

# FLAT/NOT FLAT

Curated by Jeff Bergman

The goal of Flat/Not Flat is to present a larger context for the work of four artists engaged in Artspace's Flatfile program. These four artists, Jennifer Davies, Karen Dow, Alisa Dworsky and Martha Lewis all create vibrant multi-dimensional works that exist beyond the flat plane. They will present this work along side their Flatfile entries. The "Not Flat" portion of their exhibition will reflect each artist's process and body of work.

Jennifer Davies produces handmade paper constructions that push the boundaries of flatness. Her work often exists as both paper and sculpture. The process of dipping string into paper pulp creates complex netted forms that recall nests, webs, hives and highly intricate natural phenomena. The fibers that cling to the string would become flat if treated in the traditional papermaking method, but Davies' process coaxes them into new forms. These are presented both flat and as a sculptural work. Jutting away from the wall, *Sussurro*, a bisected piece of netted string, becomes a honeycomb full of small, unreachable places. *Night Lap*, an all-black net, folds in on itself to create an eclipsed moon, slowly collapsing.

Karen Dow makes flat works on paper and canvas, but in the construction of her monoprints she employs cut paper forms. These monoprints exhibit both the effect of and presence of collage in the printmaking medium. Dow takes inked and cut paper to print unique images, building and reforming its structure. Some are then built upon with gouache and some with collage of the print materials as well. The whole work becomes a marriage of the materials that created it and the architecture within. In Dow's prints, it is often form that informs structure and color that informs space.

Alisa Dworsky builds large scale installation works with rope, ribbon and fabric. Her works on paper portray these materials in a state between sculpture and flatness. For Flat/Not Flat, Dworsky has constructed a site specific piece employing an open weaving technique, anchored and then balanced by counterweights. Dworsky's form will take up a full corner of the room, but in essence the material, ribbon, is flat. It is the artist's treatment of the space and material that lend it weight and volume. The diagonal weave becomes a drawn line in space. Dworsky's drawings, graphite rubbings of ribbon, are full of differentiated light and depth. They directly relate to sculptural material but also exhibit its flatness.

Martha Lewis creates works on paper that are often folded, crumpled or bisected into larger dimensional forms. She combines schematic drawings and non-scientific systems to create unreal spaces. This merger is a hybridized vision that has been shared by artists and technological innovators throughout the ages. Lewis presents a folded map that combines these elements and does so in a three-dimensional form. The map and the drawing fold in on themselves. A tessellated drawing and a crumpled paper form become objects that exist in different states while possessing the same properties. Their similarities are greater than their differences. The complexity of the crumpled form and the represented isometric forms of the drawing expand on real and imagined space.

Together, these artists explore their materials to produce works with and on paper that alter the viewers' notions of flatness.