

As manager, director and producer, David Spear presents the work of Harrison Bergeron.

The work is about Folly. More specifically, it speaks about the postmodern reality of our current informational deluge, where everything and nothing is believable and truth is subjective. These works re-contextualize classical historical paintings by substituting what we already know (in paintings like *Washington Crossing the Delaware* and *Liberty Leading the People*) with low resolution and vaguely modeled clay reconstructions of the paintings. In these works, man has been replaced by clay, the mythological material of man. This symbolizes the malleability of the original information and the struggle to understand it enough to learn from it. The clay is later replaced by the "true" substance of man, meat. These works describe the romantic mode of trying to clinically dissect and anatomize the interior of the body and soul through the process of painting, sculpting and video, but ultimately serve as a Memento Mori. The works go on to critique the results of man's habitual follies by showing the calamities that fester within contemporary politics that have similar ties with past mythologies.

Encompassing all of these works is the artist himself, who is quite aware that he is not infallible and has as much to learn and fear from folly as all others. Rather than ignoring Folly, the artist has embraced it. Through the genre of "costumed performance," Harrison plays the role of artistic trickster like Marcel Duchamp (Rose Sélavy), Andy Kauffman (Tony Clifton), Chuck Barris (C.I.A. Hit man) etc. Through the use of the artifacts of memories, Bergeron uses the system of free association to give us a glimpse into his postmodern mind. These informational diagrams are displayed next to the cooresponding painting offering both insights and ambiguities prevalent in the work. Bergeron and his works are further defined within the half an hour variety show hosted by Harrison Bergeron himself. This television show, stitched together from found (pirated) footage, stop motion animation, and Bergeron in front of a green screen, offers viewers an insight into Bergeron heritage as well as critical perspective into some of the paintings he creates.

The goal of this work is to highlight these absurdities and shed light on new ones so that the viewer will become consciously aware of a ruse and perhaps less susceptible in the future to fall for fabricated notions of truth.