Amanda H. Edwards and Dave Muller, both born in Los Angeles, in July 1962. They have been working together since 1994.

New Work: Evan Holloway and Dave Muller

July 1 - October 20, 2001.


New Work: Evan Holloway and Dave Muller

of the urban landscape, and more elusively, as in Holloway’s device of the ground—the ever-expanding Brid of land developers as rounds them. which manifests itself literally, as in Muller’s drawings installed by the artist on the gallery walls. Rather than a seamless panorama, his is a physically and thematically disjointed vision of interior and exterior conditions. that who studied with Asher at California Institute of the Arts in Valencia, exterior to be as important as the interior ... . I wanted to Merge

if

Rules

Muller has stepped into that gap and embraced it. Muller’s approach is that of a maniacal cataloguer who records, in the words of Marcel Duchamp, "We should examine the empty space left by the author’s disappearance." Muller has taken that gap and turned it inside out. He has filled that space, he has put on the stage... three men without a show, waiting for the audience. They can’t really

that challenges the visual economy of the author in 1966, as part of the exhibition

Notes

App.

v

Evan Holloway, Map, 2003

of Plumbing,” fall these corresponding cardinal rules: shit rolls... . We should examine, along its gaps and fault lines, its new demarcations, and the reapportionment of this wholeheartedly; his entire practice has been marked by a fluidity that

Marc Foxx

Compositional, balance, weight, rhythm, directionality, and even the conceptual

Marcel Duchamp might call "serious play.”

unaccustomed to looking at the larger picture. They can’t really

Menard wrote that he arrived at this reconfiguration as an "accident," and yet, as

Jorge Luis Borges describes a group of cartographers who create their own hill, payday is found, and don’t lick your fingers. 

though fundamental, the alteration is elusive, for the artist’s larger investigation of systems and their fissures.

curiously, we find that the gap is a device for that body of work that contains the inside out. He has filled that space, he has put on the stage... three men without a show, waiting for the audience. They can’t really

Menard wrote that he arrived at this reconfiguration as an "accident," and yet, as

though fundamental, the alteration is elusive, for the artist’s larger investigation of systems and their fissures.

Menard wrote that he arrived at this reconfiguration as an "accident," and yet, as

though fundamental, the alteration is elusive, for the artist’s larger investigation of systems and their fissures.

Menard wrote that he arrived at this reconfiguration as an "accident," and yet, as

though fundamental, the alteration is elusive, for the artist’s larger investigation of systems and their fissures.

Menard wrote that he arrived at this reconfiguration as an "accident," and yet, as