



A Sensuous Arrangement of the Idea
 Cameron Crowe
 Ian Markell
 Megan Plunkett
 April 10 - May 14 2016
 Opening Sunday April 10, 4-6pm

In this group, the nature of the assemblages on display paraphrase connotation, comparison, orientation, change in perspective, contextualization, juxtaposition, transposition of form, volume, and dimensionality. The mixture of appropriated moments are sequentially refashioned into systems, programs, and transferences which gain inconspicuously in substance the more the individual moments are integrated into connectivity of the whole?

Plunkett's photography happens in seriality — tectonics of instances, like a cinemagraph of forensic collections. Crone's terrazzo sculpture — a composite of particles (including the pictured structures inside of his sculptures) synthesized into a cast of motion — the photograph is the diagram of motion — motion itself, exists outside the picture. Markell's sculpture — also an assemblage of parts, references a device or a hub of distribution that acts as the engine or circulatory system through which the currents of these ideas and thoughts are running through like drainage or air through a filtration system.

The methods of reproduction, inherently emphasized through the photographic process, directly speak to the practices in this group configuration. Archeological items that civilization creates as a forward creeping seam of residues? which present themselves as conduits of a new cyclical nature, yet become objects loaded with memories and history, including those of its own making?

Consciousness first generates itself, in view of itself?

- 1 Wolfgang Scheppe, "Lewis Baltz and the Garden of False Reality," 102.
- 2 Wolfgang Scheppe, "Lewis Baltz and the Garden of False Reality," 102.
- 3 Wolfgang Scheppe, "Lewis Baltz and the Garden of False Reality," 100.
- 4 Catherine Craft, Melvin Edwards: Five Decades—The Lynch Fragments, exhibition brochure, Zimmerli Art Museum at Rutgers University, 2015), 1.
- 5 Wolfgang Scheppe, "Lewis Baltz and the Garden of False Reality," 94.



Lewis Baltz, San Quentin Point, #39, 1982



Lewis Baltz' San Quentin Point #35, 1985