

Free-Dimensionality

Press Release

For Immediate Release.

September 6 - November 1, 2008

The collaborative project-space Silver Shed is pleased to announce its second exhibition *Free Dimensionality* presenting the work of six artists whose work plays with notions of dimensionality.

Historically, through various means of representation, notions of dimensionality have been mirrored as both epistemological and ontological truth. From the invention of linear perspective in the Renaissance and axonometric rendering in the 19th century, to new conceptions of time in Modernism throughout the 20th century, dimensional comprehension forms part of the framework for cultural movements. Cinema was the ubiquitous Modern medium partly because it embodies time as its inherent material. As all matter exists in a multi-dimensional matrix, the fixed material of 2D and 3D media operate from a particular set of historical as well as material conditions. Understanding and participating in higher dimensions means engaging imagination and intuition.

While all of the pieces in this show exist in the physical realm, the work engages other dimensional axes. In a video by Rick Buckley, the camera orbits around a cluster of Bauhausian detritus enveloped in a veil of smoke, which alternately virtually floats like a Modernist pile of space-junk and intermittently crashes back to gravity. Dissolving mass into an image space, Cayetano Ferrer's photographic cube is an image-mapped sculpture. In a play on perspective, Ferrer's in-situ piece functions like a burp of space/time, a frozen rectilinear bubble squaring off out of a corner in time/space. Pier Stockholm's hand-rendered diagrammatic ink drawings of disembodied staircases, taken from signs in the Seoul subway, hang in the picture plane in seeming metaphor to the airspace depicted in these carved out public paths and emergency escape corridors. Joyce Kim's current work references Jean-Pierre Melville's 1967 film, "Le Samourai" in an implied spatiality. While examining Modernism through the seemingly abstract colors and elements of the film, the paintings recall its scenes, textures and opacity by using complex layers of greys and collage. The painting is partly the result of Kim's deliberate decision to make the work with her eyes closed. David Schafer's collages feature a geometric jumble of connecting and intersecting lines that imply both linking vertices and abstract I-beam architectures. Clare Churchouse's installation of string, pins, and lighting creates a multiple shadow space of edges and volumes, evoking a range of scale indicators from the actual to imagined. As a whole, the network piece suggests an angle of space in a geometry of the unknown.

Please join us at the opening reception on Saturday, September 6th, from 6 to 9 pm. For further information please email us@thesilvershed.org

SILVER SHED 119 West 25th Street New York NY 10001 Tel 646 322 3324 Fax 212 9294038