

D O R S K Y
G A L L E R Y



PROCESS

CHAD MICHAEL ANDERSON, NICOLE PHUNGRASAMEE FEIN,
ROSEMARIE FIORE, KARLA HOEPFNER, ARTHUR HUANG, YOUNG KIM,
EVE ANDRÉE LARAMÉE, DAVID ALLAN PETERS, MIE PRECKLER,
JOHN ROLOFF, SHIRLEY SHOR, GAIL WIGHT

Curated by Chandra Cerrito
September 12 – November 15, 2004

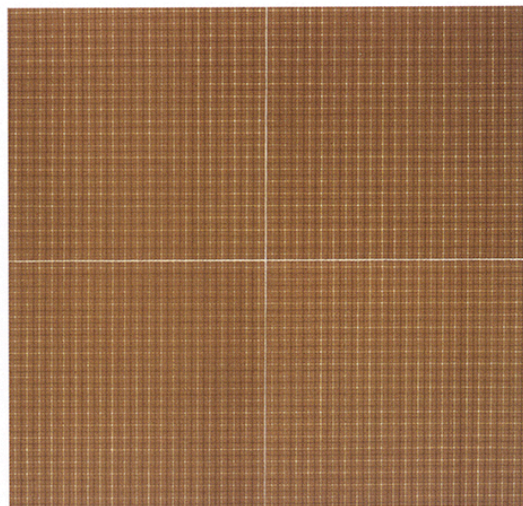
Opening reception: Sunday, September 12, 2:00–5:00 p.m.

Expressionists, could attain a pinnacle of aesthetic achievement, if not genius. In the 1960s and '70s, artists reacted against the Abstract Expressionist-dominated art world's prevalent notions of the artist-as-genius and the transcendent power of the gesture as well as art's resulting commercialism. Minimalists and Post-Minimalists used systematic processes to arrange works, limiting their subjective control over final compositions. Post-Minimalists and Process Artists abandoned formal control by presenting viscous, sagging, coagulating and granular materials in unstructured forms. Rather than proclaiming specialized skills or esoteric knowledge, artists put forth materials and compositions in straightforward, easily repeatable ways.

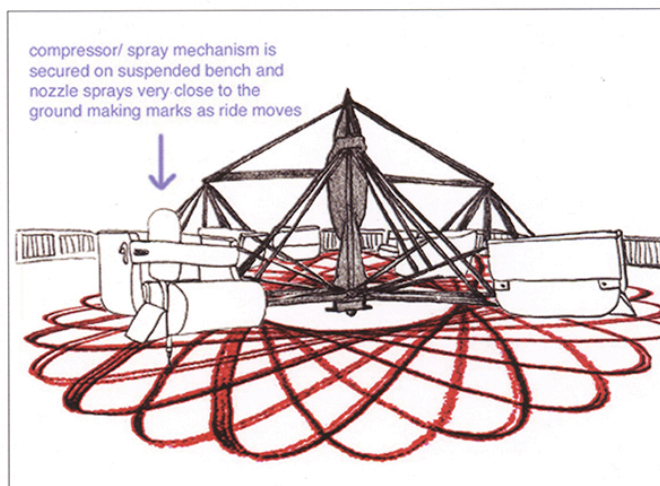
In the cases of *Process* artists **Nicole Phungrasamee Fein** and **David Allan Peters**, cumulative procedures and the natural behavior of paint materials prevail over pre-determined final images. Fein applies line after line of watercolor to create fields of nearly identical parallel lines. Unanticipated wavering of her hand or hue shift where lines overlap is accepted as part of the composition. Through repetition, Fein records the specificity of each moment, manifests the potential of aggregation and suggests an awesome limitlessness to activity, time and variation. In Peters' acrylic paintings, the visible material speaks of the paintings' making. Small areas of bright, striated colors offset smooth white surfaces. Peters layers various colors of paint to build up dense surfaces topped with fields of white. These surfaces are then carved out in areas revealing the layers below.

In addition to a disbelief in absolute truths, the philosophical embrace of randomness is a recent development contrasting Western philosophy's traditional emphasis on logic. Darwin's theory of evolution in the 1800s introduced the then heretical idea of chance as a determining factor in species development. Around the same time, the early Existentialist Kierkegaard encouraged living with passion rather than reason. In the early 1900s, Camus expressed that the world is absurd, a statement that has been used to summarize Existentialism. Saussure's 20th century semiotics suggested the arbitrary relationship between language and that which it represents. Perhaps most significant in influencing our current appreciation for the irrational is Freud's psychoanalytic framework of the early 1900s, in which the unconscious provides insight into reality and is revealed through irrational activities such as dreams and slips of the tongue.

Influenced by Freudian psychology, Surrealist artists of the 1920s and '30s used improvisational techniques like automatic writing to access the unconscious. Earlier, in 1916, Dadaists incorporated automatism and operations of chance to elicit



Nicole Phungrasamee Fein *Iteration 3043H3R1*, 2003



Rosemarie Fiore proposal for *Good-Time Mix Machine: Scrambler* Paintings, 2004

irrational images in order to shock viewers into self-awareness. Working from the 1930s through the '70s, artist and composer John Cage was influenced by Dada as well as by Zen philosophy. He introduced chance operations as means of structuring musical and visual compositions in order to expand notions of beauty to include the random. *Process* artist **Karla Hoepfner** uses chance operations to create paintings reflecting her interest in how things come into being as expressed in chaos theory. After tossing paint to make a random pattern, she presses paper against it to create a slightly altered mirror image. In the language of quantum physics, she calls this image a "twin" that has "broken symmetry" with the original.

CHECKLIST

CHAD MICHAEL ANDERSON

Born: Hayward, CA
Lives: Fremont, CA
ALCHEMIST'S EGG
Wood, plaster, photographic emulsion, eggshells
Dimensions variable
2004
Courtesy of the artist

NICOLE PHUNGASAMEE FEIN

Born: Evanston, IL
Lives: San Francisco, CA

ITERATION 3043H3R1

Watercolor on paper
21 1/8 x 21 3/8 inches
2003

ITERATION 3113R1

Watercolor on paper
19 1/4 x 19 5/8 inches
2003

ITERATION 3014R1

Watercolor on paper
21 1/8 x 22 inches
2003

All works courtesy of the artist

ROSEMARIE FIORE

Born: Mt. Kisco, NY
Lives: Sunnyside Queens, NY

DOCUMENTATION OF GOOD-TIME MIX MACHINE: SCRAMBLER® PAINTINGS
Color photograph
2004

GOOD-TIME MIX MACHINE: SCRAMBLER® PAINTING
House paint on paper
2004

All works courtesy of Grand Arts, Kansas City, MO

KARLA HOEPFNER

Born: Bridgeton, NJ
Lives: Brooklyn, NY

GENIMORPHIC MATERIALISM
Mixed media on paper
18 x 72 inches
2004
Courtesy of the artist

ARTHUR HUANG

Born: Laramie, WY
Lives: Oakland, CA

2002 DIET AS PERIODIC TABLE

Pigment on canvas
54 x 201 inches
2004
Courtesy of the artist

YOUNG KIM

Born: Seoul, Korea
Lives: Napa, CA

AND THEN
Video based on *INTERVAL*,
Eleven years of daily
Polaroid self-portraits
120 minutes
2000
Courtesy of the artist

EVE ANDRÉE LARAMÉE

Born: Los Angeles, CA
Lives: Brooklyn, NY

DUCHAMP DUST BALL
Mixed media
Diptych, each piece 30 x 30 inches
2004
Courtesy of the artist

DAVID ALLAN PETERS

Born: Mountain View, CA
Lives: Los Angeles, CA

UNTITLED, 2000-2004
Acrylic, enamel on panel
60 x 48 inches
2000-2004
Courtesy of Ruth Bachofner Gallery, Santa Monica, CA

MIE PRECKLER

Born: Antwerp, Belgium
Lives: Oakland, CA

RECORD OF THE BURN ON WOOD, I-PARK, CONNECTICUT, MAY 2004
Plywood
96 X 96 inches
2004

A CONVERSATION WITH THE GRAVEL PIT: 2002-2004. I PARK, EAST HADDAM, CONNECTICUT
Photographs, maps, drawings on plasterboard
30 x 240 inches
2004

All works courtesy of the artist

JOHN ROLOFF

Born: Portland, OR
Lives: Oakland, CA

51 MILLION BTU'S/METABOLISM STUDY/C₃H₈, E⁻, NaCl II
One channel video, color, sound
23:30
1991

STUDY: BETWEEN OBJECT AND SYSTEM I
One channel video, color, sound
2004

STUDY:

PITUITARY/LYMPHATIC PORTRAIT: KNIGHT NO. 3
Silver gelatin print, orange slices, Plexiglas
37 x 40 3/4 inches

All works courtesy of Gallery Paule Anglim, San Francisco, CA and Lance Fung Gallery, New York, NY

SHIRLEY SHOR

Born: Baer-Sheva, Israel
Lives: San Francisco, CA

BECOMING
Software art installation
Dimensions variable
2002
Courtesy of the artist

GAIL WIGHT

Born: Sunny Valley, CT
Lives: Berkeley, CA

CREEP
Time-lapse video of slime mold (physarum polycephalum) in agar
15 x 60 inches
2004
Courtesy of the artist

Cover: John Roloff, *Oculus: Dead Sea/Oil Field*, 1988

ACKNOWLEDGMENTS

It has been my privilege to work with the artists in this exhibition and to come to know their thoughtful, engaging work. I thank them for their participation and attentive preparations. With sincere gratitude I acknowledge the generosity and expertise of Dorsky Gallery Curatorial Programs. I am deeply thankful to David Dorsky for creating this tremendous opportunity for me and other curators. I very much appreciate Noah Dorsky for his skillful and valuable editorial assistance and Deborah Rising for her beautiful design of the brochure. In addition, I wish to thank Michael Danoff for his generous and insightful suggestions regarding the essay, as well as Chad Anderson and Colin Stinson for their installation assistance. Lastly, I am not able to express the gratitude I have for my husband Lewis deSoto, whose belief in me has made this exhibition possible.

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