

# JONATHAN MARSHALL

## ...MORE REMNANTS OF FUTURES PAST

**October 14 – November 16, 2016**

Opening: Friday, October 14, 2016  
from 5 pm till 8 pm at GRIMM

GRIMM is pleased to announce *More Remnants of Futures Past*, Jonathan Marshall's second solo exhibition with the gallery in Amsterdam.

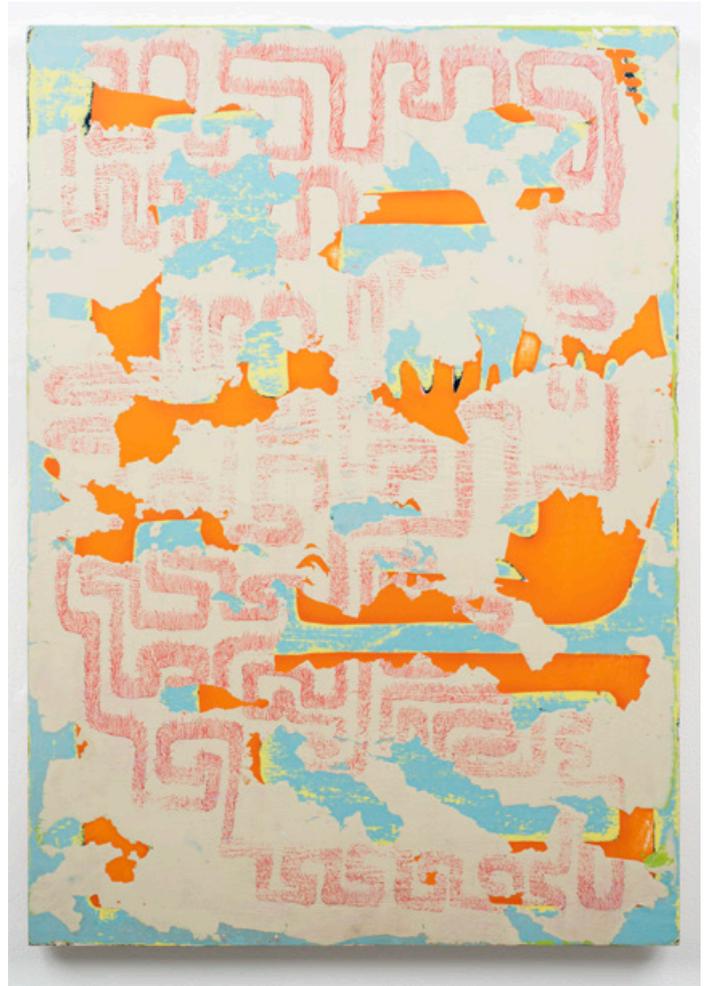
*"Making things is a process by which to explore a universe out of reach, from within the limitations of our finite form."* - Jonathan Marshall.

The past is deep, and humans have been on this earth for 150,000 years in our current form. That is a very long time, yet comically brief, considering the full history of our cosmos. But even in our brief time here, many things have been lost or are yet to be found.

In *...More Remnants of Futures Past*, Jonathan Marshall is presenting us such a find, possibly from a different space, a distant past, or a faraway future. Marshall has created a group of forty paintings, each one representing a different character of a speculative alphabet. In addition to the Roman alphabet still in use today, Marshall has invented fourteen extra letters. Partly inspired by a book of ancient erotic pottery from the Nazca peoples, a Peruvian culture that flourished from 100 BCE to 800 AD, Marshall has shaped every letter as a human form. The panels appear to us as mysterious artifacts that have survived the ravages of time, while also reminding us of the long human tradition of making things.

In an experiment to expand his visual language and make more discoveries, Marshall has created the alphabet panels systematically, by evenly cutting up six different types of plywood and applying bases of colored paint and binder to each panel. He declares he had very little to do with the process — the idea was to see "which paintings wanted to exist".

Marshall is suggesting that these works could be a future-script alphabet, created by a culture from an alternate



*The Origin of the Universe '01', 2016*

universe. Or perhaps these artifacts were found and collected by a civilization many years from now, a civilization that sent them back in time to us. As definitive answers do not exist, and questions are always more interesting than direct and fast statements, Marshall invites his viewers to create their own narrative. These objects should be met on the plane of their existence, while mediating our own position in relation to them and reconsider the ways by which we attach value to things. In modern literature and film there is a narrative genre called "mythopoeia," in which the writer or filmmaker creates a fictional or artificial mythology comprised of many social, historical, political, and theological aspects. Mythopoeia attempts to answer one big question: How do we make sense of ourselves within the context of the world, the present, and the past? For Marshall, the act of art making is his attempt to understand his own position in time, space, and culture.

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### About the artist

Jonathan Marshall was born in 1981 in Morgentown, West Virginia and currently lives and works in Austin, Texas. He received his BFA from the University of Texas, Austin in 2003 and continued his curriculum at the Virginia Commonwealth University. (MFA, 2010)

In 2013 Marshall presented his first European solo exhibition *'The Old New World'* at GRIMM in Amsterdam. His work has been included in several group exhibitions such as *'Skeleton'* at Museum Beelden aan Zee in The Hague (2015), *'Mummies'* at Drents Museum, Assen (2014), *'Traces'* at Peter Blum Gallery, New York (2014), *'Resonance(s)'* at Maison Particulière in Brussels (2014) and *'Facing Nature'* at Museum Belvédère, Heerenveen (2013). *'Traces of Life'* at Wentrup, Berlin (2013), *'Heel Gezellig'*, curated by Matthew Day Jackson at GRIMM (2011), *'New Works for the Collection'* at The Blanton Museum of Art, Austin (2010) and *'Modern Art, Modern Lives'* at the Austin Museum of Art, Austin (2008).

Jonathan Marshall's work can be found in prominent international collections, such as the Zabłudowicz Collection, De Heus-Zomer Collection, The Contemporary Austin collection and the collection of the Jack S. Blanton Museum of Art.



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