



JACK PIERSON *next to nothing*

STEVE MILLER: *When we had talked last time you said something that had really resonated with me. You said that you thought you wanted your intervention with this to be ‘next to nothing.’ And...something went off in my head when you said that, and it made everything pull into focus for me with that statement. Do you want to say a little more about your attitude about these works or whatever you want to add to that statement? I love that idea of “next to nothing.”*

JACK PIERSON: Ok, I guess...I think what I meant is that I’m a beach walker and there’s part of me that needs nothing more than that. So on the days when I finally feel like, “well, that’s the most important thing to me,” how do I, or do I need to transmit that as an artist. And I think I do need to transmit it. So, as much experience as I can have unencumbered by that need to communicate—ultimately, I need to communicate, so I tried to make them as light and sort of un-intervened with as possible, meaning I just took the picture—and of course, I probably knelt and edited and tried to compose—but I didn’t do it with any...I don’t know, sort of masked intensity or an especially difficult camera or looking for anything more than

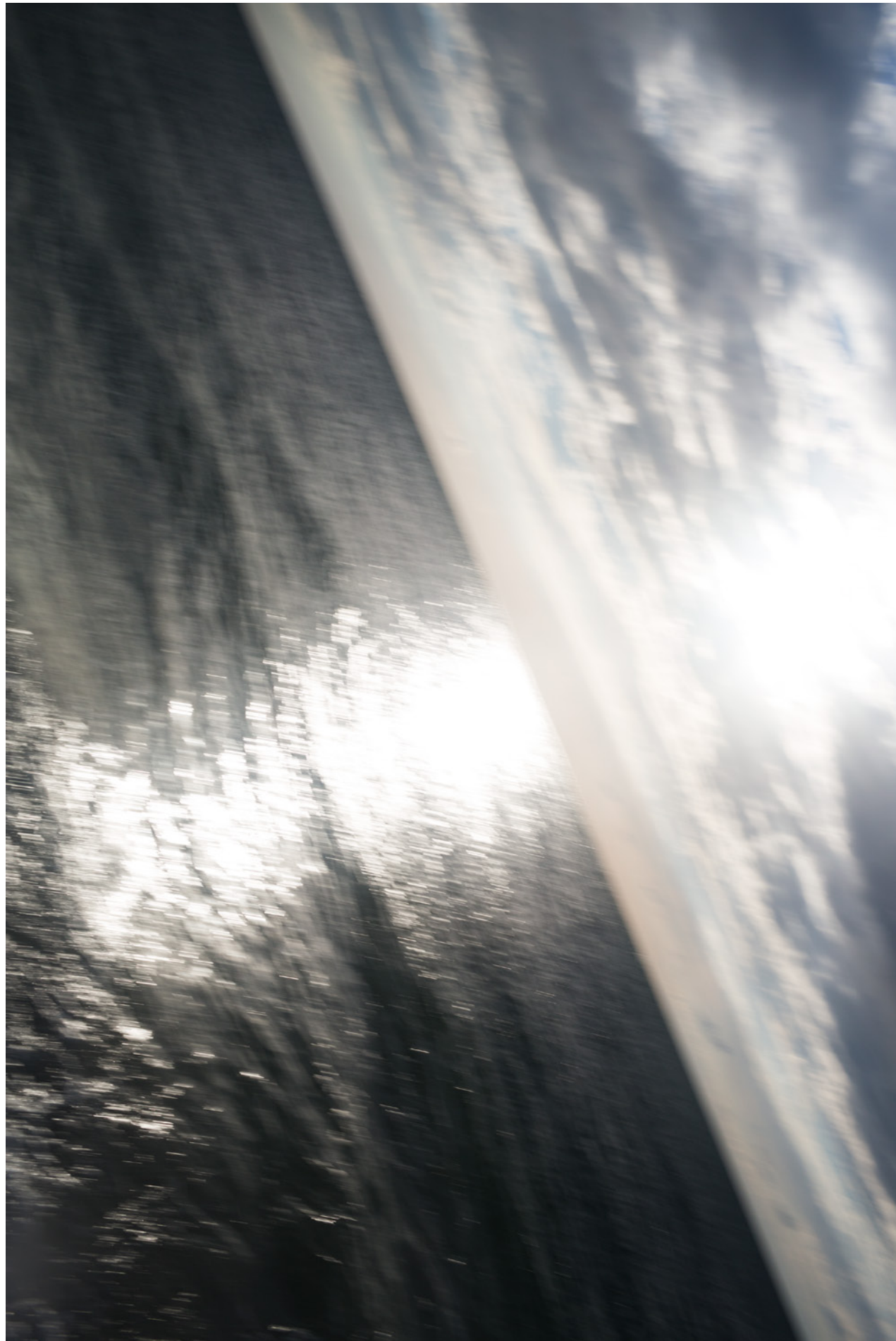
what I saw and this is what came back. These pictures are what came back.

STEVE: *Ok, that makes a lot of sense to me. I think the ‘next to nothing’ also is interesting in terms of—you made another statement about how in some of your other work you were pressing bells and whistles, going from maximum chroma, maximum intensity—*

JACK: Yes, exactly. I feel like these are not driven by any need to amp them up. I’m sort of drawn to their quiet qualities. And I kind of think it’s...I hope it’s a slowed down experience because certainly when you see something that’s instantly pleasing and kind of goes big or goes intense I feel like you can consume it faster. These are the first photographs I’ve made for the wall in a while in, you know, an Instagram generation. I just feel like the experience, hopefully, will be one that slows the viewer down. Partially because maybe there’s the head scratching quality about them that’s like, “well what exactly is so great about these? No, I think they’re pretty great.” You know? But, I get that they’re not...no, I might not even say that, I think they have everything I want them to have.

Portrait by Jason Schmidt. All following images courtesy of Sabine Knust, Munich.
Following spread: Jack Pierson, *natural and pertient*, 2016.



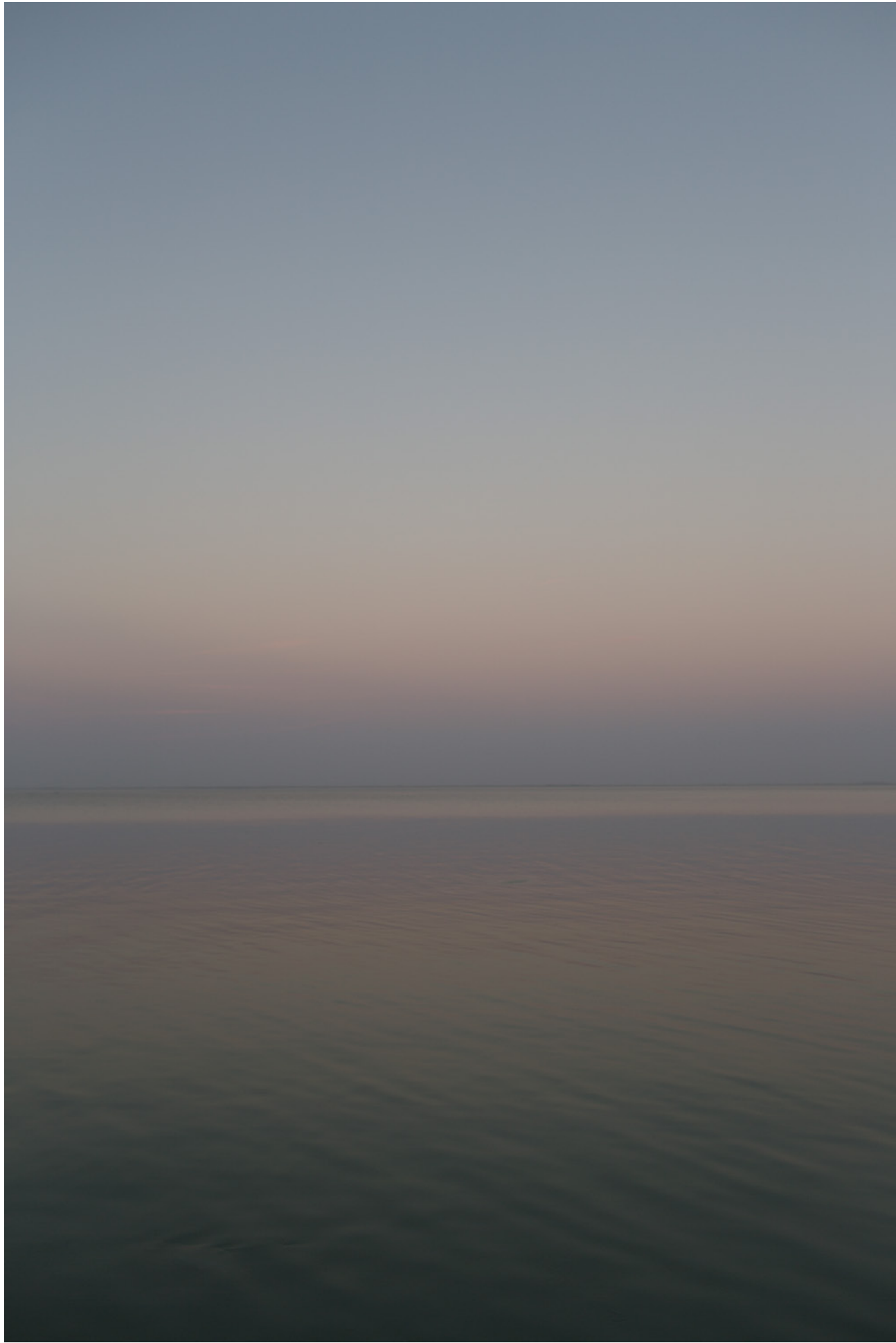


Jack Pierson, Above: *loving to smoke*, 2016; Opposite: *the interval between thoughts*, 2016



Jack Pierson, Following Spread: *we must all die to our emotions*, 2016.



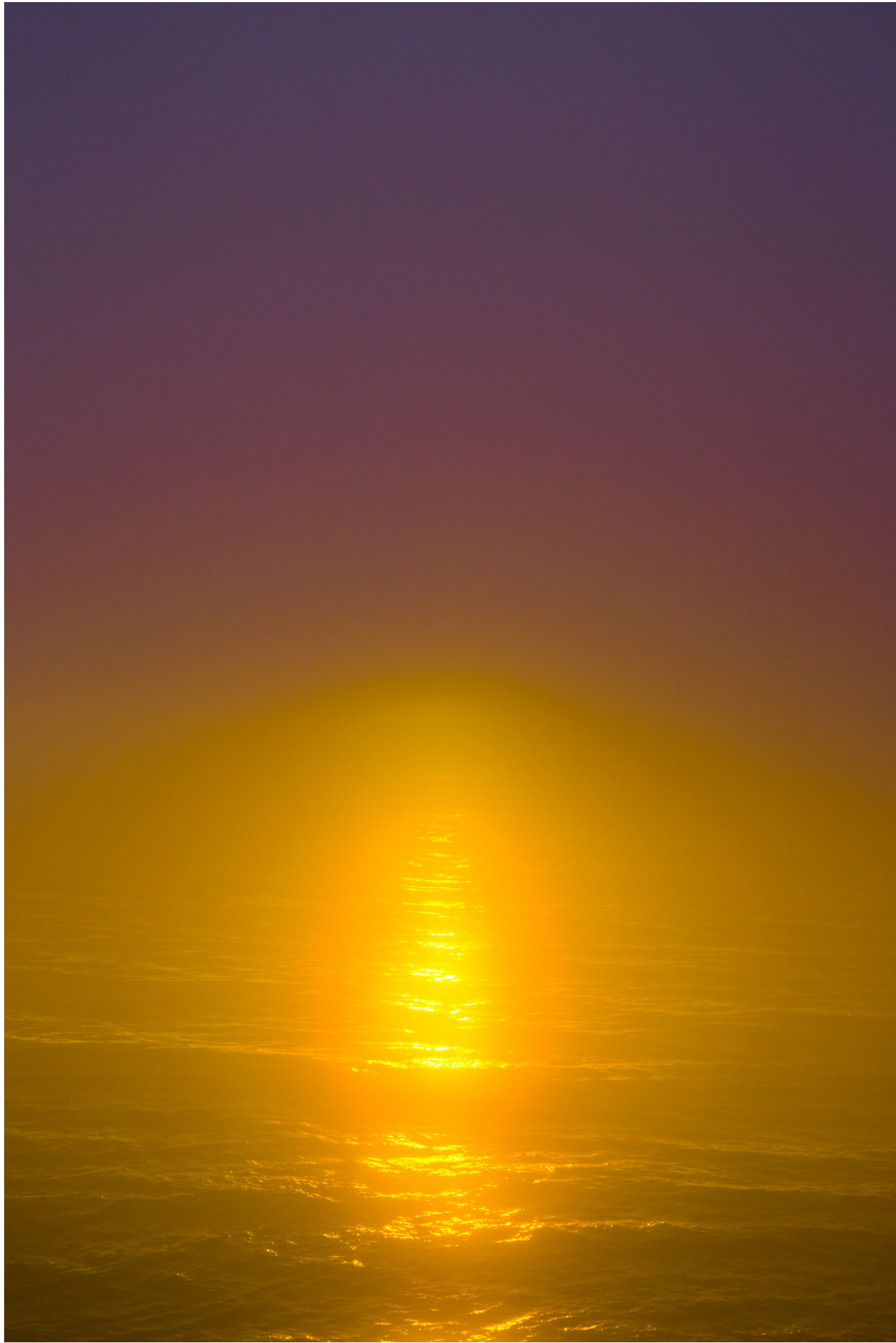


Jack Pierson, Above: *You don't have to tell me about giving up*, 2016;.



Jack Pierson, Above: *sic vita*, 2016; Following spread: *escape from the dead hands of time*, 2016





Jack Pierson, *The West*, 2016



Jack Pierson, *Only in aloneness is there innocence*, 2016