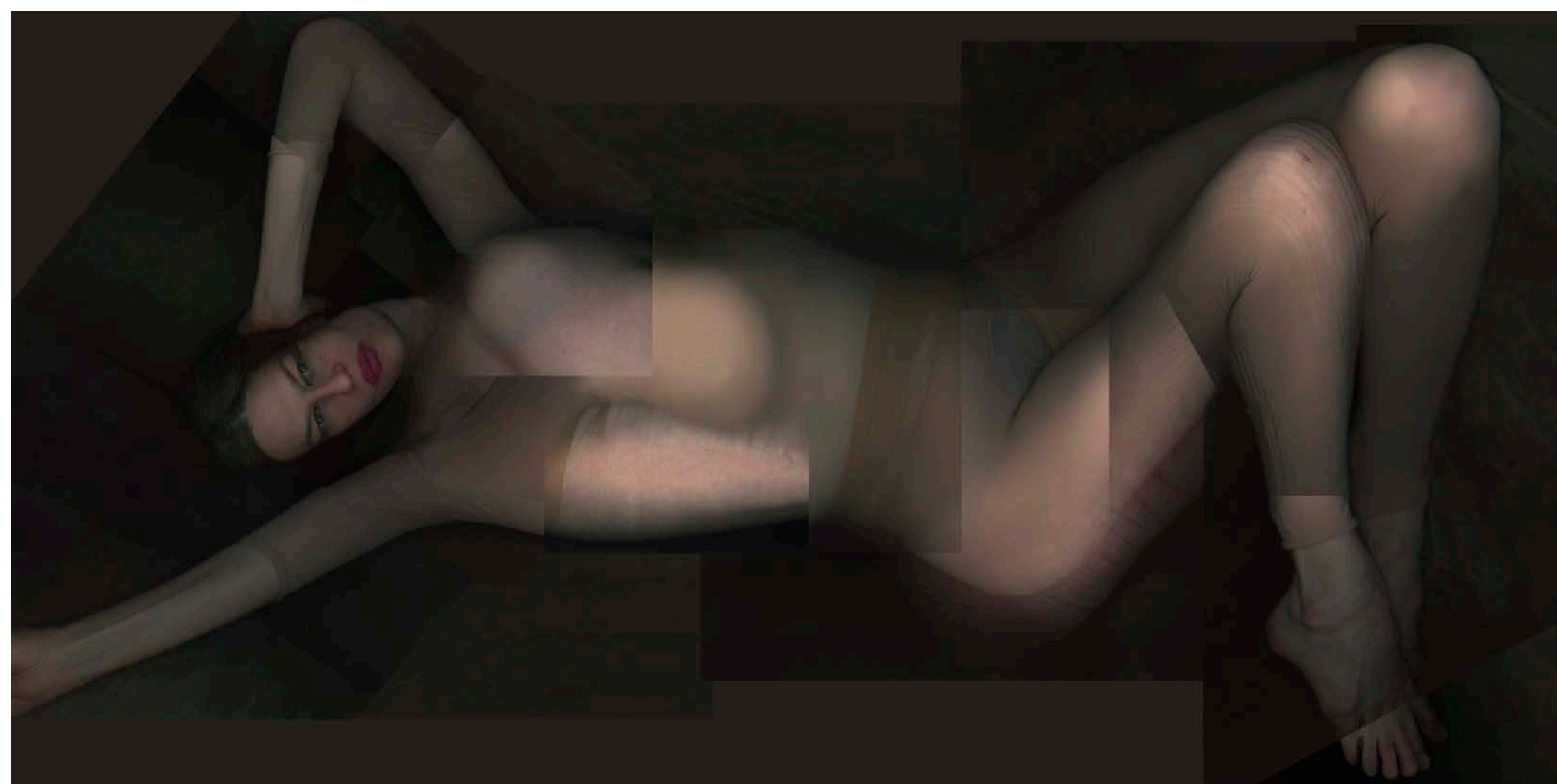
Katerina Jebb
Fungible
2024
Scanographic print on paper
Artist frame
30.5 x 20.5 x 2 cm
Edition of 5

Hope is a Four Letter Word

Katerina Jebb
Hope
2024
Scanographic print on paper
Artist frame
30.5 x 20.5 x 2 cm
Edition of 5

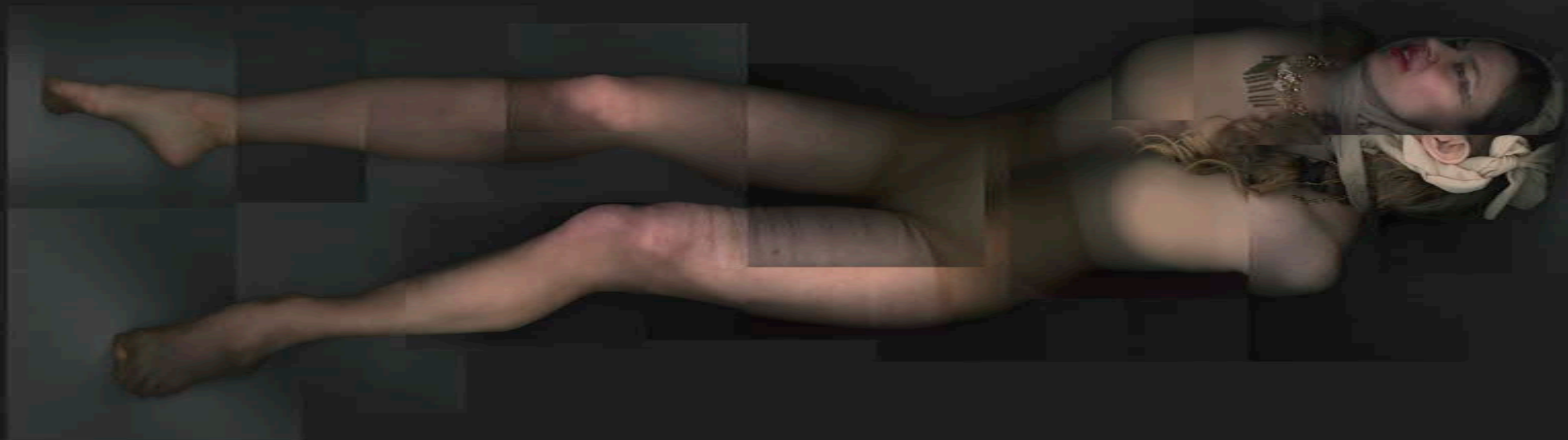
Nudity

Dismembered Limbs of a Poet

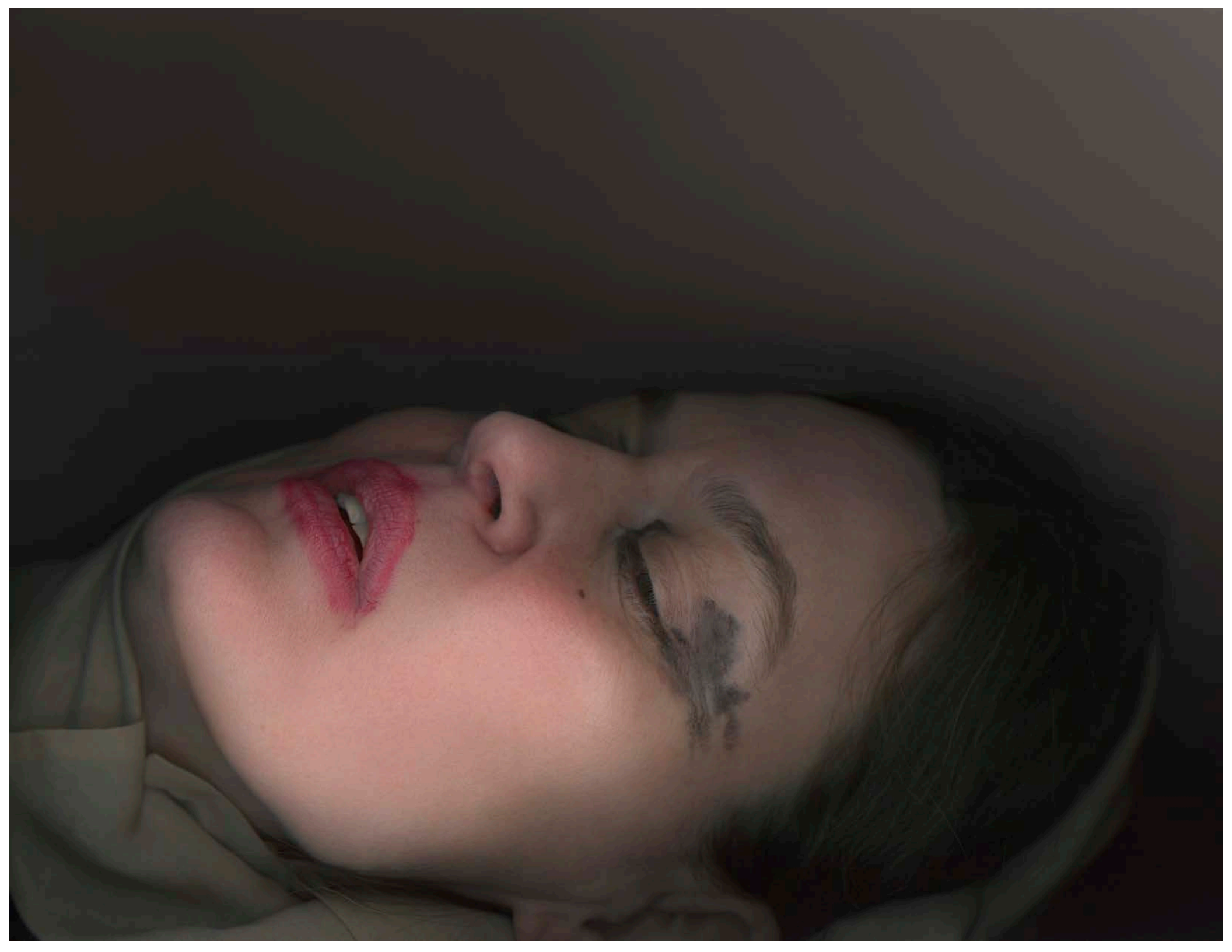


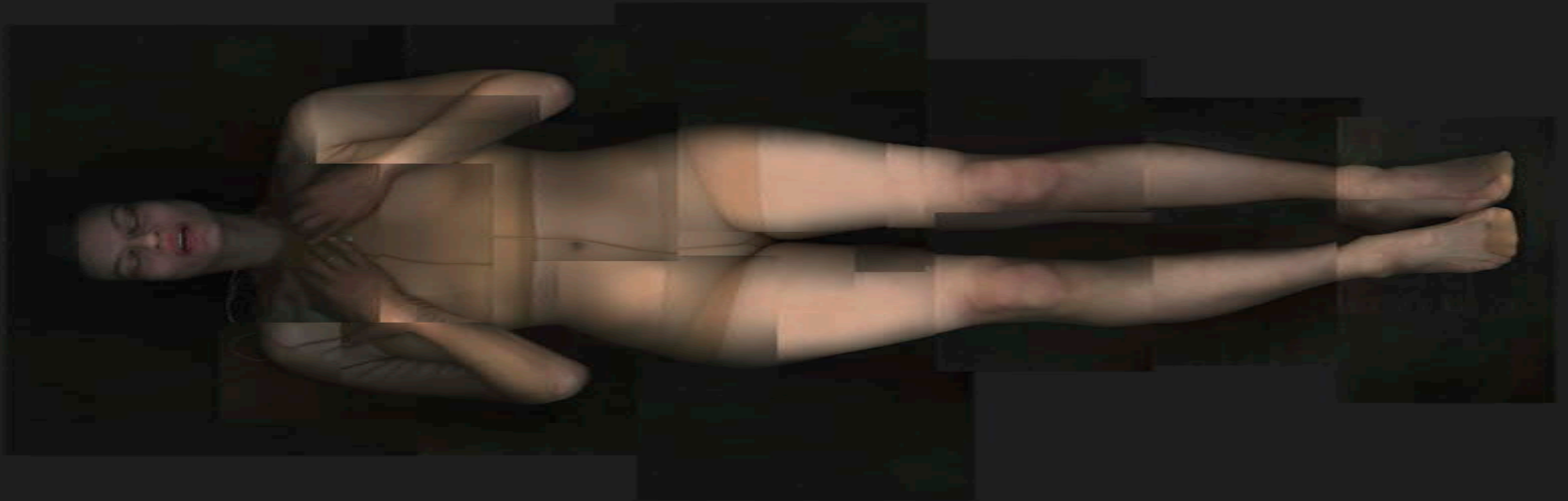
Katerina Jebb
S Eyal 1
2024

Scanographic collage printed on plastic
160 x 90 cm



Katerina Jebb
S Eyal 2
2024
Scanographic collage printed on plastic
220 x 90 cm

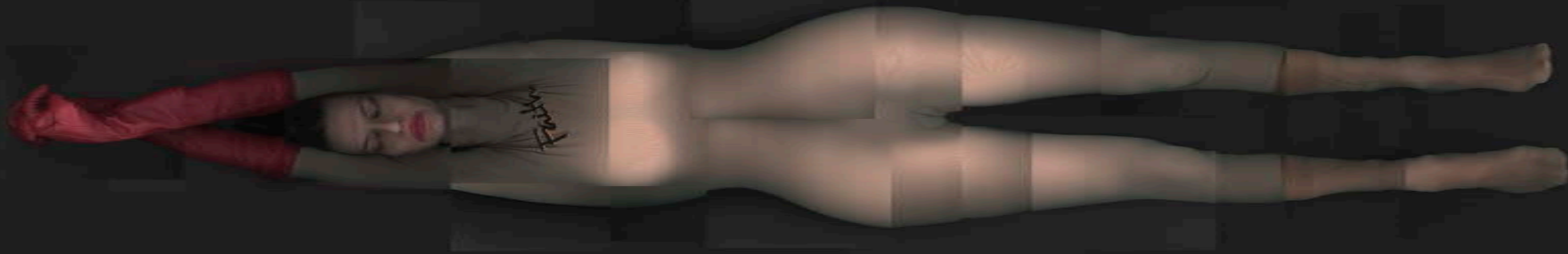




Katerina Jebb
S Eyal 3
2024
Scanographic collage printed on plastic
198 x 90 cm



Katerina Jebb
S Eyal 4
2024
Scanographic collage printed on plastic
198 x 90 cm



Katerina Jebb
S Eyal 5
2023
Scanographic collage printed on plastic
198 x 90 cm

Wheelchair

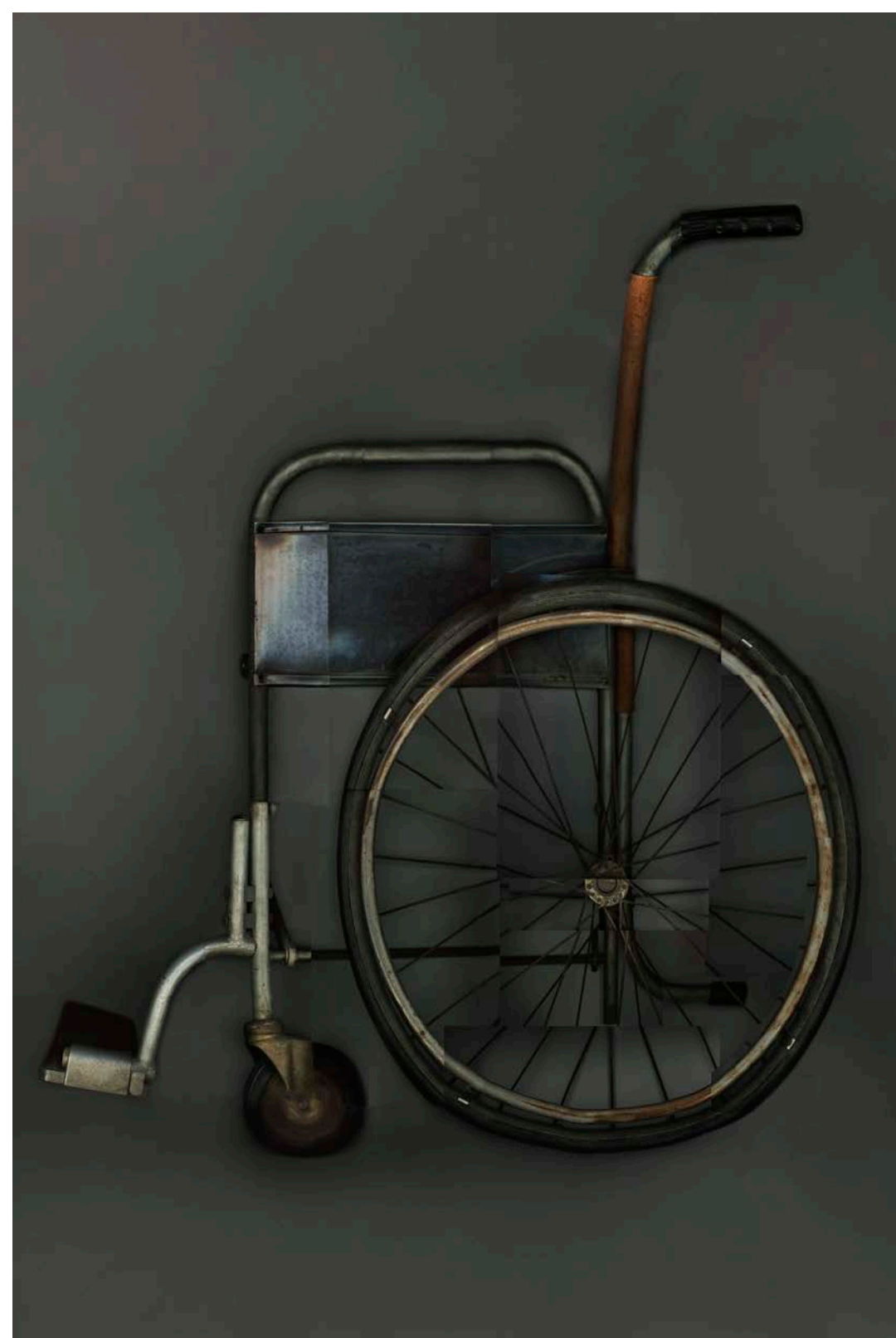
Frida Kahlo



Katerina Jebb
Wheelchair, Triptych
2022
Scanographic collage printed on paper
Artist frame
122 x 95 x 4 cm
Edition of 3



Katerina Jebb
Wheelchair, *Front*
2022
Scanographic collage printed on paper
Artist frame
122 x 95 x 4 cm



Katerina Jebb
Wheelchair, Profile
2022

Scanographic collage printed on paper
Artist frame
122 x 95 x 4 cm



Katerina Jebb
Wheelchair, Back
2022

Scanographic collage printed on paper
Artist frame

122 x 95 x 4 cm

Smoking

My room is the shape of a cage
The sun crooks his arm through the bars
But I, who smoke to make a mirage
Let the flame of day light my cigar
I don't want to work
I want to smoke

Guillaume Apollinaire, 1913



Katerina Jebb
Balthus's Astray
2015
Scanographic print on ceramic
26 x 22.3 x 4 cm
Edition 67 of 200

Coalescence And Incoherence

Have you been taking magic mushrooms ?

No

The title of this book, *Language Nudity Smoking*, more or less describes what it is about.

I have divided it into three sections with the addition of a study of a wheelchair.

Here are my notes written over three days in March 2024 and revised over three days in April 2024.

In 1913 Apollinaire wrote, "*I don't want to work, I want to smoke*"

I feel the same way.

I don't to write about myself or my work.

The endeavour is usually painful as it is a mental excavation; trying to find yourself in a written form.

Only I know what I meant to say.

Cogito Ergo Sum

I think therefore I am

Dubito Ergo Sum

I doubt therefore I am

I prefer the second option.

Descartes always knew.

Vague is a five letter word which I relate to.

The words that appear in the book are words that I like and sometimes words that I don't like.

Here is an example:

This Bibliophile Genuflects For Erotic Semiotic Perhaps Voluptuous Duchamp Oral Nonverbal Semantics Hippies

Capitalists Oxymorons Adolescents Undressed Language

Genuflect means: to lower one's body briefly by bending one knee to the ground during worship, or as a sign of respect.

I love words that are heading towards obsolescence, for example hapax legomenon, meaning a word that appears only once in the written record of an entire language, in the works of an author, or in a single text. Some of the words published here may seem cynical, but I don't see the words divorce or abortion as cynical, I see them as living breathing words; words to be respected.

Are you aware that the word "*word*" appears 15 times in this text?

Towards a Cold Poetic Aesthetic

The cold appeal of an object placed upon a glass plate of a scanner is one of my obsessions as is scanning human beings. The two mediums are in visual conflict. One is clean and spare, a reproduction of an inanimate object. The living subject is messy and unpredictable.

Life is a four letter word.

I ask myself is the aura of the object or subject as present when contained in a broken wheelchair or within a human form pulsating with life?

This book contains both of these extremes.

Ineffability is one of my favourite words in language, definition: the quality of something that surpasses the capacity of language to express it, often being in the form of a taboo or incomprehensible term.

Thus the section "*Nudity*" suggests this notion which I have given the subtitle "*Dismembered Limbs of a Poet*", please don't ask why.

There are six large studies of a singular female figure, the dancer and choreographer Sharon Eyal.

Six mirrors looking into one another on the sixth floor.

She is Phenomenological Woman.

The life size portraits and studies of parts of her body are reflective of our fractured society, broken but functional.

The woman, Eve Democracy as imagined by Jean Luc Godard in the film *One Plus One* 1968, is the personification of democracy.

A female figure in a white dress can be seen lying on a camera crane moving slowly, being hoisted up into the air, she remains motionless, half hanging from the crane, one leg hovering over the scene below.

Democracy, always rising and falling.

The persona of Sharon Eyal is printed onto plastic and secured with industrial tape hanging from the beams of the gallery.

The plastic is highly reflective and you can see your own reflection as well as the person who is standing on the other side.

Important to tell you that I do not plan my work. The only preconceived idea as that Eyal would be naked which she is not.

She is always protected by a thin veil of transparent material.

There a few words spoken between us and there is always loud music playing and we work instinctively

Eyal is a semi nude ascending a staircase and she is a force; supernature, transcending the restraints of the physical world.

These works are created with a digital scanning machine which I ask to perform a task for which it was not originally configured to do.

The process is as thus:

I remove the lid of the machine and hold it up to the surface of the subject without moving for a duration of 45 seconds.

The subject must also remain motionless.

I repeat this gesture approximately eighty times until I have reproduced the superficiality of the entire figure to my satisfaction.

The high resolution files are all placed into a photoshop file as large as six gigabytes to be able to construct a life size accurate composition of the subject.

I share this technical information with you so that you will know that the final result is not actually a photograph taken within a sixtieth of a second time frame but rather a work of long duration necessitating time, patience and faith.

The Unemployed Wheelchair

A life size triptych of a mid century wheelchair belonging to Frida Kahlo.

An object of abject fascination residing in the house where Kahlo was born and where she died.

The wheelchair is present because it wanted to be, in spite of its inanimate status, it still seems to transmit something strange and unknowable.

Voluptuous Emotion.

I worked on this triptych for a very long time.

"The reality of the soul finds its basis in corporeal matter, and not the other way around. More generally, the material world is, within the total objective world that we call Nature, a particular world closed in on itself, which does not need the help of any other reality. On the contrary, the existence of spiritual realities, from a world of real spirits, is linked to material nature, and this is not due to contingent reasons, but to questions of principle. When we interrogate the essence of the res extensa, this latter does not contain anything that depends on the spirit, nor anything that demands a mediated connection with a real spirit. On the contrary, we find that a real spirit, by its essence, cannot exist except as linked to materiality, being the real spirit of a body." Edmund Husserl

Smoking on a Fire Escape with a Soundscape

The ashtray simulacrum contains fifty three Dunhill cigarettes smoked by Louis Valentin Pinoteau in the year 2024 and eight Dunhills smoked by the painter Balthus in 2001.

There is no such thing as coincidence.

On the fire escape there is the voice of Allan Kaprow talking to you whilst you smoke and then there is Guillaume Apollinaire speaking in French played backwards.

What is he saying ?

I think he is talking about joy following pain, and that love flows like water to the sea, the days go by and I REMAIN.

It sounds like the phenomenon of glossolalia, which means apparently speaking in an unknown language, but it is not. It is the work of Louis Valentin Pinoteau a young French artist who composed this soundscape for a fire escape and also smoked the fifty three cigarettes lying in the ashtray.

To conclude this random thought experiment here is an excerpt from *Essays on the Blurring of Art and Life* by the great Allan Kaprow. It is the description of a conceptual work of art by the artist Douglas Huebler.

"On January 9th 1969 a clear plastic box measuring 1 x 1 x 3/4" was enclosed within a slightly larger container that was sent by registered mail to an address in Berkeley, California. Upon being returned as 'undeliverable' it was left altogether intact and enclosed within another slightly larger container and sent again as registered mail to Riverton, Utah - and once more returned to the sender as undeliverable. Similarly another container enclosing all previous containers was sent to Ellsworth, Nebraska; similarly to Alpha, Iowa, similarly to Tuscola, Michigan, similarly and finally to Hull, Massachusetts, which accomplished the 'marking' of a line joining the two coasts of the United States and covering over 10,000 miles of space during a period of six weeks of time. That final container, all registered mail receipts, and a map joined with this statement to form the system of documentation that completes this work".

Katerina Jebb

Press Release

Giovanni's Room is pleased to announce "LANGUAGE NUDITY SMOKING", a solo exhibition by Paris based artist Katerina Jebb. The exhibition documents the artist's continued exploration in the medium of scanography through poetry, portraits and installation. "LANGUAGE NUDITY SMOKING" presents an unseen triptych of the wheelchair of Frida Kahlo from Jebb's documentation of the archives at The Frida Kahlo Museum, Mexico in 2022. The exhibition will be on view from May 10 through June 15, 2024.

Katerina Jebb was born in England in 1962. In 1984 she moved to California to study experimental photography. Her first works were photomontages which she created inside the camera, originating from repeated exposure of a single roll of film. In 1989 Jebb relocated to Paris to pursue her interest in visual arts. There she employed photocopy machines to create life-size images, primarily self-portraits lying herself down on a high resolution scanning machine. Progressively, she diversified, posing subjects and objects, exploring the medium in parallel with the expanding possibilities in digital technology. Jebb proceeded to remove parts of the scanner to facilitate maximum extension of the subject. The duration of each passage of the scanner echoed early photographic principles, long exposures of seven minutes, therefore demanding of the sitter to lie motionless for twenty eight minutes. The resulting images were embraced as a new visual medium and began to appear in museums and galleries, notably The Whitney Museum in 1998 as part of The Warhol Look a world touring retrospective.

In 2016 Jebb's work was the subject of a solo exhibition at Musée Réattu Arles, France. In 2018 Jebb was invited by The Metropolitan Costume Museum to collaborate on the exhibition "Heavenly Bodies: Fashion and the Catholic Imagination". In 2021 The Victoria & Albert Museum, London presented a single large-scale photomontage created by Jebb of a rare 19th century embroidery sampler from the V&A collections.

Katerina Jebb's work is included in the permanent collections of The Victoria & Albert Museum, Le Musée des Arts Decoratifs Paris, Musée Réattu Arles.