

VANTAGE *point* IV

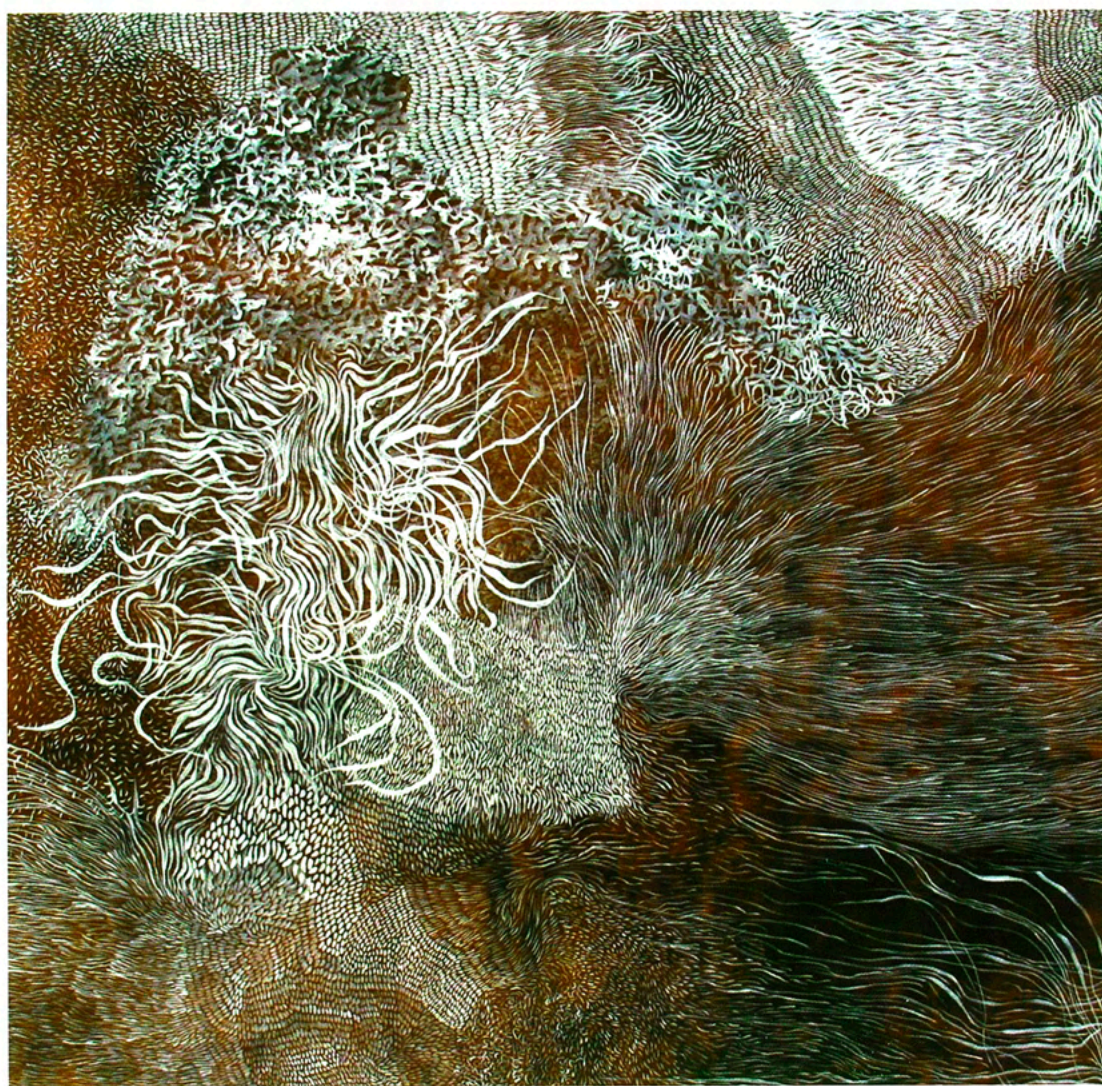


Creighton Michael

Patterns of Perception

Mint Museum of Art

March 12 through July 3, 2005



ABOVE
Notation (998) 1998

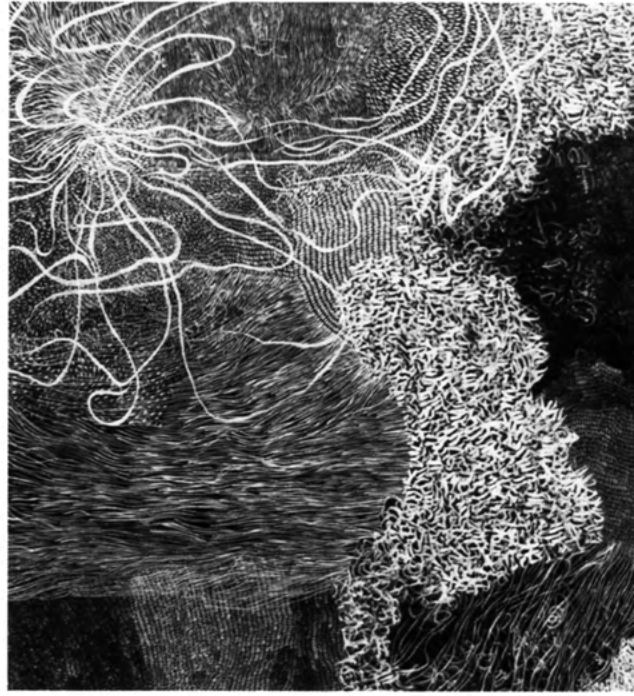
RIGHT
Notation (898) 1998

COVER
Field (3204) 2004

IN three separate but related series of paintings, Creighton Michael reveals the insight and inspiration he gains from the changing sensations of nature. Living in New York's Hudson Valley and maintaining a studio there, Michael has the opportunity daily to observe nature and to contemplate how conditions of the environment affect perception, and in turn, how optics and physiology affect sight. While the artist asserts that his paintings are intended to be meditations rather than illustrations, their affinity to organic forms and environments—ponds, patches of vegetation and microscopic organisms—seems undeniable. Yet as he continues to work within a series, and moves from one series to another, there is a marked progression toward abstraction.

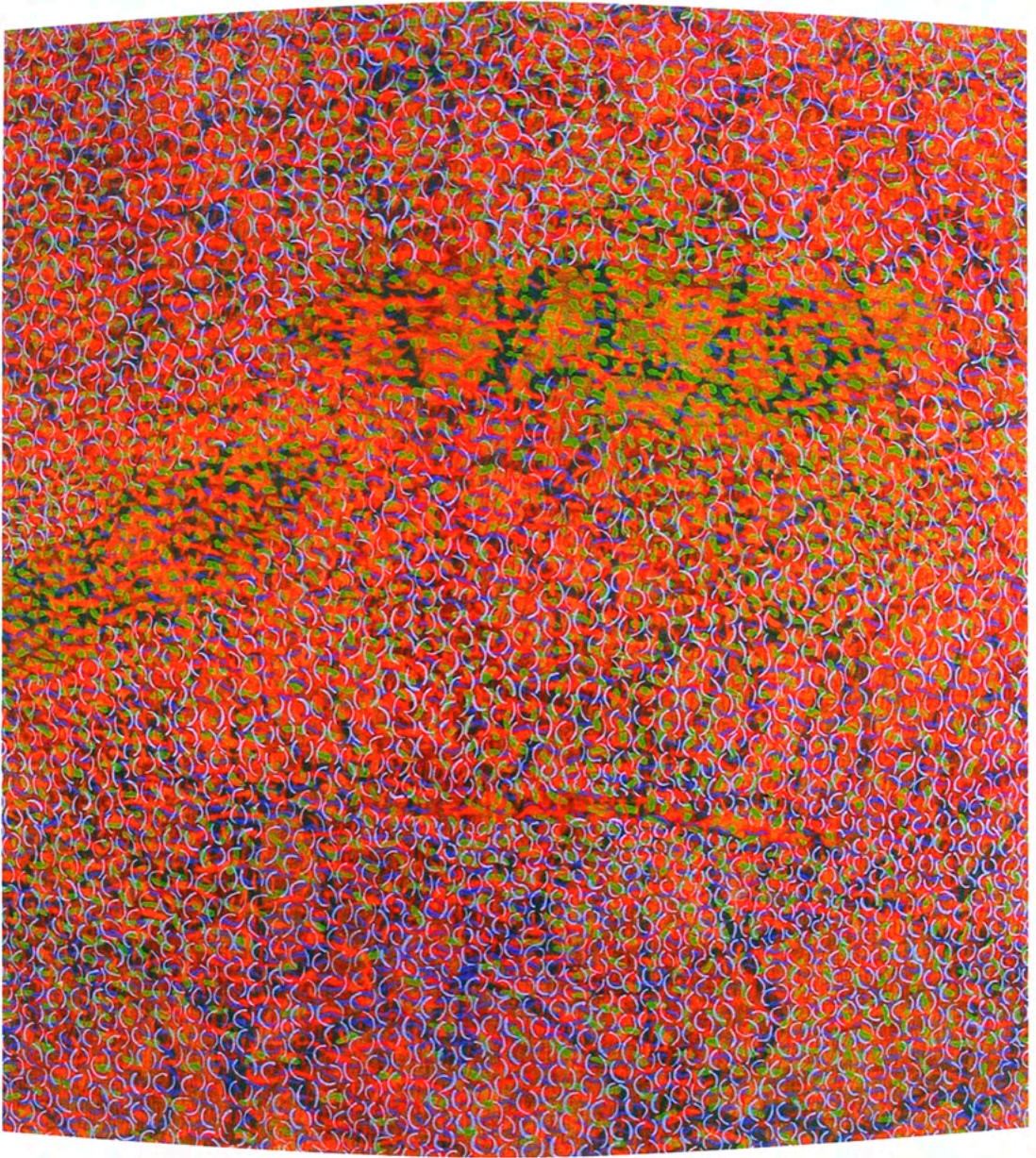
Exploring the fusion of elements taken from painting, sculpture and drawing, Michael began developing his particular visual strategies in the mid-1990s. Beginning with individual marks or calligraphic lines, Michael repeats these gestures over and over to build up a pattern comprised of discrete elements. The emerging image on canvas is the result of a cumulative process, one that is left at times to chance and improvisation. An illusion of optical space is created within the pictorial plane as Michael utilizes vivid color, restrained gesture and complex pattern to sculpt form.

Michael's *Notation* series, begun in 1997, reveals the genesis of this style of painting. Each square canvas is large enough to exert a specific presence while its geometrically precise format contrasts with teeming patterns and marks. The variety of lines and resulting patterns found in the *Notation* paint-



ings were inspired, in part, by Michael's observation of formations of duckweed, an aquatic surface plant. This small, vividly green plant is not rooted in soil but instead floats and changes patterns with the fluidity of the water's surface. While not working directly from nature, but inspired by the mutability of patterns, Michael sought to replicate this phenomenon by painting groupings of white curved lines onto a burnt sienna-toned canvas, using a limited color palette. The square format also enables him to rotate the canvas and create marks from a number of directions.

In a style reminiscent of the later reed pen and sepia ink drawings of Vincent van Gogh, Michael uses the mark as an individual unit that emerges as a collective pattern. Significantly, these oil paintings do not have a horizon line, which would lend a sense of depth and perspective. Because this point of reference is missing, rather than resembling a landscape like van Gogh's, Michael's paintings evoke a sense of



ABOVE

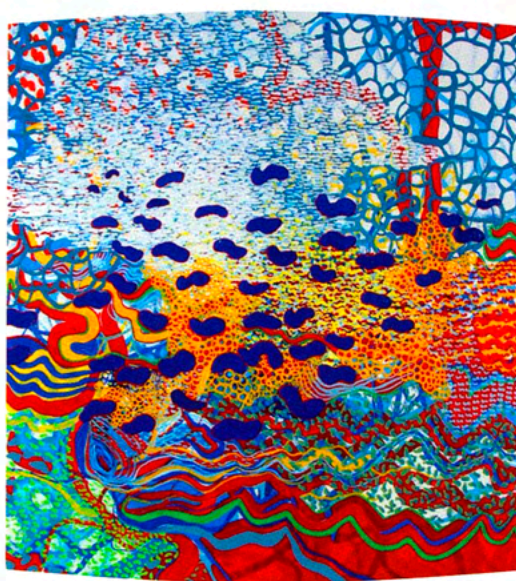
Field (1702) 2002

RIGHT

Field (3004) 2004

FAR RIGHT

Field (3104) 2004

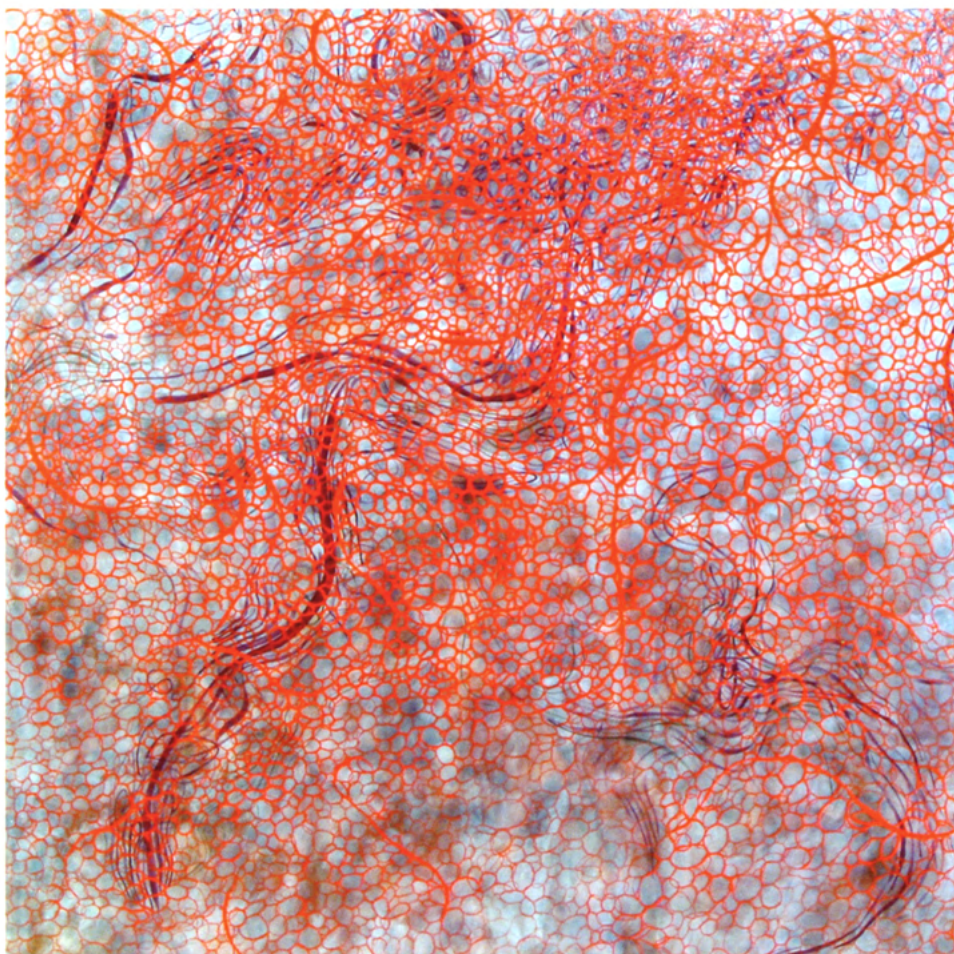


peering underwater, or examining a microscopic or macroscopic environment. This unique spatial configuration lends an ambiguity that heightens the paintings' meditative quality. This series reveals Michael's acute awareness of the sublime qualities of nature—that revealed within patterns in the natural environment there is complexity and an ever-evolving balance between chaos and order.

Creighton Michael's subsequent *Field* series, begun in late 2001, is a radical departure from his use of a flat canvas and minimal color. In this series, however, he continues to investigate the tension between surface texture and the illusion of spatial depth. These paintings are significantly smaller in scale than those in the *Notation* series. Rather than primarily investigating the emergence of imagery through somewhat random mark making, the *Field* works explore how the illusion of optical space is created within a painting. According to Michael, the title for this series is an abbreviation for "field of vision." The inspiration for these paint-

ings is both art historical and based on the artist's desire to visually translate a neurological disruption of his sight. To create these paintings Michael uses linen-covered convex panels that are a derivation of 15th century Northern European altar panels. These less monumental, intimate sculptural forms are both visually pleasing to the artist and further reveal his interest in a painting's capacity to aid spiritual contemplation.

Additionally, the imagery in the *Field* paintings was inspired by Michael's experience with ocular migraines. During one of these episodes Michael would see after-images—spots and yellow, red and blue auras—which significantly interfered with his depth perception. This unusual neurological condition served as inspiration for a number of the *Field* paintings, which use a variety of values of the primary colors: red, blue and yellow. During the subsequent years that Michael has continued to work on this series, it has evolved and changed. The types of marks he employs have become more varied—both circular forms and gestural



ABOVE
Pulse (100) 2000

Creighton Michael

Born: 1949, Knoxville, TN

Lives and maintains a studio in Mt. Kisco, NY

EDUCATION

- 1978 Washington University, St. Louis, MO,
M.F.A., Painting/Multi-Media
1976 Vanderbilt University, Nashville, TN,
M.A., Art History
1971 University of Tennessee, Knoxville,
TN, B.F.A. Honors, Painting

AWARDS AND FELLOWSHIPS

- 2000 Golden Foundation for the Arts Award;
painting
1998 Mid-Atlantic Arts Foundation Finalist
1993 Honorarium, Selection Committee,
New York Foundation for the Arts,
sculpture
1987 New York Foundation for the Arts
Fellowship, sculpture
1985 Pollock-Krasner Foundation Grant
1985 Edward Albee Foundation Fellowship

SELECTED SOLO EXHIBITIONS

- 2006 The Arts Center, St. Petersburg, FL
(forthcoming)
2005 *VantagePoint IV Creighton Michael:
Patterns of Perception*, The Mint
Museums, Charlotte, NC (exhibition
brochure by Carla Hanzal)
2003 *Articulated Spaces: Paintings by Creighton
Michael*
University of Richmond Museums,
Richmond, VA
*Creighton Michael: Dialects of Line
Selected Works 1985-2003*, Collaborative
Concepts, Beacon, NY (includes a
collaborative installation with composer
John Morton)
Mark To Multiple, The von Liebig Art
Center, Naples, FL
Creighton Michael, Robischon Gallery,
Denver, CO
2001 *Haiku/Innuendo: Paintings by Creighton
Michael*, Neuberger Museum of Art,
Purchase, NY (brochure)
*Stitch: Works by Creighton Michael (1976-
1999)*, Freedman Gallery, Albright
College, Reading, PA (catalogue)
*Visual Matrix: Paintings/Drawings (1997-
1999)*, Elmhurst Art Museum,
Elmhurst, IL (brochure)
1999 *Intuitive Drawing: Sculpture/Drawings
(1985-1999)*, Kim Foster Gallery, New
York, NY

- Reynolds Gallery, Richmond, VA
Galerie Trois Points, Montreal, Quebec,
Canada
1998 *Creighton Michael: Painting (1995-1998)*,
The Queens Museum of Art at Bulova
Corporate Center, Queens, NY
*Markings: Works by Creighton Michael
(1985-1997)*, Birke Art Gallery, Marshall
University, Huntington, WV
Kim Foster Gallery, New York, NY
1997 *Line Play: Sculpture/Drawing (1991-
1996)*, Cantor Fitzgerald Gallery,
Haverford College, Haverford, PA
1996 *Creighton Michael: Marks and
Metaphor/Drawings (1990-1995)*,
Vanderbilt University, Nashville, TN
(catalogue)
1994 *Creighton Michael: Landscape*, Katonah
Museum of Art, Katonah, NY
(catalogue)

SELECTED GROUP EXHIBITIONS

- 2005 *In Line*, Rockland Center for the Arts,
West Nyack, NY (brochure)
Cursive, Tenri Cultural Institute of New
York, New York, NY (brochure)
2004 *Dimensional Line: Recent Work by Sharon
Louden and Creighton Michael*, Munson-
Williams-Proctor Arts Institute,
Museum of Art, Utica, NY; (brochure)
Axel Raben Gallery, New York, NY
The Essence of Line, Concordia Gallery,
Concordia College, Bronxville, NY
2003 *Synthesis: Experiments in Collaboration*,
Grossman Gallery, Lafayette College,
Easton, PA
Art in Embassies Exhibition, Zagreb,
Croatia
2002 *Body Language*, Islip Art Museum, East
Islip, NY
Outside In, Arvada Center for the Art
and Humanities, Arvada, CO
2001 *Body Work*, The Workspace, New York,
NY
Act of Drawing, Tompkins College
Center Gallery, Cedar Crest College,
Allentown, PA
Lines, Kiang Gallery, Atlanta, GA
2000 *Another Story Altogether: Abstraction in
Painting Today*, Castle Gallery, College
of New Rochelle, NY
End Papers: 1890-1900 and 1990-2000,
Neuberger Museum of Art, Purchase,
NY (catalogue)

CHECKLIST

- 1999 *Art in Embassies Exhibition*, Nicosia, Cyprus
Abstraction, Robert Kidd Gallery, Birmingham, MI
Selected Works From The New York Collection, Albright-Knox Art Gallery, Buffalo, NY
- 1995 *Cynthia Hawkins/Creighton Michael*, Hopper House Art Center, Nyack, NY
- 1994 *Drop Dead Painting*, 103 Reade Street, 2nd Floor, partially funded by the Igor Foundation, New York, NY
A View To The Future: Recent Acquisitions, David Winton Bell Gallery, Brown University, Providence, RI
1994 National Drawing Invitational, Arkansas Art Center, Little Rock, AR (catalogue)
1993 Art on Paper, Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC (catalogue)

SELECTED COLLECTIONS

American Express, New York, NY
AT&T, Bedminster, NJ
Edward Albee, New York, NY
David Winton Bell Gallery, Brown University, Providence, RI
The Brooklyn Museum, Brooklyn, NY
Denver Art Museum, Denver, CO
High Museum of Art, Atlanta, GA
Munson-Williams-Proctor Arts Institute
Museum of Art, Utica, NY
National Gallery of Art, Washington, DC
Neuberger Museum of Art, Purchase, NY
New York University, New York, NY
Pfizer, Inc., New York, NY
Prudential, Newark, NJ
Progressive Corporation, Mayfield Village, OH
Rhode Island School of Design Museum of Art, Providence, RI
Vanderbilt University, Nashville, TN
Weatherspoon Art Gallery, University of North Carolina, Greensboro, NC

Field (1702) 2002
34 x 32 x 3½"
oil on linen on panel
Courtesy of the Artist

Field (1802) 2002
32 x 30 x 3½"
oil on linen on panel
Courtesy of the Artist

Field (3004) 2004
36 x 34 x 2½"
oil on linen on panel
Collection of The Solaris Group, LLC, New York

Field (3104) 2004
36 x 34 x 2½"
oil on linen on panel
Collection of Leonard and Pamela Gallin Yablon, New York

Field (3204) 2004
36 x 34 x 2½"
oil on linen on panel
Collection of The Solaris Group, LLC, New York

Notation (798) 1998
60 x 60"
oil on canvas
Courtesy of the Artist

Notation (898) 1998
60 x 60"
oil on canvas
Courtesy of the Artist

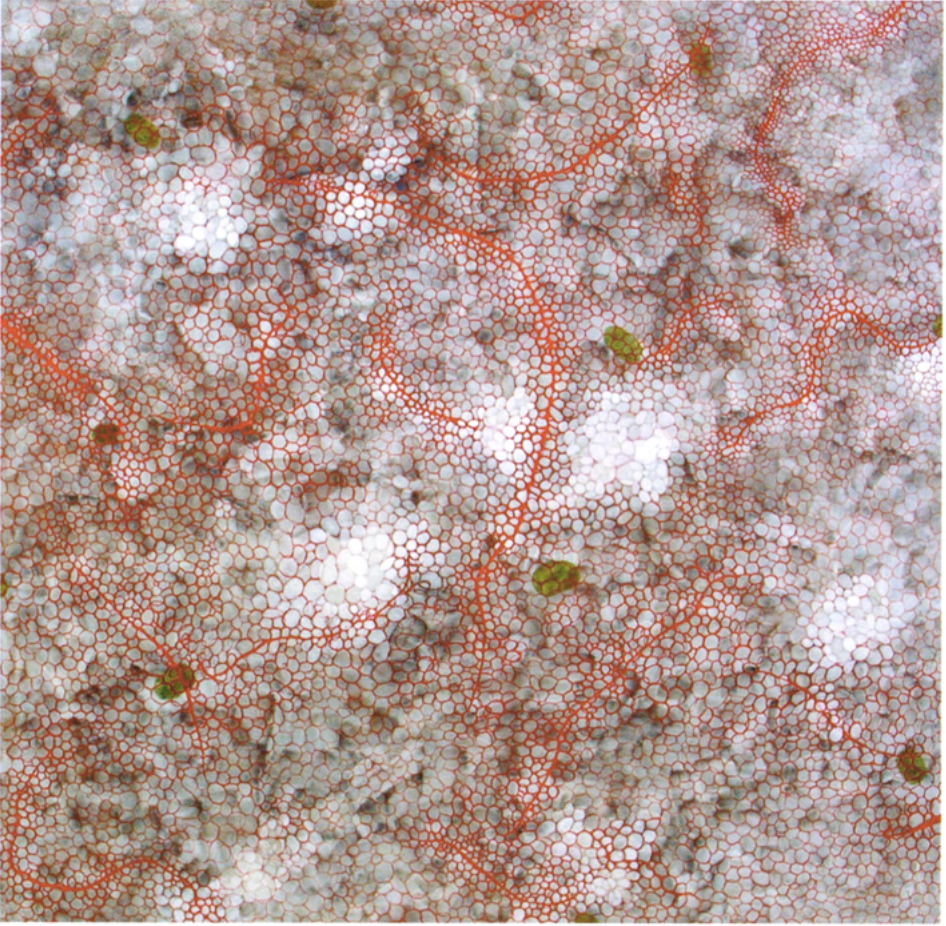
Notation (998) 1998
60 x 60"
oil on canvas
Courtesy of the Artist

Pulse (100) 2000
60 x 60"
oil on canvas
Courtesy of the Artist

Pulse (201) 2001
60 x 60"
oil on canvas
Courtesy of the Artist

Pulse (301) 2001
60 x 60"
oil on canvas
Courtesy of the Artist

Pulse (401) 2001
60 x 60"
oil on canvas
Courtesy of the Artist



ABOVE
Pulse (401) 2001

VantagePoint is an on-going contemporary art series. Each exhibition features artwork that explores recent, significant developments and approaches.

This exhibition is curated by Carla M. Hanzal and organized by The Mint Museums.

VantagePoint IV, Creighton Michael: Patterns of Perception is supported, in part, by a grant from the **Elizabeth Firestone Graham Foundation**.



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The Mint Museums
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