



FOR IMMEDIATE RELEASE

EXHIBITION "Open Doors", group show of nine artists
LOCATION 621 W. 30th Street, Austin, Texas
OPENING Saturday, August 28, 8 P.M. - 1 A.M.
HOURS August 29 through September 5, 2004, 1-6 P.M.
WEBSITE www.complicateverthing.com/OpenDoors/

Open Doors serves as an introduction to a community of Texas artists. By empowering artists with full control of a domestic space lacking the commercial constraints of a traditional gallery, these artists have created works that challenge notions of art as a static domain of images. These works replace that assumption with a revised set of rules in which the artist is the curator of all senses and the audience an active participant and ingredient of the work itself.

This singular event is not to be missed and includes five room-sized installations and two large-scale exterior works presented by nine emerging Texas artists at a house located in central Austin.

Working collaboratively, **Cole Thompson** and **Cesar Alexander Villareal**, illuminate vitality over time using a slow motor, plastics, and corn syrup. Thompson's interest in incorporating change and time into artwork combined with the Honduras-born Villareal's playfulness with unhealthy synthetic food materials give the viewer a dynamic celebration of our ephemeral nature.

Terra Goolsby's large-scale bubble wrap work seems at first reminiscent of the wrappings of Christo+Jeanne-Claude, but upon further thought, transcends this obvious association because of the traditional use of bubble-wrap as both a shipping and protective material. This bold assertion of protection for a home's contents and her self-conscious art world nod to the unshippable nature of installation art, balances with the material's encouragement for self-destructive popping.

Sandra Martinez's work uses repetition, weight and suggestive forms reminiscent of the cup-and-ball games of childhood to lead the viewer through her maze-like intervention. Martinez's work can be viewed as a connection to family whom she worked with in the development of her hanging concrete cylinders, challenging traditional stereotypes of the isolated artist.



Upon returning from an influential artistic sabbatical to Spain, **Jacob Villanueva**, a participant in AMODA happenings, uses subtle digitalization and audience interaction to juxtapose technology and nature in a population of suspended LED lights. Sound and light in the darkened bedroom serve as hints to the audience's affect on the environment, encouraging play and extended observation which are always rewarded in Villanueva's installations.

Juan Carlos Gonzalez's kitchen-based work defines his "extended media" concept with the energetic competition for the viewer's attention by videos, paintings, collaged clippings, drawings, gaming consoles and the incessant perfection of the mess. A love of the lo-fi and hi-tech alike spills out of every nook and found magazine Gonzalez can get his hands on.

An exemplary video work by **Abraham Freeman**, *Men's Hairstyles of the 1950s* takes a knowing look at a time that never happened, making a circuitous time warp through a confusing and subtly anachronistic selection of cultural references, genre styles, and concepts of form to arrive only a few inches from where it begins.

Kate Scherer combines bacon, silicone, chicken feet, wire and wood to present a fake hall of fame whose appearance is eerily familiar to the walls of game-hunters. By literally locating this work in the domestic space, questions arise about the grotesque and our assumptions concerning valuable objects.

Hunter Cross, influenced by ideas about emergence within populations and interactive games, has developed a slightly uncomfortable glitter vinyl wearable which will circulate throughout the opening, relying on each successive audience member to pass the work on to another before their time limit in the suit, and in effect the "life" of the suit, expires. The art of the work exists within the audience's communication with itself, persuasively discussing an uncomfortable burden.

For more information, please contact Hunter Cross at (512) 970-9763.