

JOE ZORRILLA

**SELECT PRESS
2015-2023**

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Carl Van Brunt, "10 Must See Exhibits for September"
Chronogram, September 01, 2019

Chronogram

ARTS.CULTURE.SPIRIT.

10 Must-See Exhibits for September

By Carl Van Brunt

Joe Zorrilla and Shino Takeda

The art of site-specific installation is highlighted this month at the exhibition venue best known as the Ice House. Director Jayne Durst Johnson notes that the compound of mostly small buildings once functioned as servants' quarters for an estate and remarks that it was a live/work space then and remains for her a live/work space now. In the visually striking Ice House itself, California-based Joe Zorrilla is installing three works, one of which is entitled *The Wish and the Deed#4 (sun, moon)* and will hang from the impressive building's 20-foot-tall beams. "Enigmatic" would be one way to describe Zorrilla's work, which Johnson categorises as *bricolage*—a practice that makes use of found objects. Think of it as a refined visual sauce, a reduction, with hints of existential musings, cooked up to encourage an open-minded response. Across the way in the modest Cottage space, Japanese-born artist Shino Takeda is showing handworked pottery with colorful glazes that reflect her sensory responses to the landscape surrounding the gallery. Also on view is Takeda's new fabric-based work which charmingly bridges the distance between the traditional Japanese patchwork technique Boro and the 20th-century Western avant-garde movement Suprematism.

JDJ | The Ice House, opens September 21ⁱ

ⁱ <https://www.chronogram.com/hudsonvalley/10-must-see-exhibits-for-september/Content?oid=8993872>

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Roberta Smith, Review of Condo NY show at Hannah Hoffman
Gallery, hosted by Bortolami
NYtimes.com, July 17, 2017

ART & DESIGN | ART REVIEW

Out-of-Town Galleries Arrive, Bearing Art

By ROBERTA SMITH JULY 13, 2017

They persist. Some contemporary art galleries close, but others keep opening. Wherever young unknown artists make their work, there are, increasingly, fledgling dealers bent on showing it. New York has a special density of these entwined vocations, but they now exist all over the world, a vast majority outside the rarefied atmosphere of the multinational powerhouses and buy-alike collectors. They tend to be relatively small, nimble and collegial, and tend to tinker with the business model, looking for new sources of oxygen. If art fairs threaten less solvent galleries, there has to be another way to collaborate, to share space and to breathe.

The latest attempt for fresh air is **Condo New York**: a complex of 20 out-of-town galleries that have moved in with 16 Manhattan counterparts for July — in a giant inaugural exhibition. The visitors hail from Shanghai, Detroit and Los Angeles and cities in Latin America and Europe — a kind of art gallery Airbnb or a decentralized underground art fair. Some hosts have given their guests carte blanche; others have collaborated, with varying results. Never forget: Each gallery, like an artwork, is a world created by one or two people. Yielding it to others can be charged.

Condo New York is patterned on **Condo London**, founded in 2016 by Vanessa Carlos — half of the London gallery Carlos/Ishikawa — under the umbrella term **Condo Complex**, likening art galleries to individually owned, mutually dependent condominium apartments. The first New York iteration has been organized by two

estimable gallerists, Nicole Russo of Chapter NY and Simone Subal of the Simone Subal Gallery.

The shows introduce mostly young galleries and artists in an unhurried, intimate way. There are group shows and solos. An added bonus: The hosts range from starting-out to very established, and form a tutorial in life cycles and survival tactics of art galleries. Here's where to visit.

Chelsea

OFF VENDOME Condo New York's smallest presentation occupies a mere alcove. But Freedman Fitzpatrick of Los Angeles is staging the New York debut of Shimabuku, a Japanese artist in this year's Venice Biennale, with one amusing yet wrenching video: "The Snow Monkeys of Texas: Do snow monkeys remember snow mountains?" presents the monkeys, transplanted to a Lone Star desert in 1972, with snow (actually, ice). The immigrants — who withstood cougars and rattlesnakes, and learned to eat cactus — take it in stride. *254 West 23rd Street, 917-388-2877, offvendome.com.*

ANDREW KREPS GALLERY What Pipeline, a Detroit gallery whose name conjures political obliviousness and feigned art world naïveté has ringed the wall with the small, muscular oil paintings of mundanities by Mary Ann Aitken (1960-2012) — a Volkswagen bus, a cigar box, a checkerboard and so on. In the center is Dylan Spaysky's life-size portrait sculptures of two friends in wicker, paint, burlap, wire and fake leaves or flowers. They vibrate: racially ambiguous, armored, basket-and godlike. Mr. Spaysky's facility for body language gets essential pushback from his touristy materials. *537 West 22nd Street, 212-741-8849, andrewkrops.com.*

METRO PICTURES This bastion of the 1980s Pictures Generation is host to Leo Xu Projects from Shanghai, which has organized the two-part "A New Ballardian Vision." It exudes the requisite intellectual cool, shiny metal and small screens, at least among the seven young Chinese artists upstairs. On the much larger ground floor, the curation is overfilled with Metro's roster. The ratio should have been flipped: more Chinese, fewer Americans. *519 West 24th Street, 212-206-7100, metropictures.com.*

TriBeCa and Chinatown

BORTOLAMI Here the Hannah Hoffman Gallery of Los Angeles presents the small New York debut of the talented Joe Zorrilla in three works: two updates on 1970s sculpture and an especially good video showing a view of the layered, unstable reflections in the glass of an open window — a ready-made Structuralist film. 39 *Walker Street, 212-727-2050, bortolamigallery.com.*

QUEER THOUGHTS This forthrightly named gallery, founded in Chicago by the young artists Sam Lipp and Luis Miguel Bendaña, relocated to Lower Manhattan in 2015, setting up shop in a tiny office. Their four-artist collaboration with Deborah Schamoni Galerie of Munich is alternately smart, sexy and abject, distinguished by David Rappeneau's stylized drawings of slinky gamers and sportswear fashionistas. *373 Broadway, near Franklin Street, queerthoughts.com.*

FOXY PRODUCTION Foxy's guests, Château Shatto of Los Angeles and Sultana of Paris, present a remarkably cohesive show of artists exploring the body, gender, identity and alienation from different angles. Look for the tintypes of *Body by Body*, photographs by Jean Baudrillard (yes, that one) and Walter Pfeiffer, the inventive masks of Jacin Giordano, and the efforts of Celia Hempton and Jesse Darling. *2 East Broadway, 212-239-2758, foxyproduction.com.*

Lower East Side

BRIDGET DONAHUE The host created a space for Project Native Informant, from London, by dividing the office with bright, pink curtains and painting the walls to match, perfect for airbrushed, icily erotic images of powerful, impossibly beautiful women dreamed up by the illustrator Harumi Yamaguchi for a Japanese department store in the late 1970s. Ms. Yamaguchi is an heir of Tamara de Lempicka, epigone of Art Deco figuration. *99 Bowery near Hester Street, 646-896-1368, bridgetdonahue.nyc.*

SIMONE SUBAL GALLERY Here Tanya Leighton of Berlin presents Aleksandra Domanovic's Neo-Surrealist sculptures, which fuse figures, pedestals and their own shipping crates. Galerie Gregor Staiger of Zurich has twee paintings of

bats by the performance artist now known as Marvin Gaye Chetwynd. *131 Bowery at Grand Street, 917-409-0612, simonesubal.com.*

GAVIN BROWN'S ENTERPRISE Titled after Borges, "The Circular Ruins" represents the curatorial acuity and artists of Labor, a Mexico City gallery (pronounced la-BORE). Its seven participants jostle conceptual back stories with self-assured object-making. Look especially to the efforts of Etienne Chambaud and Antonio Vega Macotela, showing a lapidary model of his work at Documenta 14. *291 Grand Street, 212-627-5258, gavinbrown.biz.*

SIMON PRESTON GALLERY The newcomers Proyectos Ultravioleta of Guatemala City and Galeria Jaqueline Martins of São Paulo collaborate with their host to show three artists pushing painting's boundaries. The environment of unstretched, uninhibited abstractions by Vivian Suter is flanked by the small billboard-based geometries of Jessica Mein and the little-know excursions into gender and Xerox by the Brazilian pioneer Hudinilson JR (1957-2013). *301 Broome Street, 212-431-1105, simonprestongallery.com.*

CALLICOON FINE ARTS Callicoon and Mother's Tankstation Limited of Dublin have collaborated on this four-artist show, with the strongest impression made by Mairead O'hEocha, who reinvents the floral still lifes of Rachel Ruysch (1664-1750) with small flyaway brush strokes that evoke abstraction and organic decay. *49 Delancey Street, 212-219.0326, calicoonfinearts.com.*

MITCHELL ALGUS GALLERY This longtime advocate of marginalized artists welcomes High Art, a Paris gallery, for a collaboration whose futuristic look involves several works in resin. The standout is Olga Balema's "Climate of the Earth," a fiery sky painted on a map so named, with hurtling meteorites that turn out to be dark green breasts, in cast latex. *132 Delancey Street, 212-844.0074, mitchellaligusgallery.com.*

BODEGA This four-artist collaboration with the guest, the gallery Croy Nielson of Vienna, considers the figure in both found-material sculpture and oil paintings crisp or loose. *167 Rivington Street, bodega-us.org.*

BUREAU Darkness prevails in this collaboration with London’s Carlos/Ishikawa. Time is well spent with Steve Bishop’s morning-after tableau and Stuart Middleton’s animation, “I am just going outside, I may be,” about a lonely little boy. *178 Norfolk Street, 212-227-2783, bureau-inc.com.*

CHAPTER NY Galeria Agustina Ferreyra from San Juan, P.R., fills the space with a combustive contest of sensibilities starting with Yann Gerstberger’s “Swiss Swatchin,” a gorgeous, hulking tapestry made of mop strings and yarn, and Ramiro Chaves’s sharp and intricate works on paper. *249 East Houston, 347-528-4397, chapter-ny.com.*

RACHEL UFFNER GALLERY The five artists presented by Koppe Astner of Glasgow and Sandy Brown of Berlin all impress, especially Laura Aldridge and Kamilla Bischof. *170 Suffolk Street near Houston Street, 212-274-0064, racheluffnergallery.com.*

Correction: July 14, 2017

An earlier version of this review included a picture that was published in error. It showed works by the artists Ebony G. Patterson, Derek Fordjour and Maria Berrio, who are participating in the exhibition “All That Glitters” at Rachel Uffner gallery; not a view of the installation, presented by Koppe Astner and Sandy Brown, that is part of the Condo New York exhibition, which also has works on view at Rachel Uffner.

Correction: July 14, 2017

An earlier version of this review misstated the exhibition that is showing a lapidary model of Antonio Vega Macotella’s work. It is Documenta 14, not the Venice Biennale. Condo New York

Through July 28 at various locations; condocomplex.org.

A version of this review appears in print on July 14, 2017, on Page C16 of the New York edition with the headline: Out-of-Town Galleries Arrive, Bearing Gifts.

We’re interested in your feedback on this page. **Tell us what you think.**

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JOE ZORRILLA
Review of Joe Zorrilla at Hannah Hoffman
The Art Minion, 2015



THEARTMINION the short & sweet on the most intriguing art happenings in los angeles
June 5, 2015



Somewhere along the way, I became a big fan of Conceptualism, attracted to the idea of art as a puzzle – a deception of sorts that requires one to search beyond the given for meaning. An artistic challenge easily seduces me, drawing me in, daring me to make sense of the curiosity at hand...





Joe Zorrilla's current exhibition at Hannah Hoffman Gallery in Hollywood is the sort of mixed-media Conceptualism show that either flies or dies. Zorrilla, a relative newcomer to the Los Angeles art scene, has assembled found odds and ends from around the world and transformed them into works of art. Thankfully, Zorrilla's fusions of seemingly disparate media hold their ground in this exhibition with cohesive themes of balance and tension that permeate the show.



The work that drew me to Zorrilla's exhibition initially, *Torn Intimacy*, turned out to be even more playful in person. A plastic bag filled with motor oil hangs, like an IV, from a long, taut white string that follows the gallery ceiling and walls into the neighboring gallery and up into its skylight, where another identical plastic bag hangs, filled with golden honey.



Both materials are essential for human existence; harvested from the natural world and refined by humans to feed our collective insatiable dependence on these liquids. *Torn Intimacy* seemed, to me, to be call to humanity, imploring us to seek a balance between harvesting resources as if they are infinitely available and healing our life-sustaining planet for future generations to live upon.



As I moseyed through Hannah Hoffman's sun-drenched galleries, I found a surprise from Zorrilla around every corner. An old, found wooden chair, most peculiarly, stands on a bare bone for one leg. To my delight, when I crouched down to see the bone more closely, a skeleton of another sort came into view, affixed to the foot rest under the chair – a dried out artichoke heart. This work (*Untitled*) reveals the tension of the thin line between life and death – “old bones” finding new life, surprising the world with a vivacity that we assume disappears after quietus.



I was also attracted to a work that I wouldn't call conventionally appealing, but drew me in nonetheless. *Impersonified, the Volume* consists of a wine glass filled to the brim with water, to the point of meniscus. A fairly revolting clump of dust and hair collected from Zorrilla's studio is pinned down under the weight of the wine glass.

This work's obvious fragile level of stability was too enticing to ignore, though I had to remind myself that Conceptual art is less about the actual object than the process and ideas required to make it. So, of course, my brain automatically personified the artwork at hand as a self-portrait – ah, but then, there's the title – *Impersonified, the Volume*... Sometimes, it's best not to over-think it.



Though Zorrilla's nontraditional artworks were the most delicious food for thought, my favorite works in the exhibition were new bronze sculptures of various hinges of the human body – elbows, wrists, knuckles, etc. Of course, hinges require two parts to work in tandem to achieve their full potential; a balance of sorts must be achieved for success. These bronze works, imbedded in the show amongst the other mixed media and found object artworks, literally out-shined the rest.

Joe Zorrilla is on view at Hannah Hoffman Gallery through July 4, 2015.

◆ Hollywood, Los Angeles, CA, USA

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