

Hey You! You: the person reading this statement. You are allowed to have an opinion about what you are looking at in these galleries! Your thoughts count and your experiences can be brought to bear on your interpretations of this work. It could be said that it doesn't matter what you get from this experience, so long as it "works". This statement comes from the persons who produced the artwork you are looking at, and while it is true that we have very specific reasons and motivations for doing what we do, along with certain expectations of how it will be interpreted by a viewing audience, we ultimately have no real control over precisely what will be communicated. This is where you come in. We greatly appreciate that you are taking the time to consider what we have made, and we hope that it can have some relevance to you. We live in this culture and on this planet and everything you are looking at has been abstracted (which is sort of another way of saying "inspired") from everyday stimuli, or loose metaphors thereof. These are very likely experiences you have as well, on a daily basis, and we are hoping that, as such, this work might be able to work as a kind of mirror for you, and allow you to reflect in meaningful ways on your own life and experiences. Ultimately, however, the decision for that is up to you, only consider that if a decision about this stuff "works" for you, then as far as you're concerned, it can't possibly be wrong.

At any rate, if you are having some trouble or are interested in where we're coming from, here are a few things to look for:

1. There is a large amount of abstraction in this show, but most of it comes from direct observation of our everyday environment. For example the shape of a fender on a pickup truck could have a huge impact on an abstract shape that appears in a painting or wall installation. Or it could come from the industrial design found in a cell phone or computer, or even from observations from our own bodies. Part of what interests us as artists is responding to how we live as Americans today, including what objects, tools and products we use to live. If you were to regard looking at this work in the same way as searching for shapes in the clouds, are you able to find any familiar shapes or forms from your everyday experiences?
2. Another point of interest for us is the difference between subtlety and overt display. Part of what fuels this interest relates to our perceptions of the way we receive (and perhaps value) information in our culture. It seems to us that the news and information that is the loudest, or that is repeated the most often, tends to be valued as the most important. But what is left behind in this process? We enjoy the search for moods and textures, the underlying subtexts and differing perspectives that accompany any story or experience. We like to accumulate ideas and information because we like to be the arbiters, as much as possible, of what is significant or important to us, personally. So we play with this aspect of learning and informing ourselves by experimenting with the way light and color interact on our pieces. For example, some of the wall painting that appears behind our wall installations appears in white; a very similar white that covers the gallery walls ordinarily. In fact, one of the main differences between these successive layers of white is a different surface texture, which is to say light reacts in different ways to the different surfaces. Some shapes are glossy, some are satin, and some are flat, so that at times, one must actually move to a different position, literally a different perspective, to see a new form. Look carefully around the exhibition, from many different angles; can you see anything new that you weren't aware of at first glance?

3. Part of what we present can be considered metaphorical. This means that we are using some imagery that acts as a stand-in, or a symbol, of a concept we are interested in. The reason we do this is to open the work to varied interpretation. If we wanted to be absolutely clear and pedantic, we could have done something akin to writing an editorial piece, or an essay. We don't mean to undermine the power of these forms of communication, but since we are interested in different perspectives, as outlined before, this includes differing interpretations and responses to what we have made. In many of our pieces you might see various combinations and variations on humans, machines and animals. The main point of this is to consider the idea of hybridity, of combining the traits of various things into one composite organism or machine. Quite simply, this can be considered a reflection of how we, as humans (and especially as Americans) are paired or combined with the various technologies, tools and resources that we "need" to have in order to function in everyday society. For example, could it be considered that working adults in most places in America are sort of car/person hybrids? What things are you paired with that you "must" have in order to feel comfortable and to, in effect, "be" you?
4. Change is important. Whether one considers change to be good or bad, or shades in between, it is undeniable the impact it has on us. Thinking about this informs some of the aesthetic choices we make as well. Many of the forms we use simultaneously imply a breaking down or erosion of a body or machine, and a sense of topographical mapping or a kind of "surface tectonics", in which a shifting or maneuvering is implicated. Look closely at any of our pieces, can you perceive the many layers and how each layer builds on and informs the rest?