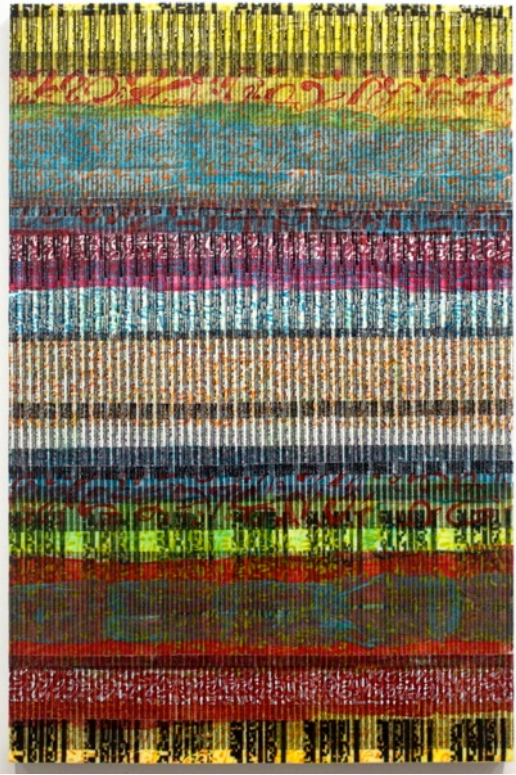


On Drawing *in process*

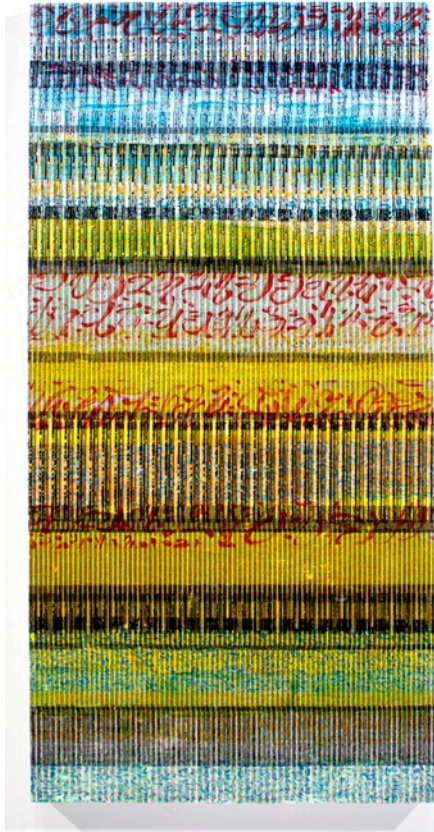
a selection of recent panel drawings by Creighton Michael
Organized by Elizabeth Rooklidge, Associate Curator

Katonah Museum of Art

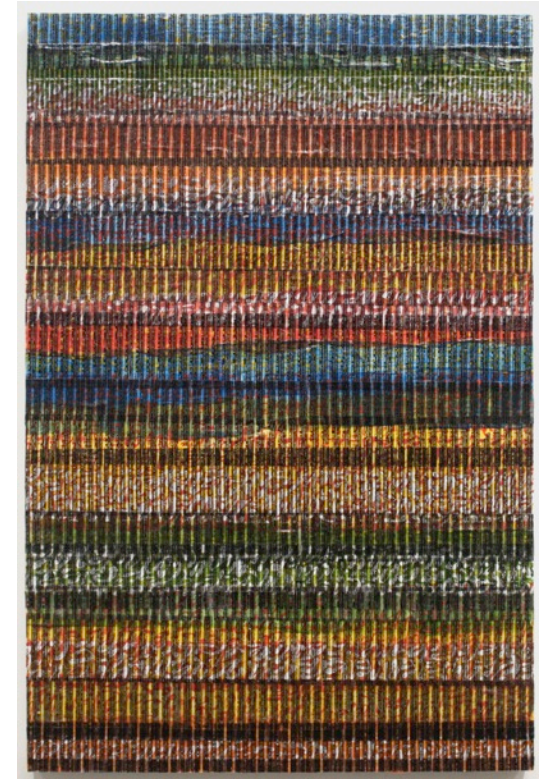
July 9-October 1, 2017



CHRONICLE 916
36 x 24 x 2"
layered acrylic on tapered panel
2016

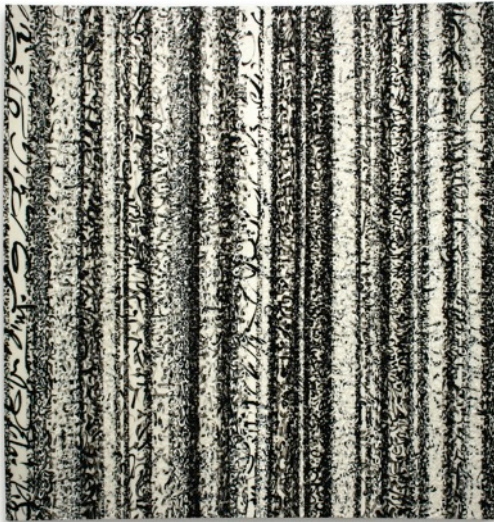


CHRONICLE 1016
48 x 24 x 2.5"
layered acrylic on tapered panel
2016

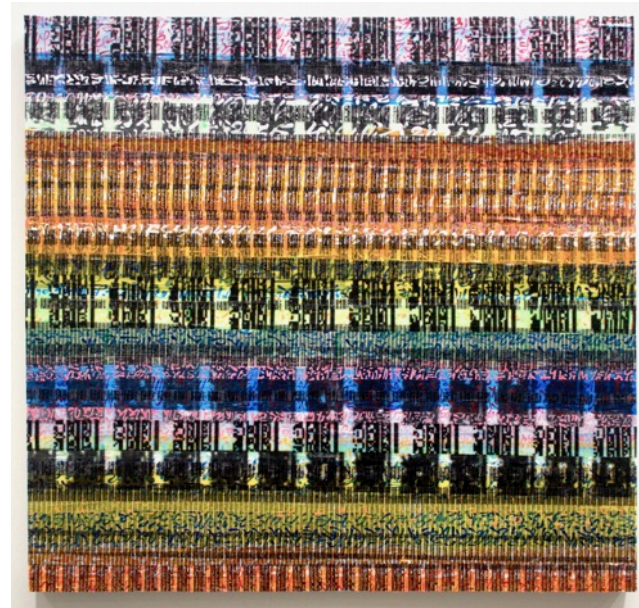


CHRONICLE 1216
36 x 24 x 2"
layered acrylic on tapered panel
2016

SCRIPT and CHRONICLE explore the intricate and connective dynamics of marking systems through a process of intuitive disengagement using a mixture of synthetic calligraphy and digitally produced motifs. These drawings, built with layers of translucent veneers, allow the viewer to peer through the strata of previous marking activity simultaneously comparing marking episodes from different time sequences. SCRIPT documents past writing or marking episodes. In this case the investigation eliminates commentary and focuses solely on the visual effects of emerging pattern. Synthetic calligraphy is suspended in sheets of transparent acrylic then layered on the painting's concave exterior to create an illusion of text hidden within a shifting motif. In 2017, corrupted image patterns as well as corresponding code were included in the existing pictorial body to texturally expand its visual language. With the addition of vibrant color elements, CHRONICLE shifts from the SCRIPT series, which referenced manuscripts, to a conversation with textiles specifically the relationship between a stitch and a mark. It is with this relationship of mark to stitch discovered forty years ago in the sculpture of Lee Bontecou that I began my transition from painting to sculpture by way of drawing.



SCRIPT 214
36 x 34 x 2.5"
layered acrylic on concave panel 2014



CHRONICLE 1617
34x 36 x 2.5"
layered acrylic on concave panel 2017