



DIMENSIONS VARIABLE



Creighton Michael *RHAPSODYwallHorizontal 308*, 2008
Graphite coated rope, 37 x 68 x 7.5 inches



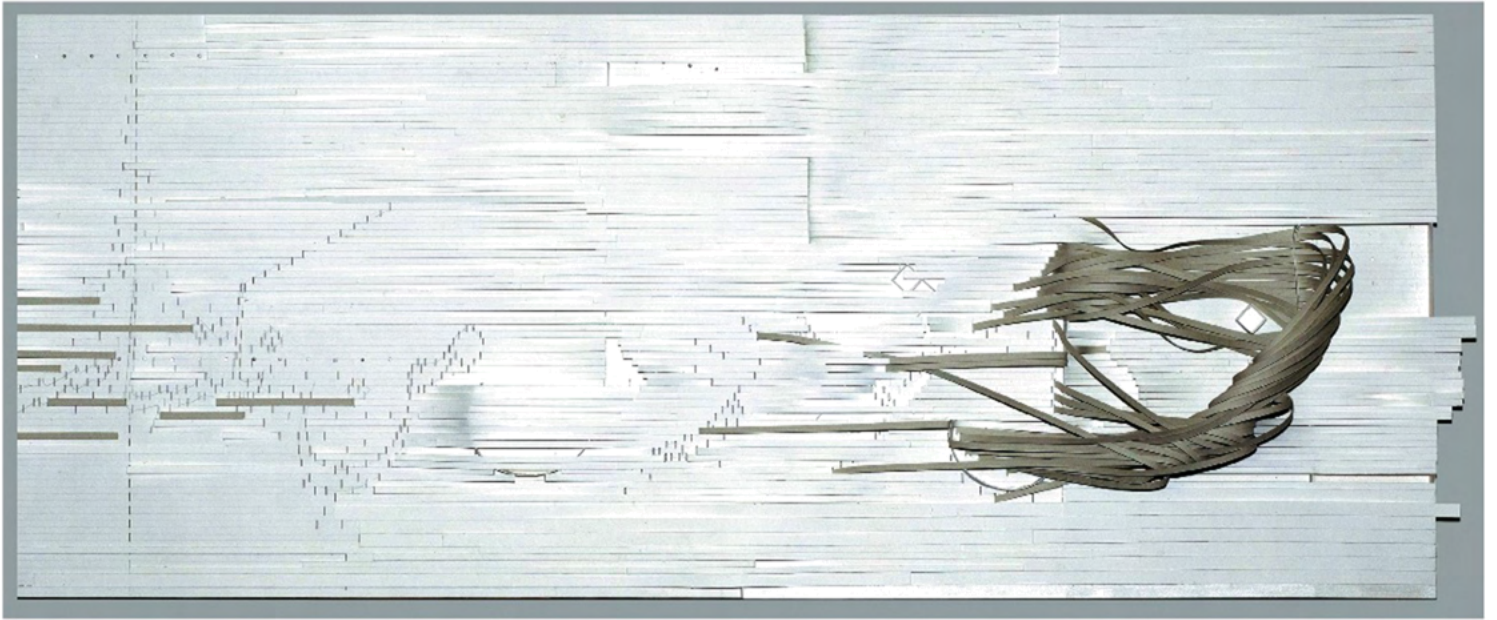
Derrick Velasquez *Untitled 29*, 2012
Vinyl and cherry wood, 30.5 x 31.5 x 1.125 inches



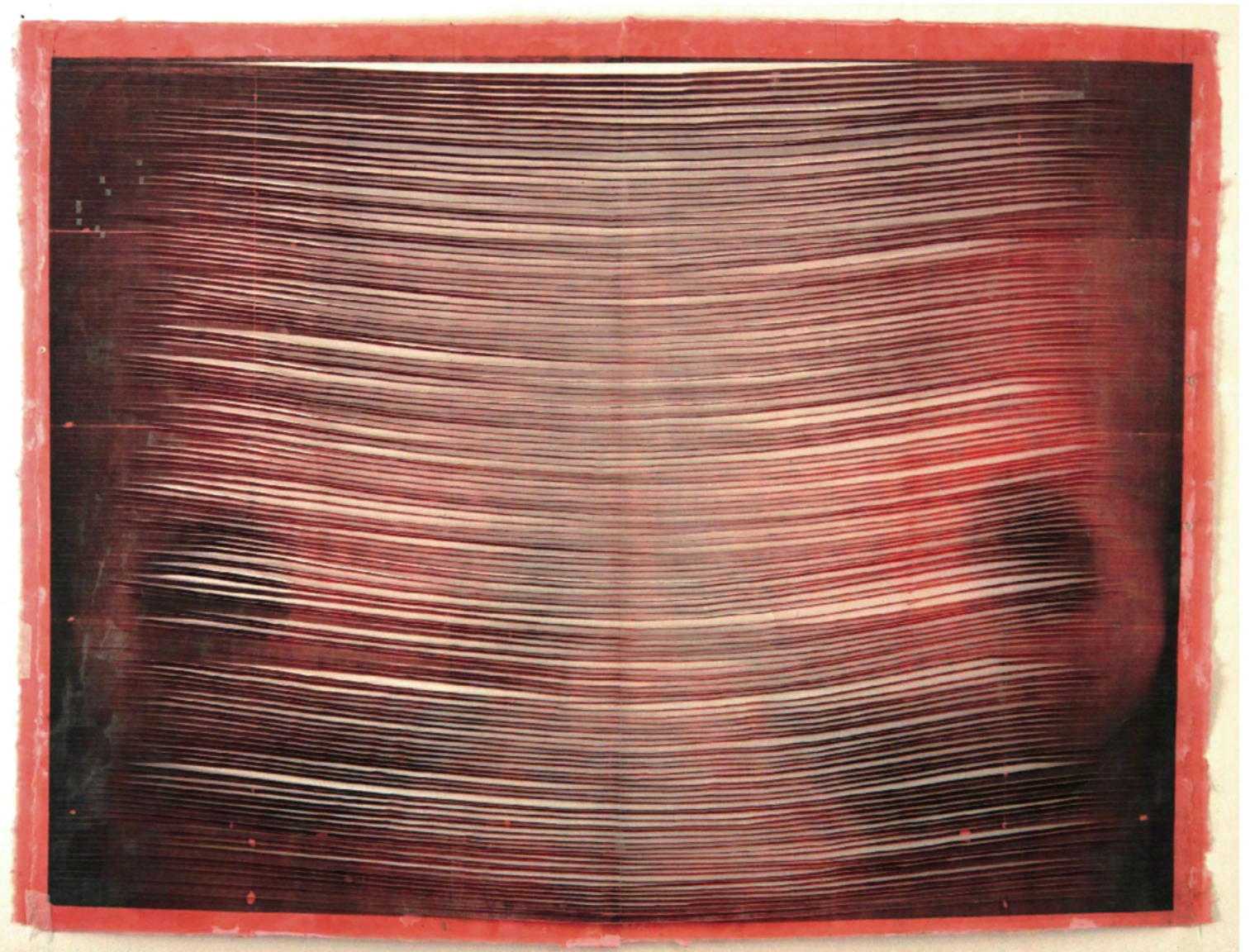
Derrick Velasquez *Untitled 27*, 2011
Vinyl and cherry wood, 44 x 40 x 1.125 inches



Jae Ko *Untitled (Red and Yellow, JK431)*, 2012
Rolled paper and coloured ink, 24 x 26.5 x 5 inches



Golnar Adili *From Your Heart to My Heart There are References*, 2012
Cut museum board, 25 x 53 x 11 inches



Golnar Adili *A Thousand Pages of Chest-Pink*, 2011
Eight sheets of paper, transfer and beeswax, 37 x 50 inches

Dimensions Variable brings together four artists who radically reconsider, recast and re-present the sculptural object. Employing a broad range of forms, materials and processes, Creighton Michael, Jae Ko, Derrick Velasquez and Golnar Adili create works that challenge our conventional understanding and definition of sculpture and invite us to look anew at the aesthetic object and the space it inhabits. The works assembled in this exhibition push the boundaries of sculpture into new and variable directions, allowing us to appreciate how the sculpted form, and our relationship to it, continues to be nomadic and unsettled.

For over two decades Creighton Michael has created hybrid art forms that have simultaneously confounded notions of sculpture as a discrete entity situated atop a pedestal or on the floor while also expanding painting and drawing beyond its traditional two-dimensional support. Initially inspired by the presence and power of the individual, syncopated marks found in Vincent van Gogh's late ink and reed pen drawings, Michael has developed an innovative form of dimensional drawing that investigates the full implications and possibilities of mark making.

For *RHAPSODYwallHorizontal* and *RHAPSODYwallVertical*, two wall-mounted works from Michael's *Rhapsody* series, the artist builds up forms using small pieces of cotton rope coated in graphite and paper—the basic elements of traditional drawing. With each discrete unit of graphite-covered rope accumulating into a dynamic whole, Michael's *RHAPSODYwallHorizontal* and *RHAPSODYwallVertical* reveal the aggregate power of isolated gestures, a power first appreciated by Michael in van Gogh's two-dimensional drawings. If Michael's bold and incisive forms embody the immediacy and expressive energy of a draughtsman's process of mark making, they also have an undeniable spatial presence. Thus, while blurring the distinction between drawing and sculpture, he also can be said to expand the possibilities of both.

Richly inventive graphical improvisations are a signature of Michael's work in all media. But no matter how expansive his oeuvre has become or hybridized his forms, Michael has not wavered in his commitment to exploring the expressive power of mark making. Indeed, while pushing his investigation of the drawing process across a range of media and dimensions and in exciting new directions, Michael remains a latter-day draughtsman in the fullest sense.

Korean-born artist Jae Ko reflects and expands upon a rich graphic tradition of a different sort as she transforms paper and ink into serenely beautiful three-dimensional sculpture. Using spools of recycled adding machine tape as her basic material, Ko first soaks the paper from hundreds of these 2¼" wide rolls in a bath of ink and then meticulously folds, layers, creases and the softened paper into their final sculptural forms. Ko, who was born in Korea but educated in Japan and America, draws inspiration for her elegant curvilinear shapes from the symbols and characters of ancient Asian languages, while the ink in which she bathes her paper is that used in Sumi-e ink painting and calligraphy—two traditional forms of mark making known for their elegant lines and simple beauty.

Ko's *Untitled (Red JK406)*, creatively reinterprets these ancient expressive techniques and materials by evoking the twisting sweep of the calligraphic line, giving sculptural form to the graceful power of its stylized brushstrokes. But if inspired by certain graphic traditions, Ko's style remains distinctively her own. Indeed, rather than using paper as merely the ground for a gestural mark, Ko fuses ink and paper so as to transmute both into the fluid form of the gestural mark itself.

Like Jae Ko's work, Derrick Velasquez's vibrant sculptural forms are also rife with art historical reference and allusion. Using strips of colored marine vinyl typically used for boat upholstery to produce subtle and sophisticated color harmonies, the Denver-based artist produces forms that are reminiscent of and in many ways indebted to American art of the 1950s and 1960s. Indeed, taking as his point of departure the modernist impulse to integrate color as closely as possible with its support, Velasquez stacks vinyl strips atop shaped pieces of hardwood to build up dense layers of color that become visible in cross-section as a vivid array of striped bands.

If Velasquez's art successfully and ingeniously weds line, color and support, his vibrantly hued accumulations also liberate color and line from the traditional two-dimensional plane of painting. Moreover, Velasquez allows gravity and the properties of his soft, industrially manufactured material to play a part in the outcome of his carefully crafted forms, a fact that more closely aligns his art with Post-Minimalist concerns. It is through his intuitive synthesis of the formalist lessons of modernist painting and its subsequent revisions that Velasquez's art achieves its impressive visual and conceptual potency.

Dedicated to the relationship between meaning and form, Iranian artist Golnar Adili produces delicate sculptural objects in order to explore such universal themes as desire and identity. Using innovative techniques to confer a sculptural presence upon personal photographs and text from Persian poetry, Adili's work addresses her identity as an Iranian raised in post-revolutionary Tehran, the role of women in Islamic culture and diasporic longing.

In *From Your Heart to My Heart There are References* and *My Tight Chest and the Weight of His Sadness, oh!*, for example, Adili uses excerpted stanzas from poems by Rumi and Hafez, respectively, as the literal and metaphorical foundation of her work. Layering ¼ inch strips of paper over the handwritten Farsi text, Adili manipulates each paper band into expressive lines and undulating shapes, giving tangible, sculptural form to the meaning of the words underneath, which, as the translated titles of the works suggest, evoke themes of desire, sadness and longing. *(continued overleaf)*

(continued) In *A Thousand Pages of Chest-Pink*, whose title comes from a poem by the contemporary Iranian writer Yadollah Royaei, Adili transfers a photograph of her own body onto handmade Japanese paper. She then cuts the image by making several long horizontal incisions across its surface and coats each strand of paper in thick, viscous beeswax. These incisions allow gravity to take hold, disfiguring and partially obscuring the image of her bare breasts and offering a visual analogue for the distortions of time, memory and desire. The application of beeswax imbues the surface with a skin-like quality, giving the work a tactile, corporeal presence and further enhancing its metaphorical value. Occupying the space between painting and sculpture, poetic longing and spiritual self-expression, *A Thousand Pages of Chest-Pink* stands as poignant testament to the ways in which materials and process can convey meaning in their own right.

Together, the four artists exhibited in *Dimensions Variable* reveal an intuitive engagement with the expansive possibilities of the sculptural object, taking sculpture—and art in general—beyond conventional boundaries and definitions into new and exciting artistic terrain. Michael, Ko, Velasquez and Adili each reformulate the traditional sculptural form into extraordinarily variable dimensions, and in so doing broaden our understanding and appreciation of the aesthetic object in the twenty-first century.

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DIMENSIONS VARIABLE

March 28 – April 27, 2012

Opening Reception: Wednesday March 28, 6–8pm



Creighton Michael
RHAPSODY/walltofloor, 2012
 Wall: Paper, graphite and acrylic, 75 x 55 inches
 Floor: Graphite and paper coated rope, 18 x 60 x 54 inches



Jae Ko
Untitled (Red and Yellow, JK433), 2012
 Rolled paper and colored ink, 50 x 33 x 5 inches

COVER IMAGE: Derrick Velasquez, *Untitled 26*, 2012, Vinyl and walnut wood, 34 x 25 x 1.125 inches

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