

EDGAR ARCENEUX THE AGITATION OF EXPANSION

Opening Friday, January 19, 2007

Exhibition January 20 - March 3, 2007

Opening Hours Tue - Sat 11am - 6pm

Edgar Arceneux (*1972, Los Angeles) continuously works on the themes of forms manifested in language and how knowledge is derived from them. In his drawings, objects and film installations, personal as well as collective memories, both consciously and unconsciously, branch out and cross over through a combination of elements which often appear conflictive.

Mitchell Feigenbaum, a pioneer of chaos theory, was taking a walk in the park, when he observed a couple having a picnic. He noticed that as he got further away from them, that the couple became smaller, until they reached what he characterized as a "threshold of incomprehensibility" where the sounds and the movements of their bodies had moved out of phase, becoming unpredictable. He asked himself "When things get smaller, why do they become senseless? What is the link between shrinking and the loss of meaning?" A seemingly trivial question, which beyond the surface has huge implications about the formation of space and our understanding of the objects that occupy it. He was looking for a new language that produced a number of new pictures that described better than it explained. That there are forms in nature, not just visible forms, but shapes embedded within the fabric of motion. Patterns and shapes that linear formula can only insufficiently reveal.

For Edgar Arceneux, these forms are revealed through repetition, the accumulation of experiences, and often even in the poetic redundancies of language itself. For this show, he supports this assertion with a collection of material strategies realized through objects, drawings, film, and slide projections. *The Agitation of Expansion* examines the significance of the inquiry into scale and meaning and uses structuralist film maker, Morgan Fishers, 1976 Peugeot 504 as an anchor point.

Description by Edgar Arceneux:

Dispersment of a Unified Field. During sunset, driving at 45 miles per hour, I drove Morgan Fishers Peugeot through a large mirror in the desert. With force, the mirror shattered and was dispersed onto the desert floor. This was shot in 16mm film. *Organ Fissure*, mixes the remnants of the crash with paintings of all the internal organs of the human body. Painted on vibrantly colored mirror paper, and displayed on the gallery floor, they lay randomly like shattered shards of glass pointing toward all the cardinal directions.

Proximity as Parallax. Additionally, I released eleven balloons and photographed them until they became too small to see. I then enlarged the photographs that held the smallest evidence of the balloon through mechanical processes. Through exponential enlargements, the balloons return as broken forms. The balloon comes back as what? There is no stable viewpoint. In actuality, there is no return at all, but a wholly new event all together. Objects are mainly contingent.

I photographed Morgan Fishers Peugeot under the night sky of the desert. The effect was the capturing of stars streaming across a dome-like sky, standing still while the world is turning. Both of these actions

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point towards world of stars, rotating spheres of light, and metaphorically, that which lies beyond ones reach. Not of neutral space but relative to position. Broken car, shattered mirror, broken headlight. The car stopped moving, but the big wheel kept on turning.