

NIGHT GALLERY

JPW3

32 LEAVES,  
I DON'T  
THE FACE OF SMOKE

October 10 – November 11, 2014

Sound collaboration with  
DANIEL PINEDA

**Daniel Pineda:** So what's happening with your show, tell me.

**JPW3:** There's a few things going on, large wax sculptures, sort of referencing a sound wave-

**D:** What kind of sound wave?

**J:** Sawtooth wave. At the same time maybe the objects are trying to *be* a sound, by taking on the form. Then there's also a sort of synesthetic attempt at having all these colors and prints and this sedimentary, geological look that might create a tone in your mind when you look at it. Or at least bring about the idea of sound. I'm trying to create visual noise in an object, via all the layers of color. And alongside those pieces there is the outdoor tea house, a sort of smoke house, made of muslin containing another sculpture, which is anechoic foam made from popcorn and then cast in aluminum; so it shifts from an echo absorption to basically a reverberation plate.

**D:** With the popcorn step in the middle...

**J:** An organic form - using the popcorn to make the anechoic foam instead of foam. As an attempt at some sort of natural-

**D:** Synthetic absorber to organic absorber -

**J:** Then cast as a sculpture -

**D:** - a reflector.

**J:** Yeah, a reflector. And then you and I are working on a sound piece for the show, a piece based on the idea of a tuning fork or a coin or a ring falling through the earth. Falling through a giant crack, bouncing off the edges of this crack that we found, or maybe we created it-

**D:** -and kind of relating the sound to the room that it's in and the other artwork that's in there and how you maybe see it all gelling together.

**J:** Yeah, the duration of the sound bouncing from each work in the show, as if it's hitting the rocks-

**D:** The points in the crevasse..

**J:** The points in the crevasse are like the points at which you would look at the painting or the sculpture or the neon or whatever it is...

**D:** So things are all in relationship to each other.

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**J:** Yeah, there's always a relationship between the sound, the performance, movement, and just – sounds always bouncing off everything, and sound is sort of what keeps us continuing to have heat and friction in our lives. For all of the things in my exhibition, there is something related to heat or something giving off heat or smoke, or an effervescence of some sort, the wax is heated and melted through a very simple process, and you smoke zig zags very simply. In contrast are the images of Ayrton Senna, how he's also creating heat and smoke with his car, and he also represents something you can't capture - which is the race. But you can capture the picture of him. So I think a lot of it is about the uncapturable, trying to hold it in place for a minute.

**D:** Kind of riding the fine line between total annihilation and going at extreme speed-

**J:** -and ultimate exhilaration. It's like how as you reach a certain speed, your perception of things slows down, something even like the theory of relativity, but more inside your own head, where the adrenaline is slowing it down. Certain baseball players talk about slowing the ball down with their mind to hit it, and I'm sure Senna – he doesn't talk about slowing down, but said he just followed a light.

**D:** You're in a heightened state of awareness in those moments.

*-Conversation between JPW3 and Daniel Pineda in Los Angeles, September 2014.*