

# REGEN PROJECTS

Fox, Emily Ellis. "Jack Pierson." *Modern Painters* (April 2013) p. 84 [ill.]

## MODERN PAINTERS



LOS ANGELES

### Jack Pierson

*Regen Projects // January 12–February 16*

"THE END OF THE WORLD" is named for a massive sculpture that appears to have landed like a meteor in the gallery. Measuring 14 feet tall and 100 feet long, the show's title is spelled out in plywood letters painted in metallic silver—a swollen version of the Hollywood sign. Music emanates from a nearby Singer phonograph, and copper and aluminum letters, spell *SAD* on one wall.

Elsewhere, found letters read *TEENAGE RUNAWAY* and *DRUG DEALERS AND MOVIE*

*STARS* in plastic, wood, and light bulbs. They beckon like broken-down roadside signage alongside appropriated images from vintage magazine covers and movie posters that the artist has re-photographed and then folded, leaving a grid of visible creases.

Pierson often displays his work in this manner, creased and tacked to walls. Here, his affinity for retro aesthetics and imperfect compositions is traced to its source, then polished and blown up to epic proportions as he muses on the siren call of Hollywood and the

mythology of broken dreams.

Tangentially, part of the exhibition is the press release, written by the artist. It announces Pierson's "19th comeback attempt," a fictitious film in which he will star as "X, a lonesome post-Rapture nihilist walking the landscape of his vanished youth."

Pierson's postapocalyptic trek examines the debris of an era already long gone, but his casting of himself as an action hero is not far off. It is a bravely heroic act to confront the reality of aging, the fear of fading relevancy, and the loss of

a world you once knew.

Ultimately, "The End of the World" is not an ode to nostalgic reverie but a melancholic cataloguing of Pierson's artistic range and early influences. It is a grand gesture, overshadowed by self-deprecation and insecurity, expressed in a grid of smudged graphite word drawings. These taunt Pierson in his youth and today: It's as if the *POOR KID* has become *SOME RICH OLD HOMO* and the promise of achieving *EVERYTHING YOU EVER WANTED* threatens to end as *ARTIST UNKNOWN*.

—Emily Ellis Fox

ABOVE:  
Jack Pierson  
Installation view  
of *The End of  
the World*, 2012.  
Plywood and  
silver paint,  
14 x 100 x 3 ft.

REGEN PROJECTS  
AND BLUM & POE