

Adjunct Positions is an artist-run project space devoted to open and supportive critical-conceptual dialogue. An artist-centric test site, the gallery supports work that brings creative process into the exhibition space — transforming, performing, or otherwise inhabiting it. The non-commercial gallery is located in a residential garage in Highland Park.

## **ADJUNCT POSITIONS**

5041 Coringa Drive, Los Angeles, CA

Saturdays 3pm-5pm or by appointment.

Director: David Prince [david@davidprince.org](mailto:david@davidprince.org)

FOR IMMEDIATE RELEASE

**Jenny Yurshansky**

***Blacklisted: A Planted Allegory (Detention)***

**August 9th-31st, 2014**

**Opening Reception Saturday August 9th, 7-9pm**



**Jenny Yurshansky's studio installation at Pitzer College Art Galleries.**

Adjunct Positions presents Jenny Yurshansky's work entitled, *Blacklisted: A Planted Allegory (Detention)*. This work stems from Yurshansky's larger umbrella project, *Blacklisted: A Planted Allegory*, developed in 2014 during her two month period as an Artist-in-Residence at Pitzer College Art Galleries. This deeply researched, multi-modal project investigates the distinction between native versus invasive species as determined by California Invasive Species Advisory Committee (CISAC), a

scientific organization that has created a “living list” of invasive species. The discourse surrounding a list of “invasive” or “alien” flora has interesting and fruitful correlations to policies regarding immigration, multiculturalism, and evolving ideas about national identities that are inherently tied to the identity of border cultures, specifically in California, a location that has carried the name of a number of nations through the historical record. The project allows viewers to engage in a meaningful and nuanced way with how these issues are thought of, in direct and applicable terms. By focusing on the cultural bias that plays into scientific criteria and discourse around how, why, and by whom these listed plants are considered to be invasive, a space is opened up for a parallel discussion regarding immigration and border policies.

The project’s research involved collecting, studying, and transplanting invasive plants which were found growing on the campuses of the Claremont Colleges and their affiliated institutions. By restricting the investigation to vegetation classified as alien-invasive species by CISAC, a determination was made as to which so-called invasive species have infiltrated that site. The execution of this project followed strict scientific methodologies and research strategies and uses the findings to draw broader interdisciplinary cultural inferences to the topic of the *immigrant ecology* of invasive species.

Adjunct Positions will exhibit an element of this project entitled, *Blacklisted: A Planted Allegory (Detention)*. The work is a rear lit photograph. It is the end result of the studio and field work carried out during Yurshansky’s residency at Pitzer College Art Galleries. The image, displayed in a lightbox, depicts the invasive plants Yurshansky collected in the field and set before an array of fluorescent grow lights, a poor substitute for natural growing conditions. The plants are obscured from the camera by a white screen which picks up only the cast shadows of the plants. The image documents the last day of a month during which the targeted plants were rounded up and brought indoors in an, not always successful, attempt to keep them alive before they were cast out.

Opening January 24, 2015, Pitzer College Art Galleries will exhibit the full project which will consist of four works and an accompanying travelogue. The works will include a comprehensive index of the invasive species found on-site, a large-scale projection—a portrait of all the plants collected and a record of their growth during the month of June 2014—and a light box image of their incubated sequestration. The exhibition also features two sculptural works, one of which is an index of the more than one hundred plants collected, in the style of a classic botanical herbaria, rendered in detailed handmade paper silhouettes. The second sculpture refers to the Harvard Natural History Museum’s, Ware Glass Botanical Collection; providing a window into the common presence in 1892 of what are now rare California native plants. This piece which features a seemingly empty vitrine is a nod to the ultimate implied end that are the fears wrapped up in the debate about the resistance to the encroachment of alien species.

### About the artist:

Jenny Yurshansky's practice includes a combination of sculptures, installations, and site specific interventions, which often manipulate ordinary materials into physical realities that defy phenomenal logic. Though a conceptual approach is used to define the parameters of each project, she also employs an aesthetic sense of materiality so that a tension is established between the poetic and empiric. Yurshansky often makes use of negative space and erasure in her work in order to create a place for deductive reasoning, so that it may be possible to determine that which *is* known by first establishing what is *not* known. As a whole her practice is engaged with an immediacy of time and space; one that is collapsed into the intangible moment of an ever-vanishing present.

Jenny Yurshansky is an American artist who was born in Rome. She received her MFA in Visual Art from UC Irvine and was a participant in the post-graduate Critical Studies course at the Malmö Art Academy. She is the co-founder and co-director of Persbo Studio an artist residency, sculpture park, and creative space in Sweden. In 2014 she was an Artist-in-Residence at Pitzer College Art Galleries, developing a site-specific project for a solo show in 2015. This year she will also be a Guest Artist Researcher at the Royal Institute of Art in Stockholm. In 2012 she was an invited Artist-in-Residence connected to the exhibition *Odor Water Limo* in northern Norway. In 2010 Yurshansky was the first international artist awarded the Maria Bonnier Stipend from Bonniers Konsthall in Stockholm, the prize was awarded along with an exhibition. In 2010 she was invited for a residency and solo exhibition at Galleri Rostrum in Malmö and workspace in Los Angeles. Yurshansky has also participated in group shows at the Aldrich Museum of Contemporary Art, Laguna Beach Art Museum, MAK Center, and LAXART, the Torrance Art Museum, the Armory Center for the Arts, the 7th Istanbul Biennial, the Hammer Museum, Rooseum Center for Contemporary Art in Malmö, and the Toyota Museum. She is the recipient of numerous artist and curatorial grants.

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Pitzer College Art Galleries



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