

APEX ART

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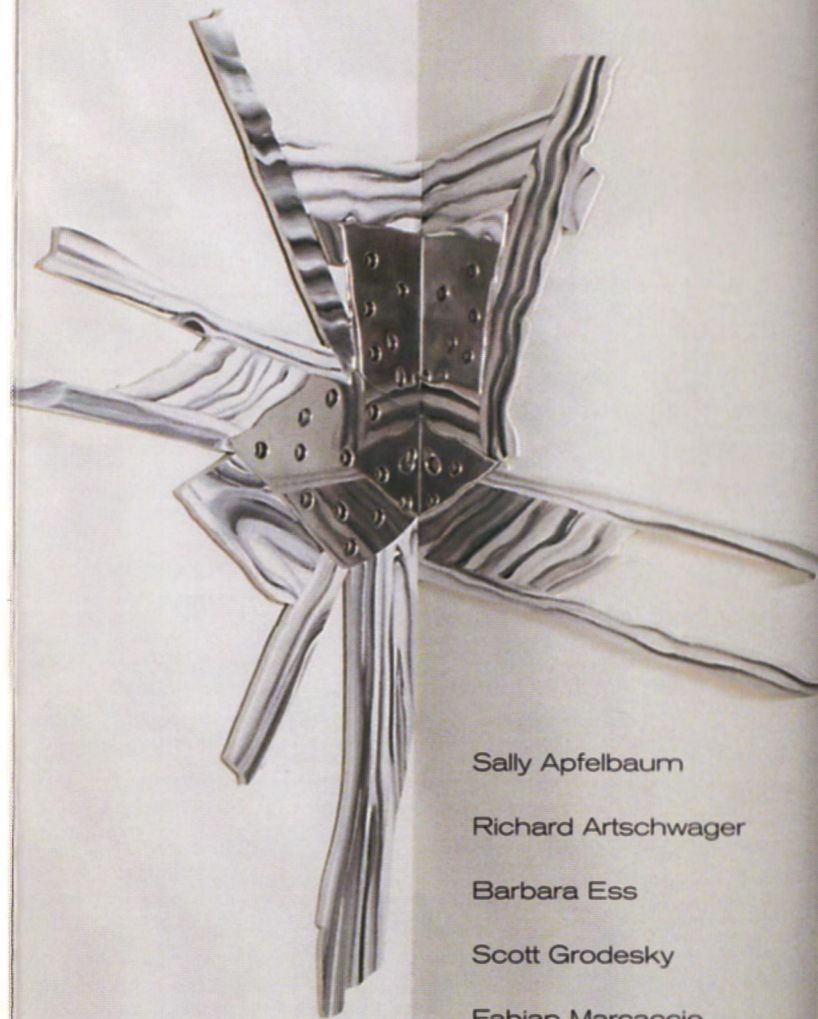
March 7 - April 6 1996

cover:

RICHARD ARTSCHWAGER
Splatter Chair III
1992
48 x 63 inches
enamel, wood, aluminum

Special thanks to
Fabian Marcaccio, Jonathan Seliger, Rochelle Copeland, John DiRe and Steve Rand

Alice's Looking Glass
A GLIMPSE AT THE NON-LINEAR
Alice's Looking Glass



Sally Apfelbaum

Richard Artschwager

Barbara Ess

Scott Grodesky

Fabian Marcaccio

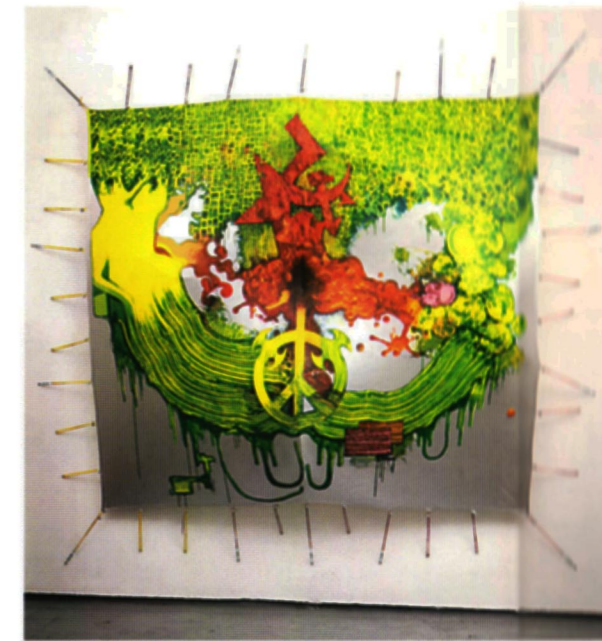
Jonathan Seliger

Daniel Wiener

Curated by Mary Beyt

FABIAN MARCACCIO

New Juvenile
1996
105 x 116 x 20 inches
water & oil paint on canvas,
copper tubing, nylon ropes
courtesy Bravin Post Lee



Lewis Carroll's *Through the Looking-Glass* uses the mirror as a portal into a world where time and space are subverted. Alice attempts to cut plum-cake for the Lion and the Unicorn without success. After several slicings, the cake "join(s) on again." The Unicorn remarks that Alice must "Hand it round first, and cut it afterwards." It is the fascination with the reordering of space and time that is the basis of this exhibition.

In the non-linear realm, two plus two are not obliged to equal four. Sequences (of events, numbers, narratives, objects or perspectives) no longer exist or exhibit themselves in only one order or dimension. Time and space have a fluid back-and-forth and interchangeable reality where they may shrink or stretch. Objects and events in one dimension manifest themselves anew in another. Time loops upon itself. It flips. It repeats. Space is no longer three dimensional; it is multidimensional.

Richard Artschwager is a master at jumping dimensions. His "Blps" are no longer on the radar screen. Familiar to us as a mark on the page or a cursor on the

computer screen, the "Blp" now manifests itself three dimensionally. Marking our physical world, it locates an x, y, and now z axis.

The three-dimensional also interplays with the two-dimensional in the work of Fabian Marcaccio. His paintings are a metamorphosis in progress. Sculpture becomes frame. Frame becomes brush stroke. Brush stroke becomes drip, drip; dot, dot; frame, frame; sculpture and back again. Each viewing is a journey revealing yet another path; it is the interactive video arcade game that never repeats.

Time and space are a infinite number of interchangeable layers that are eternally reordering in the multiple-exposure photos of Sally Apfelbaum. Movement slows to a snail's pace as images overlap and then dissolve. It is the contradiction of the eternal and the ephemeral that electrifies our viewing experience.

Is two point perspective now six point perspective in Scott Grodesky's paintings? His paintings are riddled



SALLY APFELBAUM
Tuileries Gardens #8
 1992
 48" x 72"
 Ektacolor print
 courtesy Julie Saul Gallery



SCOTT GRODESKY
 1995
 80 x 58 inches
 acrylic polymer on canvas



JONATHAN SELIGER
100% Orange
 1995
 71 x 5 x 5 inches
 mixed media on canvas
 courtesy Bravin Post Lee

BARBARA ESS
no title
 1990
 50 x 84 inches
 monochrome color photograph
 courtesy Curt Marcus Gallery



DANIEL WIENER
Tip
 1996
 20 x 15 x 13 inches
 Hydrocal, Sculpey, wire,
 acrylic paint
 courtesy Bravin Post Lee

with distortions and contradictions. The ground falls away beneath his figures; they now walk on air. Perspectives reverse causing vanishing points to invert onto themselves; space folds and multiplies.

The incidental is magnified while the prominent is dwarfed in the pin hole photos of Barbara Ess, leaving the familiar remote. Plausibility dissolves as form loses shape and space morphs into pure color.

The commonplace is corrupted as ordinary objects are transformed into the extraordinary in the playful work of Jonathan Seliger. Scales shift. Objects tangle, intertwine and divide. These objects are not simply oversized or exaggerated but are migrating to, or reside in, another dimension.

Albert Einstein explained time as a river, sometimes running very fast and sometimes very slow. Daniel Wiener's sculptures live precariously on a timeline that acts like a roller coaster ride. They perch themselves on a plane that is ready to divide, topple or spin out of control at any moment. These strangely figurative objects extend themselves to the outer-limits.

Although it is a peculiar kingdom with kings, queens and looking-glass logic, Alice's world has its own incomprehensible order. The underlying similarity in the diverse work of these seven artist is in the license taken. The viewer is liberated, free to travel space and time. These works are a practice in non-linearity. Enjoy!

Mary Beyt