



Jeremiah Chechik

Micrographica



Lippershay 1608 Study 77, Explorers, 2020, Huhnemüle Bamboo ink jet print, 17 x 22 inches

Explorers



Lippershay 1608 Study 899
Explorers
2020
Hahnemüle Bamboo ink jet
print
17 x 22 inches



Lippershay 1608 Study 79
Explorers
2020
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Explorers



Lippershay 1608 Study 7
Explorers
2020
Hahnemüle Bamboo ink jet
print
17 x 22 inches



Lippershay 1608 Study 6
Explorers
2020
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Explorers



Lippershay 1608 Study 2
Explorers
2020
Hahnemüle Bamboo ink jet
print
17 x 22 inches



Lippershay 1608 Study 5
Explorers
2020
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Explorers



Lippershay 1608 Study 15
Explorers
2020
Hahnemüle Bamboo ink jet
print
17 x 22 inches

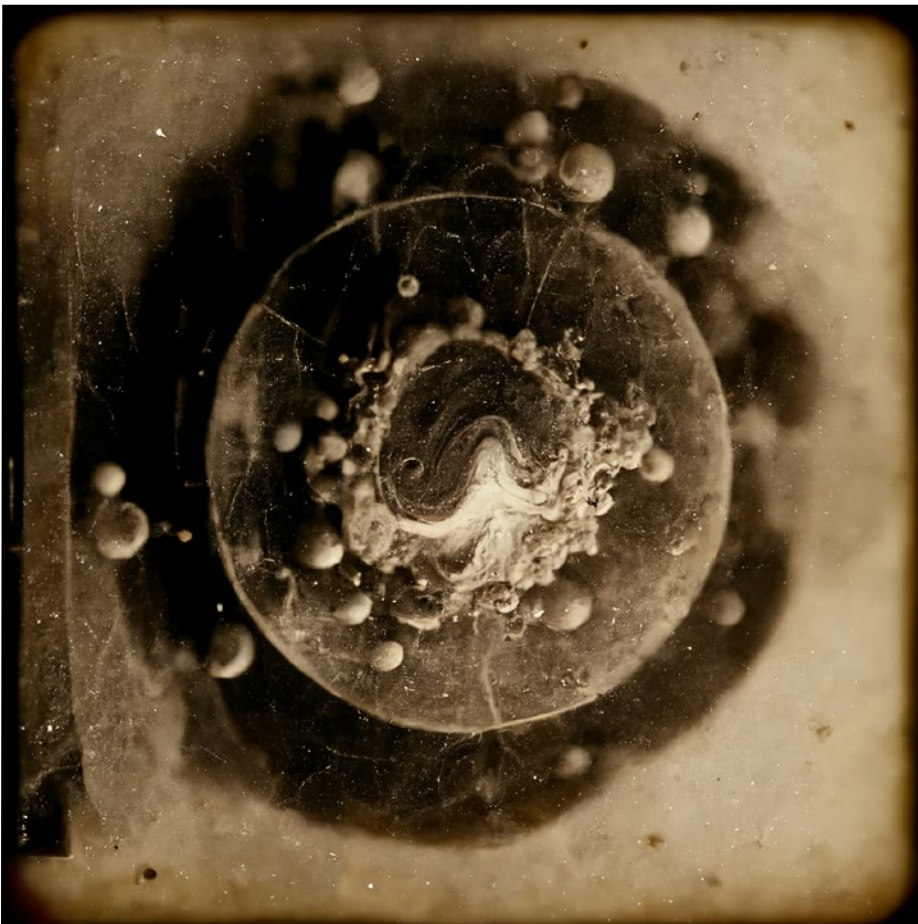


Lippershay 1608 Study 59
Explorers
2020
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Abiogenesis



Micrographica Alpha
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches



Organism # 2113
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Abiogenesis

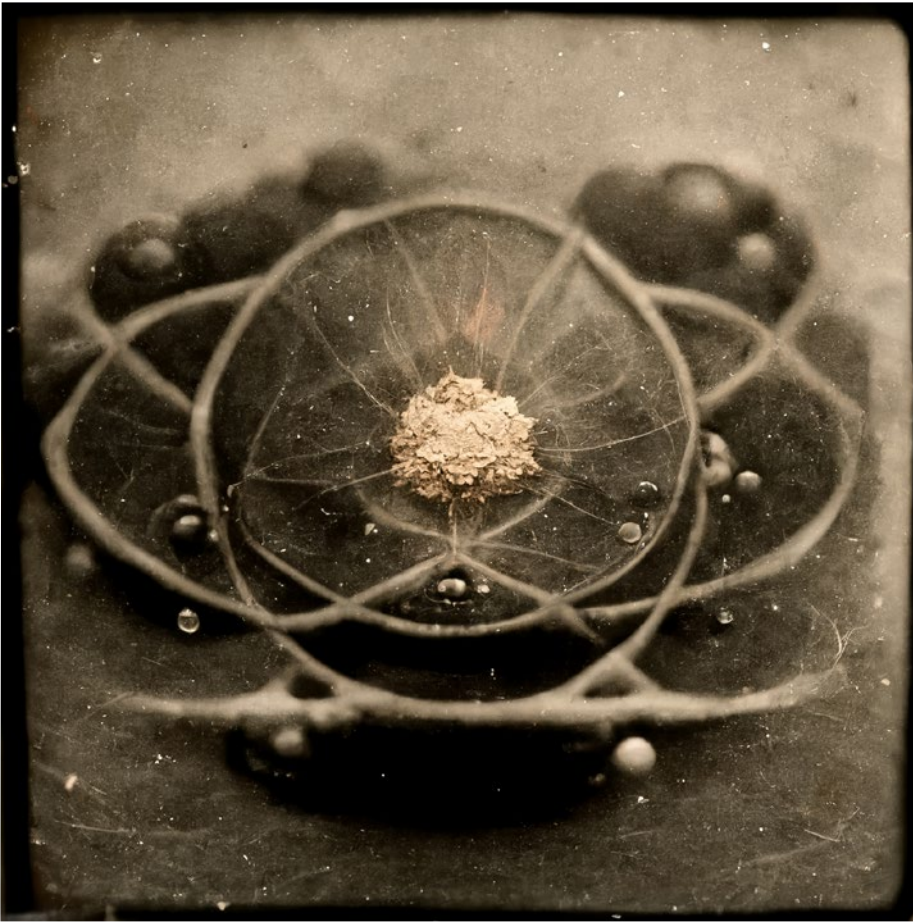


Organism # 5209
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

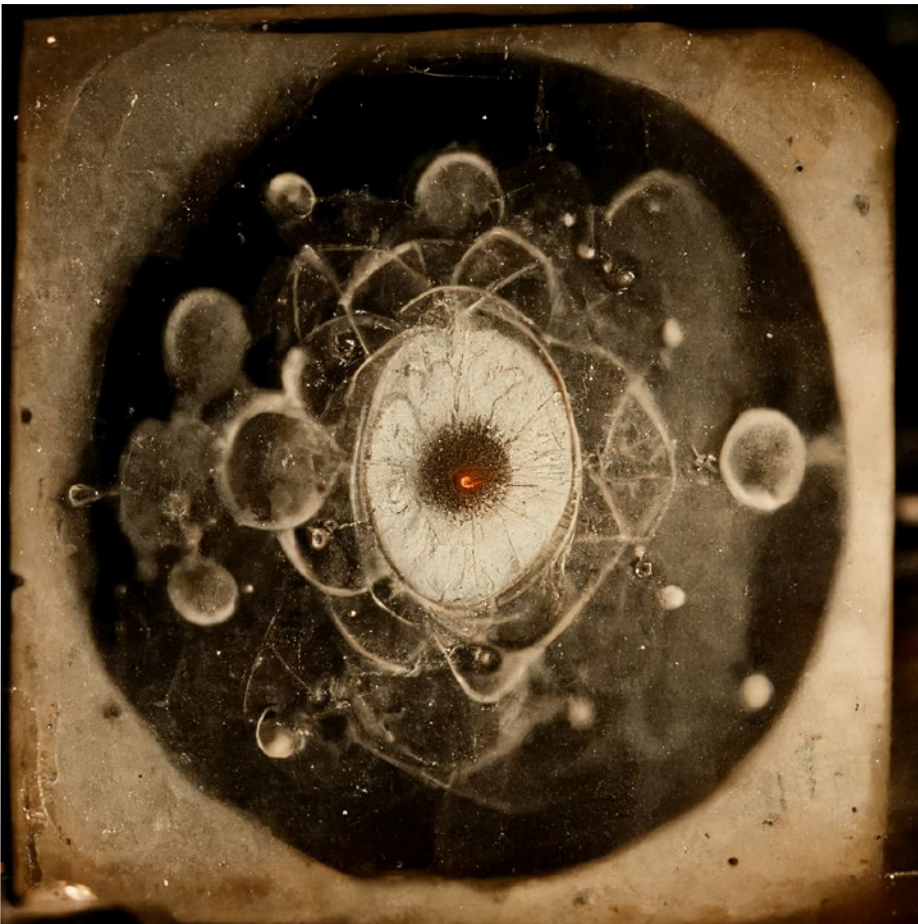


Organism # 9987
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Abiogenesis



Organism # 5577
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches



Organism #6991
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Abiogenesis



Organism # 7965
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

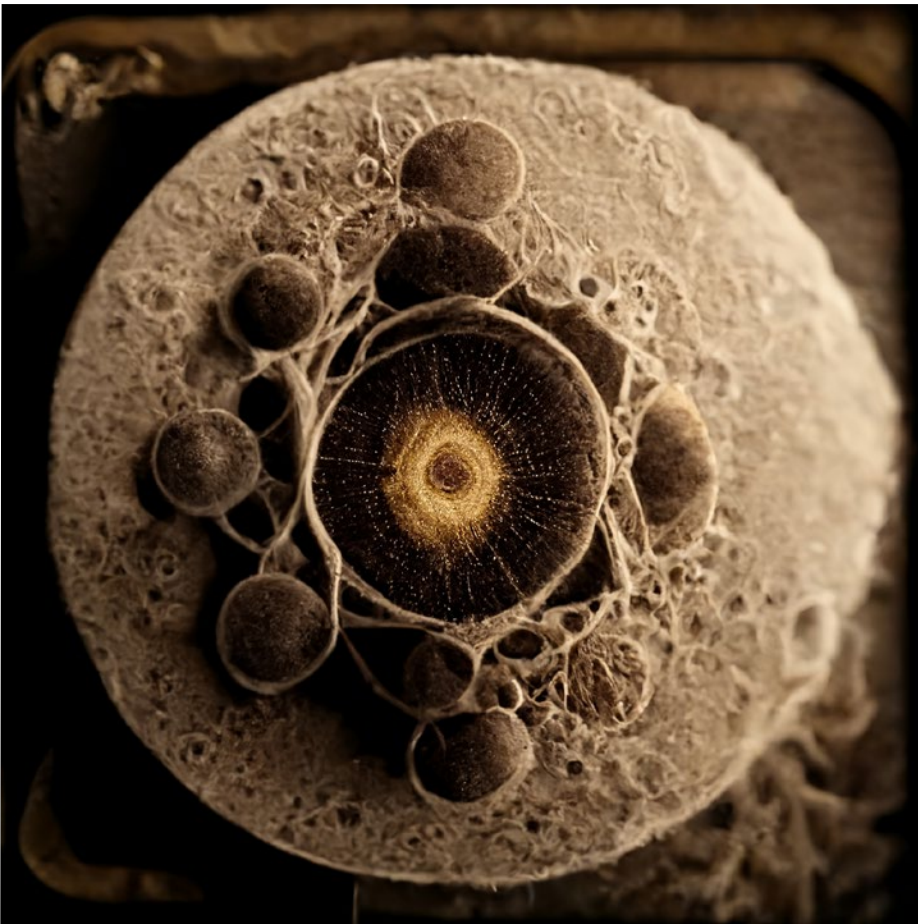


Micrographica Theta
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Abiogenesis



Micrographica Zeta
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches



Micrographica Sigma
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Abiogenesis



Micrographica Epsilon
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

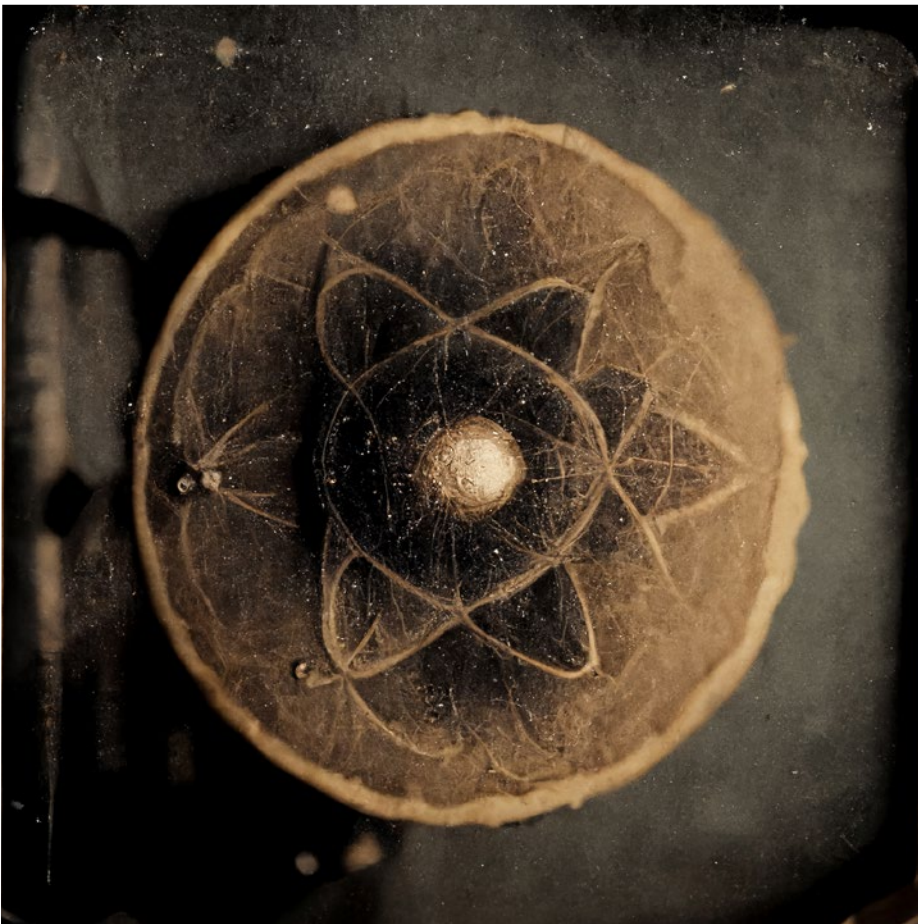


Micrographica Beta
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Abiogenesis



Micrographica Delta
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

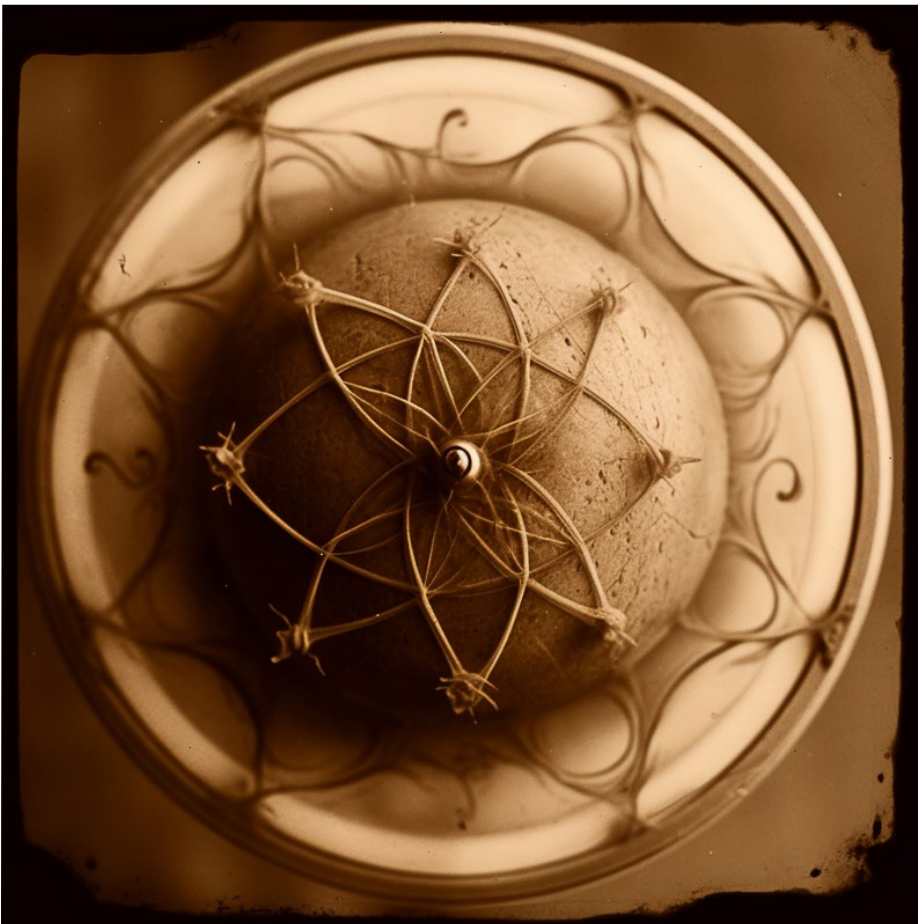


Organism #80067
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Abiogenesis



Micrographica Omega
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches



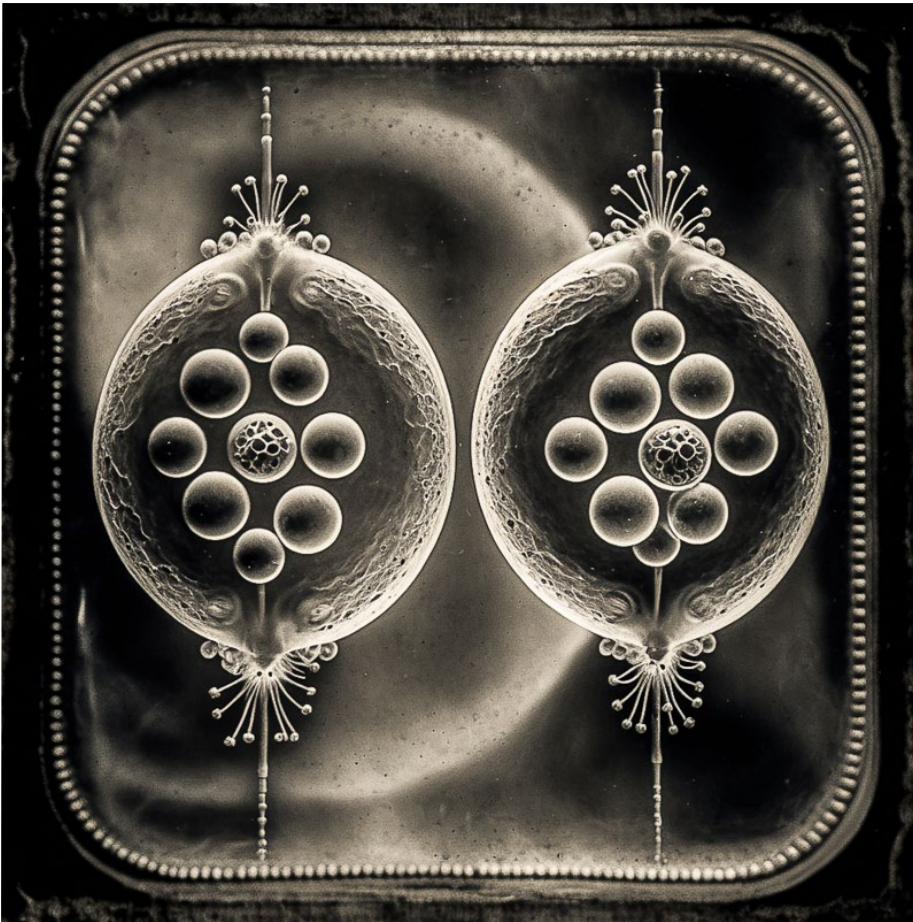
Emergent 101
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Abiogenesis



Emergent 101
Abiogenesis
2023
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Cell Division



Cell Division 13
2021
Aluminum print
10 x 10 inches



Cell Growth 85
2021
Aluminum print
10 x 10 inches

Cell Division

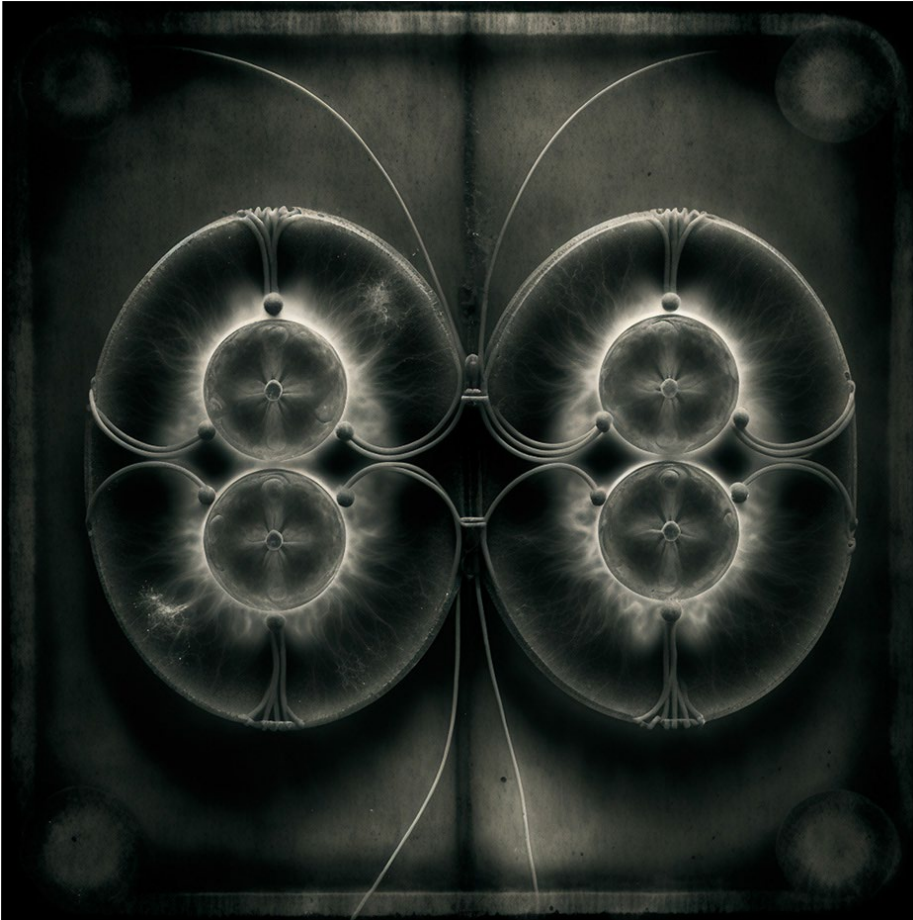


Cell Growth 97
2021
Aluminum print
10 x 10 inches

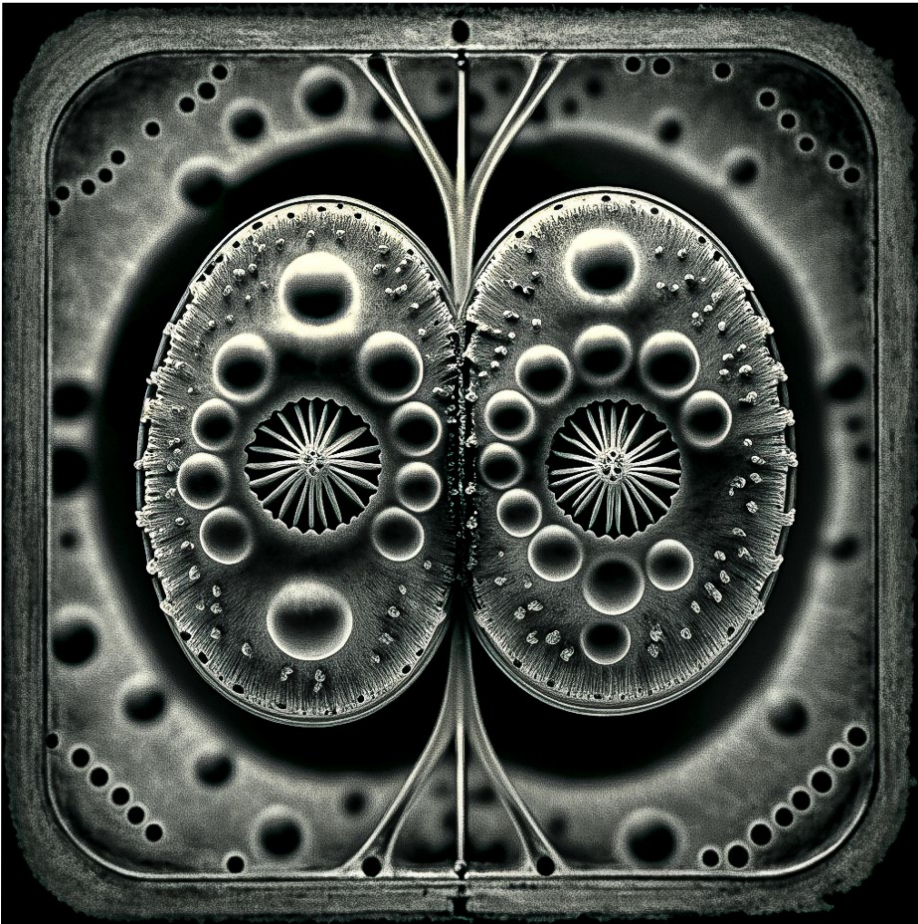


Cell Growth 775
2021
Aluminum print
10 x 10 inches

Cell Division



Cell Division 97
2021
Aluminum print
10 x 10 inches



Cell Growth 64
2021
Aluminum print
10 x 10 inches

Organics



Mutation #77761
2022
Hahnemüle Bamboo ink jet
print
17 x 22 inches



Mutation #0030
2022
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Organics



Mutation #5558
2022
Hahnemüle Bamboo ink jet
print
17 x 22 inches



Mutation #6161
2022
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Organics



Mutation #7664
2022
Hahnemüle Bamboo ink jet
print
17 x 22 inches



Mutation #8427
2022
Hahnemüle Bamboo ink jet
print
17 x 22 inches

Jeremiah Chechik

The Still Lifes



Copper Bowl with Pear, The Still Lifes, 2022, HD mat acrylic glass, 20 x 20 inches

The Still Lives



Copper Bowl with Small
Flowers
The Still Lives
2022
HD acrylic glass
20 x 20 inches



Copper Bowl with Jewel
The Still Lives
2022
HD acrylic glass
20 x 20 inches

The Still Lifes



Copper Bowl with Foreign Fruit
The Still Lifes
2022
HD acrylic glass
20 x 20 inches



Copper Bowl with Unnatural
Flowers
The Still Lifes
2022
HD acrylic glass
20 x 20 inches

The Still Lifes



Copper Bowl with Bruised Fruit
The Still Lifes
2022
HD acrylic glass
20 x 20 inches



Still Life with Bruised Fruit
The Still Lifes
2022
HD acrylic glass
20 x 20 inches

The Still Lifes



Still Life with Withering Petals
The Still Lifes
2022
HD acrylic glass
20 x 20 inches



Still Life with Ceramic Flower
The Still Lifes
2022
HD acrylic glass
20 x 20 inches

The Still Lifes



Still Life with Ceramic Leaves
The Still Lifes
2022
HD acrylic glass
20 x 20 inches



Still Life with Ceramics,
Flowers and Wood
The Still Lifes
2022
HD acrylic glass
20 x 20 inches

The Still Lifes



Still Life with Chinese Ceramics
The Still Lifes
2022
HD acrylic glass
20 x 20 inches



Still Life with Ceramic Fruit
The Still Lifes
2022
HD acrylic glass
20 x 20 inches

The Still Lifes



Still Life with Grapes and
Ceramic Melon
The Still Lifes
2022
HD acrylic glass
20 x 20 inches



Still Life with Oranges and
Buds
The Still Lifes
2022
HD acrylic glass
20 x 20 inches

The Still Lifes



Still Life with Peach and
Orange
The Still Lifes
2022
HD acrylic glass
20 x 20 inches



Still Life with Tilted Ceramic
The Still Lifes
2022
HD acrylic glass
20 x 20 inches

The Still Lifes



Still Life with Cracked Bowl
The Still Lifes
2022
HD acrylic glass
20 x 20 inches



Still Life with Flower and Wine
The Still Lifes
2022
HD acrylic glass
20 x 20 inches

The Still Lifes



Still Life with Flowers and Quill
The Still Lifes
2022
HD acrylic glass
20 x 20 inches



Still Life with Skull
The Still Lifes
2022
HD acrylic glass
20 x 20 inches

The Still Lifes



Still Life with Blue Flowers
The Still Lifes
2022
HD acrylic glass
20 x 20 inches



Still Life with Raven
The Still Lifes
2022
HD acrylic glass
20 x 20 inches

The Still Lifes



Still Life with Raven and Coal
The Still Lifes
2022
HD acrylic glass
20 x 20 inches

Jeremiah Chechik

Commentary

Jeremiah Chechik is obsessed with the porous boundary between fact and fiction. Even while working successfully as a fashion photographer, music video maker, and TV and film director, he has consistently used fine-art photography to explore the deeper implications of his craft, treating storytelling as a cultural template and image-making as an epistemological tool. A pioneer of both laser holography and internet streaming, the Montreal-born artist, who holds numerous patents, is now based in Venice, California, where he consults with major brands, lectures at universities, participates in *The Future of Photography* podcasts, and exhibits internationally.

The subtly investigative prints that Chechik has created over the past five decades explore how deeply assimilated concepts and pictorial devices condition our daily experience. These exquisite constructs meld 21st-century digital technology (notably, advanced software design and artificial intelligence) with traditional ink-and-paper printing of the highest quality, employing Piezography with carbon inks on Hahnemuehle paper, copper-coated aluminum, or glass. The resulting images are more than just visually stunning and thoroughly aesthetic in intent. They also raise key questions about the nature of knowledge in our media-saturated age.

The term “Micrographica,” used in this exhibition to encompass four series of works, suggests some kind of very small writing or depiction with a disproportionately large import. Accordingly, the first subset of images, “Explorers,” seems to offer views of and from other planets, evoking humankind’s sense of cosmic wonder. What alternative worlds are out there, and are they any stranger than the earthly phenomena around us and within us? The scenes are all titled Lippershey 1608 with a study number—as though systematically recorded by the Dutch inventor of the telescope, Hans Lippershey, in the 17th century.

The pictures in “Abiogenesis”—the term refers to the first primordial generation of life out of inorganic materials—bear an eerie resemblance to some of Chechik’s extraterrestrial images, suggesting a parallel between natural processes on the macro and micro scales of existence. Clearly, there are visual echoes between the planets and their moons in “Explorers” and the living nuclei and their satellite-like tendrils in “Abiogenesis” (which in turn evoke nuclei and electrons on the atomic level). But deciding whether those formal correspondences are profoundly meaningful or merely red herrings (perhaps God’s, or Chechik’s, little joke) is left entirely to the viewer.

Titled with a magician’s misdirection, most of the “Cell Division” images do not depict splitting cells per se, but the consequences of rampant division and redivision: whole plants or other simple organisms. The “Organics,” presenting what look like proliferating fungi or coral growths, resemble botanical and science-lab imagery from the very dawn of photography—much as the “Explorers” prints often have the look of silent-movie era science fiction. Chechik constantly compares and contrasts the way we used to see—or, more precisely, the way we used to represent seeing—and the way we do so now, thus drawing attention to the visual conventions of each era and the cognitive paradigms they encode.

So the show’s other major section, “The Still Lives,” immediately prompts a question. Why is the history of art so dense with images of fruits and flowers on a tabletop? In part, the answer is that this subject serves as an excellent learning device for painters and photographers. Shapes, textures, lighting effects, modeling, organic and inorganic juxtapositions, multiple colors—all the technical challenges are there. Moreover, “still life” is oxymoronic (given that animation, not stillness, is the essence of life) and therefore thematically fraught. The genre captures the contradictory pathos of the human condition. Its formal coup is to portray vitality in transition toward—or for a brief while parasitically living off—inevitable death. Consequently the two Latin terms most closely associated with this art form are *vanitas* (as in the vanity of all human wishes) and *memento mori* (literally “remember you must die”).

Chechik’s still-life images meet all the standard art-historical criteria—then deftly turn and make those criteria the true object of a sur-traditional art. In this series, we see small blooms growing out of fruits already past their prime. The life-death dynamic, the ephemerality theme, is in full view. Next, Chechik goes on to employ all the tricks of the artist’s trade, now digitally enhanced: the surfaces of the bowls echo the surfaces of the fruits they contain; some of the receptacles lack clear contact with the table, seeming to hover on their own shadow; the fruits look entirely plausible yet cannot be identified with any species actually existing.

Through such self-reflexive gestures, Chechik reminds us that we never behold nature raw and unmediated—the very fact that still-life elements are selected and arranged (or, in this case, invented) alerts us that this is a highly mediated exercise. Chechik’s real concern is how, if at all, we can truly know anything. In every case, his work argues, perception precedes seeing; what the arrayed fruits and flowers—or any visual subject—will mean to us is predetermined by the conceptual lens through which we consciously, or unconsciously, regard them.

– Richard Vine

Former Managing Editor, *Art in America*

Jeremiah Chechik

Biography

Jeremiah Chechik was born in Montreal, Canada, and grew up surrounded by books, homemade radios, and every issue of Popular Mechanics and Popular Science ever published. He received a scholarship to McGill University in physics but at the last moment shifted his major to arts. He directed plays, studied with John Grierson, the father of British and Canadian documentary film, and later became his assistant. After graduating, Chechik moved to Toronto, worked as a master printmaker for the rare books library at University of Toronto, and experimented with the integration of photographic processes with stone lithography, photogravure, and laser holography. His first solo show was at the legendary A-Space Gallery in Toronto in 1976.

Chechik's photographs caught the eye of advertising executives and fashion magazine editors, which led him to Milan where he worked as a fashion photographer for Italian Vogue. Soon he moved to New York and began a meteoric rise as a director of groundbreaking and award winning commercials. Even as he worked in commercial filmmaking, he kept a focus on writing, science, design, and above all, photography, his personal medium of expression as an artist.

Chechik's film career includes directing *Christmas Vacation*, *Benny and Joon*, and *Diabolique*, as well as producing *The Bronx Is Burning* and, most recently, *Reginald the Vampire*. Meanwhile, his photographic work evolved technically and aesthetically, as he explored new ways of creating and presenting imagery that in his words "moves the conversation and language of the photographic image forward."

In 2016 Chechik began experimenting with gaming technology, leading to a body of work called *Virtual Street Photography*. In 2019 he exhibited large plate glass imagery of surreal landscapes in a solo exhibition at the Show Gallery, Los Angeles, followed by a major solo show at the Museum of Architecture and Design in Buenos Aires. In 2020 his digital animated work was exhibited at Bright Moments Gallery in Venice Beach, California, where he resides. Recent shows include group shows, *Outer Orbit/Out of Orbit*, March 2023, and *Wings of Desire* Sept 2023 at Lichtundfire gallery in New York, and *3 Artists* at Yiwei Gallery at Shanghai Photo. Examples of his digital work will appear at the Venice Biennale in 2024, as part of an exhibition organized by the international digital arts organization Bright Moments.

Jeremiah Chechik

Artist's Statement 2023

In his book *New Media in Late 20th-Century Art*, Michael Rush notes: "In painting or sculpture, it is the concepts and uses of materials that change in the art. With technology-based art, the medium itself radically changes when the technology changes. The excitement . . . in being able to capture movement . . . is now replaced by an enthusiasm for altering reality, for making the real illusory."

Over the years we have become somewhat hard-wired to regard photographs as truthful and real. As photography distanced itself from the aesthetic of painting, it embraced "objective" interpretation of the world as a factual representation. No matter that the depiction of Ansel Adam's *Moon and Half Dome* (1960) or Cartier Bresson's leaping man in *Place de l'Europe Gare Saint Lazare* (1932) are tonally abstract and black and white. Compare these "realistic" images with a Rembrandt painting such as *Self Portrait with Beret and Turned up Collar* (1659). The Rembrandt seems much more objective, more colorfully realistic, than the photographs, which use only form plus white, grey, and black tones to achieve their effect. And yet, it is the photographs that claim to present the objective true moment.

In pushing the conversation of the photographic form forward, photography finds itself at a similar crossroads as painting did in the 1940s, when it gave rise to Abstract Expressionism. A camera is no longer a required tool. We can create photographs rather than take photographs. Photography is no longer exclusively the medium of witness, "objectively" recording a perceived reality. Scientific investigation, from the atomic to the planetary, is in many ways the purview of the photographic. We have come to believe that nothing is more objective than the microscopic or telescopic image.

Currently, we find ourselves at a cultural crossroads, a so called "post-truth" reality where it is not enough to believe our senses, and what is objectively real is often in dispute. This tension between mind and eye creates a new perception—one which causes us to question our own subjectivity. Blurring the lines between fact and fiction, between subjective and objective, between truth and illusion, I inhabit this median zone that lies between. I explore ways of creating that deepen the emotional reaction to the work, using history, memory, and fiction fused in a what appears to be a scientific method and its photographic record.

While the eye seeks to believe that these images are a methodical and clinical record, the instinct revolts, as we feel the pull of an unnatural dreamscape. If creativity is based on remixing existing elements into new combinations, then all art is to some degree derivative. With diffusion models, large and small language models, the empathetic and conscious artist can collaborate with the supreme intelligence of the machine and take us to a familiar "unknown."

Art cannot be created or destroyed, only remixed. We borrow what we like and build on it. This cultural exchange insures that art, technology, and culture will continue to evolve. My work is intended to transport the viewer through a kind of false memory to a different time and place, where everything feels familiar, real, and emotionally tinged.

"Arriving at each new city, the traveler finds again a past of his that he did not know he had: the foreignness of what you no longer are or no longer possess lies in wait for you in foreign, unpossessed places."

—Italo Calvino, *Invisible Cities*

Jeremiah Chechik

Recent Exhibitions (selected)

Solo Shows

Paintless, BrightMoments - Venice CA 2019

Days Among Stones, Show Gallery - Los Angeles Nov 2019

The Uncanny Valley, Museum of Architecture and Design - Buenos Aires Sept 2018

Group Shows

Wings of Desire, LichtundFire Gallery New York, Sept 2023

Out of Orbit/OuterOrbit, LichtundFire Gallery New York - March 2023

3 Artists, Yiwei Gallery - Shanghai Photo - April 2023

Out in The Street, Venice Institute of Contemporary Art - Los Angeles - Sept 2018

Neorealismo, ArtexArte - Buenos Aires August 2018

Exhibition Fact Sheet

Jeremiah Chechik

Micrographica & The Still Lives

At the other end of the size spectrum from the cosmic is the microscopic, although, as this suite of pictures implies, there are eerie correspondences between the two. The circling of electrons around the atomic nucleus recalls the orbiting of planets around a sun. The forces at play on both the astrophysical and the subatomic levels produce effects not found in daily human experience. The term “micrographica” suggests some kind of very small writing or depiction with a disproportionately large import. Thus these nipple-like visual constructs also evoke single cells, endowed with yet another sort of nucleus and a language of their own. For what could be more to the artist’s point than the coding of DNA or the genetic engineering made possible by CRISPR editing and various molecular intervention technologies? In Chechik’s pictorial domain, which here evokes botanical and science-lab imagery from the very dawn of photography, the sunnucleus often resembles a fruit or plant from his “Still Life” series.

– Richard Vine

NUMBER OF OBJECTS:	62 works on paper and metal and glass
TITLES, DATES, SIZES, MEDIUM:	Provided on PDF presentation
SPACE REQUIREMENTS:	Approximately 180 – 200 running feet
PARTICIPATION FEE:	Round-trip shipping, wall-to-wall insurance (50% of retail value), and color exhibition announcement card (with a \$200 credit from Katharine T. Carter & Associates.)
INSTALLATION:	Work will be sent ready to hang; standard 2D wall hanging apparatus required.
TRANSPORTATION:	The exhibiting institution will provide all transportation for the exhibition and cover all related costs. This will include full responsibility for delivery at the conclusion of the exhibition. Work must be fully insured during transport.
ANNOUNCEMENT CARDS:	Katharine T. Carter & Associates will provide a \$200 credit towards the production of a color announcement card pending the terms from the <i>sample letter of confirmation</i> .
PRESS KIT:	All pre-written press materials, to include biographical summary, artist statement, petite essay, press releases, media releases, pitch letters and radio/television spots, to be provided by Katharine T. Carter & Associates.
TERMS:	All publicity releases, invitations/announcements, catalog, exhibition brochure, and other printed materials concerning the exhibition shall carry the following information: “The exhibition was organized through Katharine T. Carter & Associates.” Copies of any printed matter relating to the exhibition shall be sent to Katharine T. Carter & Associates at the close of the exhibition. The critics’ essay may be quoted provided there is attribution.

Exhibition Fact Sheet

Jeremiah Chechik

(continued)

CONDITIONS:

1. Exhibiting institution must provide object insurance to cover replacement costs should items be damaged or stolen while on premises. Minimum insurance required: 50% retail value. Should loss, damage or deterioration be noted at the time of delivery of the exhibition, the artist shall be notified immediately. If any damage appears to have taken place during the exhibition, the artist shall be informed immediately.
2. Security: Objects must be maintained in a fireproof building under 24-hour security.
3. All packing and unpacking instructions sent by (artist) shall be followed explicitly by competent packers. Each object shall be handled with special care at all times to ensure against damage or deterioration.
4. As stated above (see space requirements), the number of works to be exhibited can be dictated by the space and needs of the exhibiting institution.
5. Exhibitors may permit photographs of the exhibition and its contents for routine publicity and educational purposes only. Exceptions may be made pending discussion with the artist.

CANCELLATION:

Any cancellation of this exhibition by the hosting institution, not caused by the actions of the artist, shall entitle Katharine T. Carter and Associates to an award of liquidated damages of \$3750.00. The hosting institution further agrees that any suit brought to recover said damages may only be brought in Columbia County, New York.

Contact and additional information:

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