

PLANE TEXT

1708GALLERY

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JUNE 1 TO JULY 28, 2007

The artworks in PLANE TEXT engage the slippage between 2- and 3-dimensions, (drawing/cutting, painting/sculpture, object/room, poem/furniture) to create hybrids that resist reductive categorization. PLANE TEXT grows out of sympathy for studio practice; it privileges the senses and employs divergent conceptual formats and sensitivity of setting.

In organizing this exhibition we looked to artists whose work suggests a shift in emphasis from text to space as the primary model from which to consider and express contemporary experience. The plane, along with its attendant formalism and metaphors, is a necessary part of any spatial dialogue regarding the aesthetic, personal, political, social, and economic spheres that we encounter. The planar ambiguities that this show highlights, the tensions between 2-D and 3-D, perception and materiality, stasis and change, for example, assume the malleability and flux in how artists construct their experiences.

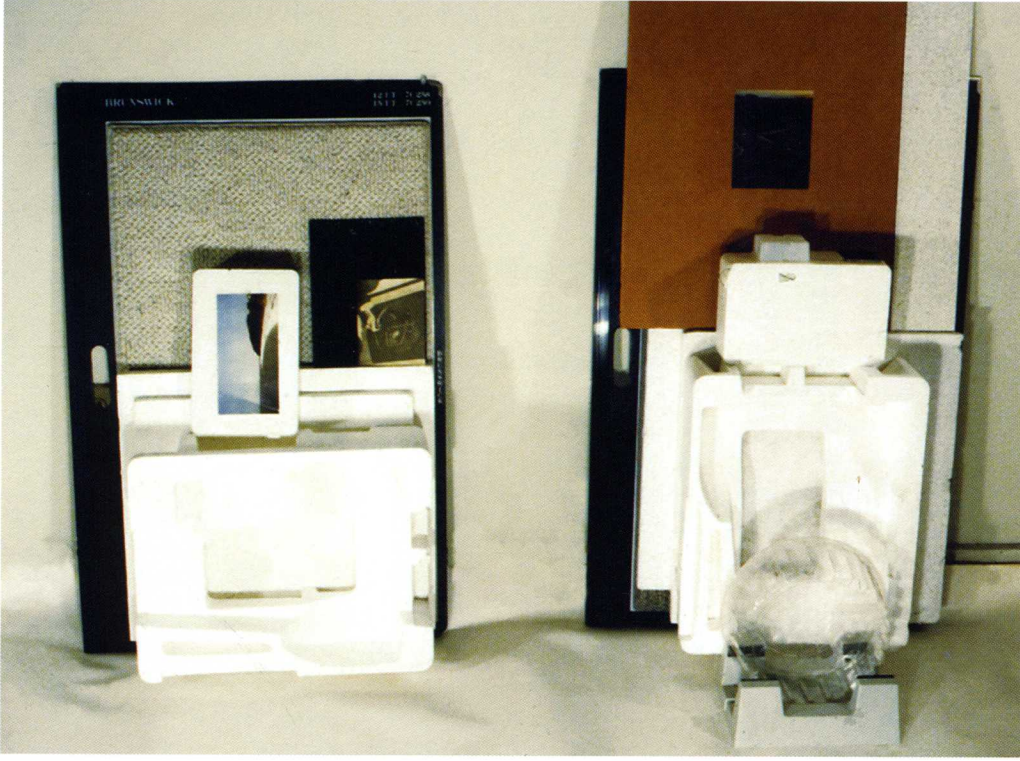
Because form is intertwined with content and complexity, the artworks in this exhibition engage form self-consciously; the artists have embraced its materiality while assuming historical or cultural allusions, if only obliquely. Which is not to say that all of these artists are sitting in their studios grappling over formal aesthetics. Rather the form and materiality are part and parcel of the myriad meanings, inspirations, and illusions of the artwork - hence the "text" portion of the exhibition's title. Some of the works have clearly narrative content with their use of sequence, time, and/or the evidence of the artist's hand. Others have implied "text," or perhaps it is better to say that the artwork engenders a textual response in the viewer.

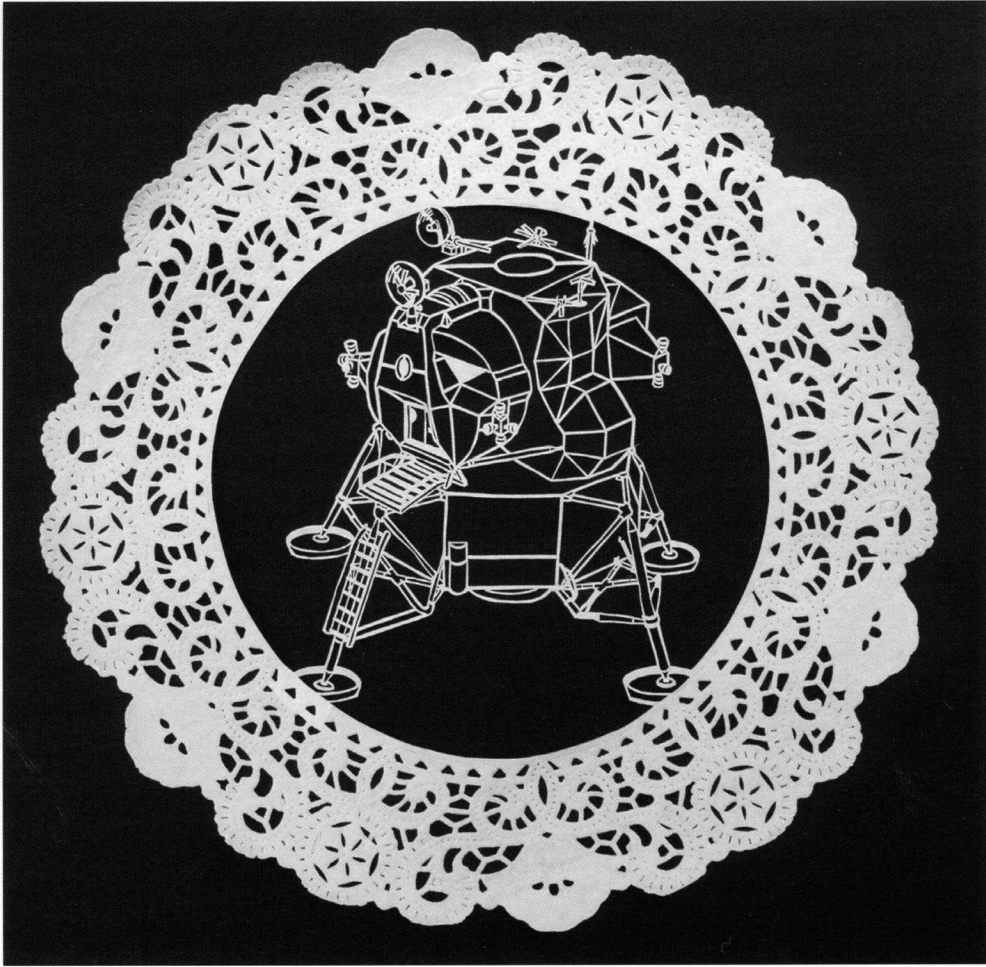
Likewise the title PLANE TEXT is also a play on "plaintext," which in cryptology refers to the original message before it has been encoded and in computer terminology means unformatted text. In this exhibition, the plaintext is the artwork and the formatting or coding is conducted by the filter of the viewer's consciousness. Images, colors, shapes, patterns, and representations interplay directly in the work but also via the senses of the viewer to suggest stories, feelings, memories, associations, metaphors, etc. This interaction is hardly unique to the artwork in PLANE TEXT, but this context presents us the luxury of considering anew the relationship between artwork and observer and between artwork and its setting.

N. Elizabeth Schlatter and Erling Sjovold

The curators would like to thank the participating artists and 1708 Gallery for embracing the open-ended concept of the exhibition and bringing it to fruition.

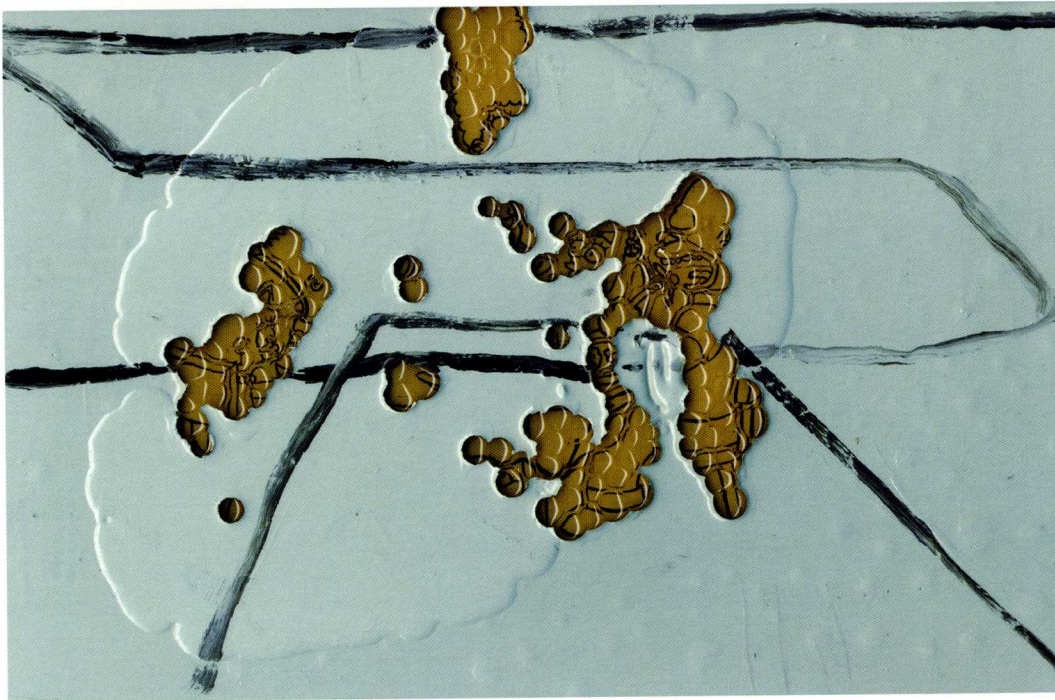
William Bell, *Untitled*, 2006, Mixed media, 22" x 17" x 6.5".

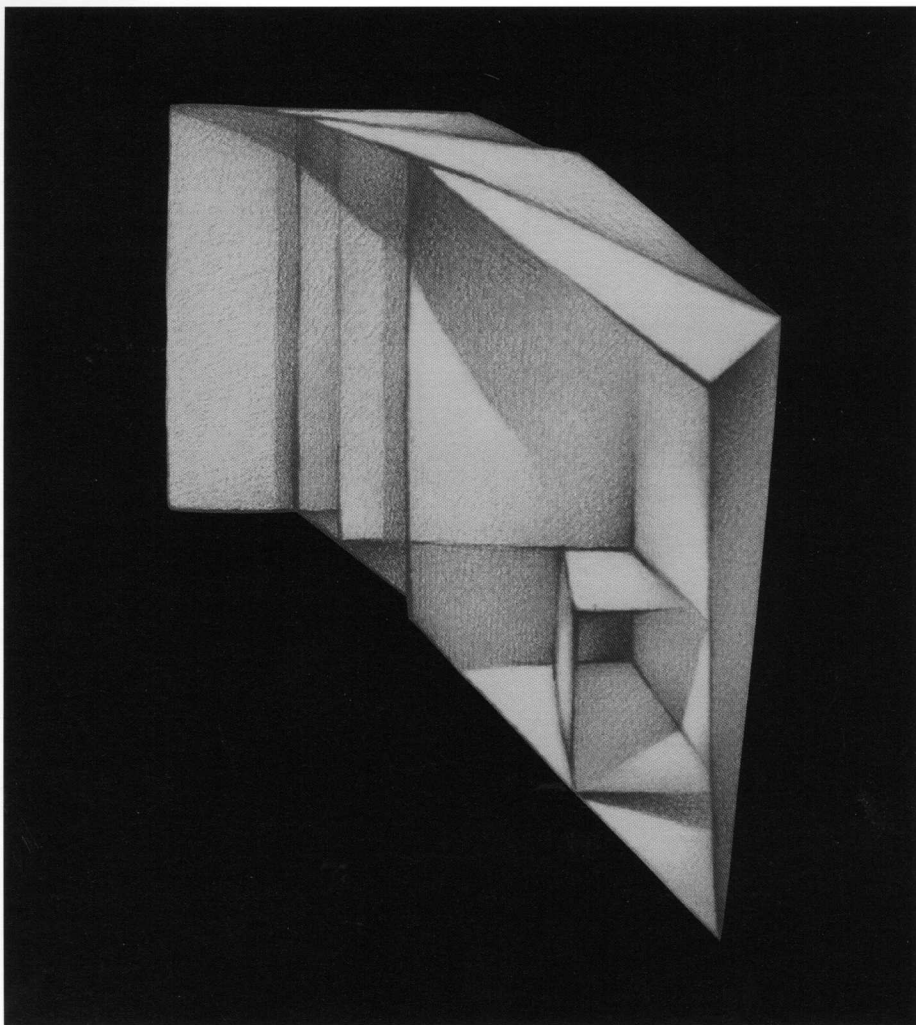




Kell Alexander Black. *History of Flight Doily #3: Apollo Lunar Module*, 2001. Cut paper. 12" in diameter.

Philip Brou. *The Way We Were* (detail), 2001. Acrylic enamel and resin on linen. 12" x 18".





Hsin-Hsi Chen, *Penumbra II Series*, 2007. Graphite on wood. Size variable.

