

EXHIBITIONS

Parker Ito "Longevity Buns" at Château Shatto, Los Angeles

Previously, Ito 's output has fallen distinctly between work that is a consequence of the artist's intake and fervent expulsion (*A Lil 'Taste of Cheeto in the Night and P*) ; and work that releases interiority by applying pressure to the things that furnish his surroundings. With "Longevity Buns", Ito closes in on the threshold that distinguishes these spaces and pulses between the two.

"Longevity Buns" is an exhibition in which the form of the installation describes as much as the material that fills it. A circuit of sculptures, paintings, videos and connective cords and chains encircle the gallery space. All of the composite parts of the exhibition travel to - and through - one another. In the way that dense chain performed as both practical installation material and metaphorical material in *A Lil 'Taste of Cheeto in the Night* , 2015, the unbroken circuitry performs a similar duality in "Longevity Buns".

Parker Ito 's practice tends toward the creation of a vast, interconnected artwork in which singular objects might be considered nodes set within a sweeping network.

Ito 's earliest contributions were formed within a community of artists mostly sharing their work on the Internet, and though his subsequent exhibitions over the last decade have pursued expansive material forms, one can recognize the Web's elasticity as giving enduring shape to all of his work .

Since 2014, Ito 's works and exhibitions can be thought of as transmitting between two distinct spaces: an externalized space, from which the artist draws in, digests, reforms and exports back out again; and an internal space that finds articulation through contact with things that are close at hand. The former speaks to artworks as a byproduct of the artist's metabolizing process. The latter suggests his work is structured through relations shared between an ever-expanding set of coordinates.

Ito consistently points back to his website as a complete mirror (albeit a distorted one) of his practice at large. At the front end, the website stages documentation of works and exhibitions; at the back end, it harbors a network that generates what is offered up for display. In this sense, www.parkerito.com is symbolic of the practice itself.

At Château Shatto, Los Angeles
until 4 April 2020