



Photo courtesy of the artist

### Artist Biography

Entirely self-taught, Jason REVOK is known for pushing creative boundaries that began in the street. Although his story begins with graffiti, the artist has spent the last decade focusing on his studio practice and the evolution of process and concept. Refusing to be limited by his early recognition, REVOK allows only certain elements from graffiti culture to transition to his contemporary work—modest materials and industrial tools, ingenuity, his name—but his proclivity towards minimalism and post-painterly abstraction has become the driving force behind his practice. Examining the question of authorship from start to finish, REVOK has developed systematic yet imperfect tools to carry out his vision and has created a number of unmistakable bodies of work. His bold, balanced, geometry is heightened by the personal and imperfect sleight of the human hand.

REVOK has exhibited in the Museum of Contemporary Art Los Angeles as well as the Pasadena Museum of California Art; in galleries and special projects in New York, Los Angeles, Detroit, and Dubai; and is in important private collections worldwide.

Born in 1977, Riverside, CA.  
Lives and works in Detroit, MI.

Biography courtesy of the artist.

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*Special thanks to Tara Akitt and the entire team at Library Street Collective for their support of this exhibition.*

#### Gallery & CoSHOP Hours

Wed-Sat 11a-6p  
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Contemporary dayton

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# GALLERY GUIDE

## Jason REVOK: Mutually Exclusive

March 13 - June 6, 2026

THE DR. ROBERT L. BRANDT, JR. FAMILY GALLERY  
THE IRA & SUSAN THOMSEN FAMILY GALLERY

The Contemporary Dayton is proud to present *Jason REVOK: Mutually Exclusive*, featuring seven new large-scale paintings by Detroit-based artist Jason REVOK. This exhibition is one of three concurrent exhibitions of new and recent work by Detroit-based artists, curated by Heather Jones, Curator and Director of Programs and Engagement, and presented to spark dialogue around the art and artists of our time. Also on view is *Paul Verdell: Tabernacle and Jamea Richmond-Edwards: Leviathan*. All three artists are based in Detroit, and these exhibitions consider the shared connections between Detroit and Dayton, cities with intertwined legacies as industrial centers shaped by The Great Migration, economic upheaval, and profound cultural innovation. By presenting these exhibitions in Dayton, we open a space to reflect on these parallel histories and on the resilience and creativity that continue to define both cities.

Self-taught and widely recognized for pushing creative boundaries that began in the street, REVOK has spent the past decade refining a rigorous studio practice grounded in process, systems, and authorship. While his early career emerged from graffiti, *Mutually Exclusive* reflects a deliberate evolution beyond those origins. REVOK selectively carries forward elements of street art culture—modest materials, industrial tools, ingenuity, and the assertion of his name—while embracing minimalism and post-painterly abstraction as the foundation of his work.

Central to REVOK’s practice is the construction of custom tools and mechanisms that mediate between intention and accident. By engineering

systematic yet intentionally imperfect devices, he creates conditions in which control and unpredictability coexist. His *spirograph* paintings reference the geometric drawing devices that became popular in the 1960s and employ rotational systems to generate intricate geometric configurations that merge mechanical precision with subtle shifts caused by gravity, pressure, and the human hand. His *instrument frame drags* use self-fabricated frameworks to pull paint across surfaces in calibrated yet variable gestures, embedding physical force and movement directly into the composition.

REVOK’s process bridges two seemingly distant histories. While his work has roots in graffiti, including its ingenuity, improvisation, and direct relationship to the mark, it also resonates with the legacies of post-painterly and systems-based abstraction. The tools he builds, the processes he sets in motion, and the way he ultimately allows each work to unfold place his practice in dialogue with artists who have long explored the tension between control and chance.

Across these bodies of work, REVOK examines authorship from start to finish: designing the tool, establishing the system, and ultimately relinquishing full control to the process itself. The resulting paintings are bold and architectonic, defined by strong geometric structures animated by subtle irregularities. Precision is evident, yet so is touch.

Several new works in *Mutually Exclusive* extend these investigations while incorporating the artist’s personal commentary on today’s political landscape, including references to contemporary political

figures. Some works in the exhibition also draw upon the historical concept of *damnatio memoriae*, Latin for “condemnation of memory,” the erasure or alteration of images as a means of reckoning with power and collective memory, inviting viewers to consider how images function, persist, and accrue meaning over time.

Raised in Southern California and now based in Detroit, REVOK has exhibited at the Museum of Contemporary Art Detroit; the Museum of Contemporary Art, Los Angeles; and the Pasadena Museum of California Art, among others. His work is held in significant private collections worldwide.

For the 2026-2027 season, The Contemporary Dayton (TCD) will mark its 35<sup>th</sup> anniversary, alongside the nation's 250<sup>th</sup> birthday, by centering the theme of Freedom of Expression across its exhibitions and public programs. For more than three decades, The Contemporary Dayton has served as a vital civic and cultural anchor, providing a forum for open inquiry and critical reflection. As a contemporary art center, TCD affirms the principles of the First Amendment and supports artists' rights to free expression, particularly when engaging complex or contested ideas.

### Exhibition Checklist

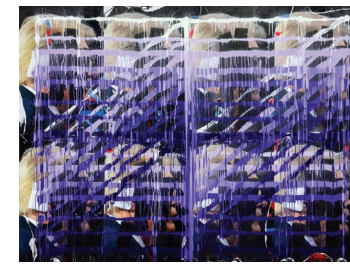
For pricing information, please see the Welcome Desk.



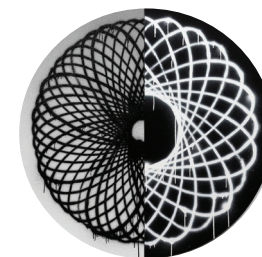
*Anti-facist/PIG-framedrag/inst-ex-3-Blue-1, 2026*  
UV print on paper mounted to canvas with acrylic and synthetic polymer  
72 x 96 inches  
Courtesy of the artist



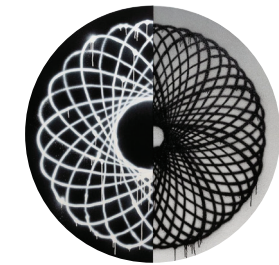
*Anti-facist/PIG-framedrag/inst-ex-3-Red-2, 2026*  
UV print on paper mounted to canvas with acrylic and synthetic polymer  
72 x 96 inches  
Courtesy of the artist



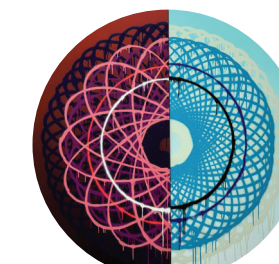
*Anti-facist/PIG-framedrag/inst-ex-3-Violet-3, 2026*  
UV print on paper mounted to canvas with acrylic and synthetic polymer  
72 x 96 inches  
Courtesy of the artist



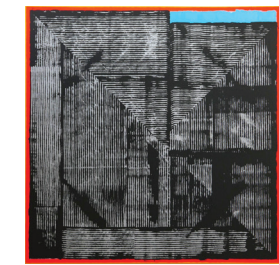
*Spiro-sm-split-50/50-B&W-1A-1/26, 2026*  
Acrylic and synthetic polymer on canvas  
60 x 60 inches  
Courtesy of the artist



*Spiro-sm-split-50/50-B&W-1B-1/26, 2026*  
Acrylic and synthetic polymer on canvas  
60 x 60 inches  
Courtesy of the artist



*Spiro-sm-split-50/50-OxBld/Mint-1A-1/26, 2026*  
Acrylic and synthetic polymer on canvas  
60 x 60 inches  
Courtesy of the artist



*Broken-Loop-Silv/Blk-6/18, 2018*  
Synthetic polymer and oil enamel on canvas  
72 x 72 inches  
Courtesy of the artist