In the past, Sara Greenberger Rafferty predominately used images of female entertainers from the '70s and '80s who were often easily identified in the artist's color photographs. In "Remote," Rafferty's exhibition at the gallery — the subjects in the source images are recast as a troupe of variegated wraiths. Through a degradative technique, Rafferty refers to as "waterlogging," the found photos become subject to what Claire Barliant points out in the show's catalogue text as "Rafferty's formal interest in damage."

The conflation of this destructive process and affinities for comedy brings to mind a line from Susan Sontag's "Notes On "Camp"" (1964): "To name a sensibility, to draw its contours and to recount its history, requires a deep sympathy modified by revulsion." Rafferty's works do not suggest revulsion for the imagined subjects; instead, they suggest revulsion for the mass subject, or more accurately, the way the mass subject is consumed (the allusion to the television remote in the exhibition's title aids in supporting such a reading). In terms of camp, Rafferty uses an image of Gilda Radner much in the same way Andy Warhol uses an image of Marilyn Monroe. Discussing Warhol's work in reference to author Thomas Crow in his essay "Death in America," Hal Foster says: "Underneath the glamorous surface of commodity fetishes and media stars Crow finds the reality of suffering and death." While all the works in "Remote" possess an ominous quality, "suffering and death" are perhaps most felt in "Katy" (2011), a work depicting a grisly face rearing forth from a murky pool of color.

Aside from the morbid, Rafferty's work shares a common aesthetic thread with an extensive set of artists. "Kelly" (2011) recalls Jenny Saville's paintings of contorted fleshy faces, while "Sam" (2011) is more akin to a portrait by Georges Seurat. It is "Window Piece" (2011), however, that encapsulates a continuous theme in the exhibition. Set in the gallery's street level window, the work shows the outline of a woman's body with six knives jutting into it. Recalling the carnival act in which a man throws knives at a scantily clad woman, this work, like much of comedy, arrests the audience to ask, "Is this funny or tragic?"