

# FOXY PRODUCTION

## JIMMY BAKER THE CAPTIVES

November 30, 2006 - January 6, 2007

Gallery Hours: Tuesday to Saturday, 11.00 am - 6.00 pm

Foxy Production presents *The Captives*, the inaugural New York solo exhibition of Cincinnati based artist Jimmy Baker. *The Captives* constructs a compelling imaginary informed by the relationship between war and technology. In this boldly figured mix of painting, sculpture, sound, photography and video, Baker grapples with the costs of progress. Implicating himself and his viewer, he rewires found objects and familiar scenes to produce a flux of emotion, doubt, and thought.

*Passaro's Flashlight*, an installation comprising sculptural elements, video and a wall drawing, refers to a reported case of torture by a US contractor of an Afghan detainee. A flashlight, wedged into a simulated sandbank, acts like a pinhole camera; when peered down, it reveals footage of the turbulence in Iraq. The surrounding drawing, reminiscent of Heavy Metal symbolism, has a heraldic bearing that alludes to bloodlines and collective symbols, to violence and power. Baker here combines moral complexity with a visual force that recalls Hans Haacke's conceptual representations.

*Controlled Room* is a matrix of flat-screen TV frames containing satellite photographs, gleaned from the Internet, of CIA detainment camps from across the globe. Evoking a war nerve center, the work acts as a document of sites of inhumanity, while also exploring the growing functionality of the Internet as a dynamic archive of human activity. The work places the viewer in conflicting positions: as voyeur, witness, and supervisor.

*In Ghost*, a chilling audio sculpture, two transparent skeletal arms project from a wall, holding CD players. Each plays a disc with the silk-screened image of an abductee upon it. On one CD, Baker plays a Slayer song on drums, while on the other Eminem rages against war. Both tracks are overlaid with news reports of Slayer and Eminem's music being used in psychological torture sessions. *Ghost* deftly employs drama to figure the unspeakable.

*In Detonator*, Baker places his first cell-phone in a vitrine, as if it were a holy relic. It is hung next to a recycling bin containing phones that appear to have been damaged in an explosion. The work darkly considers recycling and re-purposing, underlining the sinister potential of new technology. It uses a potent visual metaphor to explore the irony of dialogue breakdowns in an era of proliferating communication systems.

*The Prophets* is a series of miniature portraits of leading Heavy Metal musicians arranged in a pentangle. Succinctly rendered in oil with resin coatings and composed in soft hues with flat backgrounds, Baker's intense works give 18th century portraiture a glossed-up digital feel. Each painting has an imperfect, dripping rubber frame that counterpoints the noble gaze of its subject. These fierce men, whose music so often speaks of violence and destruction, are given a beatific luster.

Jimmy Baker (Dover, OH, 1980) holds a BFA from Columbus College of Art and Design, Ohio and an MFA from The University of Cincinnati, OH. Selected exhibitions include: Weston-Bolling Gallery, Cincinnati, Ohio (2006) (solo); Roberts and Tilton Gallery, Los Angeles, CA (2006); Western Exhibitions, Chicago, IL (2005); Publico, Cincinnati, Ohio (2005) DePauw Biennial, Greencastle, IN (2005); Black Floor Gallery, Philadelphia (2005), Foxy Production, New York (2004); Mahan Gallery, Columbus, Ohio (2004); The Artery, Newport, KY (2003) (solo). Baker has upcoming solo shows with Roberts and Tilton Gallery, LA (Spring 2007); and Western Exhibitions, Chicago (Spring 2007).

For further information or high resolution images contact Chelsea Goodchild: 212 239 2758

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## THE CAPTIVES JIMMY BAKER

Clockwise from entrance:

THE PROPHETS: TOM ARAYA

Oil and resin on panel, rubber on frame  
9 x 7 in. / 22.9 x 17.8 cm.

JB-FP846

THE PROPHETS: DAVE MUSTAINE

Oil and resin on panel, rubber on frame  
9 x 7 in. / 22.9 x 17.8 cm.

JB-FP844

THE PROPHETS: CHUCK BILLY

Oil and resin on panel, rubber on frame  
9 x 7 in. / 22.9 x 17.8 cm.

JB-FP842

THE PROPHETS: SCOTT IAN

Oil and resin on panel, rubber on frame  
9 x 7 in. / 22.9 x 17.8 cm.

JB-FP845

THE PROPHETS: CLIFF BURTON

Oil and resin on panel, rubber on frame  
9 x 7 in. / 22.9 x 17.8 cm.

JB-FP843

CONTROLLED ROOM (SZYMANY AIRPORT, POLAND)

Digital prints from Google Earth, MDF board,  
flat panel TV mounts  
12 x 21 in. / 30.48 x 53.34 cm.

JB-FP854

CONTROLLED ROOM (THE SALT PIT, KABUL,  
AFGHANISTAN)

Digital prints from Google Earth, MDF board, flat panel TV  
mounts  
12 x 21 in. / 30.48 x 53.34 cm.

JB-FP860

CONTROLLED ROOM (BAGRAM AIR BASE, PARVAN  
PROVINCE, AFGHANISTAN)

Digital prints from Google Earth, MDF board, flat panel TV  
mounts  
12 x 21 in. / 30.48 x 53.34 cm.

JB-FP861

CONTROLLED ROOM (THE DARK PRISON, KABUL,  
AFGHANISTAN)

Digital prints from Google Earth, MDF board, flat panel TV mounts  
12 x 21 in. / 30.48 x 53.34 cm.

JB-FP862

CONTROLLED ROOM (CAMP BUCCA, AL BASRAH, IRAQ)

Digital prints from Google Earth, MDF board, flat panel TV mounts  
12 x 21 in. / 30.48 x 53.34 cm.

JB-FP863

CONTROLLED ROOM (MIHAIL KOGALNICEANU AIRPORT,  
ROMANIA)

Digital prints from Google Earth, MDF board, flat panel TV  
mounts  
12 x 21 in. / 30.48 x 53.34 cm.

JB-FP864

DETONATOR

Wood, Plexiglas, Nokia 3360, velvet, digital vinyl print, MDF  
board, various cell phones  
Dimensions variable

JB-FP852

PASSARO'S FLASHLIGHT

Wood, foam, DVD player with video loop, flashlight, and acrylic  
marker  
Dimensions variable

JB-FP857

GHOST

Polyester resin, rubber, cd players, screenprinted discs, sound  
manipulation  
38 x 36 x 18 in. / 96.52 x 91.44 x 45.72 cm.

JB-FP853