

## *In the Name of Love, Once More in the Name of Love*

### *Curatorial Statement*

The artists participating in “In the Name of Love, Once More in the Name of Love” are referencing, not reiterating principles of minimal, reductivist and Minimalist art. Criticism of Minimalism as a movement plays a role in many cases, but it is not the sole motivation behind the grouping of the work. The common link between the artists in this exhibition is their use of minimalist aesthetic for non-Minimalistic effect. The curation of this show is focused mainly on the means the artists use rather than the ends.

Artists in this exhibition (Bradley and Groth) implement illusions of space or figuration using an aesthetic developed to function explicitly for non-illusionist purposes; using art made to be metaphor-less as metaphor itself. Even when the objects appear to be functioning purely as objects it must be considered that they are made with the intention of mimicry.

Others (Assiff, Armstrong, Essex and Williams) employ explicit references and invocations of specific artists who worked to minimize their presence in the authorship of their art. The form of the work in “In the Name of Love, Once More in the Name of Love” more often takes its cues from the persona of the artist it is referencing, or a parody of their often rigid and formulaic aesthetic, rather than form or medium of the reference’s art.

Though it may appear these exploited paradoxes of Minimalism create rigid and self-important rules for critique, the resulting work is varied and often satirical. And by being overtly referential to the art it is often criticizing, the work maintains an observable admiration for the original.