



*Figment*, 2011  
acrylic ink, acrylic paint, gel medium, paper and sewn fabric canvas  
30 x 34 inches, 76.2 x 86.4 cm

## Carter *Forthcoming*

September 15 – November 12  
Opening Reception: September 15, 6 – 9 PM

Marc Jancou is thrilled to announce the opening of *Forthcoming*, an exhibition of new works by New York-based artist Carter. *Forthcoming* is the inaugural show at Jancou, Marc Jancou's new exhibition space in Geneva. The exhibition will open on September 15, during Geneva's Nuit des Bains, and run through November 12.

Carter's work can be described as a multi-media investigation into the shifting nature of the self. Gaining critical recognition in the past decade with his "anonymous" busts and films such as *Erased James Franco* (2008), Carter is conceptually preoccupied with issues pertaining to identity, specifically the power and possibility of anonymity. In his own words: "Anonymity is useful in that it allows you to explore/be/try/risk/portray different facets of one's life and interests without being fully responsible for the outcome." This perspective renders the classical beauty of Carter's latest works, on view here, insightfully pertinent to this particular historical moment, a time when the melded social, political and technological currents of the postmodern age inspire a state of uncertainty and searching, on both a personal and global level. Sensually belabored with painting and drawing, paper and fabric, these textured canvases present poetic compositions that hover liminally between abstraction and figuration, resulting in an evocative, atmospheric aesthetic realm where faces and forms coalesce into a vision at once familiar and strange. A new element of Carter's work, the sewn masks contribute a layer of uncanny complexity, evoking laden and contrasting themes of memorial, mortality, presence and absence. Through Carter's lens, the current human condition - fleeting, transient, multivalent - is profoundly legible. Created at the artist's studio at the tip of Long Island, these works are visibly inscribed with traces of the Atlantic Ocean, an association that additionally reveals notions of spirituality and fluidity, both physical and conceptual, within the series. As such, this new body of work has appropriately traveled across the watery expanse that separates America and Europe for its first presentation at Jancou, Geneva.

Born in Connecticut in 1970, Carter received his BFA from the Maryland Institute, College of Art and his MFA from the University of California, Davis. His work has been exhibited in museums and galleries internationally and he has been the recipient of the Louis Comfort Tiffany Foundation Grant (2005) and the Rema Hort Mann Foundation Award (2005), among others. In 2009, *Erased James Franco* was screened at prestigious institutions worldwide including the Museum of Modern Art and the Tate Modern. His forthcoming feature film starring Catherine Keener, David Strathairn and James Franco entitled, *Maladies*, will be seen in theaters this coming year. Carter lives and works in New York.

## A Conversation with Carter, New York, August 15, 2011

Q: Please elucidate a bit your specific source material for these works.

Nautical, historical, death and memorial, presence, spirit, nocturnal, coastal, ocean, personification, shifting, prosopopeia.

Q: Please talk about your process and use of materials.

Paint, paper, fabric, crafting, hands, head, commitment, skill, hours and hours.

Q: Your work covers an array of different media (sculpture, film, painting, photography). What role do these different media play in your overarching creative vision? In your opinion, how do these different endeavors fit together?

They are all different tools: painting vs. film vs. sculpture vs. performance, just tools. They allow me to say/create/show similar things but in different ways - and to have different audiences come together in one spot. The different tools bring me excitement as an artist to discover new ways of working, to challenge myself and to also learn on the job. "Learning on the job" is the best place to be.

Q: Your work suggests a profound interest in issues of identity/anonymity and the problems with authenticity and uniqueness, both on a personal and creative level. Please comment a bit on these notions.

Anonymity is useful in that it allows you to explore/be/try/risk/portray different facets of one's life and interests without being fully responsible for the outcome. Anonymity is interesting because it is fleeting, it is figment.

Q: Your work is often exhibited abroad, such as your recent show at Georg Kargl in Vienna. What differences do you see between the European and American arts scenes? In your opinion, what is the nature of their relationship?

There's not much of a difference except that there can be much lost in translation (both creatively and in conversation) because sadly I only speak English because I'm lazy and too busy making art to learn another language. Having things lost in translation can be frustrating but it's also kind of fun. It leaves lots of abstract holes to navigate around. Also, in my experience, traveling and showing in both the US and Europe the past several years, I find that European audiences have more time, or allow themselves more time to think seriously about art - and to really respect creativity and value it. Of course Americans do as well, they really do, but in my very small and personal experience, I find Europeans to be genuinely interested in what is literally right in front of them. To give an object or a piece of art more time to unfold.