

## *Therein the Beauty*

Organized by Lindsay Burke

May 9 – June 15, 2024

Marinaro is pleased to present *Therein the Beauty*, a group exhibition featuring the work of artists Jennifer Calivas, Matthew Chambers, Chang Sujung, Cynthia Daignault, Jessica Dickinson, Matt Grubb, Ilana Harris-Babou, Bridget Mullen, and Michael Stamm. *Therein the Beauty* presents connection and loss as intertwined states, rather than feelings that are in opposition to the other. The artists in this exhibition explore this relationship from several different pathways.

Cynthia Daignault's *Fallingwater Postcard* is a delicate depiction of Frank Lloyd Wright's most famous residential structure. The note inscribed on the postcard by Daignault details Wright's struggles that besieged him through his personal and professional life, and how this is felt through his architecture. The serenity of Fallingwater has just as much to do with potential chaos and destruction, which imbues the building with even more elegance and grace.

Matthew Chambers and Jessica Dickinson harness a similar sentiment as Daignault through their process and materials. In Dickinson's *Beneath- Then*, paper undergoes painting, scraping, puncturing, tearing, and the gradual accumulation of dirt and dust. The work itself becomes a document of time and of entropy. Chambers synthesizes his past and present studio practices by creating new abstract surfaces from his old paintings. Through shredding his canvas into long twisting strands, Chambers destroys and regenerates his work simultaneously.

The notion of connection and loss naturally extends to the human body as well. In Jennifer Calivas' series *Self-Portraits While Buried*, the artist is seen photographing herself while covered in various forms of earth and sand. The ambiguous quality of these photographs suggests both a death burial and an emergence from the earth. Ilana Harris-Babou's video *Let Down Reflex* is a meditation centered around breastfeeding. This work reflects on this overlooked act of caregiving while also illustrating the judgment, prejudice, and fatal risk associated with childbirth and breastfeeding. Michael Stamm's painting *Little Prayer* considers this mortal push and pull as well. Stamm's still life features naloxone nasal spray and an Adderall tablet in the foreground. Often drawn to subject matter that explores health, queer identity, and his personal biography, Stamm asks a viewer to examine their own connotations and biases when faced with these life-saving and life-altering medications.

Other artists in the exhibition operate through the framework of humor or the absurd. Bridget Mullen's painting is both sensual and funny, with figures seizing on to the other's contorted limbs. Mullen captures the specific weirdness that sometimes comes along with bonding with another person. Chang Sujung's *A Note* is a slapstick message on a throwaway notepad, but made permanent in carefully crafted alabaster. This practice of rendering household possessions in stone is in response to Chang's own personal experience moving through numerous homes after immigrating from Korea to America. Matt Grubb's self-portraits teeter between the bizarre and glamorous, but ultimately we see someone literally lost looking for something knowable, a connection.