



Fabien Adèle
Ben Elliot
Vilte Fuller
Audrey Gair
Eli Ping
Michelle Uckotter

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Before an artist's work is ingrained in our collective cultural memory there is the instance where every move they make becomes a part of how they identify themselves. This is the moment when their approach, or artistic strategy, roots itself in the recognition of their distinct hand, in turn becoming a signature. Looking at how a particular visual language helps develop an aesthetic identity "*The Feeling is Mutual*" considers the kinesics of Vilte Fuller, Eli Ping, Michelle Uckotter, Fabien Adèle, Ben Elliot, and Audrey Gair's work.

A line, color, figure, or technique becomes a character more than a characteristic when it reappears work after work. Falling in line with the inherent revisionist nature that goes hand in hand with understanding oneself as an artist, finding one's signature requires an evolution in order to comprehend who this character is and what they are meant to communicate. When an artist mines their work they begin crafting a visual language that they then have to decipher. While this language is what most may consider to be the artist's "signature," every so often one's signature is simply the self, like in the case of Elliot's photographs. The former approach falls back on the construction of an image that involves developing a motif which allows an artist to build a philosophy that communicates the intricacies of a narrative they are working to bring forward. Conversely, an artist's approach can fall back on the idea of shielding the inner workings of their work, like in Adèle's paintings where he contrasts his statuesque figures with his references to surrealist perspectives in order to communicate these figures' vivid emotions and memories. His figures are painted from behind, avoiding directly confronting their viewers and pushing them out to the fringes of their interior rhetoric.

Where Ping falls back on the gestural capability of his constructed, sculptural line, Uckotter, Fuller, and Adèle develop their strategy by focusing on how their line narrates the figure. Uniting the two is Gair's work, existing comfortably between figuration and abstraction acting as the bridge in this exhibition. Her approach to layering semi-transparent circles lends itself to new conversations regarding how an artist might address the idea of painterly impressions in a contemporary context. As we watch the pendulum of culture swing from favoring figurative to abstract painting, her work sits at the position of equilibrium functioning as an ideological intermediary.

All the artists in this exhibition develop a visual language that is easily recognized by not only by their peers, but also their public. Looking for a sign, seal, or stamp, an artist's visible hand signals not only their particular tactical approach to creating a work of art, bringing life to their mark to allow it to live and become whomever it may be.