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ARTIST BIOGRAPHY

E X H I B I T I O N C H E C K L I S T

Princess Painting (light), 2008
Enamel on aluminum
45 x 60 inches
Courtesy of the artists and Postmasters Gallery, New York
Executed by Joelle Nadeau and Meredith Schwab, M.F.A. degree candidates, Art Department, University at Albany

Princess Painting (dark), 2008
Enamel on aluminum
45 x 60 inches
Courtesy of the artists and Postmasters Gallery, New York
Executed by Joelle Nadeau and Meredith Schwab, M.F.A. degree candidates, Art Department, University at Albany

Big Box, 2007
Mixed media sculpture with camera and motors
50 x 50 x 30 inches
Courtesy of the artists and Postmasters Gallery, New York

High Seas, 2007
Mixed media sculpture with motor, camera, and live video output
Dimensions variable
Collection of 21C Museum Foundation, Louisville, Kentucky, 21Cmuseum.org

Double Fantasy 3 (dream jobs), 2006
Mixed media video installation
Dimensions variable
Collection of 21C Museum Foundation, Louisville, Kentucky, 21Cmuseum.org

Every Anvil, 2001
Mixed media with electronics
43 ¾ x 29 ¼ x 5 ¼ inches
Collection of Jeffrey Dachis
Jennifer & Kevin McCoy in conversation with Jane Harris

January 2008

Jennifer & Kevin McCoy

Jennifer and Kevin McCoy: We think we get lumped into as “new media” artists. Why do you think that’s so?

Jane Harris: In most of your installations, you utilize miniature models with hand-built scenes, light bulbs, and toy cameras. Is this approach a literal or simply metaphorical representation of this world of appearances that is right in front of our eyes, hence the need to recontextualize it?

Jennifer & Kevin McCoy

Jennifer & Kevin McCoy: Absolutely. Which makes this exhibition all the more significant to this critical dialogue will hopefully become more relevant over time. The world is a small place, and a certain number of artists are recognized, and are coming and asking for attention. What happens in front of your work is not only a question of presentation, but also a matter of potential. It’s not only about the multiple collaborators of meaning to the work. What happens in front of your work is an interesting juncture in our work. We feel that the invention really has to come out of the work itself as a necessary component to the ideas and materials at hand. When considering technology, one can easily come up with “solutions” to both recall and restore these moments from the past, but to subvert the narrative in the process. Can you talk more about how this relates to the studio scenery in the process? What happens in front of your work is an interesting juncture in our work. We feel that the invention really has to come out of the work itself as a necessary component to the ideas and materials at hand. When considering technology, one can easily come up with “solutions” to both recall and restore these moments from the past, but to subvert the narrative in the process. Can you talk more about how this relates to the studio scenery in the process?

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