

We have become passive to the sheer force and number of images that fill in our periphery. Like flies swarming some forgotten fruit, it is impossible to swat them all away. Images and their circulation, especially in a city like Los Angeles, are winning. Without consciousness, they slowly burrow into our subconscious and alter our reality. As we build immunity to their mind-altering tricks, images find new situations to interrupt and sneak into a new architectural space we once thought was a safe place for our eyes to rest, resulting in astigmatism of the eye and mind. No one looks at billboards anymore, so they fill sides of buildings, whole cars, buses, and now the ground we walk on.

The visual arrangement in *Showroom* comes from disparate places. First, while playing with his nephews and their ‘Mr. and Mrs. Potato Head’ toys, Schaedel observed that the children were often less interested in a completed toy and more in its abstraction on the ground. Second, the now famous images, shot by George Peet, of Minor White arranging images on the ground for Aperture Magazine. The third is Victor Burgin’s “Photopath,” a series of images constructed in a line, to the scale of the space, to “reveal what is concealed...” Fourth, and finally, a photograph of a banana on the ground at a 7-Eleven that read 2 for \$1. The commonality between them is thinking about ground as a vibrating place that resists permanence, perspective and image structures. With the power of scalability, thanks to technology, images are freed from pre-arranged sizes and expectations both in art and commercial situations.

The connection between the desires to hold a viewer's attention in the commercial structure is the same in critical practices. To manipulate the work is to follow the logic of what is inherent in the material of photography and its presentation. These works seek to break themselves free from the narrative nature of photography, the disappointment of execution, and the ego associated with the mastery of its presentation. The images in *Showroom* ask the viewer to be a player in the game, forcing the images, and their purpose, to rest in a state of constant problematic meaning, structure and subjectivity and questioning their photographic lives.