

THE IMPERMANENT  
COLLECTION  
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**RACHELLE ROJANY**  
**MAKE NO SHIBBOLETH**

OCTOBER 13 - NOVEMBER 28 2013  
OPENING RECEPTION SUNDAY OCTOBER 13, 3-6PM

The Impermanent Collection is pleased to present new sculptural works by Rachele Rojany in her first Los Angeles solo exhibition since showing at the Chinatown gallery Happy Lion. In **MAKE NO SHIBBOLETH**, Rojany combines ephemeral performance work and sculptural objects made of lightweight, industrial building materials, such as wood, plaster, mirrors, plexi and paper—a confluence of material, process and time not commonly equated with art market value. It is the essence of the value of an artwork that Rojany contemplates. Underscoring the context of The Impermanent Collection, an exhibition gallery that by its very name implies a site that would be devoted solely to the continuous but rotating presentation of new art—a conceit of Modernism—Rojany offers sly shifts in the relationships between artwork, gallery, and viewer, at times putting the gallery itself on exhibit and toying with what it is to sell and buy art. The pieces range in scope from the spoken word to a massive painting on an adjacent rooftop. Even the artwork exhibition/price list, which would normally be made accessible in a gallery, is made into a work of art in-and-onto itself.

Like Fluxus and the Conceptual artists, with whom she shares an interest in performance, philosophical investigation, text-based art, and sound, Rojany takes a self-reflective approach to art, creating works that address time, home, relationship, what it means to be human and what it means to be an artist. The title of the exhibition, **MAKE NO SHIBBOLETH**, is used in one of the performance works, **Defined Sentence in French, for Eugénie Frémot**, and is derived from the David Foster Wallace book, Consider the Lobster and other Essays. Collecting words that she had read whose meanings she didn't know, Rojany created a written list of words and their meanings that had commonality with this body of work. The word shibboleth resonated, as it means a password to designate exclusion, usually pertaining to social stature.

The monsters that we create have many faces. For the novelist Anne Carson, the Greek mythological winged red monster Geryon (a herder of cattle written about in the poems of Stesichoros and depicted in ancient artifacts), offers all kinds of tantalizing possibilities: an ancient deity or a private muse or a mythologized artist. In **Geryons For Sale**, Rojany slips the Geryon off of the painted Greek vase, and hand-builds miniature statuary of its likeness to serve up for our consumption.

Her work **1,2** is a life-sized figure that endlessly rocks, evoking both anxious, immediate time and the long, meditative now. The body and mind are moved by internal metronomes, whether to be swayed or to sway. Another work, **The beginning of religious feeling**, addresses the uncanny experience of seeing and not seeing oneself at the same time, and the psychological, philosophical, even religious experience that this invokes.

**Make me a home, over there/2 Positions** is a modular piece, a contemporary Janus, suggesting neither a home nor a person is ever quite settled—we covet what ultimately can engage us. During the exhibition the work will be reconfigured, alternating between a representation of our desire to migrate or to settle. If you should wander from the main gallery to an outside balcony, you are now **The perfect audience** to a painting of a performative gesture that covers the roof of the adjacent building — seemingly choreographed to mimic an editor's mark of erasure or a lasso that pulls us in.

Rachele Rojany is a graduate of the University of California, Berkeley. She studied at The School of the Art Institute of Chicago, The Academy of Fine Arts, Bologna, and the University of Bologna. She was an artist in residence at the Bemis Center for Contemporary Arts, Omaha, Nebraska, Zentraburo in Berlin, and the Vermont Studio Center, Johnson, Vermont. She has exhibited her work in Los Angeles, Seattle, New York and Cologne.

The Impermanent Collection is a Los Angeles based gallery established in April 2013 by Eugénie Frémot. This last summer and in collaboration with Isabelle Le Normand, who runs the gallery and curatorial agency Courtesy, The Impermanent Collection presented *The Museum of Destiny*, a life project by the american artist Jonathan Bernad. In 2014, The Impermanent Collection will open a new space in Brussels.

**MAKE NO SHIBBOLETH** will be on view from October 13—November 28, 2013. For further information or to make an appointment to see the exhibition, please email [visit@theimpermanentcollection.com](mailto:visit@theimpermanentcollection.com).