



Lightblocks, pigment prints, resin, oil, wood, 2023

// *Life in its creativity changes the absolute nature of time: it makes past into present— no, it melds past into present, and future into one indistinguishable, multi-layered scene, a three-dimensional body. This is what ghosts are. //*

—Fei Xiaotong, "A World Without Ghosts"

JENNIFER LISTON MUNSON

Looking In + Looking Out

July 5–30, 2023

Jennifer Liston Munson's work in *Looking In + Looking Out* creates lenses for the viewer to look in and for the subjects themselves to look back out. Her selection of art objects, ghostly figures, and landscapes call into question historical collection practices, the complexity of narratives, and the notion of belonging. *Looking In + Looking Out* incorporates images of objects held in museum collections, photographs of unknown relatives, and abandoned historically significant interiors to examine the fragility of memory. In some of the pieces, Liston Munson makes the landscape the subject; spaces, trees, and enigmatic watery pools that remain while the bodies they contain dissolve to time, as layers of paint ooze from the edges to mark the art making process and the past. Color, translucency, and materiality combine to make space for intimate looking and allow for connections to the collective consciousness.

Jennifer Liston Munson is a Boston area artist who was born in New York and grew up in Los Angeles. She received an MFA from the School of the Museum of Fine Arts at Tufts University and a BFA from Massachusetts College of Art and Design. Jennifer studied painting at Loughborough College of Art and Design in England. She received a Traveling Scholar fellowship culminating with a show at the Museum of Fine Arts, Boston. Her work is held in private and corporate collections.

Jennifer teaches at the SMFA at Tufts University and has an exhibition design practice that focuses on place-making for historic and contemporary art objects in museums and galleries.





Alcázar Toledo, Spain

This piece is one of a series of paintings inspired by an extant room in the Alcázar of Toledo, Spain that is suspended in time. It was caught in the crossfire of the Spanish Civil War—bullet holes remain in the peeling wallpaper and the room—decaying architecture hangs upside down in the balance of then and now as a witness to history and as a metaphor for personal loss and suffering. Still, light shines through the tiny windows to allow for the possibility of renewal and change.



What Ghosts Are *(In Black)*



I was thinking about how early spirit photographers would sometimes touch the plates to summon unseen images. After re-photographing images of unknown relatives, I buried the prints in lucite blocks and hand-worked the surfaces to resurrect their trace—now as disembodied spirits—to create lenses to look into, and for them to look out through. They dwell in a fragile, abandoned past aware of the salience of mortality and perhaps as premonitions of a complex and unknown future. Layers of the past ooze from the edges to reveal hidden layers of color that is covered in shades of black that allow the image to appear through prolonged looking.



The Memory of Objects



As a museum worker, I have a deep and intimate history with extraordinary works of art across cultures and time. The connection is not only with the material piece, it is also with the makers, often unknown, who touched and formed the artifacts. During the pandemic, I thought about those art objects and artists I missed and imagined them alone in vitrines and storage boxes, away from their cultures of origin, without anyone to look in on them. I wanted to materialize the memory of those objects—to imagine them back into 3D forms again. The hand-worked resin surfaces create milky lenses for them to look out through and hold objects in suspended time to question historical collection practices, the legitimacy of ownership, the complexities of narratives, and the notion of belonging.



What Ghosts Are
(Unknown Descendant)



This project began during the isolation of the Covid epidemic when I looked through a family photo album I had never seen. Images of faint figures clung to the paper and seemed to be caught between two worlds—simultaneously inhabiting an invisible past while communicating with me, their unknown descendant. These figures stood in the water and occupied the landscape to reveal intimate relationships with the unseen photographer and to the places they inhabited, which remain though they themselves have disappeared. The particulars of the individual are relinquished to look closely at long gone figures in the still present landscape.



Framed Light



Light, although unbuilt, plays a crucial part in defining how space is perceived. As much as light impacts architecture, architecture also impacts light. These images are rooted in Modernist architecture that allows framed light to enter interiors by carving voids from solids that create projections of abstract color.



Lightblocks

The opposite of monumental, these sculptures are miniature models of architecture that tell a story of a space through multiple vantage points of looking. Simple geometries allow light to pass through as the day changes. Images of art objects and places are buried in the layers—concealed and revealed through colored light lenses.



Looking Through Lenses

These little lenses are meant to look through. They can be handled to see something in a new way—maybe just light and color, maybe unseen ghosts.

JENNIFER LISTON MUNSON

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EDUCATION

MFA

School of the Museum of Fine Arts at Tufts University

BFA

Massachusetts College of Art and Design

Loughborough College of Art and Design, Leicestershire, England

ART PRACTICE

Member, Kingston Gallery, Boston, MA

Represented by BK PROJECTS

SOLO EXHIBITIONS

2023 *Looking In + Looking Out*, Kingston Gallery) Boston, MA (upcoming)

2020 *Inclinadas* (Leaning in From Mexico City), Shelter in Place Gallery, Boston, MA

2020 *Invisible Histories: New Work by Jennifer Liston Munson*, All+One gallery, Portsmouth, NH

2015 *Cuba Provides*, BK Projects, Cutter Gallery, Arlington, MA

2009 *Glance*, Judi Rotenberg Gallery, Boston, MA

2000 *Imagining Machines*, multi-media installation, U Mass Art Gallery, Lowell

1999 *Being Temporal Being*, with Eugenie berg, multi-media installation, FPA Gallery, Boston, MA

1998. *Mars, Christina and Me*, multi-media installation, Lincoln Art Gallery, RI

SELECTED GROUP EXHIBITIONS

2023 *Dig*, Duxbury Museum, Duxbury, MA (upcoming)

2023 *The Color of Memory*, Piano Factory Gallery, Boston, MA (upcoming))

2023 *Sweet Seasons*, curated by Beth Kantrowitz, Gallery 444, Provincetown, MA

2022 *Hopscotch*, FPAC Gallery, Boston

2021 *Hopscotch*, Wedman Gallery, Lasell University, Newton, MA

2021 *Locketts & Lace*, curated by Beth Kantrowitz, Jameson & Thompson, JP, MA

2020 *Yellow Wallpaper*, One Mile Gallery, Kingston, NY

2020 *Art in the Time of Corona: A Global Art Project*, Dab Art, Los Angeles, CA

2020 *Structure*, Smith Gallery, Johnson City, TX

2019 *Dot Conference*, Brooklyn, NY

2018 *The Line Begins to Blur*, Sasaki Gallery, Watertown, MA

- 2017 *In Transit*, Stove Factory Gallery, Chelsea, MA
- 2016 *Ptown Pop Up*, 444 Gallery, Provincetown, MA
- 2015 *Wheaton Biennial*, Beard and Weil Gallery, Norton, MA
- 2015 *Motion, Memory*, Brickbottom Gallery, Somerville, MA
- 2015 *In Passing, FPAC Gallery*, Boston, MA
- 2014 *P.O.E.M.*, Cushing-Martin Gallery, Stonehill College, Easton, MA
- 2009 *Popsicle*, Judi Rotenberg Gallery, Boston, MA
- 2007 *Tracks*, Judi Rotenberg Gallery, Boston, MA
- 2002 *Introductions*, Judi Rotenberg Gallery, Boston, MA
- 2001 *Traveling Scholars*, Museum of Fine Arts, Boston, MA
- 2001 *Ground Zero 2001*, Chinatown pop up, New York
- 2000 *Head Over Heels*, Photographic Resource Center,
- 1999 *New England/New York, New Talent*, Hampshire College
- 1998 *Notes from the Next Life: Invisible Cities*, Somerville, MA
- 1998 *Emerging Artists*, CEPA Gallery, Buffalo, NY
- 1998 *National Print and Drawing Show*, Artworks Gallery, Hartford, CT
- 1997 *Eleven Artists*, photographic Resource Gallery, Boston, MA

GRANTS, AWARDS AND RECOGNITIONS

- 2019 Cummings Foundation Grant
- 2019 Dadourian Foundation Grant
- 2001 Traveling Scholar Fellowship, School of the Museum of Fine Arts
- 1999 Massachusetts Historic Landscape Preservation Grant, Phase IV
- 1998 Massachusetts Arts Lottery Grant
- 1996 Massachusetts Historic Landscape Preservation Grant, Phase III
- 1999 Massachusetts Arts Lottery Grant,
- 1997 Massachusetts Historic Landscape Preservation grant, Phase II
- 1996 Massachusetts Historic Landscape Preservation grant, Phase I
- 1995 Ulsake Artist Award, Hartford, CT

EXHIBITION DESIGNER

- Museum of Fine Arts, Boston
- Boston Athenaeum
- Trustees of the Reservations
- Tufts University Art Galleries
- Forbes House Museum
- Scottish Rites Masonic Museum

Historic Preservation

- West Newbury Historical Commission

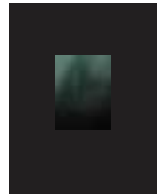
PRICE LIST



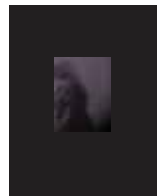
- 1** *Alcázar Toledo, Spain #2*, 2019
Archival pigment print, oil, resin, wood
16" x 11"
\$1,200



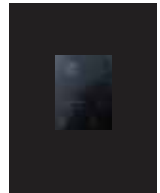
- 2** *What Ghosts Are (In black) #1*, 2023
Archival pigment print, oil, lucite, wood
18" x 14"
\$950



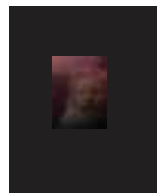
- 3** *What Ghosts Are (In black) #2*, 2023
Archival pigment print, oil, lucite, wood
18" x 14"
\$950



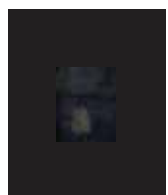
- 4** *What Ghosts Are (In black) #3*, 2023
Archival pigment print, oil, lucite, wood
18" x 14"
\$950



- 5** *What Ghosts Are (In black) #4*, 2023
Archival pigment print, oil, lucite, wood
18" x 14"
\$950



- 6** *What Ghosts Are (In black) #5*, 2023
Archival pigment print, oil, lucite, wood
18" x 14"
\$950



- 7** *What Ghosts Are (In black) #5*, 2023
Archival pigment print, oil, lucite, wood
18" x 14"
\$950

8 *The Memory of Objects*

(20) 8" x 8" x 1.5" pieces

Archival pigment print, resin, oil, wood, 2023

\$11,000.00



Armenian Doll, 19th century, made in Kayseri and brought to Boston in 1915, Historic Armenia

Collection of Armenian Museum of America



Crow War Shirt, 19th century, made in Montana and held in a private collection, United States

Collection of Metropolitan Museum of Art



Netsuke in the form of a child with a tortoise and a cat, 19th century, made by Seiko in Japan

Collection of The Art Gallery of New South Wales



Self-Portrait As a Warrior made by Oskar Kokoshka 1909, Vienna, deemed "degenerate art" by the Nazis and brought to the United States

Collection of Museum of Fine Arts, Boston



Mississippian Kneeling Figure, 13th century, taken from the Duck River in Tennessee, United States

Collection of Metropolitan Museum of Art



Athenian Head of a Goddess, 2nd century AD, found in the ruins of the Odeion of Heodes Atticus at the Acropolis, Greece,

Collection of Acropolis Museum



Perfume Jar, 3rd-2nd centuries BC, taken from an Etruscan tomb, Italy

Collection of Museum of Fine Arts, Boston



Torso of a Fertility Goddess (Yakshi), 1st century AD, taken from the Great Stupa at Sanchi, India

Collection of Museum of Fine Arts, Boston



Mayan Head of Chahk, 10th-11th centuries, taken from Chichen Itza, Mexico,

Collection of Metropolitan Museum of Art



Idia, Queen Mother of Benin, 16th century, taken from the Kingdom of Benin by the British Army,

Collection of Metropolitan Museum of Art



Female figure ('otua fefine), 19th century, taken from the Ha'apai Islands

Collection of Metropolitan Museum of Art



Infant's Dress, 19th century, family heirloom, Massachusetts, United States

Collection of Museum of Fine Arts, Boston



Buddhist Head, 1st century, taken from the Monastery of Gandhara and smuggled to London, then returned to Kabul, Afghanistan

Collection of National Museum of Afghanistan



Spirit Sculpture, made by Karoo Ashevak (Inuktitut), 1974, Canada

Winnipeg Art Gallery



Taíno Breastplate, 13th–15th centuries, taken from the area of the Dominican Republic and sold to a private collection, recently sold at auction to another private collector, Dominican Republic

Private Collection



Ex-voto with Eyes and Mouth, 4th or 3rd century BC, taken from Sanctuary of Golgoi-Ayios Photios Myres, Cyprus

Collection of Metropolitan Museum of Art



Head of a Priest, Egypt, 360 BC, found in the Saqqara, Serapeum and given away to Napoleon Joseph Charles Paul Bonaparte (Napoleon's cousin), Egypt

Collection of Museum of Fine Arts, Boston



Doll, 1000–1476, taken from Chancay, Peru

Collection of Museum of Fine Arts, Boston



Ceremonial Mask, early 20th century, taken from Ghana

Private Collection



Seated Female Maya Figure, 6th–9th centuries, taken from Jaina Island, Mexico

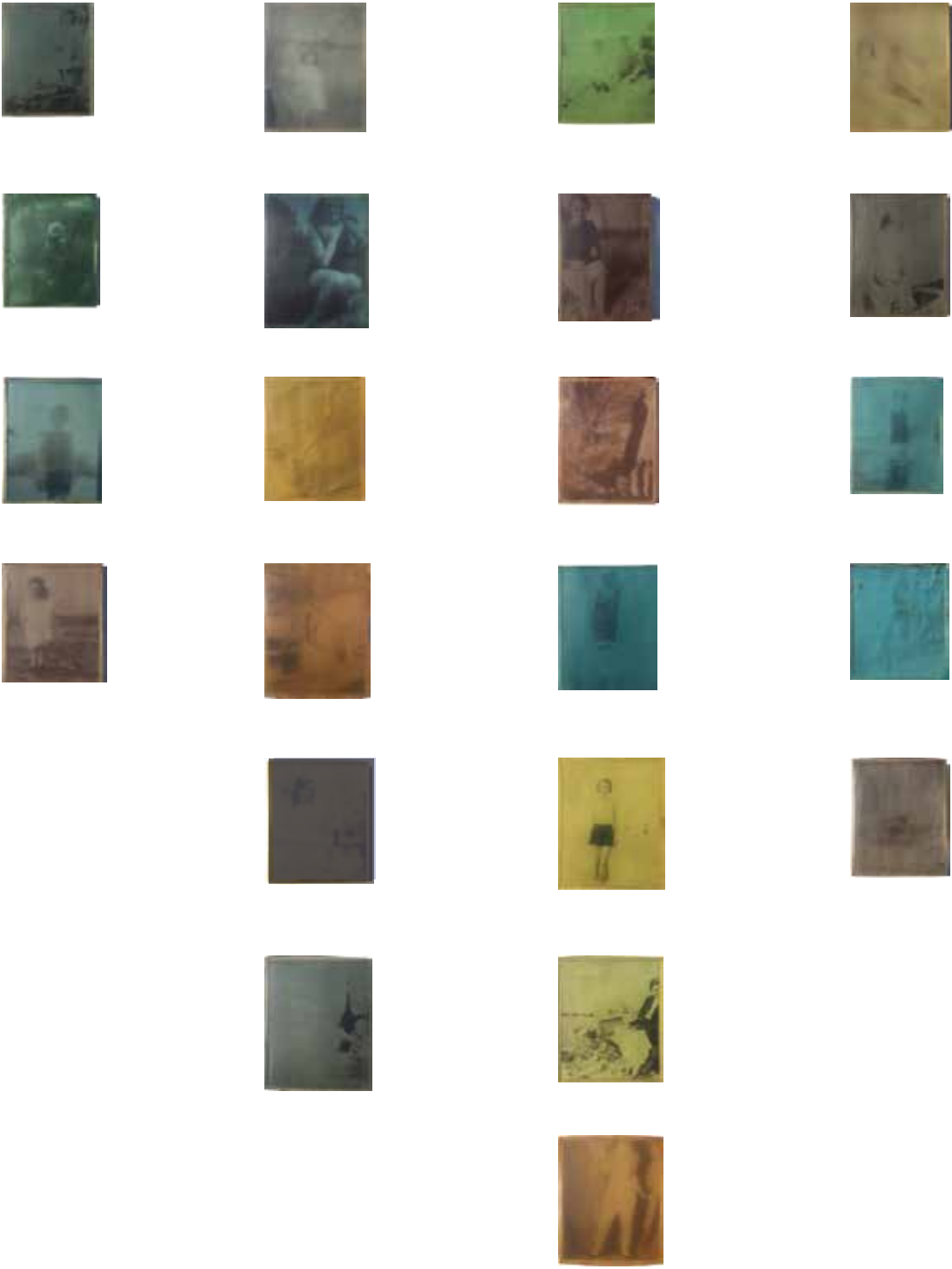
Collection of Metropolitan Museum of Art

9-29 *What Ghosts Are* (Unknown Descendants)

12" x 10" x 1" each

Archival pigment prints, resin, oil, wood, 2023

\$650 each



Framed Light



30 *Framed Light (Red)*, 2023

Archival pigment print, oil, resin, wood
14" x 9"
\$950



31 *Framed Light (Purple)*, 2023

Archival pigment print, oil, resin, wood
14" x 9"
\$950



32 *Framed Light (Pink)*, 2023

Archival pigment print, oil, resin, wood
14" x 9"
\$950



33 *Yolk* 2023

Oil, lucite, resin, wood
11 x 8"
\$650

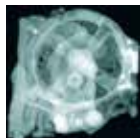
Lightblocks



**Arabian
Glass Orb**
3 Tiers
\$850



**Egyptian
Snake
Ring**
4 Tiers
\$1,100



Antikythera
3 Tiers
\$900



Hedgerow
1 Tier
\$550



Aphrodite
2 Tiers
\$650



**Maya
Head**
3 Tiers
\$850



**Machu
Picchu**
4 Tiers
\$1,150









