



"BLACKBOXING"

17 January - 21 February 2016

Why is it so difficult to measure, with any precision, the mediating role of techniques? Because the action that we are trying to measure is subject to blackboxing, a process that makes the joint production of actors and artifacts entirely opaque. Daedalus's maze shrouds itself in secrecy. Can we open the labyrinth and count what is inside?

- Bruno Latour, Pandora's Hope. Harvard, 1999



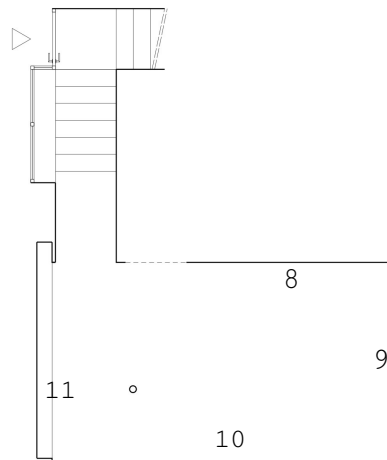
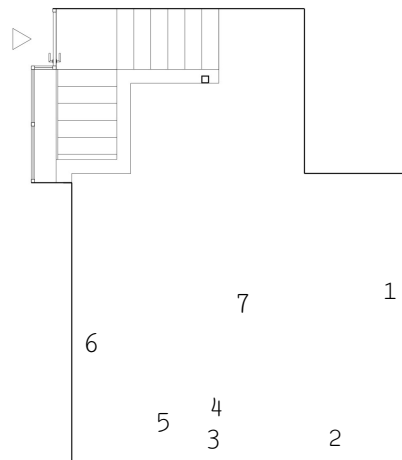
The humor of the phrase 'in one ear and out the other' implies that the processing inside our grey matter is nil, that the information entered but was neither retained nor transformed. In computer science I/O is a term that refers to input / output. It is computation at its most fundamental: information is inputted, and information is outputted. What transpires between the I and O is the processing. Be it an onboard flight recorder or the computer that's in your pocket, what takes place between the ears, the stuff of processing, is critical. When Robert Morris placed a naked self portrait into a wall-mounted assemblage called I-Box, 1962, the grin that's on his face seems to say: the heart of all subject matter is the self. The act of processing, or technique, in Latour's parlance, is veiled by blackboxing, the stuff of myth, of incomprehension of how something came into being. How was it created? Where did it come from? What does it do? Perhaps inside Daedalus's maze lies the unintelligible source of all beauty: ourselves?

The exhibition will center around a black, enameled aluminum, tete-a-tete by Donald Judd, created in his lifetime. Minimalism's use of industrial materials is arguably its greatest influence, whether or not Judd would have approved (I often think of Judd rolling around in his simple pine casket in Marfa at every indiscreet use of his name or supposed influence). This commanding sculptural object, all but alien to the world of functional furniture, is an I/O device, just as it could be argued that every object of human creation, even a cellphone, is an I/O device. Latour argues, "When a machine runs efficiently, when a matter of fact is settled, one need focus only on its inputs and outputs and not on its internal complexity. Thus, paradoxically, the more science and technology succeed, the more opaque and obscure they become." Blackboxing foils understanding; it is that which we cannot grasp as we consider an object's function or complicate it with meaning; it is the ineluctable enigma of uniqueness, the je ne sais quoi of creation.

BRUCE CONNER / HANNE DARBOVEN / OLIVIA ERLANGER /  
HOLLIS FRAMPTON / COOPER JACOBY / DONALD JUDD /  
TOBIAS MADISON / JULIEN MONNERIE / DAN SHAW-TOWN

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Upstairs:

- (1) TOBIAS MADISON  
Untitled 2015  
wood, polyurethane, iodine, varnish  
41.7 x 41.7 inches  
TM1501
- (2) COOPER JACOBY  
Deposits (Lost Sleep) 2015  
silkscreen on lead, inkjet print on acetate, UV resistant epoxy resin, aluminum panel  
16.9 x 44.8 x 5.5 inches  
CJ1501
- (3) HANNE DARBOVEN  
Untitled 1973  
ink on paper  
15 x 19.5 inches  
HD7301
- (4) HOLLIS FRAMPTON  
She Was (a.k.a Terry) n.d.  
xerograph  
15 x 19.25 inches  
HFND02
- (5) BRUCE CONNER  
Untitled Drawing 1997  
ink on paper in artist's frame  
11 x 12 inches  
BC9701
- (6) TOBIAS MADISON  
Untitled 2015  
wood, polyurethane, iodine, varnish  
50.8 x 45 inches  
TM1502

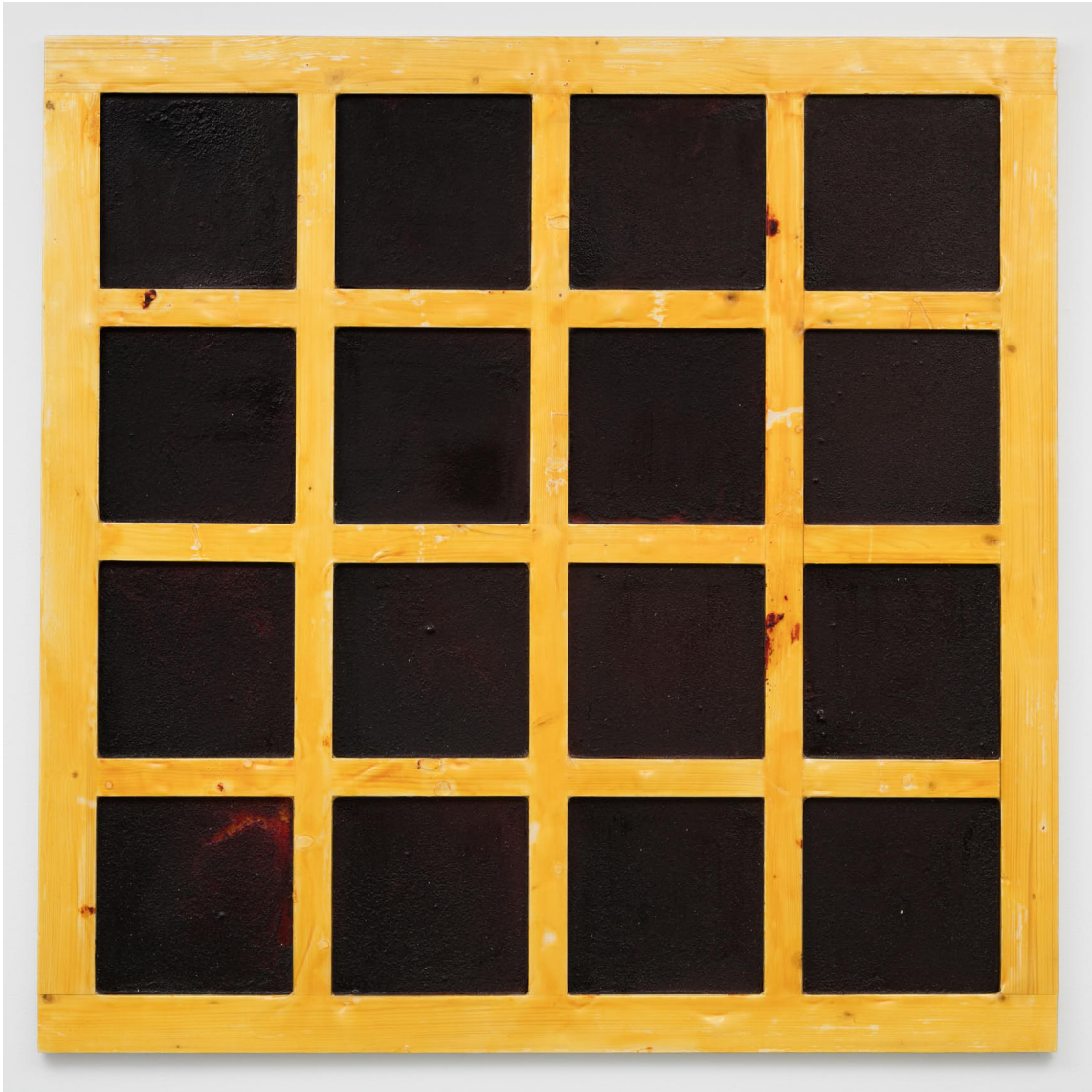
- (7) DONALD JUDD  
Seat/Table/Shelf/Seat #59 1989  
enameled aluminum  
29.5 x 58 x 19.7 inches  
DJ8901

Downstairs:

- (8) JULIEN MONNERIE  
Manchette 2016  
acrylic on canvas, cufflinks  
39.4 x 26.8 inches  
JM1601
- (9) OLIVIA ERLANGER  
End Day Deferred 2016  
resin cardboard model, wool, HDU Foam, silicone, cement, plexi, steel, pins  
48 x 52 x 12 inches  
OE1601
- (10) DAN SHAW-TOWN  
Untitled 2016  
graphite, enamel, wax, wall bandage, joint compound and glue on aluminum panel with hardware  
42 x 90 inches  
DST1601

Window:

- (11) JULIEN MONNERIE  
JM 2015  
silkscreen on panel  
31.5 x 31.5 inches  
JM1501



TOBIAS MADISON  
Untitled 2015  
wood, polyurethane, iodine, varnish  
50.8 x 44.9 inches

TM1502

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COOPER JACOBY

Deposits (Lost Sleep) 2015

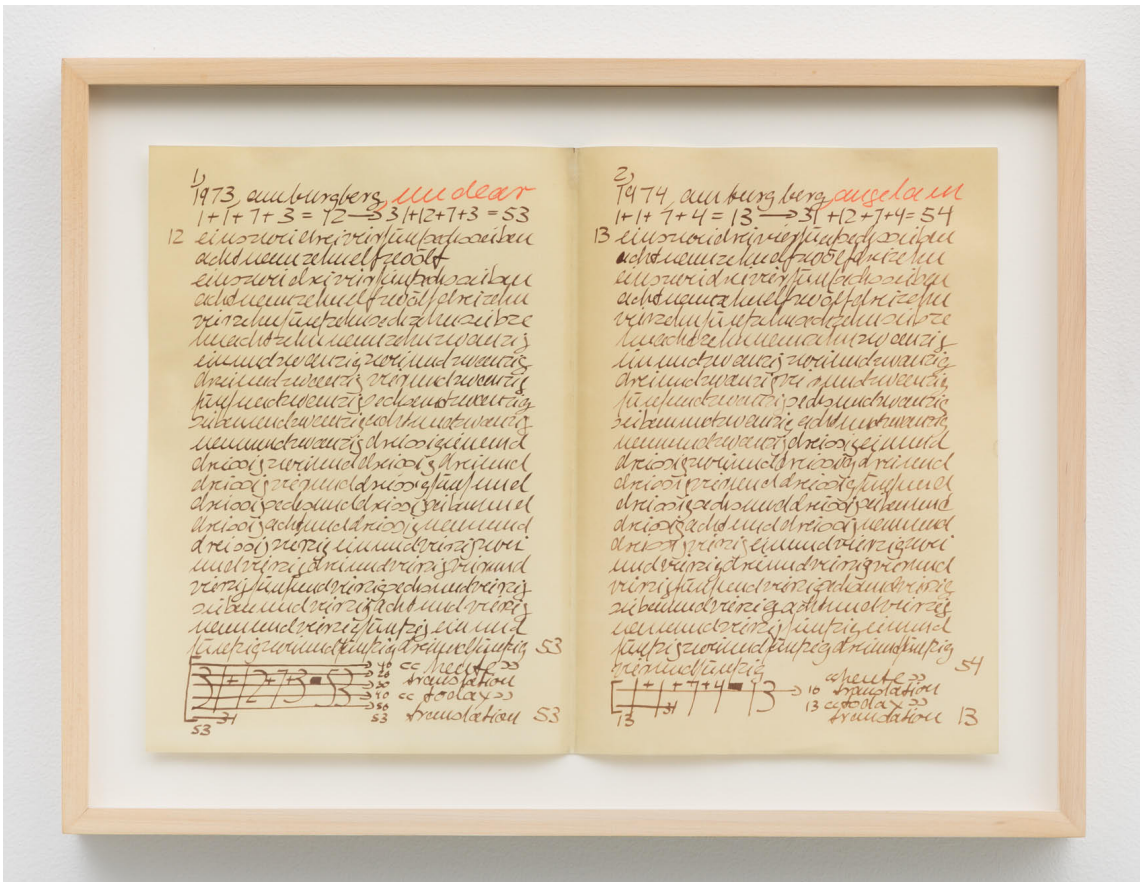
silkscreen on lead, inkjet print on  
acetate, UV resistant epoxy resin,  
aluminum panel

16.9 x 44.8 x x 5.5 inches

CJ1501

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HANNAH DARBOVEN  
Untitled 1973  
ink on paper  
14.9 x 19.6 inches  
HD7301

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HOLLIS FRAMPTON  
She Was (a.k.a Terry) n.d.  
xerograph  
framed 15 x 19.25 inches

HFND02

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BRUCE CONNER  
Untitled Drawing 1997  
ink on paper in artist's frame  
11 x 12.125 inches

BC9701

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TOBIAS MADISON  
Untitled 2015  
wood, polyurethane, iodine, varnish  
41.73 x 41.73 inches

TM1501

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DONALD JUDD  
Seat/Table/Shelf/Seat #59 1989  
enameled aluminum, hardware  
29.5 x 58 x 19.7 inches

DJ8901

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JULIEN MONNERIE  
Manchette 2016  
acrylic on canvas, cufflinks  
39.4 x 26.8 inches

JM1601  
€3,000.00 EUR

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OLIVIA ERLANGER

End Day Deferred 2016

resin cardboard model, wool, HDU Foam,  
silicone, cement, plexi, steel, pins

48 x 52 x 12 inches

OE1601

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DAN SHAW-TOWN

Untitled 2016

graphite, enamel, wax, wall bandage,  
joint compound and glue on aluminum panel  
with hardware

42 x 90 inches

DST1601

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JULIEN MONNERIE

JM 2015

powder-coated silkscreen on medium,  
marble dust

31.5 x 31.5 inches

Edition 2 / 3

JM1501

€2,000 EUR

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