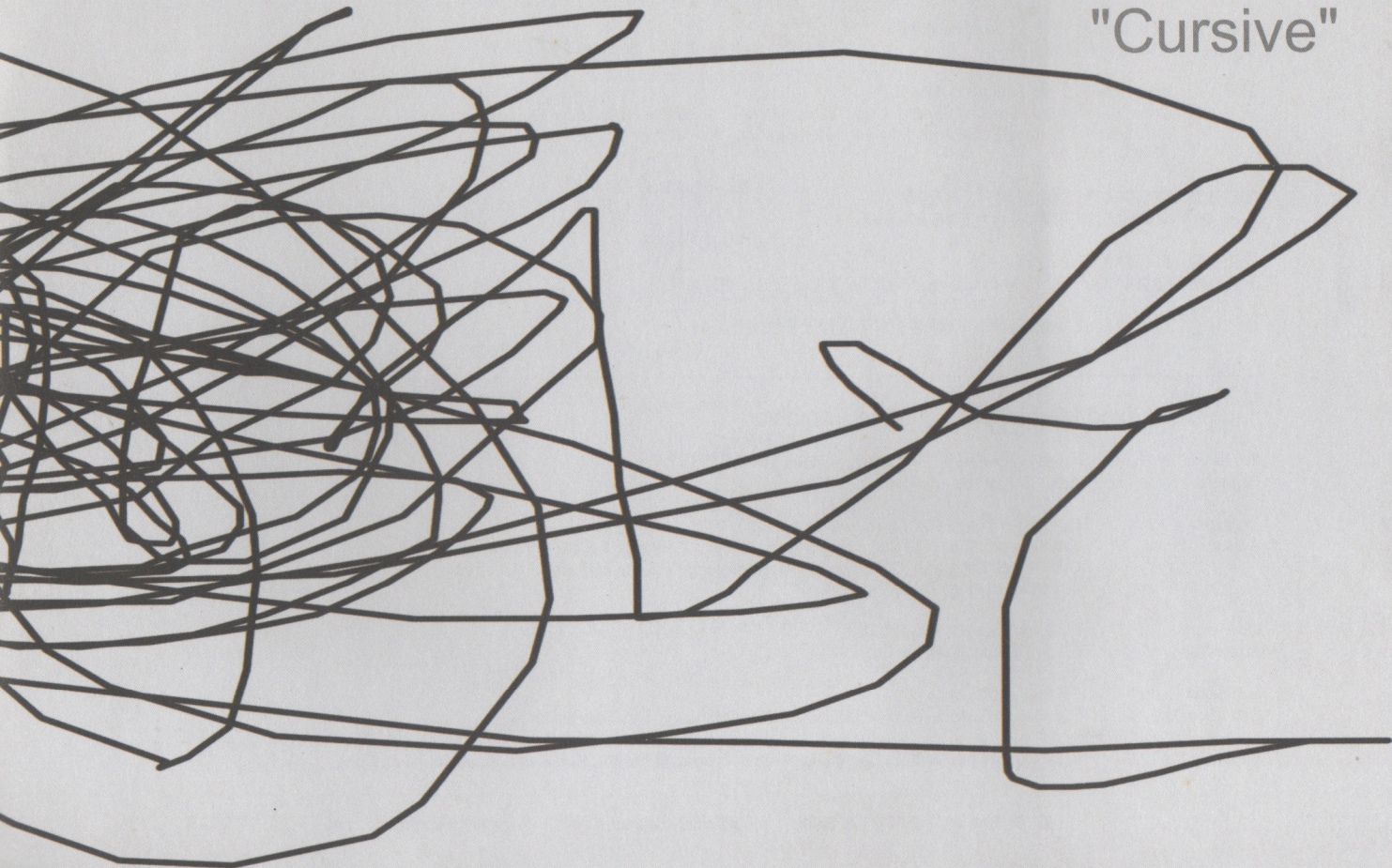


《草草草了事》

"Cursive"



***Cursive: D. Dominick Lombardi, Creighton Michael, David Rubin,
Juliet Holland, Cui Fei, J. Grace Rim, Mikyung Kim, Sungho Choi,
Tang Ying Chi, Lui Chun Kwong and J. Ingram-Allen***

Thalia Vrachopoulos, Ph.D and Shinyi Yang, Ph.D
Co-Curators

Cursive refers to written script defined by long flowing, connected lines that developed out of picture symbols into formal writing and then to a demotic style, called cursive. Although writing dates back to Sumerian cuneiform the type of cursive stroke that serves as inspiration and integrative element for this show comes from a later development associated with the Hellenistic demotic Egyptian scripts, written in a flowing style, thereby cursive. In China also when Emperor Qin Shi Huang ordered his Prime Minister Li Si to standardize the writing system in an effort to unify regional communication, a running script was developed. Called caoshu (grass writing or cursive hand), it is a rapid stroke thus it was used for making quick but rough copies and is sub-divided into two parts: zhangcao and jincao . For the sake of this essay it is jincao with which we are concerned in which the characters are written fast and the strokes run together, are sometimes joined and vary in size within the same piece of writing. For the purpose of this exhibition cursive will be defined more broadly to include any lettering deploying dynamic gesture. Featuring the art of eleven artists D. Dominick Lombardi, Creighton Michael, David Rubin, Juliet Holland, Cui Fei, J. Grace Rim, Mikyung Kim, Sungho Choi, Tang Ying Chi, Lui Chun Kwong and J. Ingram-Allen, this show conveys the essential character of cursive writing not as literal reference, but rather as inspiration and synthesis to the varied artistic expressions and media.

D. Dominick Lombardi's Post Apocalyptic Tattoo installation depicts a series of physically distorted characters informed by the "low art" of tattoo that because they appear as genetic hybrids also refer to recent experimentation in genetic engineering. As the artist describes them these "apocalypse survivors, build their self-assured attitudes on the fact that everyone's physical deficiencies are obvious- so no one feels weak, unequal or ashamed." Whether Lombardi's figures are conveyed as drawings, paintings or sculpture they rely heavily on line whose power lies in its running flow and fluid curve. Lombardi's mutant forms seem to roll into themselves like brain convolutions combining into creatures whose appearance ranges from somewhat recognizable humans to flat script designs. As post-apocalyptic survivors in their evolutionary process they've needed to speculate in order to survive their polluted environment to become new forms that in their multi-variance and strength serve as compelling tributes to humanity.

Creighton Michael's dimensional drawing developed out of "episodes of marking activity varying both in duration and intensity that examines in physical terms the process and structure of drawing." In their three-dimensionality his constructed drawings combine shapes composed of hand worked wire, rope, glue, plastic or rubber into drawing entities. While discrete units they are simultaneously viewed as collective harmonies that rhythmically wend and weave their way through cursive paths. Michael's series entitled Squiggle as a subgroup of the Dimensional Drawing category made of rope that has been coated with paper pulp and graphite mix to result in cursive squiggles that can be read as calligraphic strokes or drawing lines. Although more than ephemeral lines in a drawing due to their concrete construction, these linear shapes transition into a time related installation genre. They appear to be in the process of breaking away from their matrix to casually fall and collect on the gallery floor. Consequently, they are not read as fixed signs but rather they're taken to be in constant flux. They are also multi-dimensional not only in their sculpturality but also because of the shadows they project on the white walls that formulate another dimension altogether. Appearing like manifestations of the indefinable these delicate lines fit well into Ouspensky's notion of parallel dimensional existences.

Selected Lectures, Panel Discussions and Grant Panelist: (from 2005)

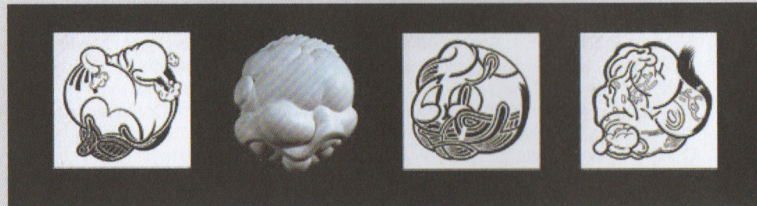
- Guest Lecturer: Intelligent Design Project, Silvermine Guild Galleries, New Canaan, CT, 2007.
- Guest Lecturer: Defining Success, University of Texas at San Antonio, San Antonio, TX, 2006.
- Panelist: 2nd Annual San Antonio WAX (Writers and Artists Exchange), San Antonio, TX, 2005.
- Visiting Artist and Critic: The Post Apocalyptic Tattoo, Virginia Commonwealth University, Richmond, VA, 2005.
- Visiting Artist and Critic: Artist critiques, Silvermine Guild Galleries, New Canaan, CT, 2005.
- Panelist: Character - Scene 1, The Shore Institute of the Contemporary Arts, Long Branch, NJ, 2005.
- Panel Moderator: Critics Select, The Shore Institute of the Contemporary Arts, Long Branch, NJ, 2005.
- Guest Lecturer and Artist: The Post Apocalyptic Tattoo, Branchville Gallery, Branchville, CT, 2005.
- Visiting Artist and Critic: Virginia Commonwealth University, Richmond, VA, 2005.

Selected Books, Grants, Magazines and Awards: (from 2005)

- Emily Hall Tremain Foundation Grant, Intelligent Design Project (prints), 2006.
- Featured Images and Poem: ANIMAL, Issue 6/Instincts, 2005, pp.102-105.
- Excellence in the Arts award, The First Annual Friends of SICA Awards Dinner, The Shore Institute of Contemporary Arts, Long Branch, NJ, 2005.
- Featured artist/poet: Blurred Vision 1 & 2, Blurred Books, Pod Publishing, NY, 2005. (cover and interior pages)
- Visiting Critic and Artist, Sponsor: Virginia Commonwealth University, Richmond, VA, 2004 & 2005.

Selected Collections:

- Los Angeles County Museum of Art (LACMA), Los Angeles, CA
- Queens Museum of Art, Queens, NY
- The Library of Congress, Washington, D.C.
- Solomon Center for Learning & Technology, Empire State College, SUNY, Saratoga Springs, NY
- Reinhard Dieckert, Cologne, Germany
- Alfred Bioleck, Cologne, Germany
- Herbert E. Nass, New York, NY



16 The Post Apocalyptic Tattoo and Graffoos (2007)

印度水墨紙本India ink on acid free paper

35.5 x 35.5cm x 16