

Ptolemy

6733 Central Ave
Glendale, NY 11385
(929) 739-9523
info@ptolemy.world

Benjamin Freedman***Surface Imperfect***

June 20–July 12, 2025

Opening Reception: June 20, 2025, 6:00–8:00 PM

Glendale, NY, 6/20/25: In *Surface Imperfect*, Benjamin Freedman continues his intricate examination of memory's fragility through digital construction. Expanding on his earlier series *Positive Illusions*, Freedman returns to a single rendered scene and subjects it to endless recomposition. This image, repeatedly revised through CGI, becomes the site of both excavation and invention. Across these variations—some anchored in personal memory, while others drift toward the vernacular fictions of cinema and art history—Freedman exposes memory's essential instability: how it is shaped not only by what we remember, but by how we wish to remember. Freedman displays these images as atemporal fragments, in that they do not succeed one another but are present simultaneously. Thus, *Surface Imperfect* constitutes a spaceless, timeless outline that catches the multiple possibilities of a singular memory all at once.

Crucially, the work draws on the language of surface imperfections—scratches, smudges, dents, and subtle irregularities that CGI artists deliberately introduce to lend digital objects the texture of the real. Freedman appropriates these techniques not merely as aesthetic devices but as conceptual tools. Each imperfection, culled from a library of shared digital assets, arrives pre-worn, already carrying the traces of another time, another use. By layering borrowed textures onto his own personal memory, Freedman creates complex arrangements of domesticity that evoke familiarity while simultaneously destabilizing it. Much like the CGI surfaces he manipulates, memory is composed through substitution and projection, formed as much by what is available to us (cultural images, language, visual codes) as by what is internally held. In this way, Freedman's grafting of foreign imperfections onto personal content speaks to how memory is both manipulated and manipulable—something we continually render with tools not entirely our own. The artist has tampered with the data, and so has time itself.

Erin Reznick

Ptolemy

6733 Central Ave
Glendale, NY 11385
(929) 739-9523
info@ptolemy.world
www.ptolemy.world

Benjamin Freedman: *Surface Imperfect*

June 20–July 12, 2025

Benjamin Freedman is an artist whose practice spans multiple mediums including photography, video and computer generated imagery with an interest in the restorative potential of photographic research and play. He received his bachelor's degree in photography at the Toronto Metropolitan University (TMU) in 2013 and his Masters at The Ecole cantonal d'art de Lausanne in 2023. While probing the relative truths and deceptions of photography, he purposefully adopts visual vocabularies from cinema and television in an effort to create expanded documentary projects. He self-published his first photography book in 2015, and has exhibited extensively across the greater Toronto area. He has shared his work internationally at the Aperture Foundation in New York City, Chung-Ang University in Seoul, Foto-Undustria Biennale in Bologna and in the Riga Photography Biennale in Latvia. He recently presented work at the Images Vevey Biennale and at Vontobel in Zurich, Switzerland.

**Benjamin Freedman: *Positive Illusions*
Published by MACK, 2025**

\$40

Benjamin Freedman:
Surface Imperfect

Opening tonight
6:00–8:00 PM