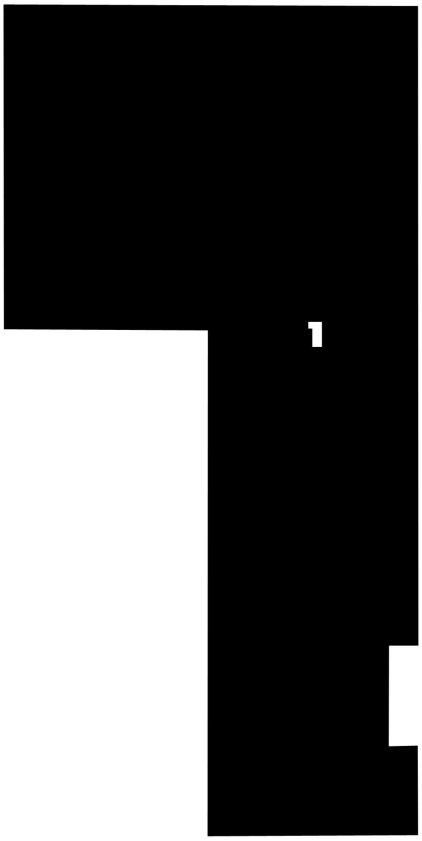
Noah Barker & Paul Levack

Depending on how you view it, the first collaboration in the Abrahamic tradition was either copulation or murder. Classic metaphors for the creative process, from Kelley's *Pay for Your Pleasure* (1988) to *Koons's Made in Heaven* (1989), and yet neither truly captures the singular and original moment when two artists with distinct practices meet to create together. This work, this show, isn't really about its own collaboration, but combinations and their effects run rampant in its hinged decadence. The royal gardens trailed here, their charted composition pair competing styles. French and English, one proud of implementing control on nature and the other proud for pretending it is not. Embroidered parterres and architectural follies pass in equal lunacy, the degradation of enlightenment echoed in contemporary harpsichord sound. Music meant for an organ, for public consumption, rendered in the salon style. The individual and the collective at odds and in harmony. Kubrickian in its mazes, corrupting sense of time and timing, like the subtly shifting seasons between first thaw and full bloom. The courtly and the brooding mate with the sensual and depraved. A 3D display is a collaboration as well, two slightly different similars that the eye, the brain, turn into one. It announces itself in moments of broken illusion. Like that ampersand that separates Noah's and Paul's names. Two letters, E and T, the Latin 'and', merged eternally into something new while retaining their own in another life.



1. *Schlossgarten Passacaglia*
   2022
   Single channel stereoscopic video, with sound
   14'33"