

JIMMY BAKER

REMOTE VIEWING

February 26 – April 10, 2011

The term remote viewing refers to the psychic method of “seeing” something that is physically hidden from view. In referencing this practice, Jimmy Baker comments on contemporary society’s relationship with digital media and explores how we interface with it. The new body of work presented here merges traditional painting techniques with digital printing and renders them indistinguishable—combining landscapes with deconstructed images of human figures and forms. The subject of Baker’s works addresses catastrophes, the glitz of popular culture and the mundane. By interweaving these unrelated themes, Baker highlights the role context plays in our understanding of images in the all-access world of the 21st century.

Baker manipulates and repurposes found photographs from online sources including social media, news outlets and government websites. He combines unassuming images of celebrities snapped by paparazzi and pictures of everyday life taken by anonymous sources with horrifying ones, such as dismembered bodies and explosions photographed by

soldiers. The resulting composite image creates an uncertainty of content and meaning—a confusing interplay of contrasting media and sources.

The artist mixes new technology such as digital printing with traditional oil painting methods. The seamless nature of printing over the entire surface of the work helps to weave the two processes together, blurring the line between the different media. Through the combination of these processes, Baker searches for a new chapter in the history of painting.

Jimmy Baker (b. 1980) received a BFA from Columbus College of Art and Design and a MFA from the University of Cincinnati. He is currently based in Cincinnati.

Curated by Raphaela Platow and organized by the Contemporary Arts Center.

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