

# intermission museum of art

## FOR IMMEDIATE RELEASE

20 JUNE 2022

INTERMISSION MUSEUM OF ART presents:

jeffrey martín + david mccormick

*specious reasoning*

27 june – 14 august 2022

**NEW YORK, NY** – Intermission Museum of Art (ima) is proud to present *specious reasoning*, featuring the collaborative work of Jeffrey Martín + David McCormick which represents the fourth and final artist exchange in ima’s *volume ii* series. *specious reasoning* opens on 27 June and will be featured through 14 August 2022.

*specious reasoning* will feature the new work, *BLACK FIDDLER*, a collaborative video developed by Martín and McCormick. The 10 minute video features archival research, story, music and voiceover work by the collaborators and includes additional collaborations with Beaux Xavier (character artwork and animations) and Lanese Love (editor).

Plausible... but fallacious! What if the real-life Black fiddlers who played at Monticello were super queer and engaged in over-the-top battles with other “family” bands? It is, of course, a bit of historical (hysterical?) fiction, but the fiddlers of the Scott and Hemings families of Monticello no doubt engaged in some music-making that was – Over. The. Top.

The ‘specious reasoning’ of the Black southern experience is to NOT imagine a world in the South that looked, sounded, tasted, smelled, and felt like this one. By playing with and rearranging the historical narrative of the Monticello and the Snowden Fiddle families “by re-presenting the sequence of events in divergent stories and from contested points of view, [Martín and McCormick] have attempted to jeopardize the status of the event, to displace the received or authorized account, and to imagine what might have happened or might have been said or might have been done.<sup>01</sup>”

01. Saidiya Hartman; *Venus in Two Acts*. *Small Axe* 1 June 2008; 12 (2): 1-14. doi: <https://doi.org/10.1215/-12-2-1>

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## ABOUT THE COLLABORATORS

**JEFFREY MARTÍN** – As a Black, queer, non-binary artist from the American South, Jeffrey utilizes filmmaking, musical composition, text, sculpture, and performance to create short films and video installations that interrogate and reposition the myths and realities of Southern Black, queer, and trans life. They situate their work in collective histories of black pop culture and political action, which Jeffrey visually reinterprets and conceptually remixes through various mediums; from experimental and documentary filmmaking to musical/technological improvisation. Jeffrey uses archival research, footage, images and musical improvisation as entry points to broadened narratives of black grief and joy.

A recent 2022 Halcyon Flagship Fellow for their work founding ENROOT Agricultural Management Cooperative – a farmer-owned development company transforming under-utilized real estate to combat the negative impacts of climate change and food apartheid – and candidate for Master of Fine Arts in Film Directing at the California Institute of the Arts, Jeffrey’s meditations on their Black body being used as an “institutional critique” has received honors from Forbes 30Under30 – winning their \$1M Change the World Competition, Wharton Magazine 40 Under 40 – for their leadership as an alumnus, and been named on the Echoing Green Social Impact Talent Report – for their work in education, policy, start-ups and technology workforce development. Jeffrey is a contributing writer at 032c – a media and fashion company, and magazine that covers culture, art, music, fashion, and politics – based in Berlin, Germany. Jeffrey has a Master of Arts in Urban Education Policy from Brown University and a Bachelor of Science in Economics from The Wharton School.

[instagram.com/jeffreymartin](https://www.instagram.com/jeffreymartin)

**DAVID MCCORMICK** – Leading the charge for early music in the 21st century, David McCormick is a multi-instrumentalist, scholar, and educator recognized for curating imaginative performances, creating educational opportunities for students of all ages, and guiding prominent arts organizations through the challenges of our time.

In 2021, David takes the helm of Early Music America as its sixth executive director, with the ambition of creating a more inclusive, equitable space for all who engage with historical performance. He was previously executive director of Shenandoah Valley Bach Festival and Charlottesville Chamber Music Festival, shepherding both organizations through pandemic-era challenges by creating dynamic virtual platforms.

As artistic director of Early Music Access Project, David plays baroque violin and vielle (medieval fiddle) and transforms thoughtful research

