

FOR IMMEDIATE RELEASE

Swarm Gallery is pleased to present

Gallery | V

Solo exhibition of work by Taro Hattori

Side gallery + project space | **Living Room**

Jordan Essoe

October 30 - December 6, 2009

Exhibit Opening | Friday, October 30, 6-8PM

Artist Talk with Taro Hattori + Jordan Essoe | November 11, 6:30PM

OAKLAND, Calif. – 10 October 2009 – Swarm Gallery is pleased to present solo exhibitions by Taro Hattori and Jordan Essoe.

Taro Hattori's installations in his first solo exhibition at Swarm, entitled "V," reference global histories of war. Using simple materials such as paper, gel plastic and field recordings, Hattori draws connections between the past and present day political conflicts.

Hattori's art practice is a way of measuring distances between him and things he finds unacceptable. Dealing with these "unacceptable" elements - generally weapons of destruction - he attempts to define himself by examining what he hates. He integrates these ideas into his art-making to render his world more coherent and balanced. This is his search for order, which is so often vulnerable to the power of chaos in our society.

"V" consists of corrugated cardboard sculptures that represent five parts of a life-sized V-2 rocket, the world's first ballistic missile used by the Nazis. Other work in the show includes light-box prints that make a metaphorical connection between the V-2 rocket and Hattori's personal history.

The V-2 was the most inefficient weapon ever made, causing more deaths during its production than in its deployment. An estimated 20,000 inmates at Mittelbau-Dora died constructing 5200 V-2s. Deployment resulted in the deaths of an estimated 7250 civilians and military personnel. By constructing this rocket from material we find in our everyday lives, Taro attempts to deactivate this symbol of destructive power.

In a two-part installation in Swarm's project space and side gallery, **Jordan Essoe** approaches the banality of evil from a different perspective. Steeped in the visual language of suburbia, "Living Room" investigates everyday trials in the home. Wasted potential, futile endeavors and the cold indifference of the universe are the only reward for his labor.

In the side gallery, the video *The Myth of Sisyphus* shows the artist continuously vacuuming up and down a hillside. This room also includes two close-up photographs of the floor and ceiling of Essoe's home studio/family room/dining room. In the project space, a series of drawings depict the artist laying on, straddling, and playing around a closed chest. A rectangular sculpture set in front of these pictures suggests the unseen contents of the chest, but also perhaps Sisyphus's rock, or the contents of the world being sucked up and collected in the performance video.



Taro Hattori has been featured in exhibitions including Front and Center, Headlands Center for the Arts, Sausalito, CA, 2009; Three-Way Calling, Galeria Sztuki Współczesnej, Poland, 2008; The Great White, Good Children Gallery, New Orleans, LA, 2008; and Artists' Choices, LMAN Gallery, Los Angeles, CA, 2008. He received his MFA in 2000 from The School of the Art Institute of Chicago, and received his BA in 1994 from Sophia University, Tokyo, Japan.

Jordan Essoe was born in Valencia, CA and currently lives in the Bay Area. His work focuses on psychological and social issues of property, identity, and alienation. His recent exhibitions have included Semaphores, Ampersand International Arts, San Francisco, CA, 2009; Strictfathermodel, 21 Grand, Oakland, CA, 2008; Banned and Recovered, African American Museum, Oakland, 2008; Code-Switching, Swarm Gallery, Oakland, and Red House Gallery, Venice, CA, 2007; and Omega Man, TART, San Francisco, 2007. Essoe received a BFA from the San Francisco Art Institute in 2001.

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