

SWEETWATER,

Before I met you the world seemed like such a big place... now there is only this shop
Kayode Ojo, Lise Soskolne, Jesse Stecklow, Constantin Thun
February 5, 2022 – March 26, 2022

Untitled (10:37:12) was made in 2014 by Jesse Stecklow, from a wall-mounted clock and three cylindrical air sampling devices; the hands of the clock are paused, obstructed from their usual ticking by the samplers. *Untitled (4:16:52)*, also made in 2014, is a similar work, although the clockface is behind frosted glass, and further encased in a metal guard. After the works are exhibited, the air samplers are sent to a laboratory; the results of the lab analysis are used to inform future works, and new iterations of existing works.

The hanging photograph by Constantin Thun appears to be a dark monochrome at first; it is an image of *Cabin*, a large wooden structure exhibited at Sweetwater in 2020, taken in Thun's apartment, lit only by moonlight. Five panels from the walls of *Cabin*, lean against the gallery's wall, beneath the undated, untitled photograph. There is also a repurposed light fixture, installed in the gallery's back corridor, always on.

Kayode Ojo's chandelier sculpture was first exhibited in New York in 2018; in 2022, the original plastic glasses have been replaced with glass champagne coupes. His video work *He's Younger Than You*, only a few seconds long, contains a brief scene from the 2004 film *Alfie* starring Jude Law, itself a remake of a 1966 film of the same name; it plays once every 10 minutes.

Lise Soskolne's paintings, *Characters* and *Today*, are from 1999 and 2000, respectively. *Characters* is one of three paintings made in 1999 of film stills; it is based on the ending credits of the 1964 film *Nothing but a Man* by Michael Roemer. *Today* reproduces lines from an English-language translation of intertitles from *Shagai, Soviet!* by Dziga Vertov, a 1926 silent film from Anthology Film Archives's Essential Cinema collection. Hard-copy translation materials are produced for all foreign language films included in the collection, which has been screening at Anthology Film Archives in New York on rotation in alphabetical order for more than 45 years.

The title of this exhibition is taken from another of Lise Soskolne's three film still works from 1999, one that has since been destroyed. The painting was predominantly red, flat and featureless, with overlapping lines of text across the bottom stylized in italics: the English subtitles from Lucino Visconti's *Ossessione*, a 1943 feature film based on James M. Cain's novel *The Postman Always Rings Twice*. In full, it read:

*I can't believe I'm here...
When I think of all the days I spent alone...
...alone with you at last
...behind this counter crying
I wish it could last forever
Before I met you the world seemed like such a big place...
...now there is only this shop*

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Kayode Ojo (b. Cookeville, US) lives and works in New York. Recent solo exhibitions include Sweetwater, Berlin (2021); Martos Gallery, New York (2020); Praz-Delavallade, Los Angeles (2020); and Via Durini 24, Milan (2019). Ojo was recently included in the 7th Athens Biennale and is currently part of the 2021 edition of MoMA PS1's *Greater New York*. Ojo has been featured in numerous publications, including Artforum, Art in America, Frieze, Flash Art, Texte zur Kunst, The New Yorker, and The New York Times.

Lise Soskolne (b. Toronto, CA) has lived and worked in New York since the late 1990s. Among many others, she is a co-founder of Working Artists and the Greater Economy (W.A.G.E.) and has been its core organizer since 2012. Founded in 2008, W.A.G.E. is a New York-based activist organization whose mission is to establish sustainable economic relationships between artists and the institutions that contract their labor, and to introduce mechanisms for self-regulation into the art field that collectively bring about a more equitable distribution of its economy. Selected prior solo exhibitions include Kunstverein Nürnberg, Nürnberg (2020); Svetlana, New York (2020); Mishkin Gallery at Baruch College, New York (2019); The Middler, New York (2018); Diorama, Oslo (2015); Modern Culture, New York (2001); Artists Space, New York (1999).

Constantin Thun (b. Milan, IT) lives and works in Berlin. Recent solo exhibitions include Galleria Fonti, Naples (2021); Sweetwater, Berlin (2020); Youth Club, London (2018); and Galleria Fonti, Naples (2017). His work has been included in group shows at the haubrok foundation, Berlin; Mavra, Paros; Point Centre for Contemporary Art, Nicosia; Der TANK, Basel; Astrup Fearnley Museum, Oslo; and Elaine, Museum für Gegenwartskunst, Basel.

Jesse Stecklow (b. Cambridge, US) lives and works in Los Angeles. In spring of 2022, Stecklow will have his first European institutional solo exhibition at the Museum Moderner Kunst (mumok), Vienna. Selected prior solo exhibitions include Princeton University Art Museum, Princeton (2021); Sweetwater, Berlin (2019); M+B, Los Angeles (2018); Chapter NY, New York (2016); and LOYAL, Stockholm (2016). Stecklow received a BA in Media Design Arts from the University of California, Los Angeles, in 2014 and was a recipient of the Louis Comfort Tiffany Foundation Grant in 2017.