

Notions of creation and destruction may seem diametrically opposed, but their uneasy, yet generative exchange has re-shaped the face of both art and the world it reflects. With a delicate, but poignant approach to dismantling and rebuilding, British-born, New York based artist Jane Benson has conducted a systematic campaign of deconstruction since the beginning of her career. Seeking to better reflect the multiple facets of the self, as well as families separated by war, travel and trade, her amalgams forge a place for renewal, plurality and gathering. This exhibition surveys work from the past nine years of Benson's practice, presenting installations, video, drawing, sculpture and performances that rearrange familiar objects, texts and settings into vexing new formations. A primary example is her series The Splits, which features string instruments cut down the center so they

could be re-connected in a more collab-

orative manner by way of performers in locations near and far. She then employed this concept to create metaphorical bridges for a war torn family from Iraq to renew bonds via shared musical dialogue and flags from their many countries woven together. Along with drawings made by repeated turns of her half-instruments, fleshy self-portraits made by blindly rubbing her own body, precariously balanced still lifes, faux flora and a series of excised texts that transform book pages into musical scores, Benson cobbles fertile new forms from the fractures of old.

Jane Benson: Half-Truths is curated by Steven Matijcio and is on view until October 22, 2017. This is her first major survey exhibition, and it is generously supported by Gale and David Beckett, Lynne Meyers Gordon, MFA, Margaret and Albert Vontz III Family Fund, and Artswave Corporate Partner: Duke Energy.