

It is difficult to put words to the remarkable nature of control in art. Materials tend to become increasingly unassuming as their application nears perfection. In a sense, it's an incredible act of generosity from artist to viewer to create in a way that leaves little room for friction; an optimal condition, in making, for the communication of transcendence. This exhibition invites four artists in congregation; each commanding various mediums with extreme, devotional control. These artists achieve a spirituality in their work that seems referential to but, perhaps, transcends religions.

*There is a definite piety exhibited in meticulous documentation. There is reverence in the aesthetic, scribe-like translation of text. There is an undeniable devoutness in a trompe l'oeil depiction. There is really no difference between art and prayer.*

Curated by Robert Martin and featuring works by Adam Milner, Jacob Aaron Schroeder, Joe Sinness and Jess Kohl, this exhibition utilizes the subtle strategies employed for display throughout the canon of religious art; such as hanging work slightly above eye level to evoke awe and spotlighting singular works by centering them independently at the ends of corridors, transforming Union Hall into a cathedral of artistic sanctity.

— Robert Martin