

CLAUDIA STONE GALLERY

Katie Caron

(b. 1978 in Manchester, CT)

Martha Russo

(b. 1962 in Milford, CT)

Artist Statement: Katie Caron and Martha Russo

Bonding, cleaving, morphing, transmuting, and transmitting are central to our collaboration over the past three years. The works link molecular biological structures and systems to external processes that surround us and to ideas about human relationships.

The new work, *Oxytocin (polymer)* allows the viewer to relate to the work on an intimate scale. A singular glowing gestalt, made up from about 850 porcelain and steel spheres, invites the viewer to experience the work one-on-one. Pink and amber hues of light wash onto each colony of cells, giving way to a subtle, undulating palette of color and form. Similar to phototaxis, where an organism or a cell moves toward a source of light, *Oxytocin (polymer)* draws the viewer into quiet contemplation. An elegant lightness of being.

-Katie Caron and Martha Russo, 2013-

[Oxytocin is often referred to as the "trust hormone" or "bonding hormone." Oxytocin plays a crucial part in enabling us to not just forge and strengthen our social relations, but in helping us to stave off a number of psychological and physiological problems, as well. It is a crucial ingredient to what makes us human.]

Oxytocin (polymer) is the third collaboration between Katie Caron and Martha Russo. The collaboration started with *Apoptosis*, a large-scale, site-specific installation created for the Denver Art Museum, *Overthrown: Clay without Limits* in 2011. A cacophony of thousands of lit porcelain and paper forms, clay co-mingled with a variety of metals, utility poles, insulators, and cables cascaded down a thirty foot-long slanted wall.

The second collaboration, *Oxytocin*, at Ice Cube Gallery in Denver in 2012, sprang from a desire to allow the viewer to be able to get closer to the works. In a 50 foot-long, 30 foot-wide space, there were 3 free-standing forms and 2 wall pieces composed of many of the same sculptural components from *Apoptosis*. Electrical cords crisscrossed the space and illuminated 125 translucent, cell-like, porcelain pieces. Viewers were able to move in and out of the clusters of forms to experience the more human-scaled works.

For more information about the artist, please contact us at info@claudiastonegallery.com.