

## truth and transformation

William Kendall and Douglas Breault

September 2020

**OPENING EVENT Saturday, September 19th from 6:00-8:00 PM**

As we seek truths, we transform....

Pushing the boundaries of their materials, William Kendall and Douglas Breault build layered, meandering worlds of right-side-up and upside-down. 'Truth and Transformation' features and celebrates their journeys with explorative techniques and the ways in which they search for and arrive at complex conclusions. Striking on impact, these two powerhouses are advancing the basic elements of art. Vast overlapping lines, colors and textures form sophisticated spaces, where the eye can pause or heart skip a beat.

Among other institutions, Breault teaches at Bridgewater State University and Kendall has since retired from BSU. With over thirty years invested, Kendall currently holds the prestigious title of professor emeritus.

William is a purest with his acrylic and speaks in a spontaneous language, where the edges of his expression are book ends for the dictionary containing an extraordinarily rich vocabulary. The subject he communicates is simply the paint itself, steeped in process. Kendall has procured a hefty body of contemporary abstractions. Using timeless methods of impasto, scumbles and glazes he prefers to work on large scale canvases, often within diptych and triptych format nestled within a single black frame. Kendall compares his ritual to that of jazz improvisation, allowing the notes to guide him towards surprise outcome.

Breault, an interdisciplinary artist, utilizes a great variety of medium that spans from photography, video and paint to common, everyday objects such as, but definitely not limited to, cables, clamps and televisions. His body seems to find a way into the composition on occasion. There is chaos on his studio floor as items are strewn about, waiting for him to find new purpose and formulate the connective tissue between narrative and memory. He whips and muscles these items into shape, warping traditional practices to land at stunningly curious installations, sculptures and paintings. Towers of misshapen glass or mirror, with or without imagery printed upon the surface, lean on walls or against ladders. Breault, being so physically immersed in expedition, rather embodies self as subject.

Both artists are such creative masters, each individual work of art seems to reside in many separate planes of existence in one singular moment. We are driven into the motion of these detailed stories and set free to insert our own conclusions.