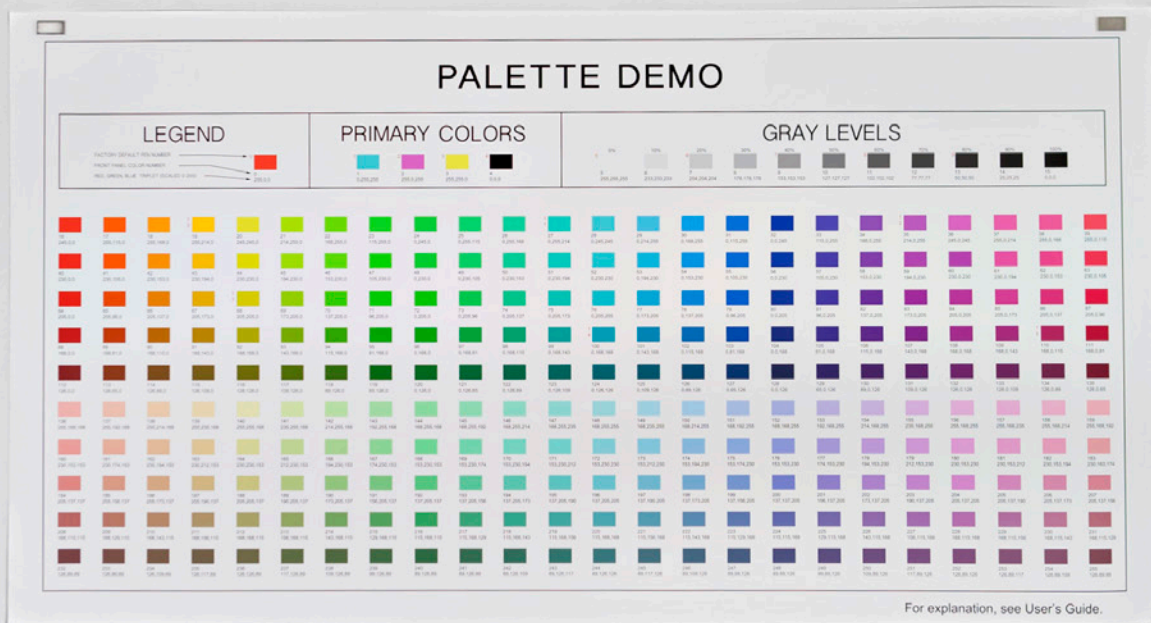


JORDAN TATE

2014



New Work #171, Pigment Print, 2013

Jordan Tate's latest work wrestles with one of the key contemporary preoccupations of our field: photography qua photography. In other words: How do we see? What are suitable subjects for photography? And what are viable means of image-making?

Tate's work belongs to a growing group of photographers indebted to predecessors Christopher Williams and James Welling. Tate pushes the conversation beyond nostalgia and squarely into the present, however, by indulging in screen-based images and non-traditional output methods like lenticular screens, animated gifs, and 3-D anaglyphs. Take, for example, an image like *New Work # 50*, in which the "marching ants"—familiar to anyone with working knowledge of Photoshop—become embedded in the final image. These animated "selection" lines are usually a momentary visual reference or trace of an artist's working process—here, they are transformed into the *raison d'être* for the image.



His images frequently focus on indicators of an image in the making—a photograph of a Polaroid that could easily be an exposure/lighting test for a studio shoot; the depiction of an iPhone screen filled with what appears to be a color bar; a web browser in the midst of download. All of these have become part of the familiar lingua franca of contemporary image making and image sharing, but usually are kept behind-the-scenes. Boldly, Tate features these elements front and center.

In another über-contemporary nod, Tate adopts a mode of working in which the traditional idea of a coherent style or artist series is dismissed, allowing room for seemingly disparate image-making modes to coexist within a single body of work. This series is titled, in an appropriately deadpan manner, *New Work*. However, it's not that the work is interesting just because it's new; it's interesting because it offers a compelling and quirky exploration of the work involved in new photography.

Lesley A Martin for *Aperture*

/

# *SUPERBLACK*

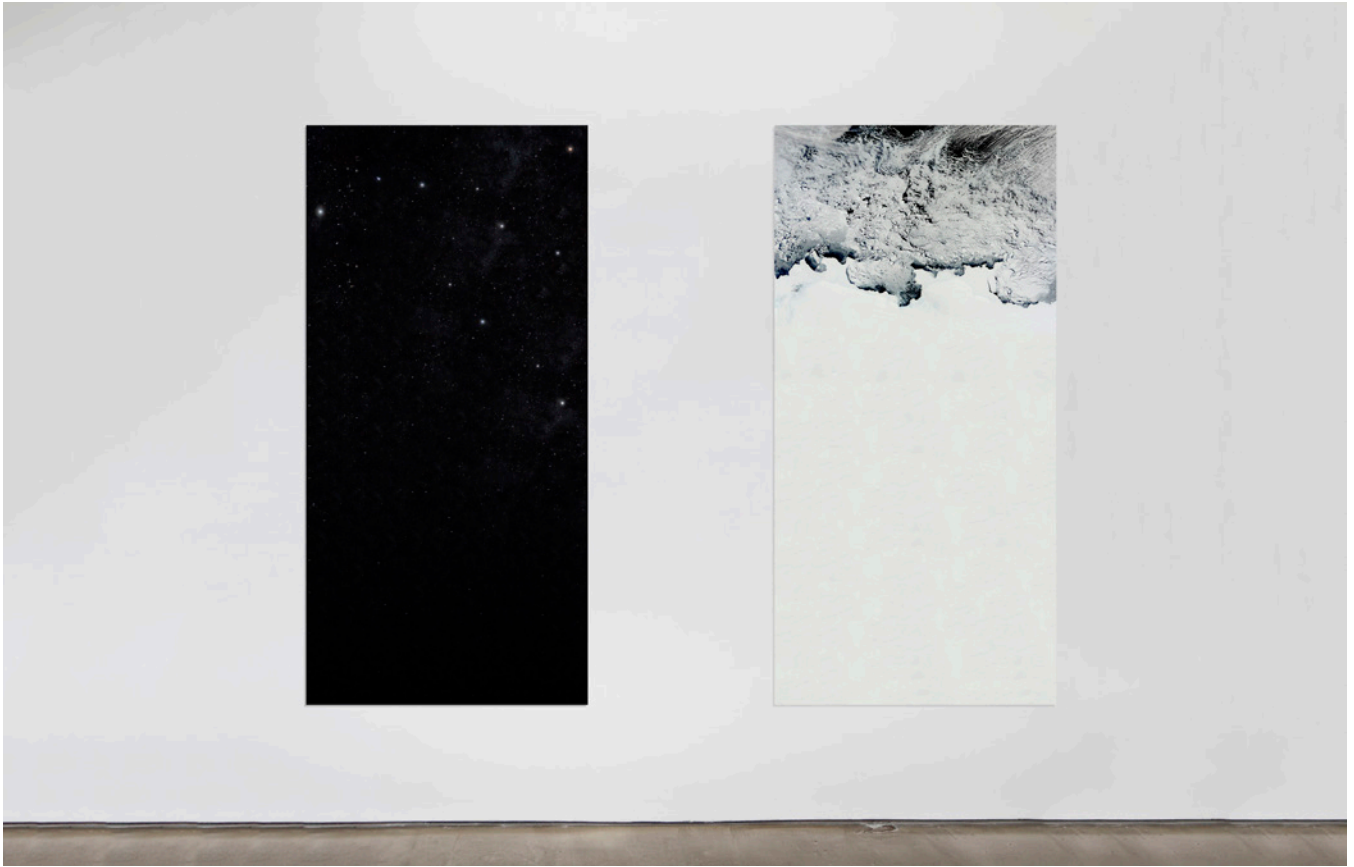
Transformer Station, Cleveland.

March 29th 2014—June 14th 2014.

Conceptual artist Jordan Tate premieres a new installation that investigates the nature of blackness through scientific and artistic means. Using a “superblack” material produced through nanotechnology in the laboratories of the University of Cincinnati—where Tate is Assistant Professor of Art—the structure challenges visual perception by allowing no light to escape, and thus, illuminate, its container. Tate’s principal medium is photography and his work often takes photography and its formal interests in light, scale and color as its subject. SUPERBLACK takes his ongoing phenomenological concerns to their conceptual and physical outer limit.

As recent photographs also included in the show increasingly reflect Jordan Tate’s interest in the visual properties of darkness, the SUPERBLACK object functions like a black hole, drawing previously conceived notions (his and the viewers) inexorably towards an abyss. A new artist book with essays that expand on the themes of perception and blackness will be published for the occasion of the exhibition.

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*New Work #185*, Pigment Prints, 2014  
(exhibition preview)

# *[NEW WORKS]*

Neon Heater, Findlay, OH.

November 1st 2013—November 21st 2013.

This work questions the structures that govern, and limit, our ability to construct an understanding of the world around us. Since the Enlightenment, we have chosen to base knowledge on observation and validation. The flaw in this logic is that it relies on the quantification of sight without acknowledging the malleability of perception. Photography further compounds this issue by mechanizing vision and establishing the notion of the objective monocular spectator. Our understanding is fundamentally based in observational, data-centric, practices – which, essentially, is the dominant paradigm of photography.

The flaw in this system is that our ability to comprehend, while theoretically infinite, is still within a bound subset (i.e. the notion that ? can be contained by 0 and 1). While this structure allows us to develop a vast model of the universe, it ignores the fact that 2 is outside the infinite bounds of 0 and 1 - our infinity is simultaneously limited and limitless. That said, the notion that photography can be used to illuminate this is admittedly problematic as it exists within the understandings that we are attempting to critique.

In this metaphor, photography exists as a fog in the air or a cloud in the room. As residents of this fog we cannot know how it relates to the areas outside of it. We can only see so far, and given our perception (which we are now offloading to machine vision) we can (and do) assume that the fog is infinite. However, it is only when we step outside of the fog, and acknowledge its boundaries or its inconsistent properties (a patch of light, a void in the mist) that we are able to understand how this fog affects (and is affected by) us.

The images presented here question our need to quantify experience based on observation and data collection by examining some fundamentally flawed notions of observation (i.e. a distance scale in a photograph, rock soil charts on a printed image). They acknowledge that we wear the cloak of science to understand images, and use images to understand the world – and in doing so, hinder our ability to understand the limitations that our context imposes on us.

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*New Work #174, #175, and #179, 2013*



*New Work #174 & New Work # 175, Pigment Prints, 2013*

# GAMUT WARNING

Denny Gallery, New York.

September 14th 2013—October 20th 2013.

While technology has always been at the heart of photographic seeing, one of the consequences of the digital revolution is that once again (it happens every time we change the underlying platform), we are becoming acutely aware of how the machines we use for image making (namely camera and software) function. Several decades ago, we were down in the weeds exploring arcane darkroom and chemical techniques to create different visual outcomes. Today, we are adjusting and calibrating via increasingly powerful software tools, and bumping up against new limits we hadn't considered much in the past.

For the record, the gamut warning in the title of this exhibit is a software feature which highlights the color mismatches between the RGB of your screen and the CMYK of a commercial printer, helping you to understand that your image on your monitor is much brighter and richer than the inks used to make prints can generally match. By showing you which colors won't translate exactly, it highlights the further corrections needed to make an image ready for printing.

Jordan Tate's show is a riff on this idea of corner case color matching, and a meditation on the idea of the layers of technical mediation between object and photograph. Hung edge to edge across the surface of two of the gallery walls, the main work on view is a rebus-like frieze of imagery, starting with a printed approximation of Yves Klein blue and ending with a swirling black and white satellite image. The territory in between is filled with scientific still lifes (test tubes, slides, and other technical equipment), color gradients and test patterns, and ancient objects (marble statuary, constellations, rock specimens) being measured. Together, the images consider the nature of seeing from a variety of angles, applying scientific rigor to the underlying details of image making. In this world, we're light years from the decisive moment and instead buried in the technical minutiae of what photography has become. Tate makes this idea more explicit with a large printer palette demo hung across the gallery, a tangible manifestation of the limits of the printed color system and an emblem of the new constraints, helpfully adorned with a note to consult the user's manual if you're confused.

I think Tate's work fits squarely into the larger trend of bringing the mind of an engineer into the realm of photography. As more and more scientists, software developers, and hackers delve into digital photography, we are seeing the emergence of a different kind of artistic mindset, one that is perfectly comfortable with systems design and networked technical complexity. These artists are exploring photography's traditional limits using more structured, iterative strategies, and coming up with artworks that reconsider the underlying mechanical foundations of the image making process and that question what changes to those technical underpinnings might mean. It's an innovative way to deconstruct photography, and we're just at the beginning of seeing what this new approach might enable.

-Loring Knoblauch for Collector Daily

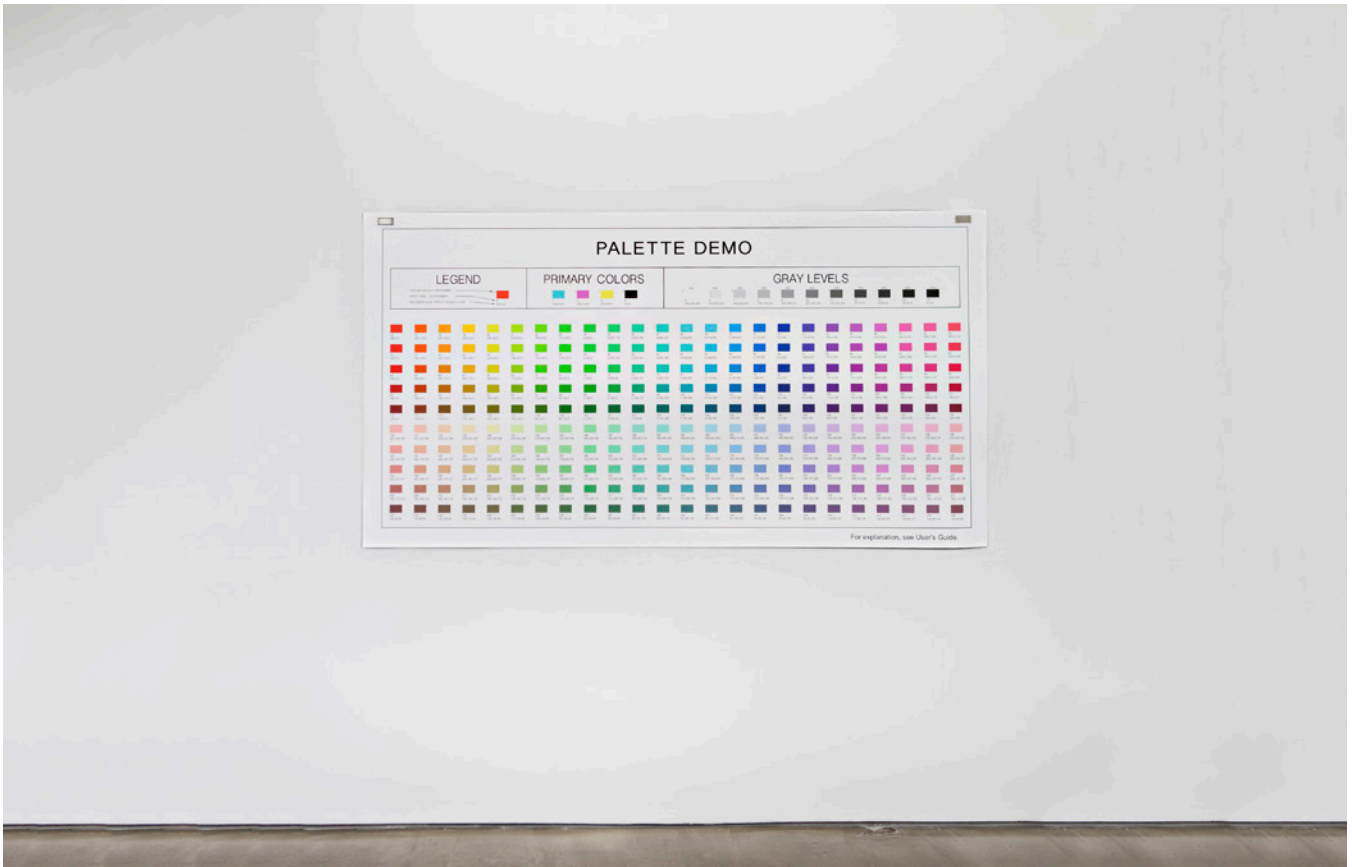




*New Work #150, (Gamut Warning), Pigment Prints, 2013*



*New Work #150, Pigment Prints, 2013*



*New Work #171, Pigment Print, 2013*



*New Work #170, Pigment Print, 2013*

# *NEW CONTAINERS*

Herron Gallery, Indianapolis.  
January 11th—February 13th.

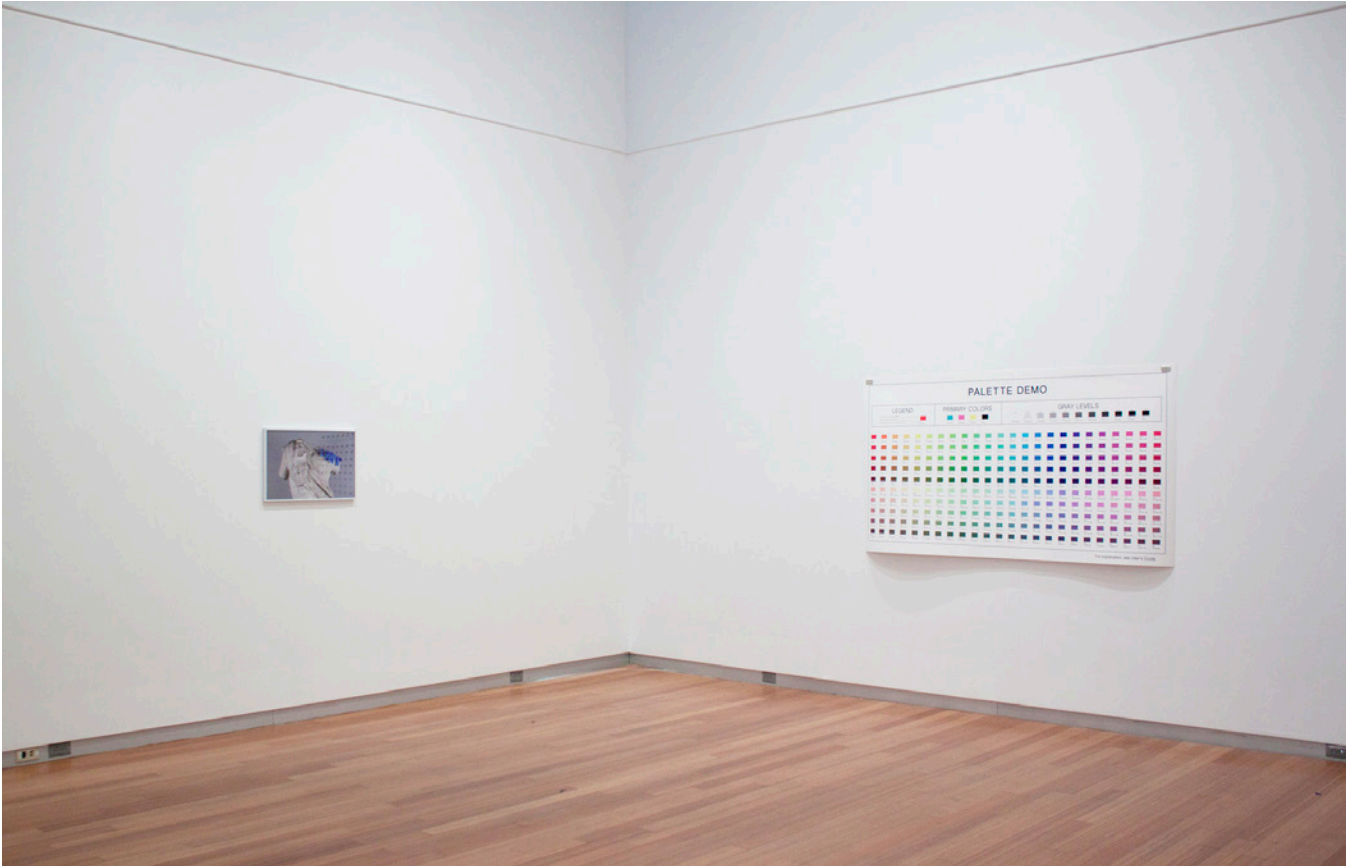
An extension of medium-specific inquiries, *New Containers* addresses the form and function of context. Photography itself has become a space/container that defines and allows for a variety of ideas to coexist within a set of bounded possibilities. Photography's role as container represents a much broader line of thought that approaches the medium as a microcosm of contemporary modes of understanding. The fact that photography is inherently mediated, regardless of ethics, intentions, or supposed veracity, is one we need to accept and foreground in our consumption of images.

That said, the power of photography as a metamedium lies in its ability to measure the affects and effects of media on a given message. Photography is what we make it to be; it is an idea larger than the fixing of light; it is a new language that requires and deserves a new literacy. It, more than any invention—from writing and the printing press to the internet—has fundamentally restructured thought.

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New Work #169 and New Work #163, Pigment Prints, 2013



New Work # 170 and #171, Pigment Prints, 2013

# *LIGHT CASTINGS*

Recently photography has engaged the three dimensional form with renewed passion. The objecthood of the photograph, the indexicality of the photographic subject, and the theater of photographic installation converge in engaging new work by two young artists, each merging a conceptual rigor with an appreciation of both older process and digital technologies alike. Inheritors of the post modernism's photographic turn, Anthony Pearson and Jordan Tate scramble the tools of the medium into seductive works of art.

Light Castings showcases new attitudes about photography as object and representation, as a form that embraces the optical, the sculptural, and the cinematic. Both Tate and Pearson maintain studio-based practices in which they parlay selected elements into a specific vocabulary of forms. They reach back to the medium's beginnings to redefine the tools of photography transformed by digital culture, to different ends. Photography derives from the Greek "writing with light;" questions about the photographic process itself appear in ways and means in each body of work. Casting refers to the process of creating a multi-dimensional multiple from a single matrix, either photographic negative, digital file, or plaster mold. The example of James Welling's work, in which the subject/form relationship differs for each photographic project, creates a point of shared concern for both artists.

Following the path hewn in past decades by Welling, both artists select and apply photographic techniques and operations very specifically; they assume topical important roles in each body of work. The process, the materials, and history are taught and told here. The direct experience of photographic process and the resultant focus on materiality takes center stage in both artists' work: Tate takes an open-source stance of infinite repeatability, while Pearson's self-referential, closed system of art making relies on the properties of the unique.

Lisa Kurzner

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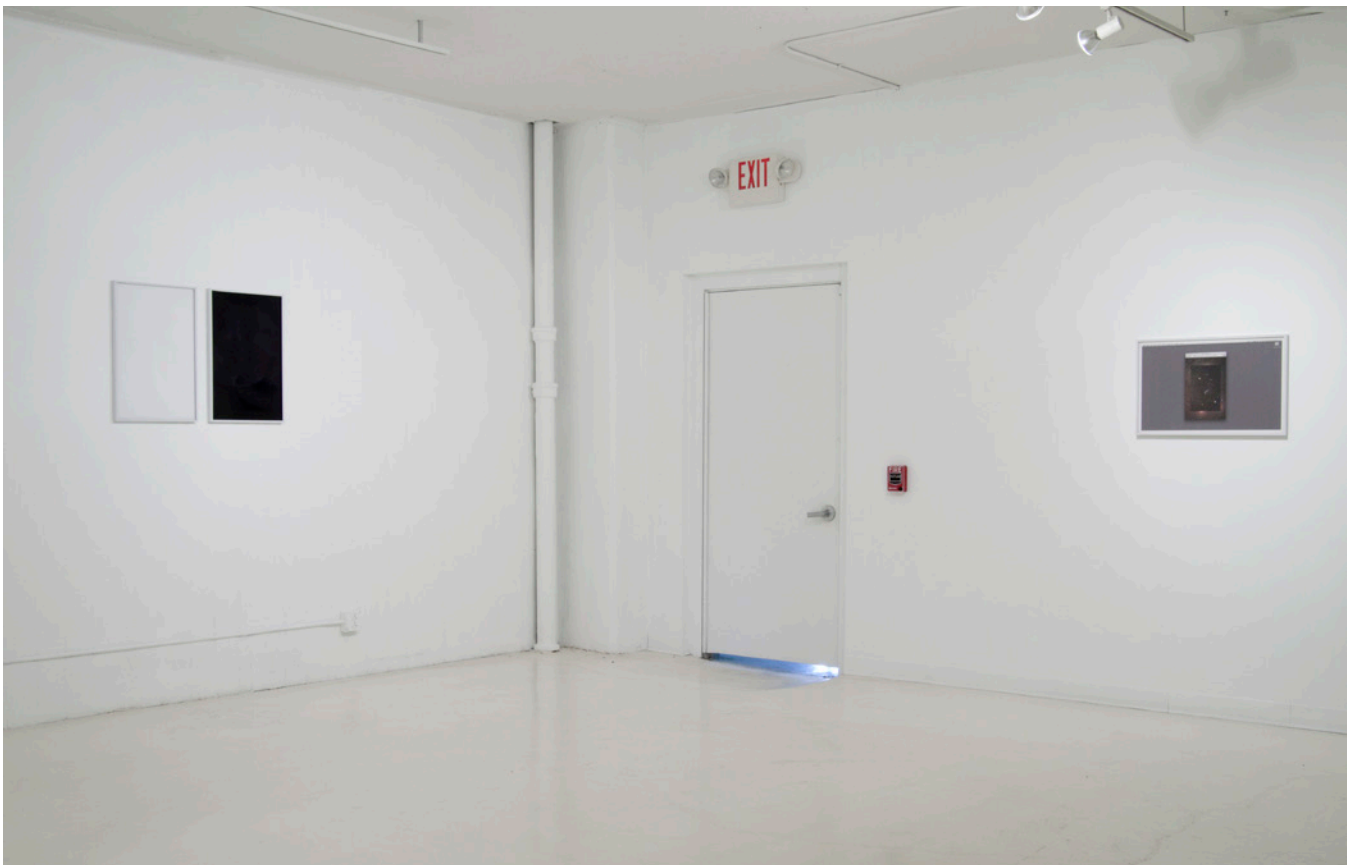
*New Work #141, Pigment Prints, 2011*



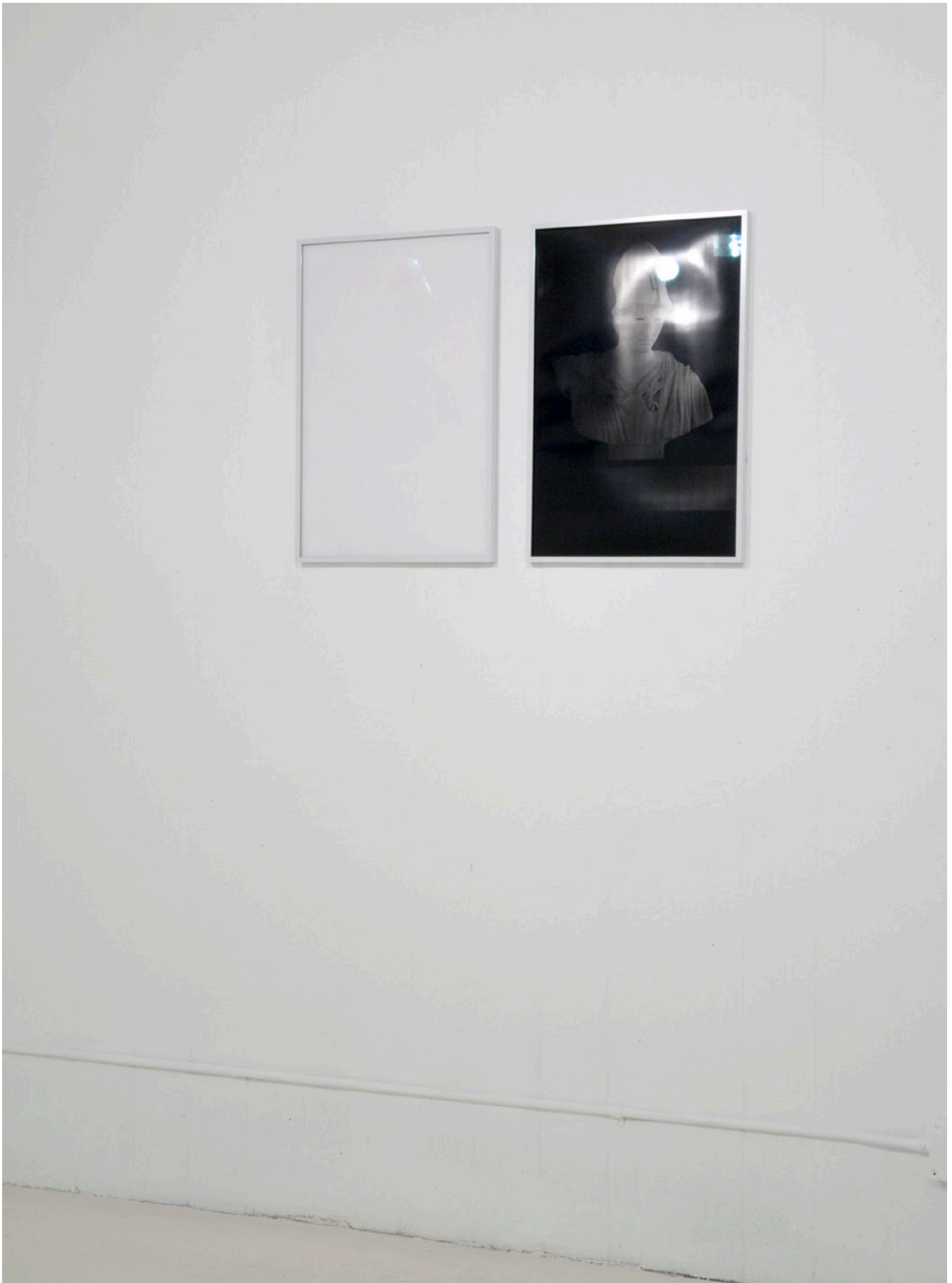
*New Work #113, Pigment Print and Cast Plaster, 2011 (foreground) - w/ Guy Michael Davis*  
*New Work #141, Pigment Prints, 2011 (background)*



*New Work #112, Laser Etched Museum Board, 2012. New Work #165, Diazo Salt Print, 2012.*



*New Work #117, Differential Gloss Inkjet Prints, 2012. New Work #137, Pigment Print, 2012.*



*New Work #117, Differential Gloss Inkjet Prints, 2012*

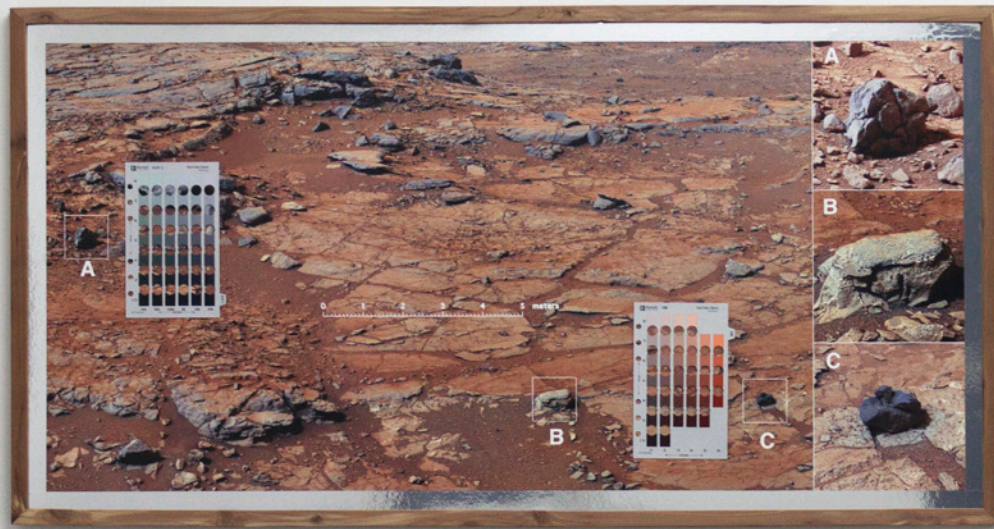


# *NEW WORK*

*New Work* is an exploration of visual language and process. In a sense it is an examination of how we see, what we see, what merits being seen, and how images function in contemporary visual culture. Frequently the photographic image is still viewed as a mechanical reproduction of reality. In this paradigm, the photograph functions not as an autonomous object loaded with historical and functional contexts, but rather as a conceptually transparent representation of a reproduced reality.

*New Work* represents a shift away from the context of photograph as mechanical reproduction and is an acknowledgement of the image-maker as the mediator of sight, as well as an exploration of process and practice in contemporary image viewing and production. These images are a continuation of ongoing research / meta-photographic critique concerning the visual and conceptual processes of image comprehension.

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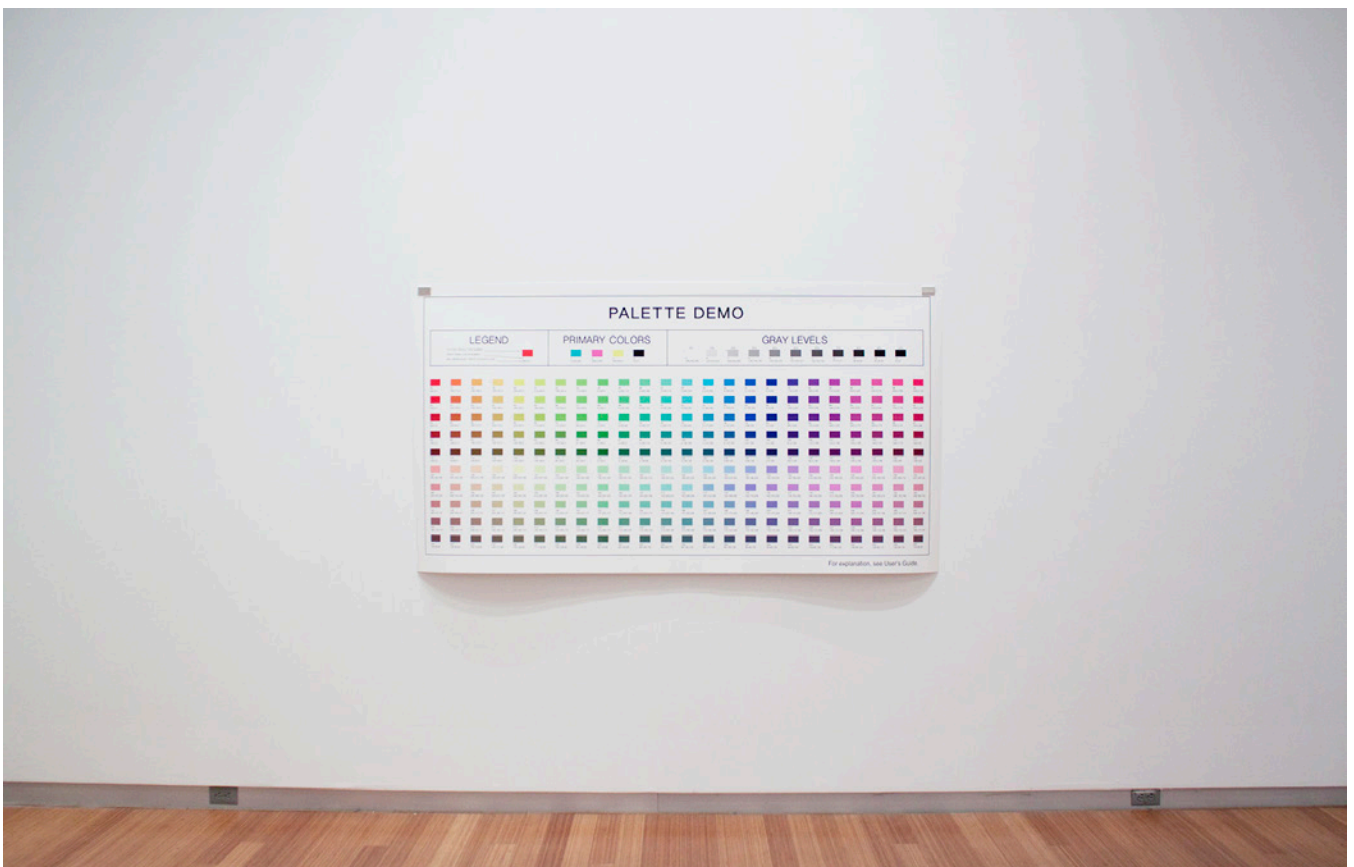
*New Work #174, Pigment Print, 2013*



*New Work #175, Pigment Print, 2013*



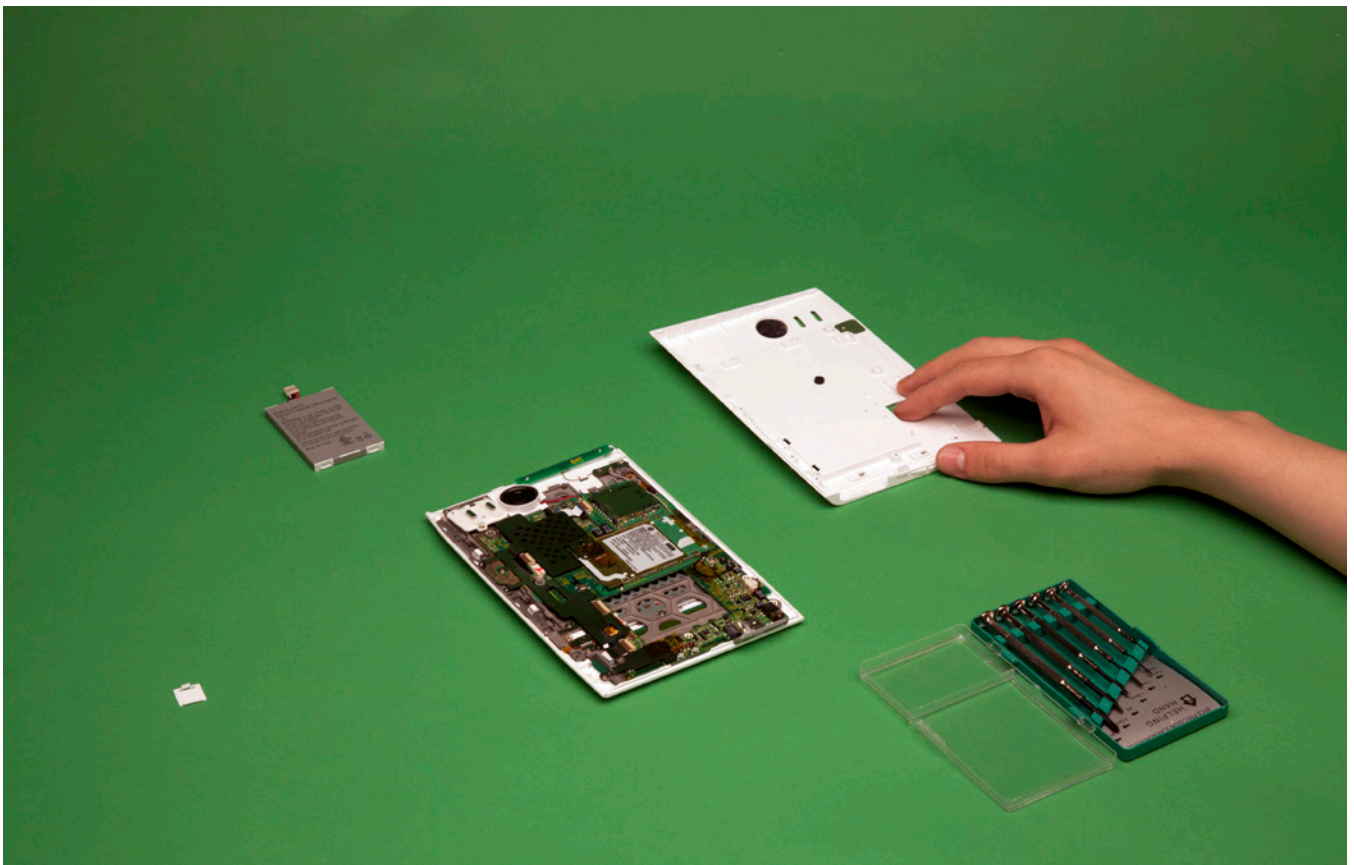
*New Work #169, Pigment Prints, Roll Holders, 2013*



*New Work #171, Pigment Print, 2013.*



*New Work #170, Pigment Print, 2013*



*New Work #157, Pigment Print, 2012*

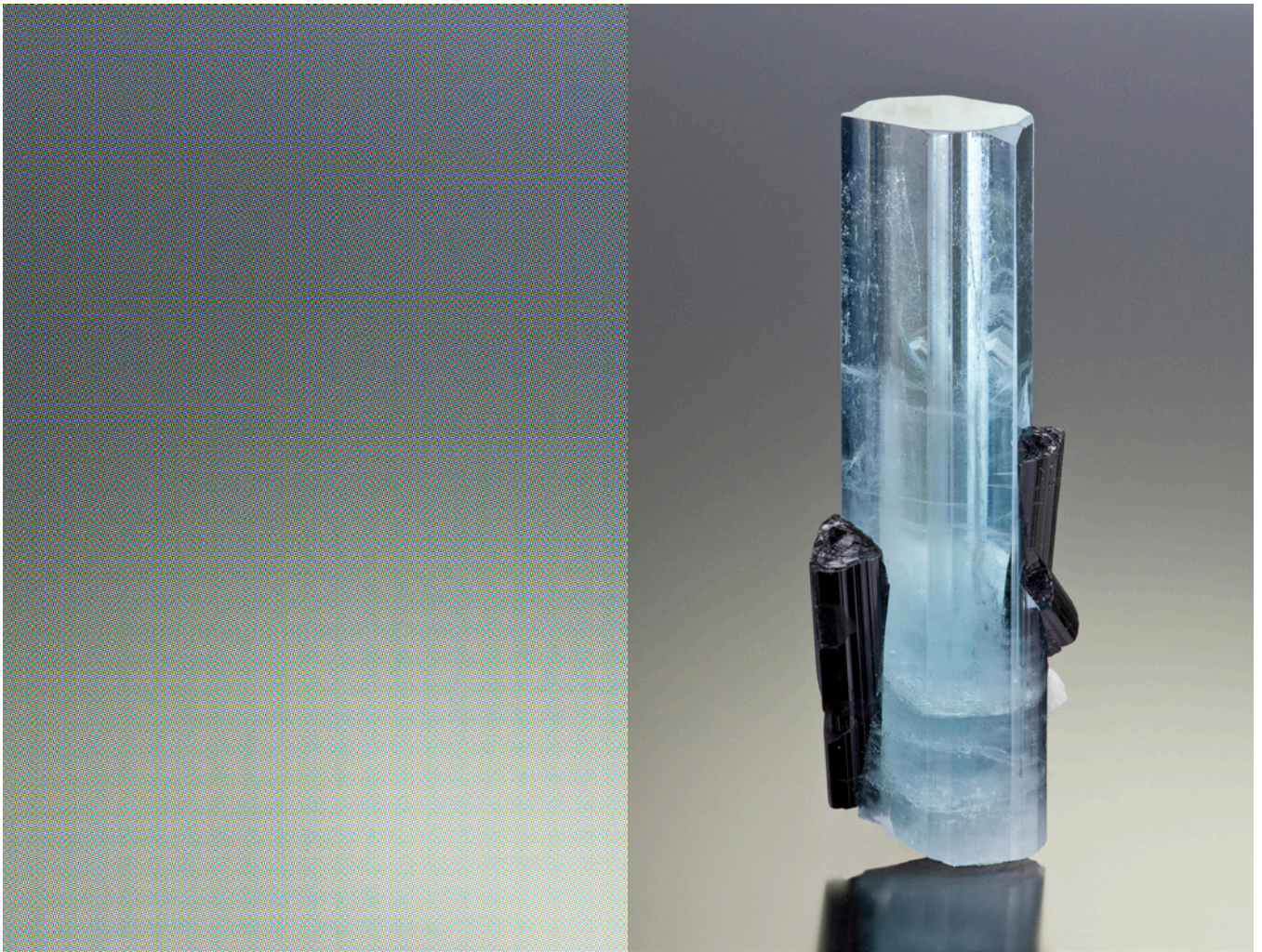


# GAMUT WARNING

JORDANTATE.COM  
/GAMUTWARNING.PDF

**#002FA7**  
**RGB (0,47,167)**





*New Work #150 (detail), 2012*



*New Work #150 (detail), 2012*

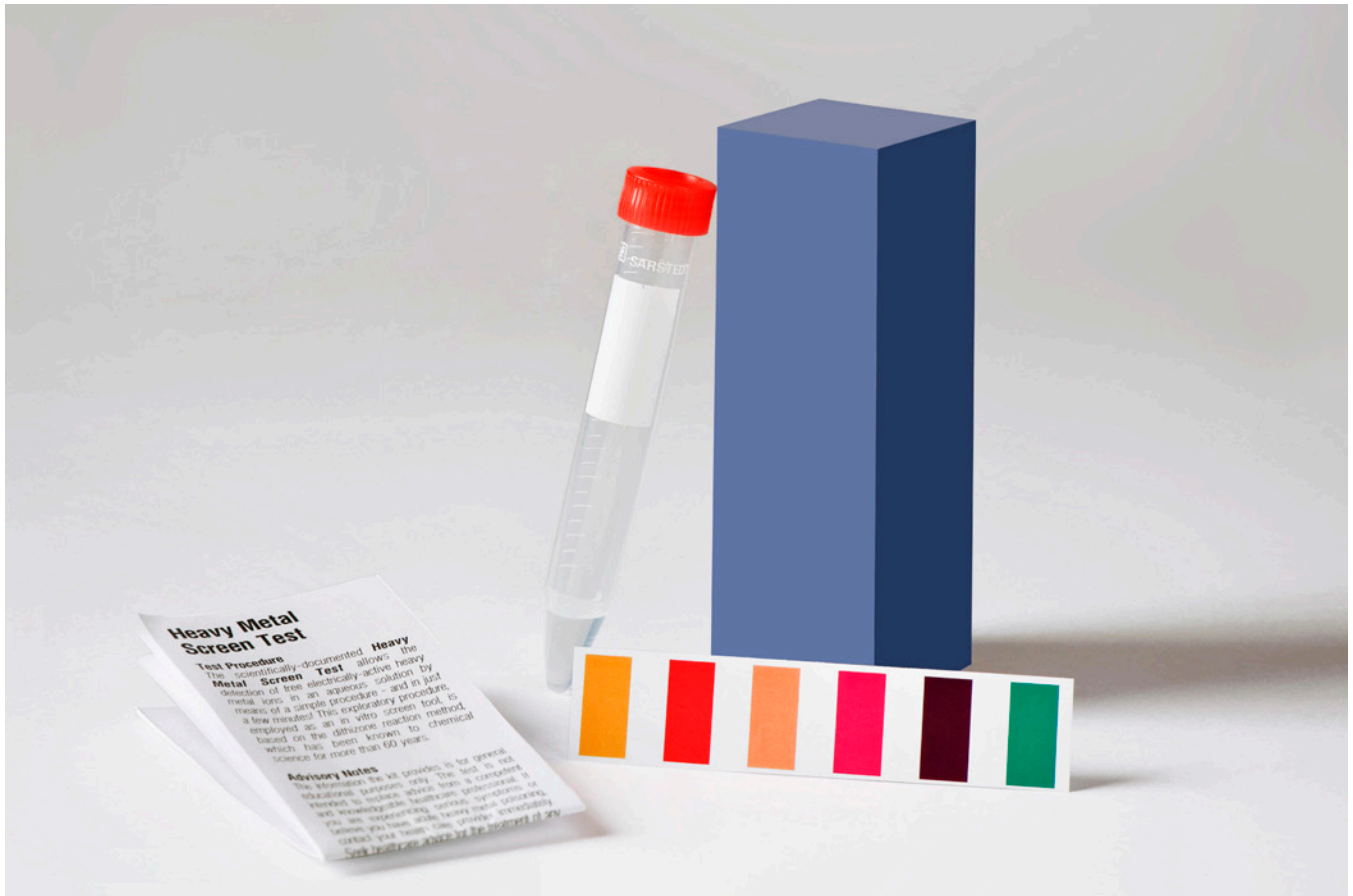




*New Work #141, Pigment Prints, 2011*



*New Work #141 (detail)*



New Work #141 (detail)



*New Work #141 (detail)*

# CURRICULUM VITAE

## Selected Exhibitions

2014

SUPERBLACK  
Transformer Station, Cleveland, OH

2013

Jordan Tate: Gamut Warning  
Denny Gallery, NY, NY

New Containers  
Herron Galleries, Indiana University-Purdue University, Indianapolis, IN  
Curated by Catherine Evans

Render  
Steinsland Berliner, Stockholm, Sweden  
Curated by Johan Rosenmunthe and Flemming Ove Bech

Photography's Back to the Future  
Riffe Gallery, Columbus, OH  
Curated by Catherine Evans

Useful Pictures  
Michael Matthews Gallery, NY, NY  
Curated by Zach Nader

Fr(e)e Play  
Stadium Gallery, NY, NY  
Curated by James Michael Shaeffer

BEST OF Fach & Asendorf Gallery  
Museum of the Moving Image, NY, NY  
Curated by Ole Fach & Kim Asendorf

New Containers (solo)  
Herron Galleries  
Indiana University-Purdue University, Indianapolis, IN  
Curated by Catherine Evans

2012

Jordan Tate + Anthony Pearson (two person exhibition)  
Voltage Space, Cincinnati, OH  
Curated by Lisa Kurzner

Where Does Time Go

PH, Newbridge on Tyne, UK  
Curated by Kuba Ryniewicz

Business Innovations for Ubiquitous Authorship  
Higher Pictures, NY, NY  
Curated by Artie Vierkant

Born in 1987 - The Animated GIF  
The Photographers Gallery, London, UK  
Curated by Katrina Sluis

Terraforming: Contemporary Discourse in Landscape Photography  
Montgomery College, Takoma Park, MD  
Curated by John Morris and Megan Van Wagoner

## 2011

You Only Live Twice  
Kunsthalle New, Chicago, IL  
Curated by Bea Fremderman

Action! - A Collection of Contemporary Video Art  
Northwest Film Forum, Seattle, WA  
Curated by Christian Petersen

BYOB CINCY  
Contemporary Art Center, Cincinnati, OH  
Curated by Jordan Tate, Aaron Walker, and Chris Collins

Extremes  
Gallery Project, Ann Arbor, MI  
Curated by Rocco Depietro and Gloria Pritschet

Delicious Fields: Ohio Photographers at Work  
Museum of Contemporary Art, Cleveland, OH  
Curated by Lisa Kurzner

Smart Media Festival  
Open Concept Gallery, Grand Rapids, MI  
Curated by Bridgette Broughman

New Work (solo exhibition)  
John C. Hutchinson Gallery, Lipscomb University, Nashville, TN

The Today Show  
CS13, Cincinnati, OH  
Curated by Aaron Walker

The Collectors Guide to New Art Photography  
Chelsea Museum of Art, New York, NY  
Curated by Vanessa Kramer, Director of Photographs,  
Phillips de Pury & Company.

jpg gif png tif

HERE Arts, New York, NY  
Curated by Jess Ramsay

Strange Attractors  
Barr Gallery, New Albany, IN  
Curated by Brian Harper

## 2010

a diamond is forever  
EXTRA EXTRA, Philadelphia, PA  
Curated by Derek Frech

TPTP in 6-Bits (collaboration with Adam Tindale and Ryan Boatright)  
TPTP Space, Paris, France  
Curated by Philip Tonda

TINT Waterman's Exhibition  
Waterman's Arts Centre, London, UK

The New Skew  
Center for Photography at Woodstock, Woodstock, NY  
Curated by Lesley A Martin, Director of Content, Aperture Foundation

One Hour Photo  
American University Museum  
Washington, D.C.

Lossless Processing (two person collaboration)  
The New Gallery, Calgary, AB, Canada

## 2009

It Has Happened  
TPTP Space, Paris, France  
Curated by Philip Tonda

Derived, Borrowed, and Stolen  
Broadway Gallery, New York, NY

Free Press in Free Fall  
Athens Institute for Contemporary Art, Athens, GA

Framework (solo)  
Wall Space, Seattle, WA

Hun Gallery International  
Hun Gallery, New York, NY

## 2008

Collectible  
Wall Space, Seattle, WA

KY7 Biennial

Lexington Art League, Lexington, KY

Breaking News (solo)  
Georgetown College, Georgetown, KY

On Location  
Wall Space, Seattle, WA

Urban Solitude  
Gallery Gabrichidze, Brussels, Belgium

REDSAW Fakes  
Red Saw Gallery, Newark, NJ

Joyce Elaine Grant Photography Exhibition  
Texas Women's University, Denton, TX  
Curated by Lisa Hostetler, Assistant Curator of Prints, Drawings and  
Photographs, Milwaukee Art Museum

## 2007

Breaking News (solo)  
Penn State University (Altoona), Altoona, PA

Expressive Bodies:  
Contemporary Art Photography from the Kinsey Institute  
Indiana University - Purdue University, Indianapolis, IN

Breaking News (solo)  
Saftey-Kleen Gallery One  
Elgin College, Elgin, IL

Breaking News (solo)  
Indiana University SoFA Gallery, Bloomington, Indiana

The Art of Photography Show  
Lyceum Theater, San Diego, CA  
Curated by Tim Wride - Los Angeles County Museum of Art

Works In, On, and Of Paper  
Foundry Art Center, St. Charles, MO

## 2006

Amish Friendship Cake  
Takt Gallery, Berlin, Germany

Hoosiers  
University of North Texas, Denton, TX

The Dirty Show  
Detroit, MI

## 2005



7x7: The Telephone Project  
Schopf Gallery, Chicago, IL

7x7: The Telephone Project  
Fuller Projects, Bloomington, IN

*2004*

Concerning Masculinity (solo)  
Carnegie Arts Center, Covington, KY

## Publications and Bibliography

*2013*

“Jordan Tate: Gamut Warning”  
Paper Journal  
October 24

“Jordan Tate, Gamut Warning @ Denny”  
Collector Daily  
October 3, 2013

Curator Q&A  
White Wall Magazine  
New York, NY  
February 6th, 2013

*2012*

Noteworthy (art blog roundup)  
C Magazine, p. 63  
Toronto, ON, Canada  
Spring 2012

Artist Profile  
Rhizome at the New Museum  
April 2012

The Perfect Playground  
British Journal of Photography  
March 2012

Poncz Magazine No. 5  
<http://www.ponczmagazine.com/>

*2011*

Der Grief, Issue #5 (image) (refereed)  
Munich, Germany

SuperMassiveBlackHole Magazine, Issue #9 (featured artist)  
Dublin, Ireland

JunkJet, n°5 net.heart (portfolio)  
Berlin, Germany

i want you, Issue #6 (portfolio) (refereed)  
Seattle, WA

FOAM Magazine: Issue #29 What's Next (feature portfolio / cover image)  
Amsterdam, NL

FOAM Magazine: Issue #28 Talent (runner-up portfolio) (refereed)  
Amsterdam, NL

POOOOL Magazine, September 2011 (essay)  
A Discussion of Mimesis on the Polder-net or: You Have No Chance to  
Survive Make Your Time  
[pooool.info](http://pooool.info)

International Symposium on Electronic Art (essay) (refereed)  
Superdutch: New Media, Photography and the Internet-Polder

International Symposium on Electronic Art (collaborative essay) (refereed)  
Colour Data Processing: An interactive installation exploring digital and  
analog representations of colour. (Jordan Tate, Adam Tindale, Ryan  
Boatright)

Culturehall (curatorial essay)  
Superdutch: Photography, Process, and the Internet-Polder  
<http://www.culturehall.org>

The Collectors Guide to New Art Photography (portfolio) (refereed)  
Humble Arts Foundation, New York, NY

## 2010

Unleashed Devices (Exhibition Catalogue)  
London, UK

Romka Magazine #4 (portfolio)  
Leipzig, Germany

Culturehall (curatorial essay)  
Sunsets, Stars, and Mountains  
[culturehall.org](http://culturehall.org)

## 2009

Vague Paper, Issue #6 (portfolio)  
London, UK

Invisible City, Title Issue (portfolio)  
[invisiblecity.org](http://invisiblecity.org)

## 2007

A Contemporary Dictionary of Sexual Euphemisms

St. Martin's Press, New York, NY

## Reviews

2012

Washington Post, March 16th, 2012. Review of Terraforming, at Montgomery College article by Michael O'Sullivan

2011

City Beat, November 16th, 2011. Curatorial Review of Is This Thing On? Crafty Visions by Steven Rosen  
[.citybeat.com/cincinnati/article-24404-crafty\\_visions.html](http://citybeat.com/cincinnati/article-24404-crafty_visions.html)

AEQAI, December Issue. Curatorial Review of Is This Thing On? "Loading" Is This Thing On? At the Contemporary Arts Center by Chris Reeves  
[aeqai.com/main/2011/12/%E2%80%9Cloading%E2%80%9D-is-this-thing-on-at-the-contemporary-arts-center/](http://aeqai.com/main/2011/12/%E2%80%9Cloading%E2%80%9D-is-this-thing-on-at-the-contemporary-arts-center/)

FOAM Magazine: Issue #29 What's Next (feature portfolio and review) Essay by Lesley A. Martin, Director of Content, Aperture Foundation Amsterdam, NL

Album Magazine (blog)  
A Prince is a Prince, A Wall is Wall  
<http://album-magazin.de/en/jordan-tate-new-work-ein-prince-ist-ein-prince-ein-wall-ist-ein-wall>

Museum of Contemporary Art - Cleveland (catalogue essay)  
Essay by Lisa Kurzner, Independent Curator  
Cleveland, OH

Museum of Contemporary Art - Cleveland (audio review)  
recording by Lisa Kurzner, Independent Curator  
Cleveland, OH

Museum of Contemporary Art - Cleveland (audio interview)  
Cleveland, OH

Rhizome at the New Museum (online review)  
gif. jpg. png. tif. at HEREart  
[rhizome.org/editorial/2011/apr/5/gif-jpg-png-tif/](http://rhizome.org/editorial/2011/apr/5/gif-jpg-png-tif/)

2010

The Aperture Foundation (online)  
Essay by Lesley A. Martin, Director of Content, Aperture Foundation  
<http://www.aperture.org/apertureprize/2010-5.php>

2007

EDGE New York  
New York, NY

Playboy Magazine, February 2007  
Chicago, IL

Co-Ed Magazine: Everything College, January 2007  
New York, NY

## Curatorial

2013

Color Shift  
Mixed Greens  
New York, NY

2012

Photogenus  
Reed Gallery, DAAP  
University of Cincinnati, Cincinnati, OH

2011-12

Is This Thing On?  
November 2011 - April 2012  
<http://contemporaryartscenter.org/byob>  
Contemporary Art Center, Cincinnati, OH

BYOB CINCY  
November 4th, 2011  
<http://iamchriscollins.com/byobcincy/>  
Contemporary Art Center, Cincinnati, OH

2011

Culturehall Feature Issue #62  
[http://culturehall.com/feature\\_issues.html?no=62](http://culturehall.com/feature_issues.html?no=62)

2009

Culturehall Feature Issue #32  
[culturehall.com/feature\\_issues.html?no=32](http://culturehall.com/feature_issues.html?no=32)

ilikethisart.net  
Ongoing, currently averaging over 20,000 hits/month

## Collections / Acquisitions

The Cincinnati Art Museum, Cincinnati, OH.

The Bidwell Projects. Cleveland, OH

Rhizome Art Base. Rhizome at the New Museum, New York, NY

Museum of Contemporary Photography. Chicago, IL

Museum of Fine Arts, Houston. Houston, TX

UCLA Arts Library - Special Collection. Los Angeles, CA

Boston Public Library - Rare Books Collection. Boston, MA

University of Utah Marriott Library - Special Collections and Rare Books.  
Salt Lake City, UT

Yale University Library. New Haven, CT

Museum of Contemporary Photography - Midwest Photographers  
Project. Chicago, IL

Kinsey Institute for Sex, Gender, and Reproduction. Bloomington, IN

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# BIOGRAPHY

Jordan Tate (b 1981) is an Assistant Professor of Art at the University of Cincinnati. Tate, a Fulbright Fellow (2008-2009), has a Bachelor of Philosophy in Interdisciplinary Studies from Miami University and a Master of Fine Arts in Photography from Indiana University. Tate's work is currently held in collections nationwide, including Rhizome at the New Museum, the Museum of Contemporary Photography, The Bidwell Projects, the Cincinnati Art Museum, and the Museum of Fine Arts, Houston. Recent exhibitions of his works include: Herron School of Art, PH Gallery (UK), Higher Pictures (NYC), The Photographer Gallery (London, UK), and the Museum of Contemporary Art, Cleveland.

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# JORDAN TATE

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