

W O R L D W I D E F O U N D A T I O N  
T H E C U E A R T F O U N D A T I O N  
C O N P R E S E N T S A M E X N I T I O N  
I T I O N O F W O R K S B Y T H E  
D A N M I T C H E L L F O U N D A T I O N  
A T I O N 2 0 1 1 M F A  
P R I B E N T S T H E C U E  
I N T F O U N D A T I O N P R E S E N T S  
E N T S A N E X H I B I T I O N O F  
W O R K S B Y T H E J O A N M I T C H E L L  
F O U N D A T I O N 2 0 1 1 M F A  
G R A N T M E C I P I E N T S  
H E C U E A R T F O U N D A T I O N  
I N P R E S E N T S A N E X H I B I T I O N  
T I O N O F W O R K S B Y T H E  
D A N M I T C H E L L F O U N D A T I O N

T H E C U E A R T F O U  
N D A T I O N P R E S E N T S A N  
E X H I B I T I O N O F W O R K S  
B Y T H E J O A N M I T C H E L L  
F O U N D A T I O N 2 0 1 1 M F A  
G R A N T R E C I P I E N T S

**THE WORK OF MARISSA LEE BENEDICT, JASON E. CARTER,  
DANIEL JACKSON, NARANGKAR GLOVER, AND  
JEROME REYES  
KAREEM ESTEFAN**

The term "intermedia" first came into currency with Fluxus, an international movement that channeled the social upheavals of the 1960s into irreverent forms, broadening the spectrum of artistic possibility. Today, as digital technology quickly evolves, and art schools tend towards interdisciplinarity, young artists are making work that is more "in between" than ever, straddling media, exploring liminal spaces, and conducting creative research without regard for the limits of any field. These five artists operate in the interstices of art, science, and politics, find photographic possibilities in painting, and shuttle between distant times and places, expanding the hybrid space "between" into a compelling definition of contemporary practice.

Seeing science and art as distinct yet complementary procedures for understanding the material world, **Marissa Lee Benedict** learns about ecosystems through making sculptures that model organic processes. With Luis Palacios, she has created "climate controlled environmental systems" under the evocative name (GRAFT); the term "grafting" suggests at once the fusing of life forms that do not naturally co-exist, the hybridization of disciplines that have historically been considered separate, and the collaboration between two individuals. A creative research practice rooted in "grafting" implies an ethics that couples close attention to biological processes with careful manipulation of environmental conditions necessary for life; for example, *CCES 002*, (GRAFT) circulates water from one exotic plant to another to provide the aridity and humidity essential to each, outside the natural environment of either. On the brink of perilous climate change, such an approach constitutes an admirable break in the link between informed respect for, and nostalgic reverence of, the natural: Benedict is unafraid to alter nature, but intervenes with the purpose of preserving a life form. If empathizing with a bonsai or a tuberous succulent seems a paradoxical act, the artist gleans lessons from ancient hylozoism and contemporary object-oriented philosophy, learning to listen to what is silent and regard all life as sentient.

For nearly a century and a half, painting has developed alongside photography, responding strategically to technological advances in the production of images. From its classical task of

replicating reality, painting has evolved to be gestural, abstract, or conceptual, in no small part due to competition from the mimetic capabilities of contemporary photographic technologies. In the mid-1960s, Photorealist artists painstakingly reproduced photographs in oil; **Jason E. Carter** achieves a similarly virtuosic feat as a painter in the era of digital photography. In particular, he works from images taken by "smart phones," focusing on the light generated and captured by these devices. Carter's canvases showcase a familiar, pale white glow—akin to the fluorescent light of an office building or hospital, but more subdued—an effect that recalls the solitary experience of late nights spent in front of LCD screens. Mixing oils to approximate the color scheme of an iPhone camera, Carter renders an elegant Persian rug in an unnaturally concentrated, chalky pool of light for *Untitled (Rug)* (2011). Painting not what the human eye but its vaunted substitute sees, Carter reveals the layers of mediation behind our most common means of perceiving images.

The paintings of **Daniel Jackson** similarly recall Photorealism, but he is less concerned with technologies of reproduction than in the mimetic conventions of still life. In this centuries-old tradition, Jackson carefully arranges everyday objects on flat surfaces, painting at close range, head-on, using minimal backdrops. He typically depicts American consumer items, often those with a slightly retro feel: a disco ball, a can of Spam, marbles, or a Whopper with cheese—objects that would find a home in works by Warhol or Johns more readily than in classic European still life. Jackson's meticulous oil paintings challenge standards of value; through the impressive verisimilitude of his craft, and his choice of a venerated genre and medium, he gives such throwaway objects the patina of historical durability. Jackson also questions the conventions of his genre by grafting it with another in paintings like *Rocket Pops* (2011), which substitute featureless rolling hills, sky, and sea for the surface of a table in a nondescript room. Using ersatz landscapes as a surprising setting for domestic items, he amplifies the artifice always involved in positioning objects for a still life: there is no authentic scene. Against a cartoonishly hazy sky, the painting's precisely rendered popsicles seem dislocated and fake, casting doubt on the possibility of a realistic twenty-first-century American still life.

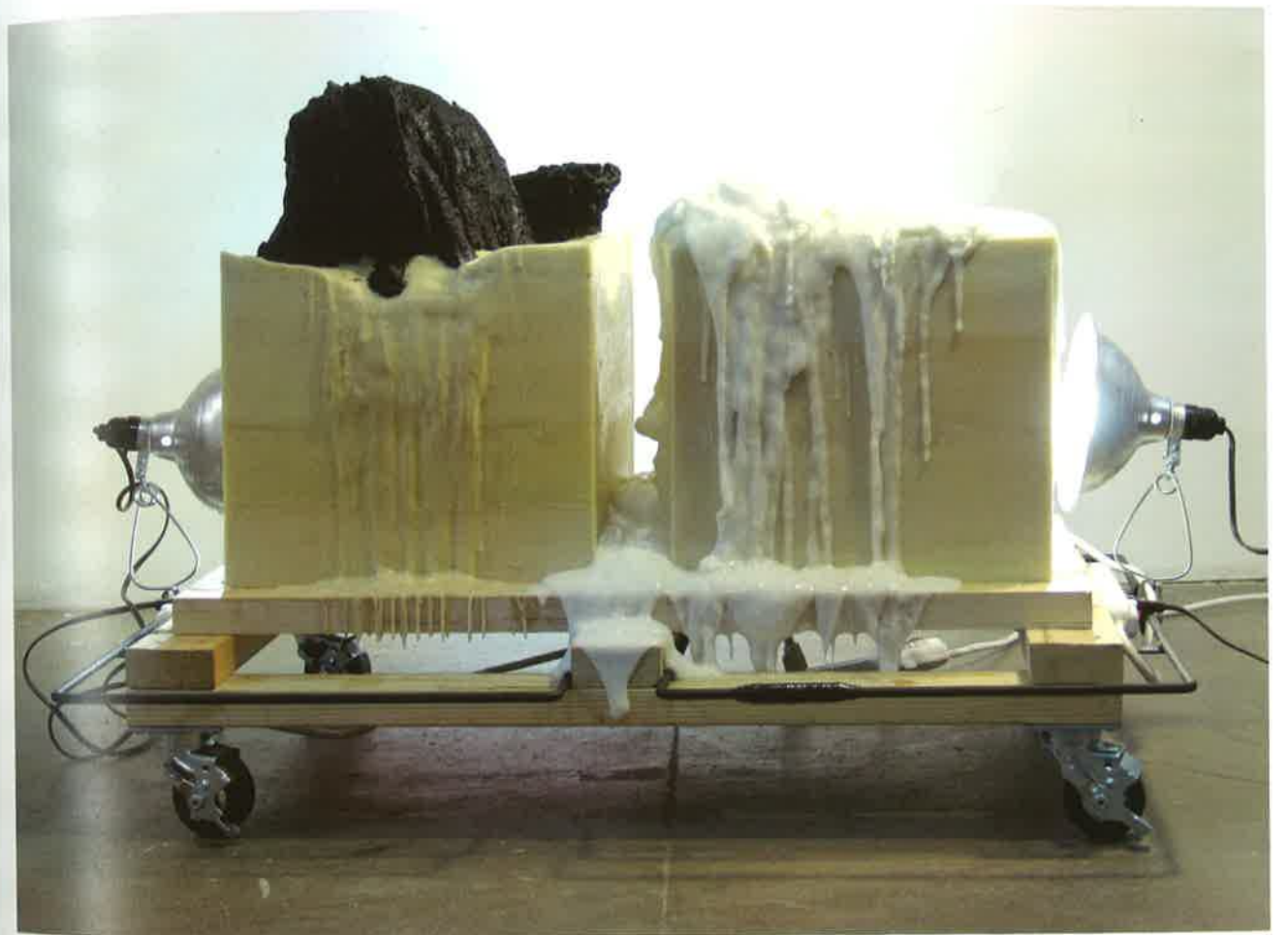
**Narangkar Glover** paints from memory; or, more precisely, she paints the texture of remembering. Many of her recent paintings, including *Shangri-La Girls School (Vincent Hill Dirty Socks)* (2010), depict mentally reconstructed views of the boarding school she attended in the Indian Himalayas as a child. In addition to illustrating scenes from Glover's childhood,

these landscapes reveal the process of recollecting distant places, events, and sensory experiences. Glover accomplishes this effect by crafting naturalistic landscapes with incongruent fantastical elements—families of ghostly gray human figures wander through a desert in *Blind Walk* (2011). Through her striking oppositions of light and dark, the geometric and the formless, the vast and the miniscule, Glover creates the effect of an otherworldly vision slowly emerging from everyday reality, like hypnagogic images. As in a dream, too, there are clusters that immediately stand out as significant—groups of people, white waves, or a built structure—within a murkier environment that sets the mood for perceiving these salient figures. The ambience of Glover's paintings is deeply uncanny: the familiar appears at an eerie remove, and distinct shapes are submerged in nebulous surroundings.

**Jerome Reyes** likewise unearths memories of places, but he investigates a collective, rather than personal, past. Reyes focuses on themes of transition and upheaval through the overlapping areas of travel, urban development, and immigration. Two series of drawings—*Atriums* (2010) and *Abeyance Drawings* (2011), both mixed media on vellum—depict hallways without people, suspended spaces that Reyes renders with geometrical precision and an exaggerated fluorescent glow. In several recent works (of which *Atriums* is one), Reyes addresses the eviction of thousands of Filipino immigrants from affordable housing in San Francisco during the 1970s—and the concurrent gentrification of an entire Asian-American working class neighborhood—through drawings, performances, and filmed reconstructions of poignant, unreported scenes in this struggle (for example, a cantaloupe shared among neighbors before eviction). In *Flash Mab* (2011), he explores the neighborhood's rapid transition through the Tagalog word, *Mabuhay* ("long live"), which first referred to a restaurant important to the local Filipinos, then, when it was relocated, to a venue vital to the emerging punk music scene. By giving his attention to interstices in his work, both in social content and form, Reyes demonstrates that only transition itself lives long in our cultural moment.

#### WRITER

**Kareem Estefan** is a critic, poet, and curator living in Brooklyn. His writing has recently appeared in exhibition catalogs and in publications including *BOMBlog*, *Le Salon*, and the *Poetry Project Newsletter*. He co-curated the Segue Series at the Bowery Poetry Club and hosted a WNYU radio program for conceptual writing, "Ceptuetics," which is now archived on PennSound.



*Exothermic/Endothermic Transference I*, 2012 (work-in-progress). Beeswax, fat, graphitic (carbon) foam, "bio-plastic," clamp lights, plywood, wheels, 18' x 36' x 24'