



q*bicles

Jeremiah Teipen

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November 14 - December 17, 2024

VIEWERS AND SCREENS: by St  phanie Jeanjean

Flecker Gallery
Suffolk County Community College
Ammerman Campus, Selden, NY

Director's Forward:

Flecker Gallery is proud to present *q*bicles*, a solo exhibition of recent works by Jeremiah Teipen. From the moment I was introduced to Jeremiah's practice, it was clear that his innovative approach to making art offered a perspective I thought was incredibly beneficial for art students to witness during their studies. His ability to merge discarded materials, digital projections, immersive environments, coded and animated video, and meticulously crafted and fabricated structures and sculptures is truly remarkable.

Teipen's work resonates with the complexities of our time, exploring themes of media saturation, environmental impact, and the relationship between the physical and digital realms in a world that is consuming itself. One of Teipen's pieces, *Unpacked*, merges unrecyclable packaging materials with projected digital media, symbolizing the overlap of physical waste and the psychic clutter of information overload. His work not only challenge the limits of traditional art forms but also allow for reflection about the way we live — our convenient lives, instant deliveries, and our bottomless pits of media and entertainment that fit into our pockets.

Reflecting on Teipen's work, I am reminded of my own relationships with the digital world. At times, it's easy to become more engaged with the digital, requiring awareness to become present, and to live in the present. There is a constant battle for our awareness and our attention. How often do we notice or even truly see what's in front of us? In an era dominated by screens, Teipen's art offers an opportunity to rediscover our focused attention with the physical environment as the screen. His interdisciplinary sculptures that he projects on become the screens. The floors, walls, and ceiling are all the screens. The observer, becomes both the viewer and the screen.

We are thrilled to host this exhibition, and I am confident that Jeremiah Teipen's work will resonate with viewers as it has with me, offering a fantastical aesthetic experience, an example of innovation and ingenuity, and thoughtful reflection.

Joshua Olsen, Director

VIEWERS AND SCREENS:

EXPERIENCING DETAIL SATURATION WITH JEREMIAH TEIPEN'S WORK

By St  phanie Jeanjean

Since the mid-19th century, we as humans have operated—and as viewers have experienced—one of the greatest known visual revolutions with the explosion of visual culture in our everyday lives. Now in the 21st century, it continues to expand worldwide. In all age groups, there is a constant shared viewing practice occurring through screens (televisions, computers, cellular phones, tablets, consoles, and others) in a flow or a pour of potentially incredibly miscellaneous and open-ended content and navigation. From printed matters in the past, today a massive quantity of animated visuals is produced and processed essentially electronically and digitally, and is accessed for information, social mediation, stimulation, or distraction purposes. In simple numbers, in 2024 in the United States, it is estimated that an average person spends around 8 hours on screens a day consulting visual content and using one of the listed above electronic devices or an association of many, continuously. Now, concurrently, there are furthermore increasing debates on the negative effects of abusive usage of screens for users: addiction to it, hyperactivity, lack of sleep, ideological manipulation, potential indoctrination, as well as digital pollution. Conjointly, now, there are attempts and initiatives to discourage, reduce, or define age-appropriate usage, and ultimately to restrict visual consumption through screens. While visual artists have historically greatly contributed to the growth and advancement of visual culture in its different media and forms, and have used it to make art accessible to a larger viewership, by contrast stunningly, it is estimated that the average time spent by a viewer in front of a work of visual art in a museum is between 10 to 20 seconds, depending on the level of attention to details of the person.



Ice Cubes Melting in a Plastic Cup (v2024b), 2024

What Jeremiah Teipen proposes with his visual work challenges those questions in a transversal approach. The three works currently presented merge in the gallery space to propose an endless flow of digital images and projected animations that stimulates the perception of entering an electronic environment. Materialized as a saturated space with colored lights, fluctuating shapes, and profuse textures in movement, paradoxically the overall stimulation offering rhythms, reflections, and pulsations, only focuses on details, random materials, isolated moments, or non-events, which repeat.

Upon entering the space, for example, facing the viewer is *Unpacked*, from 2024. The work is a single-channel video projection on sewn repurposed packaging materials mounted on an aluminum frame. In this work, the hanged sculptural volume—the framed packaging material itself—becomes a screen for projected colored visuals and textures that evolve in repeated dynamics that force the viewer to pay attention and notice formal and often spectacular details or occurrences happening in the work. Here, for example, it is the energy of the colors which intensity seems to be generated and concentrated by their ability to travel gravitationally quickly and swirl into fluid and vigorous movements.

In another piece, entitled *Ice Cubes Melting in a Plastic Cup* (v2024b) from 2024—and composed of a single-channel video projection on laser-cut Dura-lar material—, to the left of the viewer, other visual effects and phenomenon are presented as the work. From simple mundane objects or occurrences, the work matures into a mixed liquid phantasmagory within a geometric projection. It proposes sparkling and shimmering effects—provoked by the meeting of the projected image, the hanging cubic and metallic grid acting as a floating grid and screen, and the colored light of the projection—, which materialize into colorful iridescent motives in three dimensions, while somehow also projecting a two-dimensional black linear shadow grid, into the floor and walls of the exhibition space. In fact, despite the artificiality and playfulness of the flushed animated visuals the piece addresses the reality of a phenomenon and a growing issue affecting all of us. Jeremiah Teipen explains: “The visual elements are the returned results from an internet web query for the phrase ‘Ice Cubes Melting in a Plastic Cup.’ The phrase is meant to be a microcosmic metaphor for global warming.”



Ice Cubes Melting in a Plastic Cup (v2024b) 2024,
(detail)

Furthermore, an essential principle of Jeremiah Teipen’s work is the progression or upgrades he operates in his body of works through adapting and evolving pieces from one state, stage, or medium to the next. This above-discussed piece—based on melting ice cubes—, for instance, was started in 2014; it also exists in the artist’s production as paintings, prints, single-channel videos, multi-channel installations, as well as most recently as a public outdoor projection on architecture. Similarly, there also exist different versions of the third and last work composing the current exhibition, which is presented to the right of the space.

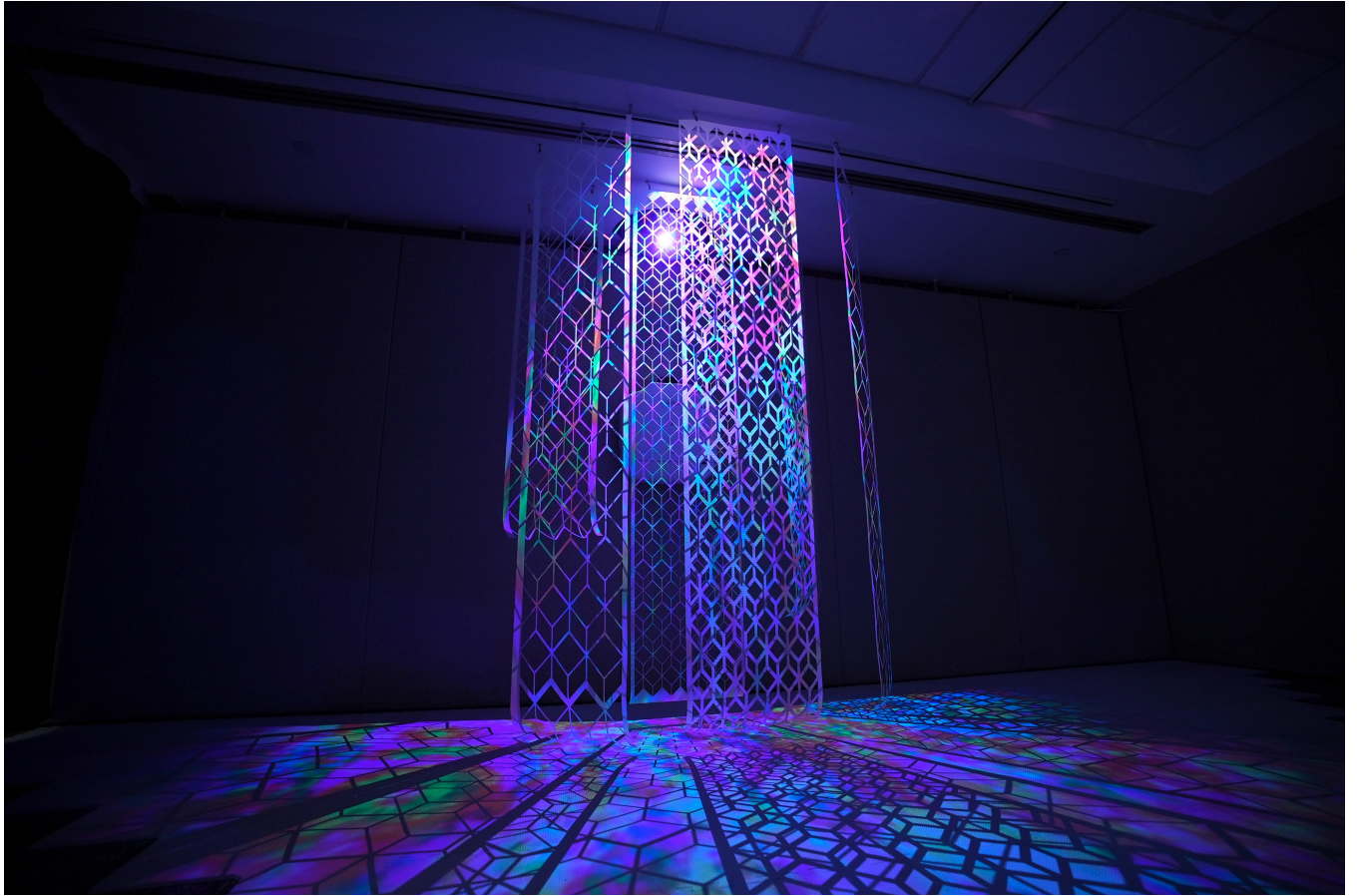
Topographies of an Aerosol Archipelago: Topologies of the Transparency Grid of the Authentic Psyche (v2024b) which was started in 2019, proposes in its current version, in 2024, a single-channel video-projection on netted fabric and voile. The image themes (clouds and ocean waves), textures, colors, values, and the resolution of its projection onto an evanescent volume—obtained by hanging a piece of fabric—, mimics the evanescence of mental spaces and the uncertainty of interpretation; it also uses Rorschach inkblots as the main point of reference. From there, kaleidoscopic animations and color meditations move and repeat in organic patterns, suggesting additionally a message to unveil. The artist shares that this work is about media consumption's effect on conscious and unconscious constructions; this is evoked by the visual and mental conditioning and the confusion and foggiess that the piece formally proposes.

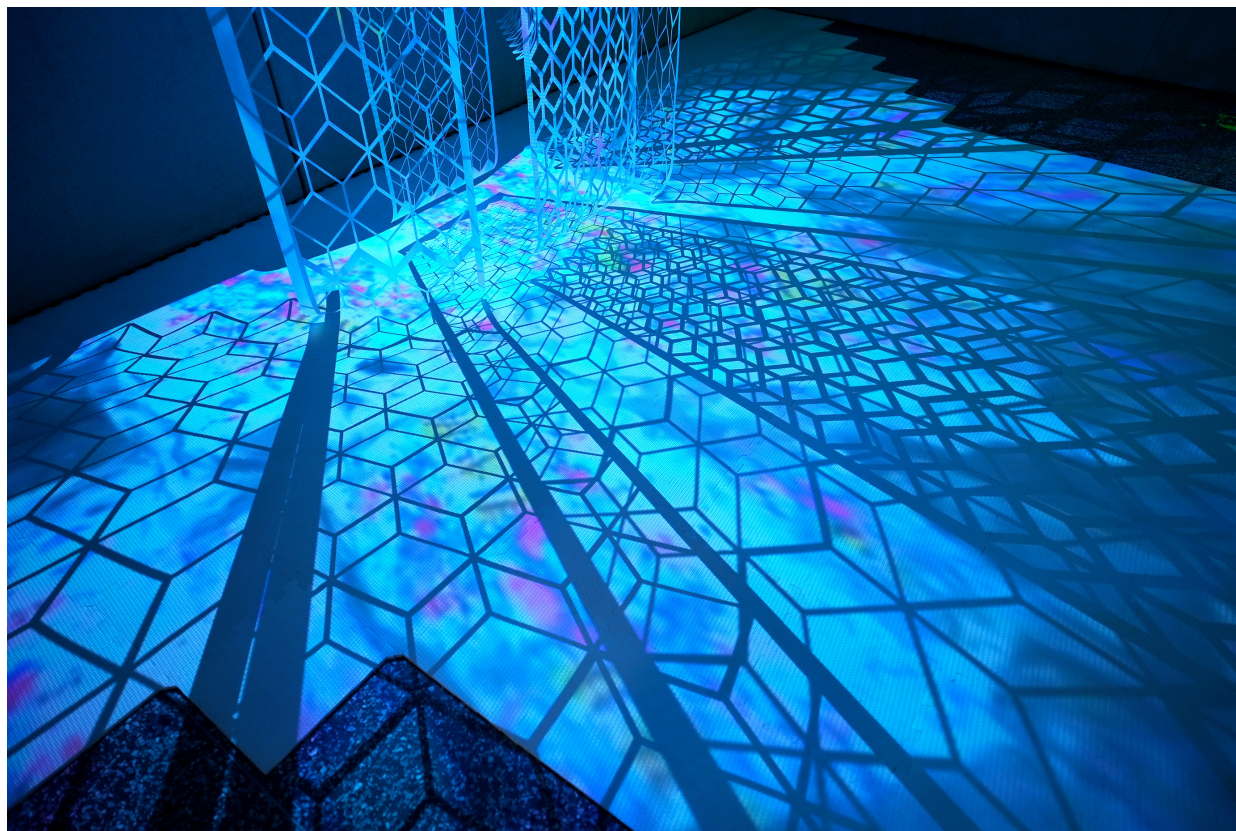
In conclusion, Jeremiah Teipen's works proposes an enhanced perception, focused on minor minute aspects or non-events of the everyday life that communicates about the macrocosm, from a micro-level perspective. Even when creating an immersive and awing experience for the viewer there is a critical dimension to the spectacular presentation made of a continuous saturation of visual elements. The repeated motives and the limited focused themes that the artist works with convey a paradoxical response to Information Theory and ideas formulated by Abraham Moles, in 1958: "Redundancy reduces information" and "one of the fundamental characteristics of the human receptor is the existence of a maximum limit to the flow of perceptible information." In Jeremiah Teipen's artwork focused redundancy and saturation results in more information rather than less.



*q*bicles* exhibited at Flecker Gallery SCCC,
Ammerman Campus

Ice Cubes Melting in a Plastic Cup (v2024b), 2024, 100x55x36 inches, single-channel video projection system, laser-cut dura-lar



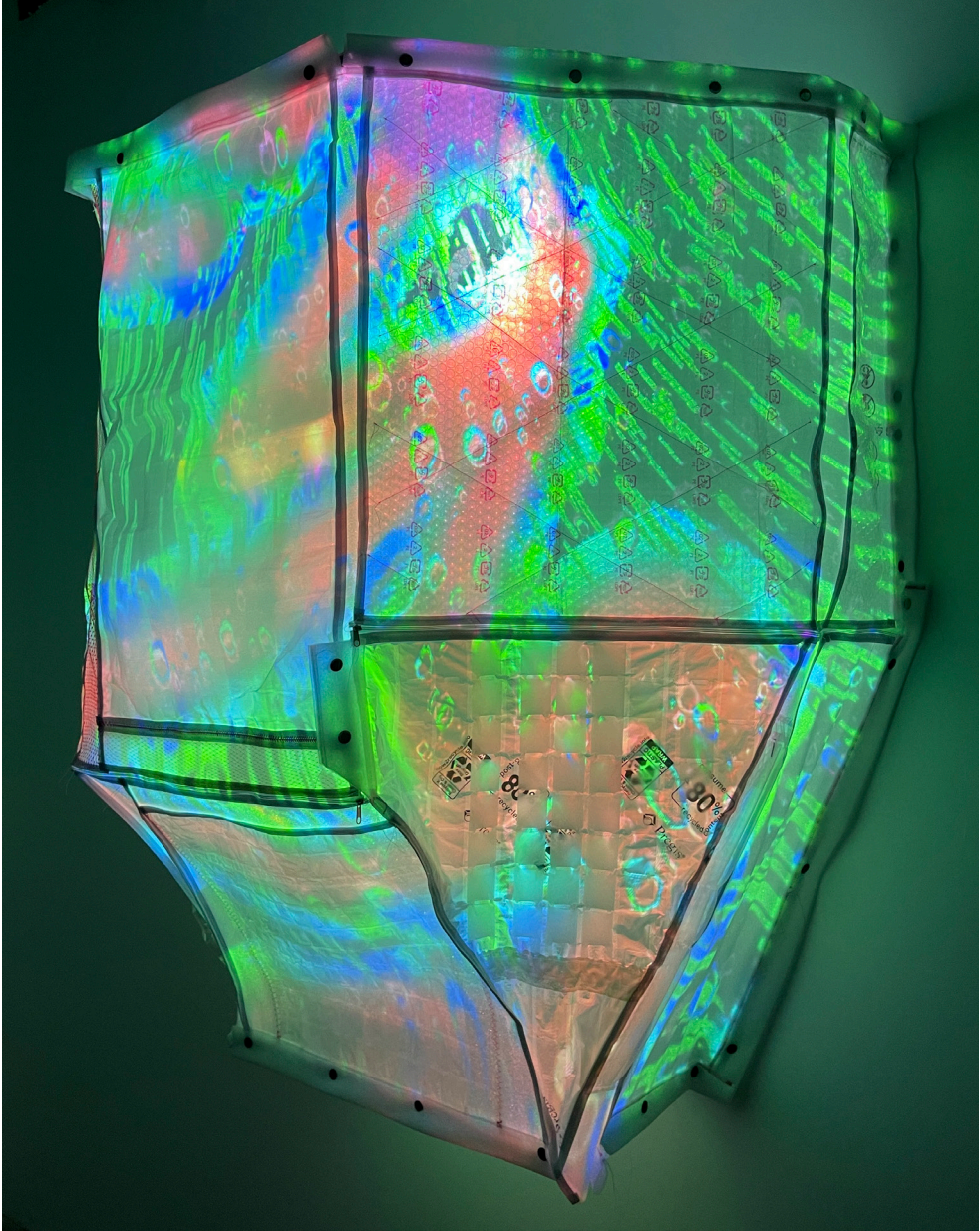


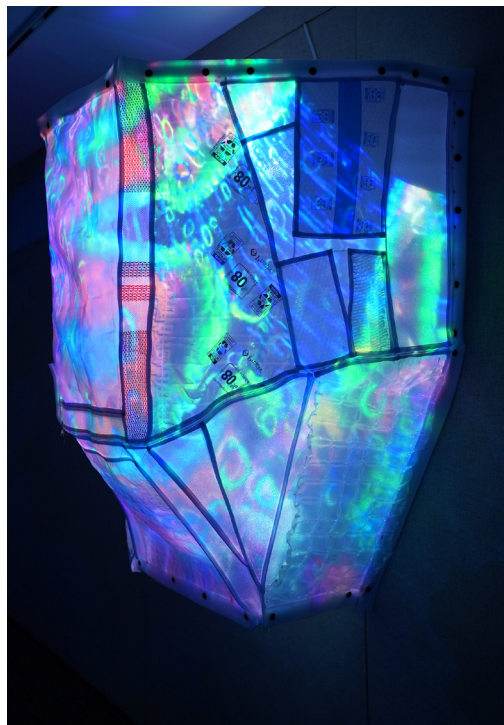
Ice Cubes Melting in a Plastic Cup (v2024b), 2024 (projection view)



Ice Cubes Melting in a Plastic Cup (v2024b), 2024 (projection view)

Unpacked, 2024, 60" h x 48" w x 24" d, sewn packaging materials with single-channel video projection system and aluminum frame





Unpacked, 2024, 60" h x 48" w x 24" d, sewn packaging materials with single-channel video projection system and aluminum frame



Unpacked, 2024 (detail)

Topographies of an Aerosol Archipelago: Topologies of the Transparency Grid of the Authentic Psyche
(v2024b), 2024, 95x120x36 inches, single-channel video projection system, netted fabric and voile

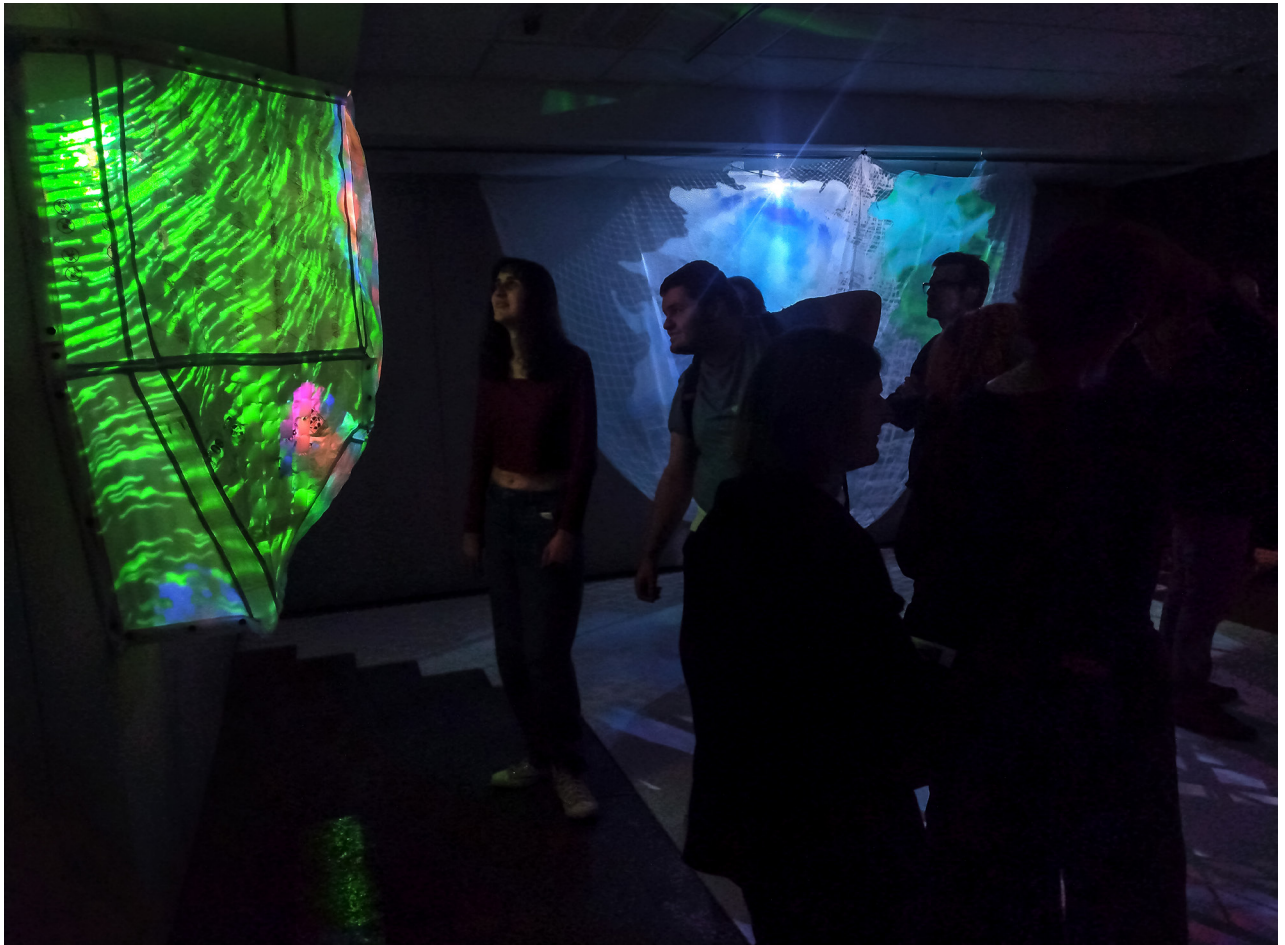




Topographies of an Aerosol Archipelago: Topologies of the Transparency Grid of the Authentic Psyche
(v2024b), 2024 (alternate viewing angle)



Topographies of an Aerosol Archipelago: Topologies of the Transparency Grid of the Authentic Psyche
(v2024b), 2024 (alternate viewing angle)



*q*bicles* opening reception at Flecker Gallery SCCC, Ammerman Campus



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Jeremiah Teipen is a visual artist based in Brooklyn. Teipen received an MFA from the School of Visual Arts and a BFA from the Columbus College of Art & Design. He has received various awards and grants, including a production grant from Asia Culture Center, Gwangju; the Asian Cultural Council Japan/United States Grant; an Exhibition Grant from the Seoul Foundation of Arts and Culture; an Exhibition Grant from ARKO and Arts Council Korea. Teipen's numerous national and international exhibitions in the United States, Europe, and Asia include shows at the Circulo de Bellas Artes, Madrid; Centro de Arte de Burgos; Tokyo Geijutsu Daigaku; SIGGRAPH Pacifico, Yokohama; Gallery Factory, Seoul; Onassis ONX, NY; Cindy Rucker Gallery, NY; Queens Museum, NY; SUNY Purchase College, NY; Monmouth University, NJ; Fairleigh Dickinson University, NJ; NJCU, NJ; Columbia University, NY; Radiator Gallery, NY; Spring Break Art Show, NY; SVA House, Governor's Island, NY; Asia Culture Center, Gwangju; and the Consulate General of France in New York. Multiple journals and publications have featured Teipen's work, including the Leonardo Journal of Arts and Sciences by The MIT Press and The New York Times.

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Suffolk County Community College,

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<https://sunysuffolk.edu> <https://www.sunysuffolk.edu/experience-student-life/arts/art-galleries/flecker-gallery.jsp> Please visit and follow us on Facebook and Instagram.

Gallery Director and Curator: Joshua Olsen

Essay by St  phanie Jeanjean

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Catalog    2024 Flecker Gallery at Suffolk County Community College.

Works of Art by Jeremiah Teipen    2024 Jeremiah Teipen.

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