

THE NEW MUSEUM

65 FIFTH AVENUE NEW YORK 10003 (212) 741-8962

DIMENSIONS VARIABLE

September 29 - November 29

DIMENSIONS VARIABLE is an exhibition of work by seven artists whose aim is not the traditional making of art objects per se; their pieces become means rather than products which vary and/or cannot be physically bound. The artists in DIMENSIONS VARIABLE seek to explore the ephemeral, elusive, and undefinable by creating and utilizing specific substances and objects with little or no "art" identity: light, prisms, water, motors, plastic, wires, and gas. In so doing the artists achieve phenomena not commonly visible in art and are able to express observations and ideas that resist verbalization -- these means challenge the viewer to "see" what is not physically there.

Jim Clark combines water, air, and electricity, situating light sources in unorthodox and even potentially harmful contexts. He both defies and courts danger to produce new effects and at the same time maintains each of the material's characteristics throughout.

Gary Justis, whose pieces grew out of building light machines to illuminate his former sculptural work, is fascinated by surplus electronic and scientific gear as seen by his use of motorized light machines (i.e. intense light beams and lasers) by which he develops his vocabulary by fitting these various parts and gadgets together.

Ann Knutson manipulates and distorts wood, metal, and plastic shapes by means of a specific light source in order to achieve shadows, projections, and reflections--ephemeral counterparts which complete the original material forms.

Cork Marsheschi sets up dynamic cascades of sparks emanating from systems of fine black wires and simple transformers draped on the ceiling and along the walls.

Stephen Miller analyzes what he considers the most dynamic components of abstract space as center, diagonal, and edge to produce expanses of light which take on different color weight and structure rhythms.

Carlton Newton explores principles of mechanics or physics through the use of configurations which are derived from the ongoing evidence of the movement of physical objects in space.

Mike Roddy's ephemeral effects are less the consequence of materials employed than the result of his attitudes towards working and time. The unity and interrelatedness of his projects directly unite the realms of artistic compulsion and vocational practice, production and transmission, and form a middle ground between introspection and expansiveness.

The exhibition was curated by Susan Logan, Allan Schwartzman, and Kathleen Thomas. A catalog is available at the Museum.

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