



Four Views

SCOTT GRODESKY

KRISTINE MARX

TOM McGRATH

CAROLYN MONASTRA

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Curated by Jesse Lambert

10-20 45th Rd, Long Island City, NY 11101

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BACK POND PROJECTS

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Cover image: Carolyn Monastra, detail of *lovely, dark and deep* #41,
digital c-print, size variable, 2008

FOUR VIEWS

"Four Views" presents four artists whose work plays with the idea of point of view. In a variety of media – video, photography and painting – these artists question the stability of the relationship between the viewer and viewed space. Each artist challenges the traditional uses of perspective, foreshortening, scale, focus or directional orientation, undermining the expectation of a unified visual experience and a clear comprehension of space. These visual conventions are not treated as natural or given – their uses and functions are examined and re-imagined. Perspective, as it relates to belief, is defined as a particular attitude toward or way of regarding a subject. Perspectivism is another word for relativism, the idea that a problem is always framed from a particular point of view and that no point of view is

intrinsically superior or more reliable than another. In other words, an argument, a belief or a sense of meaning is predicated on a context that already exists. By modifying or overturning established forms of visual logic, the work in this show opens up new ways of viewing the already given. It can be seen as a metaphor for how new meaning can be produced by questioning what we think we know.

SCOTT GRODESKY

With delicate colored pencil lines, refined scratches and washy layers of transparent paint, Scott Grodesky's paintings depict intimate domestic scenes and urban and suburban spaces. He undermines the conventional rules of perspective, foreshortening and scale, often inverting them to arrive at a reversal of perspectival logic. People and objects become larger the farther they are from the viewer, while they get smaller as they move into the foreground.

In two point perspective, perspectival lines meet at a vanishing point located on a horizon line in the pictorial space. Within Grodesky's backwards logic, the edges of objects spread farther apart as they move into the picture plane. As these lines move towards the viewer they converge and meet at a spot dislocated from the painting, somewhere in the vicinity of the viewer. While rational perspective describes a window-like space that one can visually enter, Grodesky turns this space inside out. His forms push forward through the space of the

47 Road
acrylic and color
pencil on canvas
60" x 50"
2010



painting, invading the space of the viewer as the division between the two dissolves and becomes porous. In Grodesky's urban imagery, buildings press forward, looming and claustrophobic – with structures in the background proliferating and overshadowing those in the front. A feeling of alienation pervades the atmosphere as buildings crowd out space; and when Lilliputian figures make an appearance, they go about their business without interacting. By contrast, his paintings of domestic scenes tend to visually move forward to meet the viewer, offering up familial moments of embrace, repose, work, play and quiet coexistence. The viewer is drawn into the psychological space of Grodeky's subjects, sharing in their tenderness, awkwardness and quietude.

Untitled
acrylic and color
pencil on canvas
20" x 16"
2010



KRISTINE MARX

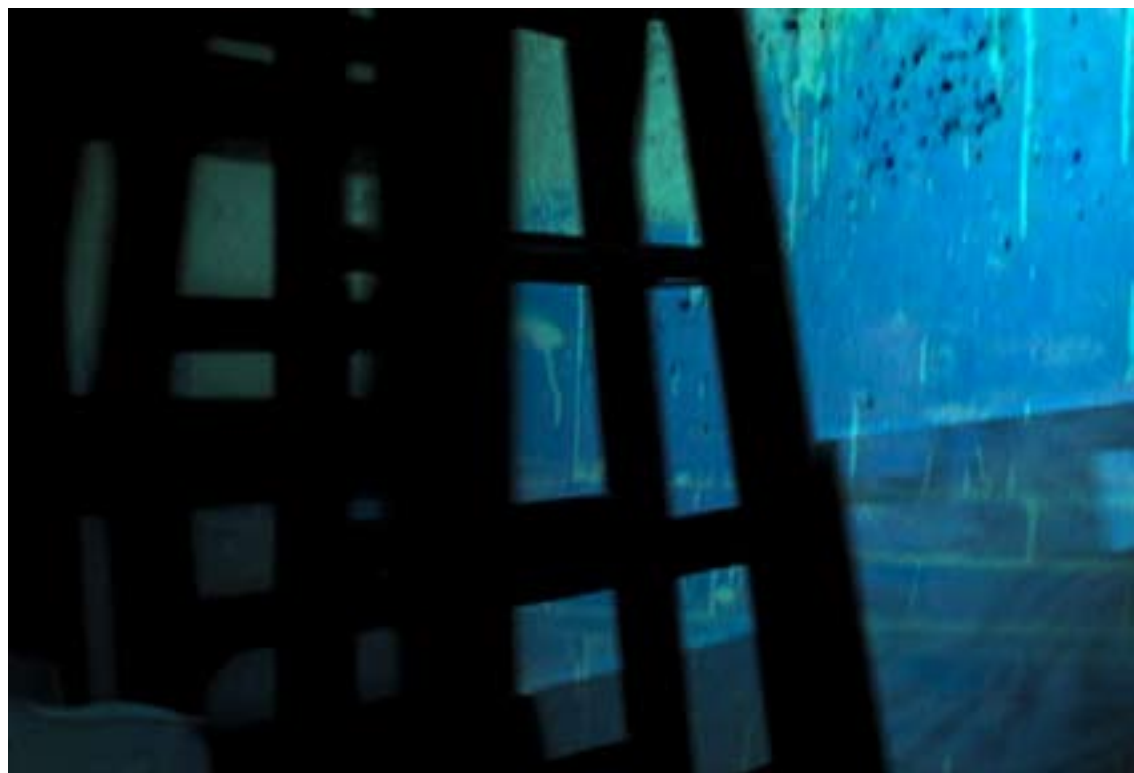
Kristine Marx's video installation, "Floating Room (Shaftway)" uses two projectors to create a continuous moving image on the long wall of a hallway in a Long Island City industrial building. This moving image is partially reflected on the surface of an 8' high by 12' wide row of plexiglass sheets mounted on the opposite wall. Fragmented impressions of the installation space are recorded in video and projected back onto the space that it represents. The video footage isn't presented in "live" time; it is created from stills that are reanimated at a variety of speeds. Slow pans, floating layered imagery and quick jumps forward and backward take the viewer through a reinterpreted maze-like version of the space that she is actually standing in. The imagery is densely layered, filtered through video and photoshop effects and mixed with photographic imagery of handmade collage as well as digitally-created architectural drawing. Marx synthesizes these disparate elements, blurring

Floating Room
(Shaftway)
video projection
and plexiglass
size variable
2011



the boundaries between video, photography, drawing and painting. Her drawing features a thick diagrammatic line that describes structures appearing in the video and animates them by building them piece by piece, only to disassemble them as the drawn lines disappear. This time-based approach to perspective undermines the stability and homogeneity associated with perfect, two-dimensional perspectival constructs. Marx's work seems to be a metaphor for how memory seizes on the remnants and isolated fragments of experience, reconstructing and synthesizing them into a cohesive whole – a mental artifact. Yet, a narrative never emerges and the sequences of images don't come together to create a sense of wholeness or resolution. One is left with the feeling that a self-generating logic has taken over, making and remaking a synthetic world that mirrors the phenomenal world. As time folds back on itself, the viewer, caught between the forces of fragmentation and integration, finds herself immersed within a perpetual moment, never ending.

Floating Room
(Shaftway)
video projection
and plexiglass
size variable
2011



TOM McGRATH

Tom McGrath's paintings utilize a range of themes in which point of view is intrinsic to his subject matter. His paintings contain views through venetian blinds, chain link fences, fog and forest scenes with thick foliage. These diverse subjects function as disruptive semi-porous barriers that one looks through into an obscured space. In "Four Views" McGrath's paintings feature scenes with dense layers of leaves and branches. This tangled vegetation presses forward, often completely filling the space of the painting, although occasionally branches part to reveal a less obfuscated space. A rich variety of painterly language is used to depict form and movement. Pours, drips, splatters, sprays, stenciling, careful detail and virtuoso brushstrokes are all employed for descriptive purposes. At times, the qualities of paint are pushed to such an extreme that resemblance breaks down and passages drift off into pure abstraction. Distinct approaches to handling paint are so smoothly integrated that the

Untitled
oil on canvas
over panel
20" x 30"
2010



differences between them become confused. A drip or splatter can look like or blend into a brushstroke or stenciled form and vice versa. An accidental element can become mimetic and conversely a deliberate mark can lose any semblance to the perceivable world. McGrath's use of actual leaves and stems of common house and yard plants as stencils contributes to a loss of specificity. The stencil image reverses the relationship between background and object as the image is created by the absence of the object and the atmosphere around it gains solidity. The shifting nature of this descriptive language places the viewer in unfamiliar territory, further emphasizing these paintings' lack of a specific place or locale.

Little Apple
Nocturn
oil on canvas
over panel
20" x 16"
2010



CAROLYN MONASTRA

Carolyn Monastra's series of photographs titled "lovely, dark and deep" are taken with a film camera at twilight with long exposure times. All effects are the result of camera manipulation on site, not digital maneuvers off site. Her pictures depict a time of day when, as dusk falls, vision begins to slowly fail. Close-up details of the natural world come into sharp relief as backgrounds blur. Tree limbs writhe and seem to become more numerous as multiple exposures confuse the reading of heavily wooded spaces, fields and waterways. Images appear to replicate as if in shadow form, sometimes becoming transparent, flattening, glowing at the edges or indistinctly blurring together. In some photographs, the recognition and orientation of space is further confused as the camera shows partial views reflected in rippling or moving water. Images of sky or trees are layered and inverted. The normal landmarks we use to locate our body in space are scrambled and

*lovely, dark and
deep #12*
digital c-print
size variable
2006



superimposed upon each other. The artist's presentation of these photographs salon style in groups of different sizes reinforces the feeling of disorientation. Collectively they seem to be snapshots, moments or views, quick partial glimpses of a larger total environment. When pondered singularly they have a sense of time so slow as to be almost timeless. They capture a fleeting yet infinitely protracted transformation of dusk into night – that time of day when our sense of the certainty and stability of the world gives way to the fading light of dream.

*lovely, dark and
deep #1*
digital c-print
size variable
2005



SCOTT GRODESKY

Scott Grodesky lives and works in Long Island City, Queens, New York. His most recent solo exhibitions have been with Baumgartner Gallery, New York (2000, 2007); LFL Gallery, New York, (2003); Daniel Weinberg, Los Angeles, (2004); Galleria Glance, Turin, Italy (2008); Sunday L.E.S., New York (2009). He has also shown in numerous group shows including: Andrea Rosen Gallery, project room, New York (1992); P.S. 1 Museum, Long Island City, New York (1992); Venice Biennale, Aperto '93 (1993); Jay Gorney Modern Art, New York (1993); Mitchell Albus Gallery, New York (1994, 2002); Apex Art, New York (1996); Yale Summer School of Music and Art, Norfolk, Connecticut (1996); Lombard/Freid Fine Arts, New York (1999); Artists Space, New York (2002); Zach Feuer Gallery, New York (2006).

KRISTINE MARX

Kristine Marx earned her MFA from Hunter College and BA from Sarah Lawrence College. Her solo exhibitions include Plane Space (New York), Big & Small/Casual gallery (New York), Fringe Exhibitions (Los Angeles), the Berliner Liste with Herrmann & Wagner (Berlin), and a two-person exhibition at Corridor Art (Berlin.) In addition to creating video installations, Marx has collaborated with composers and musicians on a number of multimedia performance projects. Marx has received grants from NYSCA, Goethe Institut, and the Experimental Television Center. Besides working as an artist, Marx writes essays and reviews on film for PAJ: A Journal of Performance and Art and The Language Exchange, a website hosted by Sarah Lawrence College. She taught visual art at Parsons School of Design and is presently Assistant Professor of Art at the University of the Arts in Philadelphia. Marx resides in New York and Philadelphia.

TOM McGRATH

Tom McGrath was born in New Milford, CT, in 1978. He graduated from Cooper Union in 2000 and received his MFA from Columbia University in 2002. He has had solo exhibitions at Sue Scott Gallery, New York, Zach Feuer Gallery (LFL), New York, Maruani - Noirhomme, Knokke, Belgium and Lia Rumma, Naples, Italy and two person exhibitions at Cherry and Martin, Los Angeles and David Castillo Gallery, Miami. He has work in the permanent collections of the Nerman Museum of Contemporary Art; Yale University Art Gallery; the University of Virginia Art Museum; the Neuberger Museum of Art; RISD Museum of Art and the Orlando Museum of Art, among others. Tom McGrath lives and works in New York City.

CAROLYN MONASTRA

A native of Cleveland, Ohio, Carolyn Monastra received a BA from Fordham University in New York City and a MFA from Yale University's School of Art. In addition to creating her art, Carolyn has worked as both a social worker and a professor of photography. Over the past fifteen years she has exhibited in various venues in the United States as well as abroad in Ireland and China. Her awards include a travel grant from the English Speaking Union, a grant from the city of New Haven, and a multi-media fellowship from The Rotunda Gallery and Brooklyn Cable Access TV. Recent residencies include Skafffell in Iceland, The Djerassi Foundation, The Millay Colony, and Blue Mountain Center in the US. Her photographs are in The Margulies Warehouse Collection in Miami, The Johnson & Johnson Corporate Art Collection, and numerous private collections in the US and abroad. Carolyn currently lives in Brooklyn, New York.

