

A Walk Through

*Five artists explore urban remnants
and forgotten space*

A Walk Through

Show Statement

A Walk Through connotes a transitory stage- a congealing of an idea into a daunting reality. A bride to-be sees where her mother-in-law will sit on her wedding day. A couple stands in a kitchen where they may one day share breakfast. Walk-throughs satisfy us as ephemeral manifestations of ideas but also provide a space to fill with expectations- they are frameworks from which we hang our developing desires.

A Walk Through brings together five artists whose works navigate a brave sliver of material existence- the tenuous neighborhood of walk-throughs, between conceptualization and execution. These works play with notions of progression as natural and urban materials are deconstructed, inverted, interweaved, or otherwise manipulated in their relationship to one another.

The works in *A Walk Through* playfully engage with an element of manufacture in order to illuminate the process of signification that exists alongside. As items available for industrial processing, materials are chosen for their durability, malleability, or cheapness and then manipulated doggedly. The items, the ideas, and the individuals that endure this urban distillation possess an entirely new language of quality and purpose- one born in a narrow moment between a plan and a "finish".

Meredith Duvardo, Beckey Kaye, Katherine Kazauskas, Dominic Nguyen, and Jae Lauren Payne present a walk through- a violent action rendered harmless, a perversion of inspiration and goal. In each of their works exists a component unreduced and not extrapolated. In this suspension, the artists find themselves curiously at home- a squatter's village as the urban frontier.

-Sarah Cowan

Artists Respond: Meredith Duardo

The piece I have chosen for this show is concerned with the ponderous quality of weight. Our daily vocabulary is filled with words that conflate the physicality of mass with the act of thinking. Thoughts weigh heavy on us or we are light on our feet; sad news gets us down or we are feeling up. Here, that speech-acted vernacular conflation is collapsed with a physical and visual object. As thought encounters speech, an abstraction meets enunciation; as the idea breaches physicality, the signifier becomes signified. The resultant is something of a mind game - where each idea meets its phenomenological manifestation, the incorporeal spectre of its abstracted past hangs over its head, reminding the artist and viewer of the essential disjunct in play between ideas and bodies. The weight of the hanging rope is felt in the metal band, but is that quality a product of physicality or sleight-of-hand? That is, does that weight actually exist or is this physicality a manipulation of the abstract, caught in counterweight, pulleys, and levers? A space is created between manifestation and concept, wherein both the viewer and art reside. The piece becomes a walk-through, in the sense of toeing a very a narrow line, the attenuated space between execution and idea.

Artists Respond: Beckey Kaye

My pieces for *A Walk Through* respond to an unintentional naivety that accompanies modern urban living. Due to mass production, the relationship I experience with the objects or materials that occupy my world are physically and socially far removed from their origins. The given knowledge of these origins is not cultivated from the experiential, tactile or intimate. In an attempt to better understand these original states, highly processed materials are de-constructed and re-constructed again into a representation of what once existed.

Artists Respond: Katherine Kazlauskas

The concept of *A Walk Through* has propelled my work into a closer investigation of the boundaries between our built environment and the natural world.

Infrastructure is constructed from second hand building materials such as drywall, lumber and concrete—found on campus and craigslist.org free—to construct a precariously balanced, yet solidly grounded piece. It not only brings to mind all the things we take for granted as cheap and simple solutions, but begs the question of what happens to these materials when their relatively short live span comes to an end.

Synthetic Metamorphosis (working title) utilizes the remnants of my first experiment with a wood-steamer box I made. These forms become the ribs or joints for new objects and when I begin to attach synthetic fabrics, they take on a organic feel reminiscent of cocoons, tunnels or stalks. The fabric comes from second hand clothing and a factory surplus stores so there are finite amounts of the material left to work with. The vibrant colors mixed with the shredded nylon begin to create a web effect that recalls the age-old metaphors that exist in the opposing realms of politics and ecology.

Artists Respond: Dominic Nguyen

A Walk Through is an investigation into the dissolution of structure, both societal and physical. It is an artistic examination into modes of operation whose end results are obfuscated by social and cultural factors.

Infinite:Finite is a print on paper that deals with perception and the division between image and viewer. The faint landscapes beg the question of the very existence of form. *Infinite:Finite* is an exploration of both the perspectival space, a forced divide between viewer and the representation of tangible terrain, and a question of the significance of action when social, economic, and cultural concerns can be reduced to a distant speck on the horizon.

Gun is the reduction of an action to the human hand –a search for reality. It is an exercise in futility and a map of the accumulation of debris over time. The absurdity of throwing ash acts as a metaphor for man's obsession with the unattainable, offering a glimpse at base human nature. The aggression of the gun is echoed by the hand's sudden arrival into the frame, yet its insufficiency is quickly revealed by the ephemeral nature of the ash. *Gun* demonstrates a discontinuity in the paradigm of cause and effect, where the hostile action produces a passive result.
(*Gun* is a collaboration between Dominic Nguyen & David Whitaker)

Artists Respond: Jae Lauren Payne

Currently, I am interested in sculptural artwork based off my childhood experiences and the ideas I have about the concept of “home” in modern day society. I blend whimsical and fantastical elements into constructed environments. Although this piece is a slight departure from previous work, I am trying to express a similar idea. *Stacked Squares* is about my relationship to the built environment. The pieces of cardboard represent a fascination with the building process. A portion of the cardboard remnants result from careful collection. They are a direct parallel to the layers that combine the natural and industrial environment. The remaining cardboard pieces are from discarded packing boxes from my new home in Oakland, California.

Artists Respond:

Meredith DuVardo
& Jae Lauren Payne

The idea behind this sculpture - titled *Micaweed* - is that of the intersection and collision between urbanity and the organic. Specifically, questions of what is altered, lost, or magnified when natural and manufactured worlds collide are asked. More basically, the piece asks of the viewer what constitutes a material as manufactured or natural. The piece also reflects the artists' state of mind - both the constriction and catharsis of being bound by the manufactured world - and the anxiety of material that results from the ultimate apposition of manufactured and organic materials in the modern urban setting.

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Show Catalogue

Meredith Duvardo

The Ponderous Quality of Weight

2009

Tar, Rope, Metal, Rocks, Plastic
Installation

Beckey Kaye

Range in the Home

2009

Leather and bread
Installation

Breakfast in Bed

2009

Plywood, found nest, egg
2' x 2.5'

Katherine Kazlauskas

Infrastructure

2009

Drywall, sliced two by fours, concrete remnants, paint, white wash
4' x 7' x 5.5'

Synthetic Metamorphosis

2009

Synthetic fabric, wood, drywall
Installation

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Dominic Nguyen

Infinite:Finite

2009

Print on paper

21.5" x 28"

Special thanks to Hector Hernandez

Gun

2009

In collaboration with David Whitaker

Video Installation

Runtime: loop

Jae Lauren Payne

Stacked Squares

2009

Wood, cardboard

2'x6'

Meredith Duvardo & Jae Lauren Payne

Micaweed

2009

Tumbleweed, mica, cement

Installation