

Moon Webs

An artwork is a kind of moon caught in an invisible web. From its elevated hanging, midway above the artificial horizon line of the gallery floor, it draws the viewer into its sticky orbit. In this same proposition, the group show acts as a psychic web. This web (or webs) freely morphs according to the whims of its surroundings until, at last, it forms a tenuous miniature solar system. (The gallery as "space").

In this way, the artwork is alternately an autonomous, sacralized body (complete with its own situated objecthood) and an astrological integer connected to any number of imagined communal symbols, ideas, or apophenia-induced formations. The artwork, therefore, is both illuminated and eclipsed, sacred and common, asocial and social, an object and a plexus. It hangs, moon-like, at times uniquely idolized, at others strung into the outline of some hazy spirit-theme.

For their group exhibition Moon Webs, artists Caroline Snow and Bozidar Brazda present twenty-two works by fourteen artists that embody the objective and collective dichotomy inherent in any artwork. In this case, the works are initially bonded, perhaps most obviously, by their status as wall-based pieces and, secondarily, by the means by which they were selected by the show organizers (i.e., primarily through a network, or web, of friends and family). Ultimately, the works in Moon Webs are in no way dependent on some external curatorial logic, shamanistic status, or even context, although such usage in no way damages their selfhood. They are, after all, objects. And as such, are neutral when pushed into our various associative ploys. In fact, it could be argued that a work of art provides us (not us it) with logic, context, spirituality, etc. They are borrowed moons strung together by invisible webs.