

The Vergez Collection is pleased to announce an exhibition by the Los Angeles-based artist J. Parker Valentine entitled *Full of Holes*. Valentine has become known for a loose and enigmatic production of multi-media works, which includes drawing, installation, photography, sculpture, and video. Her oeuvre centers on a prolific drawing practice, which is characterized by repeated, looped gestures that appear episodically and serially, sometimes coming directly from representational material and sometimes arising more abstractly. Valentine utilizes different supports for these works, such as muslin, silk, the walls of an exhibition space, and MDF panels. She typically alters her drawings either by transposition from one support to another, or by removals of sections of the support, cutting into the composition along different axes. Once they are installed, they take on the appearance of traces or remainders.

The works' positioning within a space, and the specific combinations of graphite and supports, usually proceeds as a response to a site or a piece of content that Valentine introduces into a space, finding it in line somehow with its original character. In the last few years, Valentine has addressed and altered architectural conditions with respect to light within the spaces of her exhibitions. In Los Angeles she recently used drawings on MDF panels to blockade windows, for example. A similar gesture is applied here by partially covering the openings or cuts made from the arrangement of moveable walls shared with the Vergez Collection hang. Works from that exhibition can be seen through those partitions, generating another layer of imagery that is filtered through Valentine's lasso sculptures and yellow MDF panels. Meanwhile from the Vergez room sections of the backs of Valentine's panels are visible, revealing recto-verso image and material connections.

Valentine's exhibition structures are dedifferentiated, with no sense of autonomy or of a conclusion hovering around individual elements. Instead, each part informs the next through rhythmic, persistent patterns across media, generating feedback loops in which each episode of looking further embeds any original content into the installation's lattice of potential meaning. The combination of line, support, and architectural features – whether preexisting or introduced through freestanding sculptures – entice a host of narratives, permeating and complicating one another as the constituent parts of an installation are absorbed in whole. That the works are only partially provided in terms of sight occludes or interrupts any complete understanding.

Paul Soto

*(This document was automatically generated by Contemporary Art Library.)*