Through a looking glass

Jeppe Hein
Daniel Rozin
Alyson Shotz

Simons Center for Geometry and Physics
Stony Brook University
December 3, 2015 – February 18, 2016
Through a looking glass

In the mirror, I see myself there where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, there where I am not, a sort of shadow that gives my own visibility to myself, that enables me to see myself there where I am absent; such is the utopia of the mirror.

Michel Foucault, The Order of Things

French philosopher Michel Foucault uses the word heterotopia to describe the contradictions inherent in a mirror. Leonardo da Vinci called the mirror the master of painters. Mirrors have long been a central device in art, including two of the greatest of paintings – Van Eyck’s The Amoliniti Portrait, and Velázquez’s Los Meninas. Continuing in this revered tradition, the artists in the exhibition Through a Looking Glass utilize the mirror so we may see ourselves where we are not.

Be it utopian or heterotopian, Jeppe Hein, Daniel Rozin, and Alyson Shatz create work that is responsive to a viewer’s presence. Engaging perceptions and transforming illusions, their art invites the spectator to participate in a reflective experience both inclusive and exclusive. Thus the visitor’s attention is drawn to the act of viewing itself and seeing oneself.

Our perceptual limits and possibilities are seen in Jeppe Hein’s inventive sculpture and installations. Hein’s Field of Visions II is a polished stainless steel hexagonal box that hangs from the ceiling. A vertical lattice-like framework on three sides of the object allows viewers to look within to observe a slowly rotating triangular mirror. Peering inside, the visitor sees fragments of themselves and the surrounding sides, displacing their position and orientation. Hein heightens the viewer’s awareness of looking, simultaneously reversing their world while cleverly reflecting revolving segments of the viewer and their environment.

Mirrors have always been fundamental to Daniel Rozin’s art. His custom-made software creates real time responsive experiences to recreate a live visual representation of the viewer. In Mirror No. 5, Rozin utilizes iconic early gaming characters, notably the Pacman, to redraw the viewer. In Rozin’s recent software mirror work, Darwin’s theory of evolution is the inspiration for the visitor’s resemblance. In Darwinian Straw Mirror, an evolutionary force is programmed to draw lines with formal tonal values. As the likeness of the viewer becomes more accurate, the evolutionary push decreases and fewer lines are added. In the Selfish Gene Mirror, Rozin creates a beautiful delayed responsive watercolor effect compelling the visitor to look patiently at the screen as their image is revealed on the screen before them.

Matter, gravity, time, and light inform Alyson Shatz’s art. Her sculpture, inspired by ideas in theoretical physics and natural phenomena, transform space with a luminous weightlessness and beauty. Shatz’s Interval, made from stainless steel wire threaded with glass beads, emanates a sense of imperishability and strength. This work begins as a flat object and expands to fill an environment, creating a large volume from a small mass. With effortless gravity, the sculpture pours from the ceiling in a constellation of shimmering beads. Shatz’s work creates an uncanny presence to summon reflection, offering a different kind of observation while casting elegant shadows.

Lorraine Walsh
Art Director and Curator, Simons Center for Geometry and Physics
Visiting Associate Professor of Art, Stony Brook University

ARTIST BIOS

Jeppe Hein (b. Denmark 1974) Hein lives and works in Berlin, Germany. He studied at the Royal Danish Academy of Art and the Stiddealschule in Frankfurt while an associate student of the Danish Academy. As a student, Hein co-founded OTTO, a non-commercial organization, which organized art exhibitions at various venues in Denmark from 1997 to 2000. His work is exhibited internationally and his site-specific outdoor sculptures are installed worldwide.

Hein’s solo exhibitions include MoMA PS1, Sculpture Center, Kunsthalle, Bonniers Konsthall in Stockholm, Wanns Konal in Sweden, Museum Würth in Bad Mergentheim, the 21st Century Museum of Contemporary Art in Kanazawa, Neues Museum, Nürnberg, Indianapolis Museum of Art, and Aros Museum of Art in Arhus, Denmark. His work has been included in group exhibitions at Centre Pompidou, Tate Modern, Hayward Gallery in London, CCA Wattis Institute in San Francisco, FRAC Orleans, ICA Boston, and Musee d’Art contemporain in Lyon, among many other venues.

Daniel Rozin (b. Israel 1961) Rozin lives and works in New York City. As an artist, educator and software developer, Rozin is an Associate Arts Professor at ITP in the Tisch School Of The Arts at New York University. He earned a BA at the Jerusalem Bezalel Academy of Art and Design and an MFA from New York University.

Public and private collections of Rozin’s work include Microsoft, the Chrysler Museum, college Contemporary, AIT, Fidelity Investments, the Fundación Privada Sorigue, the Thoma Art Foundation, the Taiwan Taoyuan international airport, and MUSAC, among others. Post exhibitions of his work include the Reino Sofia National Museum, Madrid; Victoria and Albert Museum, London; The Garage, CCC, Moscow; IAC, Tokyo; The Israel Museum, Jerusalem; Milwaukee Art Museum; Whitworth Art Gallery, Manchester; Taiwan National Museum of Fine Art, Taipei; Barbican Centre, London; Art Gallery of Nova Scotia, Halifax; Bunkamura Museum of Art, Tokyo; The Perot Museum of Nature and Science, Dallas; Katsunoh Museum of Art, New York; ICA Portland, Maine; the Central Academy of Fine Arts Museums, Beijing; Ringling Museum of Art, Sarasota; the Peabody Essex Museum, Salem; and the Sundance Film Festival. The recipient of many awards, including the Prix Ars Electronica, I.D. Design Review, Chrysler Design Award, and the Rothschild Prize.

Alyson Shatz (b. Arizona, U.S. 1964) Shatz lives and works in New York City. She received a BFA from the Rhode Island School of Design and an MFA from the University of Washington, Seattle.

Shatz’s awards include a Pollock-Krasner Foundation grant and a New York Foundation for the Arts Fellowship. Shatz’s solo exhibitions include Madison Museum of Contemporary Art, Wisconsin; Hirschhorn Museum and Sculpture Garden, Washington, D.C.; Wexner Center for the Arts, Columbus, Noshir Sculpture Center, Dallas; Derek Ellyer Gallery, New York; and the Phillips Collection, Washington, D.C. Group exhibitions include the Massachusetts Museum of Contemporary Art, North Adams; San Francisco Museum of Modern Art; and Storm King Art Center, New York. Permanent collections include Brooklyn Museum of Art; Davis Museum and Cultural Center, Wellesley, MA; The Solomon R. Guggenheim Museum, New York, NY; Harvard University, Cambridge, MA; the San Francisco Museum of Modern Art, CA; Whitney Museum of American Art, NY and Yale University Art Gallery, New Haven, CT.

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As always, we are grateful for the exceptional artists who made this exhibition possible: Jeppe Hein, Daniel Rozin and Alyson Shatz. Thank you for sharing your creative and thought provoking work with everyone at the Simons Center and the Stony Brook community at large.
**EXHIBITION CHECKLIST**

**JEPPE HEIN**
*Field of Visions II, 2012*
high-polished stainless steel [super mirror], rope, motor
17 3/4 x 34 5/8 x 30 inches (45 x 88 x 76.2 cm)
Edition of 3
Courtesy of the artist and 303 Gallery, New York

**DANIEL ROZIN**
*Mirror No. 5, 2001*
Video camera, custom software, computer, 46 screen
Dimensions variable, horizontal or vertical
Courtesy of the artist and bitforms gallery, NY

*Darwinian Straw Mirror, 2010*
Video camera, custom software, computer, 53 screen
Dimensions variable, horizontal or vertical
Courtesy of the artist and bitforms gallery, NY

*Selfish Gene Mirror, 2015*
Video camera, custom software, computer, 46 screen
Dimensions variable, horizontal or vertical
Courtesy of the artist and bitforms gallery, NY

**ALYSON SHOTZ**
*Interval, 2014*
Stainless-steel wire, aluminum and stainless-steel collars, and glass beads
Dimensions variable
Courtesy of the artist and Derek Eller Gallery, NY
Photo by Susan Wildes
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Curated by Lorraine Walsh

SCHEDULE OF EVENTS

Opening Reception
Thursday, December 3, 2015
5:00 pm, Simons Center Gallery

Artist Talk
Thursday, December 3, 2015
5:45 pm, Daniel Rozin: Creating digital interactive art using reflection

Curator Talk
Wednesday, February 10, 2016
11:00 am, Simons Center Gallery

Closing Reception
Thursday, February 18, 2016
5:00 pm, Simons Center Gallery

Artist Talk
Thursday, February 18, 2016
5:45 pm, Closing reception talk by Alyson Shotz

Simons Center Gallery hours:
Monday – Friday 10:00 am – 5:00 pm
Closed Saturday, Sunday and Holidays

Directions: Simons Center for Geometry and Physics
http://scgp.stonybrook.edu/about/directions

Information: http://scgp.stonybrook.edu or call 631-632-2800

JEPPE HEIN, Field of Visions II, 2012. Courtesy of the artist and 303 Gallery, New York, NY