

# Intercontinental Line

## ABSTRACT PROJECT

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**10–20 May 2017**

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*SPLIT INFINITIVE 117*  
paper, wire and graphite coated rope 20 x 16 x 14" 2017

*SPLIT INFINITIVE 217*  
paper, wire and graphite coated rope 20 x 13 x 14" 2017

*Split infinitive est une série continue de constructions à base de fibres, qui enregistrent l'activité de dessin dans un format tridimensionnel. Commencant comme un épisode de marquage ou de gribouillage physique, sa masse linéaire est effacée par la section de sa forme en plusieurs segments, qui sont mélangés avec des fragments issus d'autres assemblages de corde et attachés par des câbles connecteurs pour produire un objet de dessin avec un historique de marquage multiple. Comme avec les recherches précédentes, l'intention principale de Split Infinitive est de convier le spectateur au procédé de marquage tout en bousculant les notions habituelles de la nature du dessin.*

Translation by Albert Naïm

*Split Infinitive* is my current series of fiber based construction translating drawing activity into three-dimensional formats either as object or installation. My initial attempt in this area began in 2004 with *SQUIGGLE*, a series of *drawing* installations that mimic the process of drawing activity by focusing on the mark and its relationship to developing patterns. Similar to the gestures employed in the late pen and ink landscapes of Vincent van Gogh, the calligraphic cord segments of *SQUIGGLE* encourage the viewer to explore the vibrant nature of chirographic patterns residing at the intersection of drawing and writing. As with van Gogh's drawing, *SQUIGGLE* is constructed one mark at a time, not to portray a recognizable image such as a specific location, but to physically contain the memory of marking activity. Made of various lengths and widths of 100% cotton rope and coated with a paper pulp, graphite and an acrylic paste mixture, *SQUIGGLE* captures the variety and intimacy associated with traditional drawing. Unlike conventional drawing however, which characteristically records a moment or documents an item in time, *SQUIGGLE* assumes the transitory nature of installation. Following *SQUIGGLE* chronologically is *RHAPSODY*, which focuses not on the individual mark, but on the accumulation of marks occurring during a specific period. In turn, these marking episodes function as a drawing unit collectively constructing a drawing either sequentially on the wall, dispersed on the floor or stacked in layers. It is with *RHAPSODY* that *Split Infinitive* shares a closer connection; in fact *Split Infinitive* begins as a marking episode or physical *doodle*. It is then tangibly *erased* by severing the form into various parts, combining with fragments from other rope clusters, reassembling and attaching with wire connectors to produce a discreet object of drawing with multiple marking histories. As with previous investigations, the principal intention of *Split Infinitive* is to invite the viewer into the marking process while shifting customary notions on the nature of drawing.

## Creighton Michael

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An alumnus of the University of Tennessee, Creighton Michael received his M.A. in art history from Vanderbilt University and a M.F.A. in painting and multimedia from Washington University in St. Louis. He is a recipient of a Pollack Krasner Foundation grant, a New York Foundation for the Arts fellowship in sculpture and a Golden Foundation for the Arts award in painting. His work is in various public and private collections including the National Gallery of Art and The Phillips Collection, Washington, D.C.; Museum of Modern Art, Whitney Museum and Metropolitan Museum of Art, New York; Brooklyn Museum, High Museum of Art, Atlanta, Georgia; Denver Art Museum, Mint Museums of Art, Charlotte, North Carolina; Neuberger Museum of Art, Purchase, New York; The John and Maxine Belger Family Foundation, Kansas City, Missouri; The Ogden Museum of Southern Art; The McNay Art Museum, San Antonio, Texas and Hafnarborg Museum, Iceland.

Michael has had solo exhibitions at the High Museum of Art; Katonah Museum of Art, Katonah, New York; Vanderbilt University; the Queens Museum of Art at Bulova Corporate Center; Neuberger Museum of Art; Colgate University; University of Richmond Museums, Richmond, Virginia and The Mint Museums, as well as numerous galleries and art centers in New York City and throughout the United States. Abroad he has had solo exhibitions in Copenhagen, Montreal and Reykjavík.

He has been on the faculty at Rhode Island School of Design and the Pennsylvania Academy of Art, a visiting lecturer at Princeton University and a visiting artist at numerous colleges and universities including Albright College, Marshall University, Haverford College, Purchase College and University of Richmond. Michael has conducted studio workshops at Anderson Ranch Art Center, The Arts Center in St. Petersburg, Florida and Virginia Commonwealth University to mention a few. He was a Visiting Assistant Professor of Art at Hunter College in New York City from 2005-2013. Michael is a member of American Abstract Artists, has served on the Board of Directors for the International Sculpture Center from 2010-2013 and is currently on the Board of Overseers at Katonah Museum of Art.

The artist lives and works in New York.