

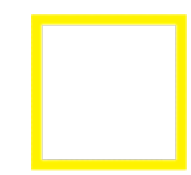




J P 제피

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J P 제피

잔재 #2, 2022

pieced fabric remnants

9 x 9 in: artwork

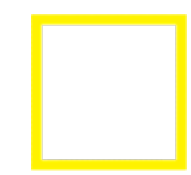
22.9 x 22.9 cm

15.25 x 15.25 x 2 in: frame

38.7 x 38.7 x 5.1 cm

\$2,000





J P 제피

잔재 #3, 2022

pieced fabric remnants

9 x 9 in: artwork

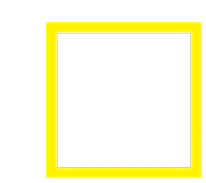
22.9 x 22.9 cm

15.25 x 15.25 x 2 in: frame

38.7 x 38.7 x 5.1 cm

\$2,000





J P 제피

Odds & Ends #13, 2019

pieced fabric remnants

12 x 12 in: artwork

30.5 x 30.5 cm

16 x 16 x 1.5 in: frame

40.6 x 40.6 x 3.8 cm

\$2,000



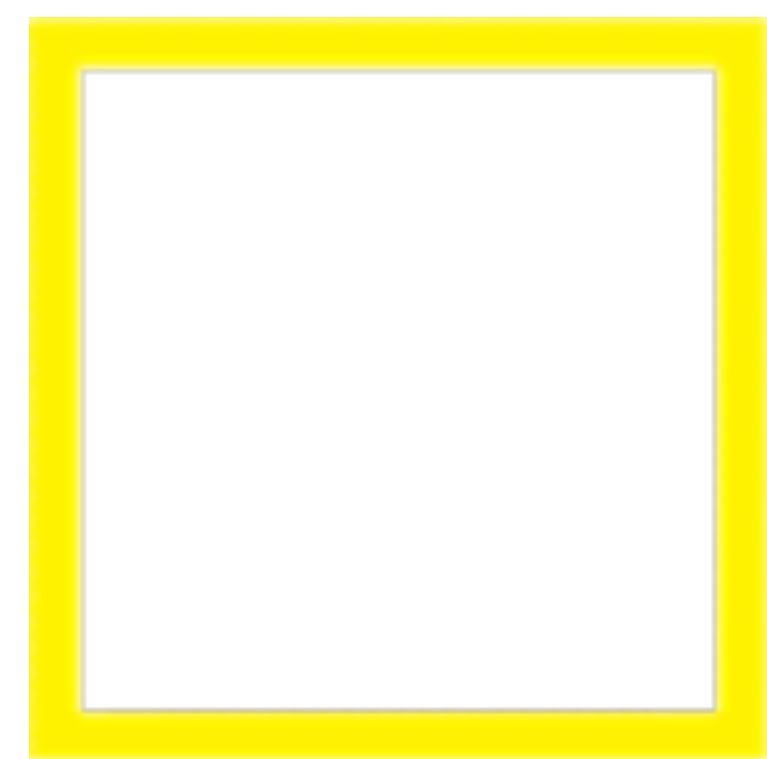
□ JP 제피, *Primitive Streak*, 2018, thread on fabric stretched on wood frame, 63 x 14 x 5.5 inches, 160 x 35.6 x 14 cm, \$14,000



J P 제피 (b. 1976) uses string and cloth throughout their practice. These pieces are from the series *Odds & Ends* or 잔재 (*jan-jae*) which translates to remnant or discard in Korean. Saving remnants since s(he) was a child, J P 제피 has always found beauty in discarded bits and sees these as a metaphor for how people living in the margins are often discarded by society. In *Odds & Ends*, the artist transforms discarded scraps into vibrant compositions with thready edges that symbolize breaking out of the box.

J P 제피 (s(he)/(he)r, he/him, they/them) is a bicultural and bigender multidisciplinary artist most known for their sculptural string artworks. The artist incorporates community, social practice, ceremony, sound, folk songs, sculpture, site-specific installation, works on paper, and performance into (he)r practice. He was named one of the [12 New Mexico Artists to Know Now in 2022](#) and was awarded the [Artists at Work](#) residency in the Borderlands Region. Their work has been presented at the New Mexico Museum of Art, Louisiana Art and Science Museum, and the Cornell Art Museum. Currently, s(he) is included in the inaugural exhibition, *Shadow and Light*, at the Vladem Contemporary in Santa Fe. J P 제피 lives and works in Albuquerque, NM.

Small pieces of wood, scraps of paper, discarded cloth. I have boxes and boxes of remnants from my art practice that I reuse and integrate into new works. Our systems and social structures do not value the leftovers, the discards, and the remnants. People on the margins are treated this way too. I see beauty in the small bits and fragments and hope for a world in which more of our fragmentation and discards can be honored for their inherent value. — J P 제피



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