

In The Garden Of Forking Paths

February 9th through March 24, 2019

Opening reception Saturday, February 9th, 6 - 9 pm

Mother Gallery is pleased to present "In the Garden of Forking Paths", an exhibition with work by Brigida Caramagna, Colin Hunt, and Karsten Krejcarek; three artists working under the assumption that time is non-linear, reality is amorphous, and dimensions are permeable.

Shamans, artists, and storytellers have always had one foot beyond the realm of the perceptible. In *The Garden of Forking Paths*, Jorge L. Borges wrote of "...an infinite series of times, a growing, dizzying web of divergent, convergent, and parallel times," years before physicists would conceive of a parallel universe in scientific terms. Inspired by such ideas as the Noumenon, the Multiverse, and Metatron, the artists in this exhibition embrace the unknowable. Here, esoteric subjects don't have to make for inaccessible work. Each maintains a deep control of their craft, as if in contemplating chaos, one must keep a steady hand.

Brigida Caramagna's colors and surfaces transcend the materiality of paint to become spiritual machines, where viewers are able to access Spirit or the consciousness that informed the creation of the painting. In the way a buddhist monk might reach a meditative state by focusing their attention on the ancient Sri Yantra mystical diagram, Caramagna's paintings can serve as conduits where communion with the sublime is possible.

Colin Hunt's paintings in this show are a continuation in a series called "The Afterlife". Sourced from photographs he took of a neolithic burial henge in Southern England, Hunt spliced and overlaid the landscape, upending conventions of traditional landscape painting. In doing so, the focus is drawn to what is absent and unseen. For Hunt these paintings are a meditation on memory and death and how to exist in a world with the enormity of someone else's non-being.

In new works created for this exhibition, Karsten Krejcarek examines recent personal trauma through symbolic gestures. His works consider the multiverse as a means of alternative narrative. Krejcarek describes his sculptures, in the words of Borges, as "a shapeless mass of contradictory rough drafts." The works contemplate diverging and converging paths of interchangeable biography through hallucinogens, torture fantasy, and synchronous historic events and objects.

Brigida Caramagna was born in Ridgewood, NJ, in 1974. She attended The Cooper Union for the Advancement of Science and Art from 1992 -1996 and Yale University School of Art from 1996-1998. Her work as a painter centers around the perception of light and the interaction of emotional and spiritual perception thru the filter of the human eye. She has shown internationally and locally around the United States. She continues her practice in the Hudson Valley of New York.

Colin Hunt is a Brooklyn-based artist who received his MFA from Columbia University. His work has been exhibited nationally and internationally in numerous museums and galleries. Highlights include: the Contemporary Arts Museum Houston, Houston, Texas; Teckningmuseet, Laholm, Sweden; The Brooklyn Museum, Brooklyn, NY; The National Academy of Design, New York, NY; Triumph Gallery, Moscow, Russia; ZieherSmith, NY; Artist Space, NY; White Columns, NY; Vox Populi, Philadelphia. In 2011, he was the inaugural resident at the Galveston Artist Residency in Galveston, Texas. His work has been featured and/or reviewed in a number of publications including New American Paintings, Columbia Magazine, The Brooklyn Review, The New Yorker, and The New York Times.

Karsten Krejcarek is a New York City-based interdisciplinary artist who is primarily focused on video, photography, and sculpture. His work explores esoteric narrative, syncretic systems of believe and culture, and symbiotic relationships between nature and the unconscious. Over the last decade, Krejcarek's practice has largely been connected with folk traditions and magical rituals in Latin America, with specific focus in South America and the Caribbean—the sites of creation for much of the work. His work has manifested in mutable ways—it persists to wander, make wrong turns, and find meeting points through experience, serendipity, and enchantment over distanced and theoretical observation. Recently, Krejcarek has returned to the studio, considering his own personal narrative through objects, writing and idiosyncratic research.

Krejcarek received an MFA from Columbia University in 2000 after graduating from the Maryland Institute, College of Art. He has regularly exhibited his work nationally and internationally over the last nineteen years, including in Santa Cruz de la Sierra, Bolivia, where he is represented by Nube Gallery. Most recently Krejcarek completed an experimental narrative that explores the Santería orisha, Babalú-Ayé, as part of a large-scale survey exhibition of his work at CEPA Contemporary Photography and Visual Arts Center in Buffalo, NY. He is a longstanding adjunct professor at New York University and has been a guest lecturer at numerous schools and institutions.