

CUE

ART FOUNDATION

Josh Dorman

October 21 – November 27, 2004

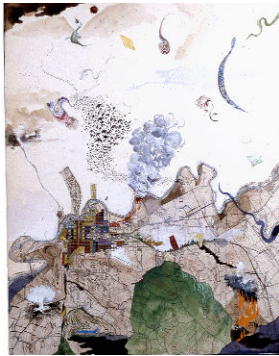
“The map pieces are tantalizing, elusive works...
On the one hand, they are exuberant, almost child-like
in their energy. On the other hand, the dominant
feeling they provoke in us is one of reflection, of meditation.
There is no solution to the mystery.”

— Paul Auster
Exhibition Curator

Upon visiting Josh Dorman’s studio last May, Paul Auster immediately chose the artist’s map pieces for the exhibition he would curate at CUE.

Many of the works on view, which range in size from one foot to ten feet square, and vary in media from ink to oil paint, incorporate hundred-year-old topographic maps. For Dorman, these antique maps have provided a new framework for painting, a new way to navigate space. The maze-like lines mark out a fertile ground on which Dorman excavates and imposes his imagery. His is an improvisational process, in which he finds images hidden within the intricate cartographer’s lines.

Little Apocalypse, 2003
Ink on antique map on
canvas, 18” x 14”



The paintings are filled with recognizable and fantastical forms, including botanical and planetary structures, crystalline figures, and microscopic matter—all of which constantly call into question the scale of these worlds.

After the Fall of 2001, the grid lines and geometry in the maps became a jumping-off point for constructing imagined architecture. The works may feel simultaneously apocalyptic and utopian. Auster, who has known Dorman’s work for many years, writes in his catalogue essay:

“...they are difficult to describe, almost impossible to pin down in words, and yet they hold our attention in the same way that stories do. So much is going on in them that we feel compelled to look for a narrative, as if by “reading” the images before us we could finally grasp them in all their complexity. But the story I will read in one of these pictures is not the same story you will read.”

In *Night Fishing, for Nelly, 2004*, for example, the viewer is immersed in a dark green watery world where the landscape is virtually eliminated. Map fragments are built up from the surface to form a net which teems with otherworldly creatures, both forbidding and inviting.



Night Fishing, for Nelly, 2004
Ink, acrylic, on antique maps on panel
50” x 48”

Composed like a formal Japanese landscape painting and anchored by a myriad of horizon lines, the panel-like progression of *The Funnies*, 2003, presupposes a narrative reading.

Yet, upon closer inspection, it grows apparent that these stories stand on their own, and linking them becomes the task of the viewer. Dorman's shifting forms indicate a devotion to intuition and discovery, and he clearly wants his viewers along on the journey.

Supported by HSBC Bank USA.



Upcoming Exhibition:

December 9, 2004 – January 29, 2005

Thomas Ashcraft: Curated by Bruce Nauman

Tina Girouard: Curated by Susan Rothenberg

For additional information, please visit www.cueartfoundation.org or contact Jeremy Adams, Gallery Director at 212-206-3583 or by fax at 212-206-0321. The gallery is located at 511 West 25 Street, New York, NY 10001. Gallery hours: Tuesday – Saturday, 10am – 6pm.

ABOUT CUE:

CUE Art Foundation, a non-profit 501(c)(3) organization, provides educational and professional development programs in the visual arts. These include student internships, stipends, exhibitions, public lectures, and an in-gallery studio program, all of which draw from the talents and experience of the diverse community of artists, art critics, and teachers that the Foundation brings together.

CUE's exhibition season gives unknown or under-recognized artists public and professional exposure comparable to that offered by neighboring commercial galleries, without the usual financial restraints. The Advisory Council, an honorary group of artists and leading figures from the arts education, applied arts, art history, and literary communities, has the responsibility of selecting exhibition curators. The curators, in turn, nominate artists to exhibit at CUE, and continue to play a role throughout the exhibition process. Both the Advisory Council and the exhibition curators actively participate in the public lectures and educational programs.