

Permanent Research Project is pleased to present *A Ceded Egg Aged*, an exhibition of new work by American artist Jeff Zilm.

For the work in the exhibition, the goal, at the outset, was aggressively intuitive. Jeff Zilm would seek to reestablish and produce work adhering to the very traditional artist/model relationship of the old European ateliers, a recently recognized missing link to a different set of relations, and another discarded strategy of the late-stage discourse era.

The artist directed his model, Donk, guitarist for the Berlin band Cum Stick, to pose the fundamental set of guitar chords so that he could make a series of digital images of the contorted hand gestures. In order to establish a foundational level of meaning, it was essential to demonstrate the traditional chord forms. These are based on the standard tuning of the six strings rather than the less traditional alternatives having been developed, for example, by 99 Records recording artist Glen Branca. The resultant images function didactically, being easily read with minimal musical knowledge, or by following a simple key. As such they signify in the style of a common chord chart, carrying legitimately useful information regarding positioning. Zilm captured the images of the model demonstrating the set of contorted hand formations with the iPhone 10. The guitar is a vintage Yamaha acoustic.

See also: Wikipedia entry for Branca's band Theoretical Girls. The entry cites artist Jeff Wall as conceiving the term during a casual discussion of the developing gendered photo conceptualisms of the 1970s. Subsequently, it was gifted to Branca for the purpose of naming the band. The wiki entry's author is anon, but one can easily speculate that it may be Wall himself clarifying the historically significant moment. Branca RIP.

The triadic chords presented in the works are built from the western diatonic scale and correspond to given letters of that scale. As such, they comprise a partial alphabet. C,D,E,F,G,A,B. Recognizing some potential in this partiality, Zilm sourced the popular Internet Anagram Server site to generate permutations of the seven letters. Thus, from his original entry, the IAS yielded greater than 4.5k permutations of different words and phrases. Several were then chosen to determine the arrangement of the images for the works in the exhibition. In the language of music theory, these permutations are chord *progressions*.

The artist processed the images and organized them in grids or quadrants, so that, when read as corresponding to their alpha designation, they are legible, not as song progressions, A,G,A,C,B, (*Not Right*, by The Stooges) but as arrangements of letters spelling English *words*. These progressions can be read from left to right, line by line, in a manner similar to that of the antiquated film storyboard, or the incessantly over-circulated internet meme-form. For example, A_G,A,G, or F,A,C,E,_A_D,E,F,A,C,E,D_F,A,C,A,D,E. The corporate logo for the Japanese company Yamaha, stamped directly on the guitar's headstock, was also seamlessly reconfigured so as to provide an additional subtext. This common practice of photo manipulation has a deep historical tradition from the mid 19th century and serves to establish a self-reflexive dialectic within the photograph itself. The processing, along with the repetition

of images, triggers a compulsively comparative mode of looking. One that differs from scrolling, for instance.

The images are closely cropped to emphasize the poses of the contortionist. They are presented serially, an intentional static visual analog to the extreme repetitions of guitar legend Norma-Jean Wofford. The spirit of Wofford, the repetitive contortions of *The Dutchess* (a clear and important predecessor of Glass, Reich, et al, and an artist working concurrently with the likes of the Bechers, or Tony Conrad), presides over the exhibition. Coincidentally, with only minimal effort, one can discern the structure of the contorted hand as a gestural pose that easily echoes the iconic Pennsylvania coal mine tipples documented by the founders of the Dusseldorf School.

The punning level of meaning in *A Ceded Egg Aged*, and its series of seemingly deadpan punchlines, is not intended exclusively for trained musicians or educated specialists. Multiple meanings and references will be immediately legible to a wider range of CAD-era lurkers and speculators such as visual art historians, sound artists, single-issue artist peers, curators, dealers, and other consumers of contemporary culture. The extreme repetition, the reverse-anthropomorphism, the incomplete alphabet, the bad faith seriality, and the cope and 'nothingness' of all the low-stakes conceptualisms are present and signify effortlessly throughout the exhibition, essentially rendering this explanatory text irrelevant. :)

For example, it is common knowledge that the guitar and its operator(s) were among some of the most visible icons of the notion of individualism while occupying a crucial node of socio-cultural upheaval and mythic creativity in 20th-century art. They were finally displaced by the harsher innovations of Martin Rev and Alan Vega in the United States or the frictionless pulses of Ralf Hütter and Florian Schneider in Germany. Yay. Furthermore, throughout the high discourse era, the guitar had independently evolved to a lesser status, through the repetitive restaging of its own innovations, similar to those of the artists who were still painting pictures. This condition is ambient in the work on view. Withholding any specifically intentional nostalgia (or critique) the exhibition manages to instill a subtle cumulative pathos.

Today, there are new speculators on the scene and new formations, but some of the old forms persist. They carry the deep frames of reference and were analog-born into the previous century of this, now distant upheaval and during another similar period of acute existential panic. The market for contemporary art was nascent then, yet full of potential. Perhaps these images evoke the contorted and repetitive thought forms still stored in the memory banks of that era - the latent, partially reasoned, ideo-contortions of the older strategic positions, and those reactionary modes of expression.

See also: Dan Graham (RIP), Diegetic Exorcism, Post Camera Mental Capture, Long-Focus Lens Distortion, Berlin Document Center, Low IQ Photography, Retinal Math, Black Blacker Blackest Square, Vibration Aesthetics, Zeitgeist Instant Amnesias, Network Monotony 2012-2022, Post American Polaroid, Assisted Readymade Multiverse, Artificial Lutz Bacher Axis, Sallow UV Protected Pigmenting, 'Advice' To Young Artists, Hyper Normal Sketch Up Figs, James Chance a Contortionist, Uncomputer Online Viewing Gulag, Mannered Shit, Blatant Or Latent Binaries, Symbolic Miseries Miniseries, Spatio-temporal Binary Toggle Abyss, Disfetish Psyops, 80% Black Box 30% Black Bloc, Manifest Value Formation, London Miami Los Angeles Berlin, Eternal Duchampian Proxy Feedback Loop Hegemony, Eternally Existing Exhibitions, Eternal Post Affect Ideologies, Widespread 60% Uv Stability, 23rd October 21st November 1992, The Bechers Bot, Deep Fake Jasper Johns Proxy Wars, Trotsky Goes To Istanbul, Vapid Crypto-Deutsche Redundancies, Holistic Repetitions, Open Source Parasite Caste, Formalized Invisible Hand, Contemporary Art Reich Daily, New Or Rather Old Models Exponential Quid-Pro-Quos, Buffy Go 2.0, Neural Autobahn.





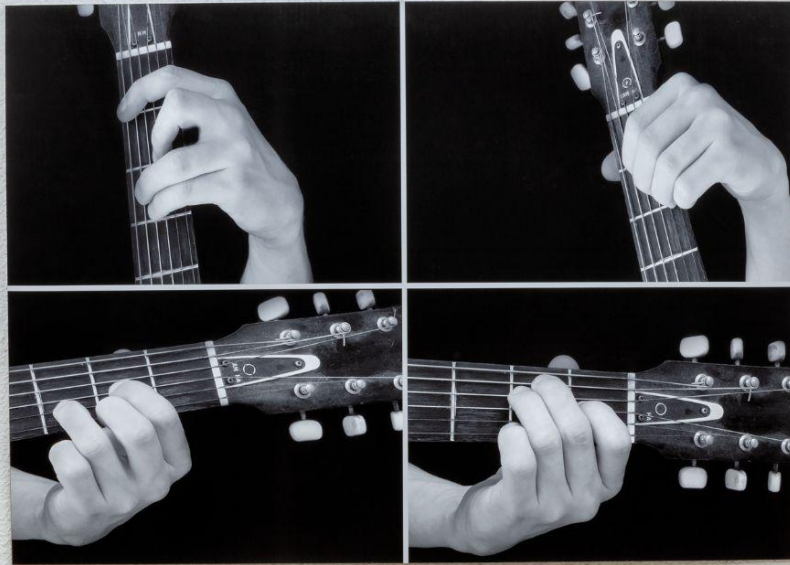


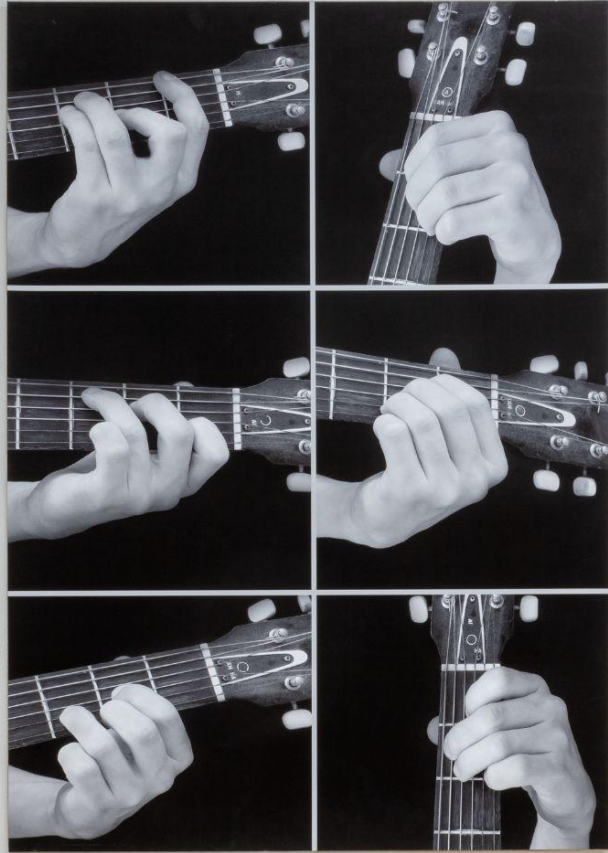


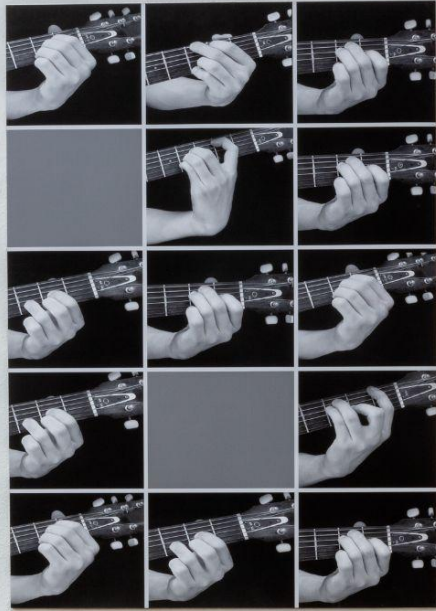




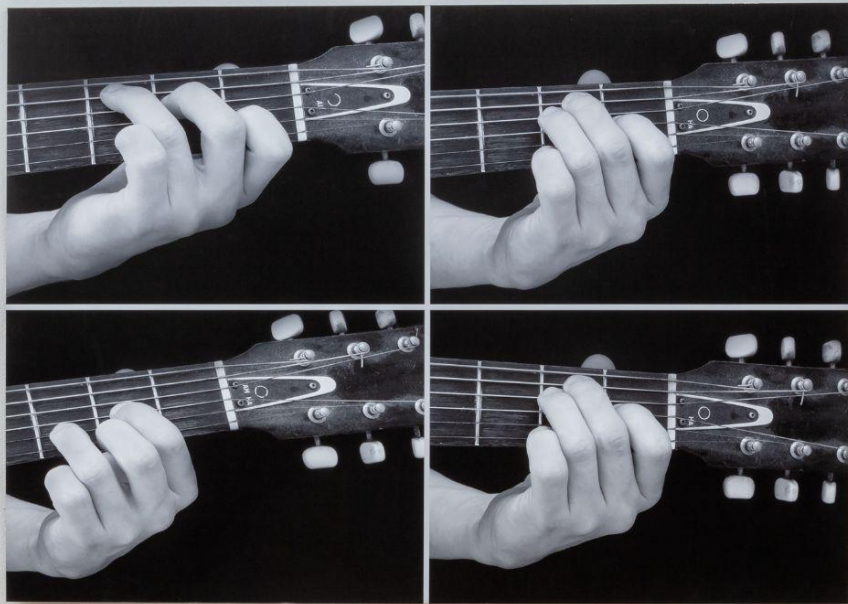


























Checklist

Jeff Zilm

Untitled (C,E,D,E)

UV ink on 140gsm Canon coated paper, 33-1/8 x 46-13/16 in / 84x118 cm

Jeff Zilm

Untitled (F,A,C,A,D,E)

UV ink on 140gsm Canon coated paper, 33-1/8 x 46-13/16 in / 84x118 cm

Jeff Zilm

Untitled (F,A,D,E)

UV ink on 140gsm Canon coated paper, 33-1/8 x 46-13/16 in / 84x118 cm

Jeff Zilm

Untitled (A,G,A,F,F,E)

UV ink on 140gsm Canon coated paper, 33-1/8 x 46-13/16 in / 84x118 cm

Jeff Zilm

Untitled (A,G,E_B,E,D,E,A,D_F,A,D,E)

UV ink on 140gsm Canon coated paper, 23-3/8 x 33-1/8 in / 59x84cm

Jeff Zilm

Untitled (A,C,E,D)

UV ink on 140gsm Canon coated paper, 23-3/8 x 33-1/8 in / 59x84cm

Jeff Zilm

Untitled (A,G,A,G)

UV ink on 140gsm Canon coated paper, 23-3/8 x 33-1/8 in / 59x84cm

Jeff Zilm

Untitled (A,C,E,D,E,D,E,G,G)

UV ink on 140gsm Canon coated paper, 23-3/8 x 33-1/8 in / 59x84cm