

## Jeff Carpenter

Jeff Carpenter was born in 1953 in Greenville, Delaware. He studied with the painter Tom Bostelle there and then went to the Rhode Island School of Design, where he earned a BFA Film, in 1976. His thesis project, a short animated film called *Rapid Eye Movements* played the Cannes, Berlin, Telluride and New York film festivals. His first gallery exhibition was in 1974 at the Richard Demarco Gallery in Edinburgh. His work has been shown at P.S.1, the Boston Museum of Fine Arts, the Museum of Contemporary Art/Denver, and the Centre Pompidou.

### Solo Shows

2010 St. Botolph Club, Boston MA  
2007 Narrows Center for the Arts, Fall River, MA  
Cherry & Webb Gallery, Fall River, MA  
2006 Pandion Gallery, Fishers Island, NY  
2004 A & C Fine Art, East Greenwich, RI  
2002 DFN Gallery, New York  
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1998 Galerie Berliner Bank, Berlin  
McLauchlen Gallery, Southampton, NY  
1995 Riverside Studios Gallery, London  
1992 Robert Homma / William Lipton, New York  
The Kace Gallery, Kennet Square, PA  
1991 Broome Street Gallery, New York  
Carspecken / Scott Gallery, Wilmington, DE  
1990 Real Art, New York  
1989 Real Art, New York  
Red Zone / 56 Bleecker Gallery, New York  
1988 40 Worth, New York

### Group Shows

2009 *All Media Juried Exhibition*, Grimshaw-Gudewicz Gallery, Mary Dondero, juror  
*Opening Exhibition*, Isherwood Gallery, Newport  
2008 EA Gallery, Port Chester, NY  
Cherry & Webb Gallery, Fall River, MA  
2007 *Biennial 2007*, New Hampshire Institute of Art, Pamela Clark Cochrane, juror  
Art Kudos International, online, Peter Trippi, juror  
*10<sup>th</sup> National*, Baker Arts Center, Liberal, KS; Stephen C. Wicks, juror  
*Open Painting 2007*, Providence Art Club, Providence, RI; Judith Tannenbaum, juror  
*Members Juried 2007*, Concord Art Association, Concord, MA; Jennifer Witham Roff, juror  
*Solstice Phase II*, Boston Convention & Exhibition Center, Boston, MA; Kelly Bennet, juror  
*Salon Show 2007*, Clark Gallery, Lincoln, MA  
2006 *AT40ON40*, Grimshaw-Gudewicz Art Gallery, Fall River, MA; Judith Tannenbaum, juror  
*Boxing Day*, Narrows Center for the Arts, Fall River, MA  
*Sonoma Plein Air 2006*, Sonoma, CA  
*Telluride Plein Air 2006*, Telluride, CO  
2005 *Director's Choice*, Clark Gallery, Lincoln, MA  
*Annual Juried Exhibition*, Blackstone River Gallery, Woonsocket, RI  
*Inaugural Exhibition*, Alloy Gallery, Newport, RI  
*Inaugural Exhibition*, Firehouse Gallery, Sausalito, CA  
*Sonoma Plein Air 2005*, Sonoma, CA  
*Telluride Plein Air 2005*, Telluride, CO  
2004 *Blue*, Cambridge Art Association, Boston, MA  
*New London Open*, New London, CT  
Delaware Art Museum/Sales & Rental Gallery – Wilmington, DE

- 2004 *Sonoma Plein Air 2004*, Sonoma, CA  
*Telluride Plein Air 2004*, Telluride, CO
- 2003 *The Burbs* DFN Gallery, New York  
*Sonoma Plein Air 2003*, Sonoma, CA  
A & C Fine Art, East Greenwich, RI  
Delaware Art Museum/Sales & Rental Gallery – Wilmington, DE  
Affordable Art Fair, New York
- 2002 Robert Kidd Gallery - Detroit  
*East Meets West*, Galerie Petra Lange – Berlin  
Tiffany Peay Gallery – New York  
*Sonoma Plein Air 2004*, Sonoma, CA  
*Works on Paper*, DFN Gallery, New York
- 2001 DFN Gallery – New York  
Galerie Sties – Kronberg, Germany
- 2000 Somerville Manning Gallery – Wilmington, DE  
DFN Gallery – New York
- 1999 Museum of Contemporary Art / Denver - Mark Sink, curator - Denver, Colorado  
"400" at GALE GATES et al.- Mike Weiss, curator - New York  
DFN Gallery "Road Show", New York  
Sagpond Vineyards, Sagaponack, NY
- 1998 d.u.m.b.o. Arts Center - Waqas Wajahat, curator, New York  
McKinsey Headquarters, London
- 1997 GALE GATES et al., New York  
Blue Gallery, London
- 1996 Galerie Hans Mayer, Dusseldorf  
Coventry Gallery, London
- 1995 Hete Hunermann Galerie, Dusseldorf  
Eastway Open Studios, London
- 1994 Phoenix Gallery - Diane Waldman, curator, New York  
Bridgewater / Lustberg Gallery, New York
- 1993 Sommerville Manning Gallery, Wilmington, DE
- 1992 National Juried Fine Arts Competition - Dianne Vanderlip, curator, Fort Worth, TX
- 1992 National Juried Show, Art Center of New Jersey - Cynthia Goodman, curator  
Annual Juried Exhibition, The Salmagundi Club, New York  
Delaware Arts Museum Sales Gallery, Wilmington, DE  
"14 Stations of the Cross" French Embassy, New York  
Payton-Rule Gallery, Denver, CO  
Sommerville Manning Gallery, Wilmington, DE  
Annual Juried Exhibition, National Arts Club, New York
- 1991 Payton-Rule Gallery, Denver, CO
- 1990 Body Parts, DIFFA, New York  
Pandion Gallery, Fishers Island, NY  
Wycoff Gallery, Aspen, CO
- 1989 Jamison / Thomas Gallery, New York  
Delaware Museum of Art Sales Gallery, Wilmington, DE
- 1982 Boston Museum of Fine Arts, Boston
- 1981 Centre Pompidou, Paris
- 1978 Pittsburgh Center for the Arts, Pittsburgh, PA
- 1974 Richard DeMarco Gallery, Edinburgh, Scotland

#### Public Commissions

- 2001 paintings for the Sheraton Reston Hotel, Reston, Virginia
- 1995 Backdrop for "Abundance" by Beth Henley, Riverside Studios, London
- 1992 Portrait: Judge Schwartz, First Circuit Courthouse, Federal Portrait Committee, DE

### Grants & Fiscal Sponsorship

2008 Fall River Cultural Council  
Rhode Island State Council on the Arts  
Rhode Island Foundation  
Cedar Hill Foundation  
2007 Fall River Cultural Council  
1999 New York Foundation for the Arts  
1976 AFI, Independent Filmmaker Grant

### Awards

Third Place, ArtKudos 2007; Peter Trippi, juror  
First Place, Bellevue Film Festival 1978  
First Place, Lille Film Competition 1977  
Special Jury Award, Zagreb Animation Festival 1977

### Film Festivals

Berlin, Cannes, Lille, New York, Telluride, Zagreb

### Bibliography

2002 Die Welt, Oct. 11, "Ostküste trifft Westküste" by Maxmilian Keller  
2000/2001 New American Painting – Mid Atlantic issue  
1991 Voir, Dec., "L'Icone Absolut" by Kristina Stewart  
Connoisseur, Dec., "Cross Purposes" by Richard Johnson

1991 Wilmington News Journal, May 12, "Films Find Place In His Palette"  
by Gary Mullinax  
1990 Art and Antiques, May, "Absolut Carpenter" Absolut Artists of the 90's  
1989 HG, Oct., "Bright Light in the Big City"  
1983 R.I.S.D. At Work, by Thomas Paulter, R.I. School of Design Press

### Collections

The Church Pension Group	Jay McInerney
Davis, Polk, Wardwell	Susan Merritt
DeCordova Museum Corporate Exhibitions	Nicole Miller & Kim Taipale
August Joest	Spriggs, Hollingsworth
Latham & Watkins	United States Circuit Court, Delaware
Lowes Theaters, New York, NY	U. S. Embassy, Dakar

### Artist's Statement

In a recent critical essay on Warhol, Louis Menand examines the evolution of theory in the history of art and celebrates its arrival at "After the End of Art." He makes his point by saying that "Marcel Duchamp loved the Campbell's soup can paintings because they freed art from the tyranny of the retinal image. You don't need to stare at the paintings to get them."

"You don't need to stare at the paintings..." This is a pervasive subtext to contemporary art. The leading theories of the art world have talked themselves out of taking time with art. It gets in the way. Art has become theory, "after the end of art".

On the other hand, the new underground is making art to express the ineffable aspects of life that have been buried by our sound-bite culture. It's art that's made to be stared at, to be appreciated

for its evocations of the deepest rhythms of our world. It art to dive into and lose yourself in. If you daydream a memory of a wonderful day it's rarely just one "snapshot" that you see, it's many images - the full panorama, the light in her eyes, the wind in the leaves - all layered one on top of each other. The real pleasure in conjuring up the memory is not in any one part as it is in flicking through the layers. My work is concerned with that effect, to combine images in a way that evokes that subconscious process. In practice, it is to create a composition that can set the mind to switching from one image to the next, back and forth, a mental flickering that is slightly beyond our control, which makes us the projector in a cerebral movie. The goal is to trigger the subconscious, to evoke the ontological process that governs the deepest meaning in our lives.