

[ PRESS RELEASE ]

**>The Green Ray**

**JASON GLASSER, TIM LAUN, GERALDINE PASTOR LLORET, CAROLINE MCCARTHY,  
BRUNO PEINADO, JOHN ROACH**



Caroline McCarthy, *Mirage* 2003

EXHIBITION DATES: JUNE 17 – JULY 10, 2005

**SUMMER** GALLERY HOURS: FRIDAY TO SUNDAY 1 TO 7 PM

**OPENING RECEPTION: FRIDAY JUNE 17, 6-9 PM**

Based on the book of that title by Jules Verne, who died 100 years ago this year, *The Green Ray* refers to (non science fiction, Verne tells us) an effect caused by the refraction of the rising sun, occurring over the sea in very clear conditions, and visible only to the pure in heart.

In her projection of an innocuous drinks vending machine, **Caroline McCarthy** queries perceptions of the world through her constant reinterpretation of the products that inhabit our everyday lives. A text for the exhibition *East End Academy*, described the mechanism of McCarthy's practice as "providing a form of pictorial sculpture that is sited between an object and its representation...in order to question notions of surface and substance, value and throw-away consumerism."<sup>1</sup> **Tim Laun** perseveres with his football driven social "sculptures", from his project for a cycloramic television shrine to Green Bay quarterback Brett Favre, to his *Green Ray* presentation of photographs recording his current installation at Socrates Sculpture Park, an interactive public piece called "Hang Time." Sharing a sense of anticipation, desire and - in this case a literal - suspension of disbelief, **Bruno Peinado's** hanging cutouts, entitled "Flash Backs" use the intense green of pine tree air fresheners to suggest the purity of an "olfactory green" that the artist negates by his use of uniform black. Utilizing available imagery, injecting it with a common visual language but layered with his own vernacular - Peinado keeps the objects recognizable, but categorically his own.

**Geraldine Pastor Lloret** and **Jason Glasser** take on the notion of the *Green Ray* in their idiosyncratic drawings, by collaging, layering and pasting images, all the time building up a sense of expectancy, not only by their degree of narrative, but also in their formal devices of scale, series and repetition. The shared sense of sincerity that relates these works is also evident in a digital video by **John Roach**: *Swansong* feels as ethereal and elusive as Verne's *Green Ray*, seeming to grasp moments both of the everyday as well the otherworldly, focusing on "surprises that can occur when visual and aural phenomena are thrown out of synch, and when unexpected results are elicited from mundane objects that prefer to be ignored."<sup>2</sup>

Jason Glasser's recent solo shows include Centre d'art Chapelle Saint-Jacques, Saint-Gaudans, France, 2005; *Wrong Hero*, Galerie Friche Belle de Mai, Marseille, 2004; and *Fruitkey*, Parker's Box in 2003. Tim Laun is currently featured at *Sport* at Socrates Sculpture Park, Long Island City and had a solo exhibition at Parker's Box in 2004. Irish artist Caroline McCarthy has most recently shown at Helsinki Kunsthalle, Finland and Keith Talent Gallery, London (2005) and completed a solo Public Art Project in Letterkenny, Ireland, 2004. Bruno Peinado is currently participating in *The Dreamland Artist Club*, a Creative Time project at Coney Island. Solo exhibitions in 2005 include concurrent solo exhibitions in New York in the fall of 2005, at Parker's Box and the Swiss Institute. John Roach is a visual artist and musician who has worked on several audio visual collaborations, most recently *Far Afield* ([www.webbedhandsrecords.com](http://www.webbedhandsrecords.com)) and *nomusic.org*, an online 24 hour streaming audio event. The artist will exhibit at *The Blur of the Otherworldly*, an exhibition of technology and the paranormal, at the Center for Art and Visual Culture, University of Maryland, in the fall of 2005.

For further information please don't hesitate to contact the gallery at 718 388 2882 / [info@parkersbox.com](mailto:info@parkersbox.com)

<sup>1</sup> Nav Haj, catalog text for *East End Academy* at Whitechapel Art Gallery, 2004