

could have a million pasts,” my Hyatt has written; “I can be anything that references me.”

Likewise, Jessica Hyatt is the owner and Jessica Hyatt is the painter of a quarter horse bred in upstate New York named Conquer the Magic. For one, Conquer the Magic is a physical reality requiring maintenance and care, and for the other Conquer the Magic is a virtual reality composed of digital information found online and interpreted, with real affection, into fantasy via paint on canvas. For the fifth week (April 4-10) of Hyatt's exhibition, the entirety of threewalls' main space gallery will be cleared to display her paintings of Conquer the Magic, signaling some foundational departure.

Indeed, knowledge of Conquer the Magic offers Hyatt escape, an opportunity to break character and wander upon some unfamiliar, though entirely interior, psychic terrain. Hyatt had no idea a horse would be in there, wherever it is that we inwardly turn to imaginatively dwell in other people's realities. Now that Conquer the Magic has been found, though, Hyatt has been changed and a new desire has been named.

There is an erotics, a romance of the self, when playing make believe and assuming identities the way Hyatt does. Her conscious self held in a state of suspension, or momentarily displaced, there is suddenly cerebral space open and available to wander and wonder about the lives of others, and about her own. This is why Hyatt reads romance novels written by yet another Jessica Hyatt aloud, and will be inviting others to do so with her at an event alongside this exhibition. It is also why she is now writing her own. She does so because these writerly texts make us blush with the feeling of exciting, alienating discomfort. She does so because erotic stories are multi-sensory when embodied and enacted. She does so because embodying and enacting the drives and desires of another can bolster, explode and transform our own.

Danny Orendorff is an independent curator and writer based in Chicago, IL. Much of his work and research has revolved around issues of non-normativity, queerness, feminism, and the contemporary class-politics of experimental, craft, and Do-It-Yourself (DIY) cultural production. An archive of Orendorff's work is available at dandannydaniel.com.

Jessica Hyatt's note of thanks:

I would like to thank Threewalls for giving these ideas the conditions necessary to take form and Danny Orendorff for his articulation, which changes me. I am most grateful for his addition to the record... POP!

The minds and executorial faithfulness of the following artists, in reverse alphabetical order: Nicole Seisler, Robin Schnur, Laura Mackin and her Dad, Holly Murkerson, Dave Murray, Jessica Hyatt, and Kevin Buzzell.

Jonas Kaplan, PhD, and the Brain and Creativity Institute at Southern California University, for generously allowing me access to the Dana & David Dornsife Cognitive Neuroscience Imaging Center.

My Dad, for lending me his startlingly similar brain, and his support, whenever necessary.

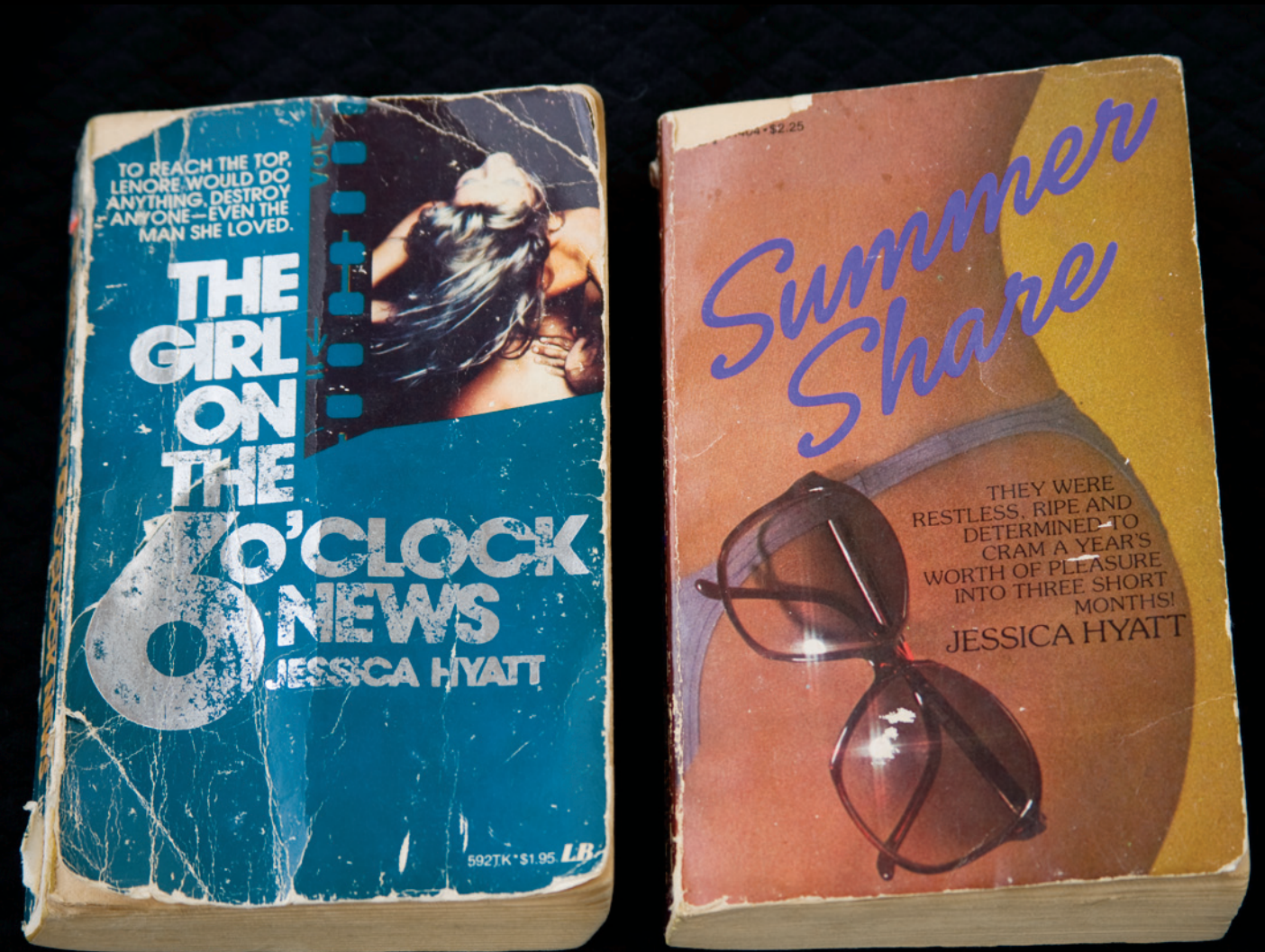
My family, who hold me closest to an entirety. My nana, Gertrude Ireland, deserves special thanks for making this a priority.

Foremost I would like to thank Rebecca, (Melrose, PhD) for formalizing and executing a crazy experiment, for teaching my brain about itself, for her work and her support, and of course, for her love.

threewalls

119 N. Peoria #2c, Chicago, IL 60607
312.432.3972
info@three-walls.org
three-walls.org
open tuesday to saturday, 11am–5pm

threewalls is a 501(c)3 organization partially supported by a grant from the Illinois Arts Council, a state agency; by a CityArts Program I grant from the City of Chicago Department of Cultural Affairs; The Chicago Community Trust; The Cliff Dwellers Foundation for the Arts; ArtsWork Fund for Organizational Development; The Gaylord and Dorothy Donnelley Foundation; The Alphawood Foundation; The MacArthur Fund for Arts & Culture at the Richard H. Driehaus Foundation; 3Arts Chicago; and major support is provided by The Andy Warhol Foundation for the Visual Arts.



JESSICA HYATT: SINGULATE

march 8th–april 20th, 2013
opening: march 8th, 6–9pm
artist lecture: april 4th, 7pm
collaborative reading: april 13th, 2pm
gallery hours: tues–sat, 11am–5pm

Jessica Hyatt: Singulate

by Danny Orendorff

Scientifically, a popcorn kernel explodes from the inside out. The application of heat to the hull builds pressure within the compact interior of the kernel until it literally combusts in one sudden, explosive moment of transformation. Within the kernel there is moisture being heated and steam escalating until it must escape, rupturing the surface

state's 'official snack food,' and over a century since Chicago's 1893 Columbian Exposition wherein entrepreneur Charles Cretors exhibited his own steam-driven popping machine, the very first of its kind. Despite, one might therefore argue, having already received its proper due, Hyatt endures to find popcorn remarkable and worthy of another, preliminary sort of painstaking process: the application of her initials (JH) to one side, and their inverse (HJ) to the other, of each and every kernel popped at threewalls during the course of this exhibition.

Monogrammed, these are all Hyatt's signature kernels, each slowly moving forward by the turn of a slide projector closer to the heating chamber in which they will morph, mutate, and assume an identity all their own. Aside from the staunch old maids that can't be bothered, each piece of popped corn has quite literally escaped Hyatt's custody, mushroomed beyond her monogram, and is ready to be dressed up and done to a new consumer's

liking. Uniquely variable, but all the same; they are now promiscuously ours, and we will do with them what we will.

Vacating the interior in order to become something otherwise was, and continues to be, a practice shared by conceptual feminist photographers and performance artists since Claude Cahun in the 1920s and, later, Martha Wilson, Ana Mendieta, Adrian Piper, and Lynn Hershman Leeson in the 1960s and beyond. Most prominent is Cindy Sherman, whose costuming, make-up, framing, and scenery proves the point of what her *Untitled Film Stills*, as objects, are frequently credited with showcasing: the social construction and easy, endless mutability of identity. Popcorn, with its own proximity to cinema, becomes Hyatt's active proxy-multiple instead and serves as a much more economical means by which to reveal

how a simple, indeterminate change in surface or structure can offer individual escape.

Having a signature style like Sherman's, let alone an archival website, can be as opportunistically advantageous as it can be creatively limiting. At the moment, intentionally and quite radically, Jessica Hyatt has neither. Doing so may be risking some phallogocentric mandate for legibility and coherence, but it keeps her free from confines, unable to be fixed or easily located, allowing her to multiply and proliferate.

This is most clearly observed in her two drawings titled *Signature Training*, and subtitled *Right Traced by Left* and *Left Traced by Right*, respectively. Corresponding to these works, in which the artist is attempting to perfectly and ambidextrously synchronize one signature with another, are both a collection of four 3d printed objects and four short animations that articulate, via fMRI scanner, the spaces of her brain utilized while making said attempts. While the surface of her drawn works may relay Hyatt's concentrated and observable effort to unify or cohere some sense of the self over time, her interests in revealing the neural functions underlying such a pursuit is much more than clinical. These are attempts, however incomplete, to confront, duplicate, and constitute herself within the non-idiomatic confines of automatic objecthood. Like popcorn, she's turning the inside out and seeking some sense amongst the shapes.

Hyatt's interests, conceptually, are holographic rather than photographic, digital rather than analog. There is more information contained in the former, and therefore more to reconcile within a formal, graspable, knowable container - be it the body, inanimate object, or Facebook profile. For her project *Zeno's Paradox; Thank God for Infinity*, Hyatt works against information abundance. Collecting and diluting the profile picture of every Jessica Hyatt she could find on Facebook to the smallest resolution possible, Hyatt then

prints these single pixel using three different digital color printing systems into Josef Albers style cubes of relational color. Interactivity and depth are denied and absurdly reduced, producing a barely visible tension between singular and plural.

There are many Jessica Hyatts involved with the creation of artwork made by the Jessica Hyatt I am writing about. One such Jessica Hyatt is an artist that may have an un-stocked Etsy store and a blog left neglected since December of 2007. At some point the



Jessica Hyatt I'm primarily concerned with got her hands on a pretty okay painting by this other Jessica Hyatt and decided to attempt mimicking its creation. Maybe she was attempting to figure out what kind of artist she might've otherwise become, make an artistic escape attempt, or felt the need to prepare for potential mis-emailed commissions. Either way, both works (*Untitled Drawing Purchased by Jessica Hyatt* and *Untitled Drawing Copied by Jessica Hyatt*) are on view. Without reading the labels, I'm uncertain as to which is whose, whose I like more, or if it even matters. "We