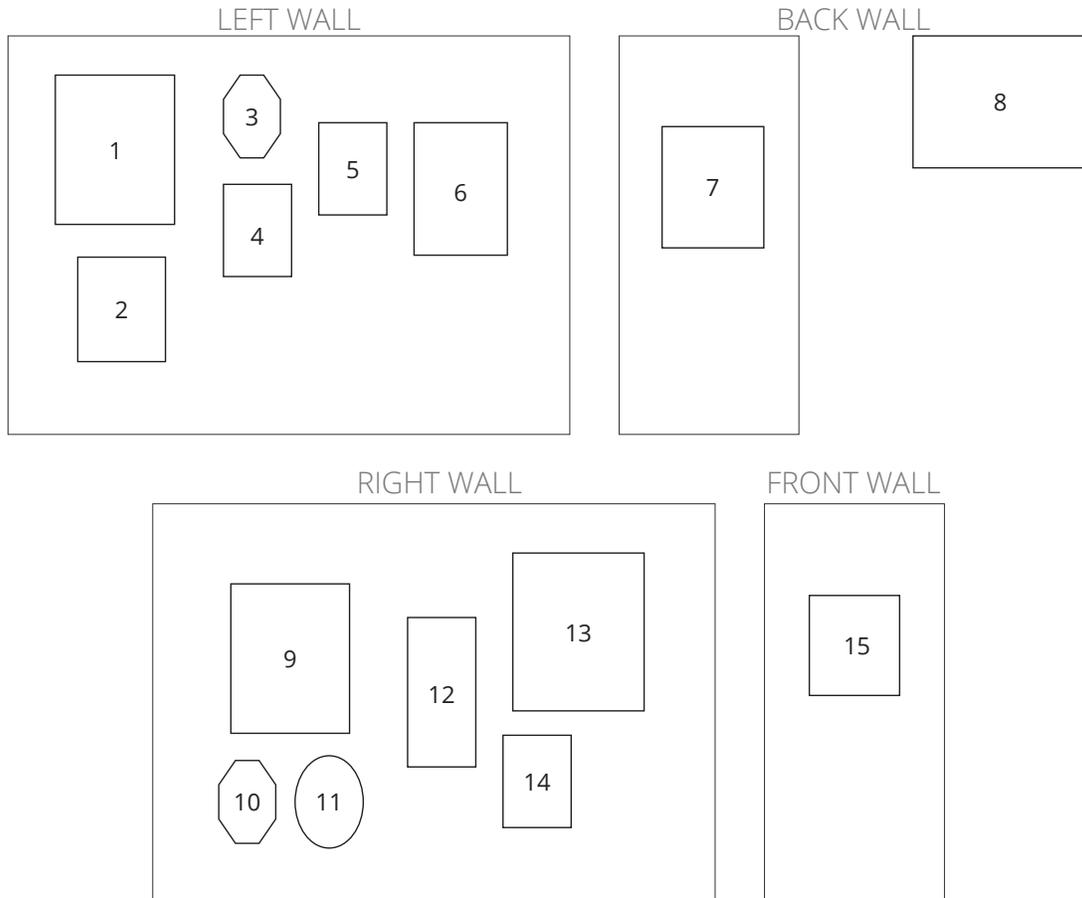


SPRING/
BREAK
ART SHOW

CHRIS COHEN
WHITE NOISE

curated by JOHN ROS



1. *White Noise 07*, 2019, oil on canvas on board / 1900
2. *White Noise 08*, 2019, oil on canvas on board / 1800
3. *White Noise 13*, 2019, oil on canvas on board / 900
4. *White Noise 04*, 2018, oil on canvas on board / 1000
5. *White Noise 15*, 2018, oil on canvas on board / 1000
6. *White Noise 02*, 2019, oil on canvas on board / 1900
7. *White Noise 06*, 2019, oil on canvas on board / 2000
8. *White Noise 10*, 2019, oil on canvas on board / 3200
9. *White Noise 05*, 2019, oil on canvas on board / 2900
10. *White Noise 12*, 2019, oil on canvas on board / 700
11. *White Noise 09*, 2018, oil on canvas on board / 800
12. *White Noise 03*, 2019, oil on canvas on board / 1600
13. *White Noise 01*, 2019, oil on canvas on board / 3200
14. *White Noise 16*, 2018, oil on canvas on board / 1100
15. *White Noise 11*, 2019, oil on canvas on board / 1500

JOHN ROS

johnros.com
studio@johnros.com

CURATORIAL STATEMENT

Chris Cohen's painting is about the ramifications of broken silence in his family. Cohen examines his complicity in the heightened, racist and xenophobic moment in history in which we find ourselves, and looks at the effects that this examination has had on his family's sense of unity. *WHITE NOISE* is presented as Cohen's childhood living room as a dramatization of an examination of facts and fictions revolving around domestic spaces. The paintings that line the walls contain family portraiture as seen through the lens of a multitude of discussions including race and fear of the other.

WHITE NOISE invites visitors to engage with the artist in a discussion about the ways in which current world views affect our domestic spaces. Discussions will flow organically, but prompts will re-focus on fictions we tell ourselves and factual effects of a world view that relies on such approaches. *WHITE NOISE* asks how specific dysfunctions presented in our told and lived histories effect how we choose to humanize or dehumanize those around us.

CHRIS COHEN

chrisncohen.com
chrisncohen@gmail.com

ARTIST STATEMENT

I am exploring my heritage in these paintings. They are all from my family photo album, and they all explore my lineage through my father's side of the family. Looking back at these photos after more than three decades, I am asking myself whether what these images told me about myself and about my relationship to my family has changed, and if so, why? I think of this relationship — my sense of identity — as part of the heritage I am re-assessing. My work questions whether this sense-of-self that we glean from our identity as part of our family is as permanent as a photograph might suggest, or whether it is more like a beat-up armchair or a bad painting from the family home that you can choose to get rid of. This body of work does not answer this question directly, in part, because I do not yet know what the answer is. There are equal parts ugliness, pain, humor, and hope in this work. In this way, the paintings are a new addition to my heritage, which through interrogation gains some complexity.

John Ros is an artist, professor and curator. He obtained an MFA from Brooklyn College, City University of New York, in 2013 and a BFA from the State University of New York at Binghamton in 2000. Ros currently lives and works in NYC and Harrisonburg, VA where he is an Assistant Professor of Art at James Madison University's School of Art, Design, and Art History, and serves as the Director and Chief Curator of the Duke Hall Gallery of Fine Art. In 2015 Ros founded studioELL, an alternative, transient and hybrid space for higher education in the studio arts, where he is currently the Director and teaches a variety of courses.

Chris Cohen is an MFA Candidate in Studio Art at James Madison University in his final year of the program. He obtained a BA in Studio Art (Painting/Printmaking) from Yale University in 1993. Cohen lives and works in Lynchburg, VA and Harrisonburg, VA. Cohen has been in higher ed since 2005 as an adjunct professor at Randolph College, Lynchburg College, Randolph-Macon Woman's College, and as an instructor at James Madison University. He has been in several group shows throughout Virginia and his work is represented in the Collection of the Maier Museum in Lynchburg, VA.