

Jonathon Rosemond
R&B for Ghosts
May 9 – June 13, 2026

Jonathon Rosemond is seduced by material. This often begins with a visceral encounter—an intuitive recognition of a material's beauty or latent potential. It's not fully rational. He follows this impulse without fixed intention, allowing it to unfold into unexpected directions. What emerges is an irresistible compulsion: a seductive pull toward material that precedes meaning, yet ultimately gives rise to it.

R&B for Ghosts names this impulse that runs through the work. It is a pull toward what is difficult to look at directly—toward crisis, decay, and the unstable edges of the human—but approached through beauty. Not beauty as resolution, but as overwhelm: something that exceeds the senses even as it seduces them. The work leans into this tension, where attraction becomes a way of approaching what might otherwise be refused. In this sense, seduction is not a surface effect but a method of encounter. What draws the viewer in—light, clarity, shimmer—also carries something more abject underneath. The works do not resolve this contradiction. Instead, they sustain it, allowing beauty and unease to coexist, indistinguishable from one another.

Rosemond's paintings emerge through acts of removal. Using heat and steam, his process releases the thin aluminum coating from emergency blankets, stripping them down to the transparent Mylar skin that reveals the wall beneath. The blankets, often associated with crisis and survival, undergo an undoing. Installed with water alone, these works are only temporarily fixed, their attachment reversible, contingent. Water operates ambivalently: as adhesive, as solvent, and as an agent of quiet erasure. What remains hovers between presence and absence—a surface that is simultaneously there and not.

Soap recurs as both medium and metaphor. Rosemond draws on the phenomenon of adipocere, in which submerged fat converts into a soap-like substance, preserving even as it decomposes. His use of translucent glycerin soap echoes this paradox: a material that holds, encases, and dissolves all at once. Decay becomes a form of continuity; dissolution, a means of image-making. In one work, the artist casts his own hand in glycerin soap using a fragile sand mold; the resulting form is imperfect, its surface crusted, slightly collapsed, suspended between preservation and disintegration. In another, a transferred waveform image—lifted imperfectly onto tape—hangs alongside its source, producing a doubled, misaligned record of origin and residue.

Jonathon Rosemond is an artist based in Minneapolis. He holds a BFA in Drawing & Painting from the Minneapolis College of Art & Design (2018) and an MFA in Art, Theory & Practice from Northwestern University (2024). Rosemond has exhibited work in many spaces throughout the Twin Cities, notably Midway Contemporary Art, Public Functionary, and Dreamsong.

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