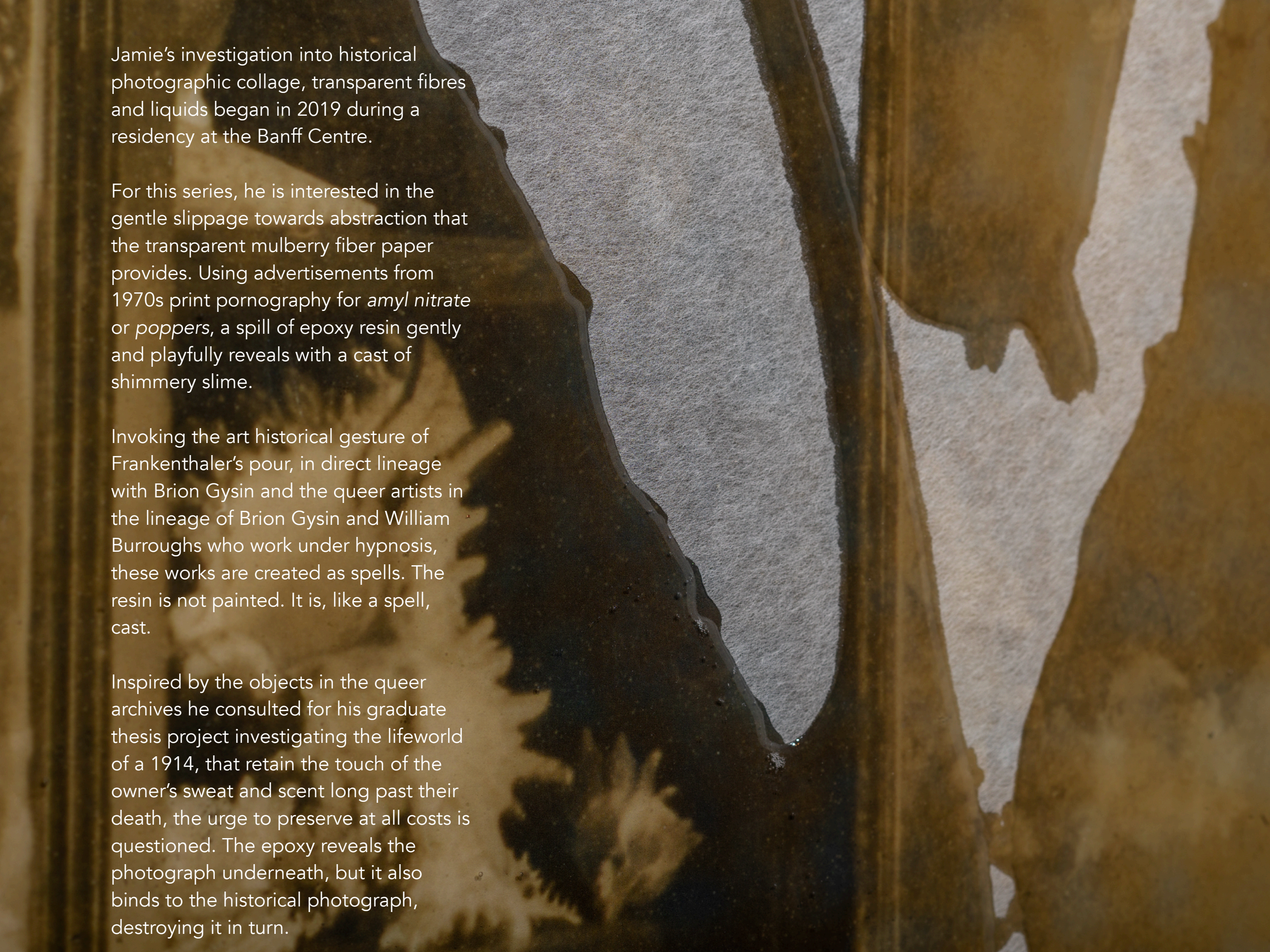


Jamie Ross





Neptune's Closet (2023), mulberry fibre, inkjet photograph mounted on board, resin, 24" x 36" framed



Jamie's investigation into historical photographic collage, transparent fibres and liquids began in 2019 during a residency at the Banff Centre.

For this series, he is interested in the gentle slippage towards abstraction that the transparent mulberry fiber paper provides. Using advertisements from 1970s print pornography for *amyl nitrate* or *poppers*, a spill of epoxy resin gently and playfully reveals with a cast of shimmery slime.

Invoking the art historical gesture of Frankenthaler's pour, in direct lineage with Brion Gysin and the queer artists in the lineage of Brion Gysin and William Burroughs who work under hypnosis, these works are created as spells. The resin is not painted. It is, like a spell, cast.

Inspired by the objects in the queer archives he consulted for his graduate thesis project investigating the lifeworld of a 1914, that retain the touch of the owner's sweat and scent long past their death, the urge to preserve at all costs is questioned. The epoxy reveals the photograph underneath, but it also binds to the historical photograph, destroying it in turn.

Jamie Ross (1987, Canada) is an artist of the image, a filmmaker and historian. Jamie is concerned primarily with the pre-legalization queer and trans cultures and the non-human environment in North America, with collages, photographs and time-based artworks flow from the case-based queer history research he undertakes.

Archival whistles, blown glass, carved wood, death-masks, seashells, found photography, wax cylinder voice recordings, jugs of saliva-fermented juice, harmonnic folk singing, and transparent mulberry paper are abiding fascinations of Jamie's multi-disciplinary practice. Ross has recently been shown at Noon Projects (Los Angeles), The Mistake Room (Los Angeles), ARTEXTE (Montreal), Olga Korper Gallery (Toronto), and The Plumb (Toronto). He has conducted residencies at The Banff Centre (Canada), El Museo de Arte Moderno Castro (Chile), La Usurpadora (Colombia), El Museo de Arte de Morelia (Mexico) and at Lugar a Dudas (Colombia).

Ross is the recipient of multiple awards and prizes, including Best Short Film at the Hot Docs, the largest documentary film festival in North America, Best Short Film from Doc LA, and a scholarship from Fulbright International for his work on Late Victorian queer secret societies. Ross has an MFA in Interdisciplinary Studio Art from UCLA. He is based in Los Angeles and Montreal.

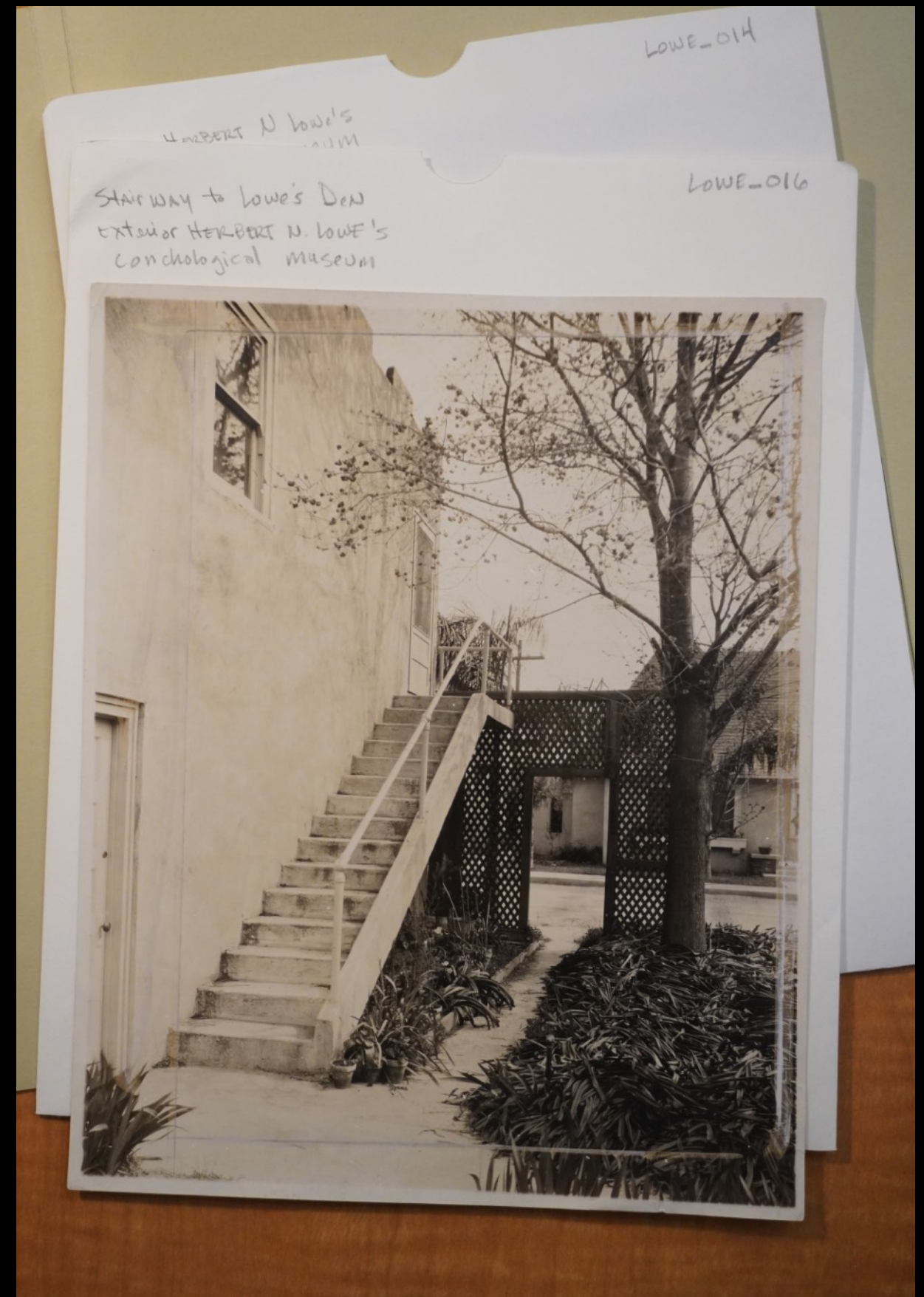
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For the *Neptune's Closet* series, fruit of 3 years of research into one of the earliest cases of a North American challenging his sodomy charges uncovered a ribald secret society of drag queens, psychic mediums, sailors and citizen marine biologists. The artist uncovered the only existing photograph of the interior of the club. It was a seashell museum, an astonishing fact.



The images manipulated for the exhibition are selections of the original photograph scanned at extremely high resolution and reprinted larger scale, overlaid with care with transparent Mulberry fibre, and then cast with mollusk anatomy ovetop with resin.



Moon has set and Pleiades: middle night, the hour goes by (2022), Inkjet photograph, gampi paper, epoxy resin, 30.5 x 19.5 framed, Noon Projects, group exhibition <333 (2022)



Created at the UCLA graduate art studios, Neptune's Closet is a suite of artifacts on loan from archival collections, photographs, sound recordings, glass sculptures for saliva-seeded cider fermentation, and a film about the secret society and private seashell museum, *The 606 Club*, raided by the police in 1914 in Long Beach, California. It is a meditation on invisibility and the joy of secrecy, the primary mode of queer sociality for most of early modernity.





Jamie Ross, Club Gemini, 2019-2022, two-speaker stereo sound installation, duration 29 min & We have blown a hole in time with a firecracker; let others step through, 2022, inkjet print, paper, resin, 13" x 9", framed

The Plumb (Toronto), Indexing Resistance (2022)





Moon has set and Pleiades: middle
night, the hour goes by (2022),
Inkjet photograph, gampi paper,
epoxy resin, 30.5 x 19.5 framed

Noon Projects, group exhibition
<333 (2022)



blown glass, copper, saliva, fruit juice, borosilicate blown glass
airlock, water, maple wood, 24" x 4" x 4"

New Wight Gallery Jamie Ross MFA Thesis Exhibition







Neptune's Closet, film still, 19:6, 4K Video (2023), New Wight Gallery Jamie Ross MFA Thesis Exhibition - Ron Athey performer





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people in
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EDWARD
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Ellen