

VEDA

JONATHAN BERGER (b.1980, New York) lives and work in New York.

Jonathan Berger's work centers around the practice of exhibition making, encompassing a spectrum of activity, including sculpture, installation, performance, curatorial practices, archival work, creative research, design, relational aesthetics, writing, education, and the production of large-scale collaborative projects. The content of his exhibitions range from work that he physically produces or asks others to produce for him, to materials that he collects, seeks out, and re-contextualizes, or that are the product of conversations and exchanges with others. His projects often combine new and old, traditional and nontraditional, popular and obscure, static display and events, that which is widely acknowledged as art and that which is not. Berger's relationship to these exhibitions exists in a gray area that both incorporates and rejects the standard conventions attached to the role of artist, curator, producer, journalist, director, archivist, biographer, historian, and documentarian. His role and creative practice is ever shifting, based on the conceptual framework and practical needs of a given project. For the past 13 years, Berger's practice has been concerned with a rigorous investigation of the many ways in which the exhibition site can be repurposed and the subsequent potential for that site to allow for an expansion and reconsideration of what art can be and how it can be made. While his projects vary significantly, the exhibitions themselves are always the "work," with the discrete parts contributing to a greater whole.

From 2013-2016 Jonathan Berger served as Artist Director of 80WSE Gallery at New York University, where he produced numerous projects, which explored the potential of intersections between contemporary exhibition making and education, including include Ellen Cantor: Are You Ready For Love?; The Magic Flute: An Opera in Six Steps, in collaboration with Vaginal Davis, Susanne Sachsse, Xiu Xiu, Jesse Bransford, Jackie Shemesh, Michel Auder and Michael Stickrod; James Son Ford Thomas: The Devil and His Blues in collaboration with Mary Beth Brown and Jessica Iannuzzi Garcia; New Sights, New Noise, in collaboration with Michael Stipe; Devotion: Excavating Bob Mizer, in collaboration with Billy Miller; and Learn to Read Art: A Surviving History of Printed Matter, in collaboration with Max Schumann.

In 2013, he presented the exhibition On Creating Reality, by Andy Kaufman at Maccarone Gallery (NY), in addition to organizing Andy Kaufman's 99cent Tour, the first comprehensive screening series surveying Kaufman's performance work, presented at Participant Inc. (NY). Berger's six-year investigation of Kaufman concluded in 2014 when he was commissioned by Frieze Projects to present An Overture to Andy Kaufman as part of Frieze London.

Berger has presented solo installation projects at Adams and Ollman Gallery (Portland, OR); the Busan Biennial (South Korea); Vox Populi (Philadelphia); Andreas Grimm Gallery and Karma Gallery (New York). His collaborative and curatorial projects have been presented at numerous venues including MOCA (Los Angeles); The Hebbel Theater and Silent Green (Berlin); Participant Inc., The PERFORMA Biennial, Performance Space 122, and The Queens Museum of Art (New York); and Fleisher/Ollman Gallery, (Philadelphia).