

CYNTHIA · REEVES

www.cynthia-reeves.com 212.714.0044 info@cynthia-reeves.com

FOR IMMEDIATE RELEASE

CONTACT

Sara Sharvit, Director Sales & Marketing
917.566.2605/ 212.214.0044
ssharvit@cynthia-reeves.com

May 2015



Daniel Kohn's *Networks, Maps, and Territories* Opens at CYNTHIA-REEVES 1315 Mass MoCA Way

(North Adams, MA) – New York-based artist, [Daniel Kohn](#), whose retrospective exhibition of [Interiors: Painted Place](#) is on view at The Barn, the gallery's footprint in Walpole, New Hampshire, opens his second exhibition of the season with *Networks, Maps and Territories* at [CYNTHIA-REEVES](#), 1315 Mass MoCA Way on the Mass MoCA campus.

Networks, Maps, and Territories features paintings inspired by the artist's inquiry into genomics, which he pursued for ten years at the Broad Institute of MIT/Harvard in Cambridge, MA. These paintings build on the investigation of genomics to explore the world of the network - a prime lens in contemporary science - and evoke, by extension, the organically occurring manifestations of fractals in our natural world.



The newest body of work began to take shape as Kohn observed how the snowfall subtly brought out the tracery of tree branches near his studio, which led to his first piece *Network 3 Winter*, a monochromatic, multi-panel work. As this inquiry continues to unfold, the tangles and overlays of branches, twigs and brambles against a backlit sky, all create a visual language based on natural forms, and evoke in our minds other places and other scales.

Their effect is emotional and immediate, differing in tone and approach from his 'datasets', the series he developed while Artist-in-Residence at the Broad Institute. There, he worked with scientists to help them envision their research in new and dimensional ways. He has continued this exploration through a current New York City residency, a collaboration documented in a recent New York Times [article](#) (3.29.15) on scientific research and Kohn's visual language.

Those earlier high-color, gestural works developed at the Broad do not at first pass seem directly linked to this new organic work. And yet, the language is similar. As poet Nora Almeida interprets it in an essay that will feature in Kohn's upcoming book: "Kohn sees a kind of symbiotic juxtaposition between the physical biological world and the world of ideas. What does it mean that time is also dimension? And how is our attempt to understand physics underpinned by our reliance on the representational systems (language and shapes and equations) that are encoded in science and art? It is this paradox—that cognition and notation constitute a persistent barrier to the physical world but are also essential keys for understanding and interpreting it—that Kohn is interested in exploring through painting."

In responding to Almeida's text, Kohn remembered something Denzil Hurley, his former painting professor at Hampshire College told him, that as painters and draftsmen "The page or canvas is your universe. Everything potentially has equal importance and everything you do to that universe - however small - changes every other bit, nothing stands alone." These words still resonate with Kohn. His training on how to think and look at the 'world' of his canvas runs parallel to current theories of physics. Any one phenomena is intimately connected to every other phenomena: there is a network of connections where every element, every action, potentially holds equal value.



Kohn brings this concept alive, placing equal visual weight to objects and their surrounding space. This concept is perhaps most evident in *Network 10*, a painting included in the upcoming [Art Miami New York](#) fair, May 14 – 17 Kohn intentionally turns the tables on us: he takes the negative space, the openings between the branches, and makes that the

subject of the painting. These are the areas he painstakingly outlines and then paints in, leaving the twigs and branches as negative space, placeholders or boundaries for the areas of light. The result: paintings that are entirely abstract, yet which we instantly recognize, prompting us to look and perceive space in a new way.

ABOUT THE ARTIST



Daniel Kohn received his Bachelors of Arts from Hampshire College in 1988. From 2003 to 2013, Daniel Kohn was the Founding Artist in Residence at the Broad Institute for Genomic Research. He first came to the Broad in 2003 at the invitation of Chief Scientific Officer, Todd Golub, where they began a dialogue on the convergence of art and science that lasted nearly a decade. As a result, Kohn began to explore a new visual vocabulary, mapping out ideas in genomics through sequences of shapes and patterns that afford viewers insights into processes. In 2013, he completed Instance of a Dataset, a seven-floor permanent commission for the Broad's headquarters in Cambridge, Massachusetts, Kohn's most ambitious commission since Seen From Above. Kohn is currently Artist-in-Residence at the Center for Epigenomics at the Albert Einstein College of Medicine in New York, and recently started the Art Science Observatory, a non-profit devoted to supporting art-science research in the New York area. His work is in the notable corporate collections of the The Broad Institute of MIT and Harvard, Cambridge, MA; Fiduciary Trust Company International, New York, NY, among others.

For further information on Daniel Kohn and the gallery's programming, please visit us [online](#) or call 603 756 4160. High-resolution images are available upon request at info@cynthia-reeves.com.

