

CASEY KAPLAN  
121 WEST 27TH STREET  
NEW YORK NY 10001  
TEL +1 212 645 7335  
FAX +1 212 645 7835  
WWW.CASEYKAPLANGALLERY.COM  
INFO@CASEYKAPLANGALLERY.COM

# ARTFORUM

## N. Dash

HAMMER MUSEUM

N. Dash's first solo museum exhibition was staged in the Hammer's distinctive Vault Gallery; with its diminutive, bullet-shaped floor plan and arched ceiling, the chamber is one of the museum's more unusual spaces, and the room's obdurate layout underscored the role of architecture within Dash's incisive painting practice. Here the artist mounted five untitled paintings, all 2014. A series of unframed photographs depicting frayed, curling fabric were interspersed between the seductive planar compositions, and similar images were embedded, marquee-like, within the backlit panels dotting the colonnade of the Hammer's interior courtyard.

A visible seam wraps around the walls of the Vault Gallery where they meet the room's arched ceiling. In one work, Dash anchored along this line the horizontal joint where two indigo-painted panels abut; the installation strategy emphasized the division between the room's upper and lower segments. A third, smaller rectangular piece was mounted atop the two joined panels, and a sinewy twine cord dangling from the upper edge of the front polygon down the center of the work led the eye toward the room's baseboard. All of the artist's paintings- an inadequate term here, as sculptural elements abound, possess, to varying extents, dry, cracked facades made from adobe sourced from the New Mexican desert. One fine composition consists of a swarthy, arid rectangular plane partially hinged over another plane of a similarly grand scale (enormous roof shingles come to mind). A fold of cerulean linen peeks from between the overlaid adobe-on-jute quadrilaterals. The wall work's upper and lower sections evince vertical and horizontal striations, respectively, and recall the work of another painter indebted to the New Mexican landscape Agnes Martin. But Dash's lines aren't produced via accretions of paint; rather, the striations are inlaid twine strands positioned flush with the adobe surface.



View of "N. Dash," 2014-15. From left: Untitled, 2014; Untitled, 2014.

Formal purity and spatial logic intermingled serenely between the five panel compositions mounted here. Dash's materials are consistently preindustrial: adobe, linen, and jute, among others. Edges and lines often maintain visual continuity across discrete works, as spreads of linen fold and wrap between and through the painted quadrilaterals. While the artist's artisanal impulses align her labor with Arte Povera's cultivation of raw materials (albeit omitting the overtly political tone taken by the postwar Italian movement), her wall-mounted objects' exacting geometric delineations echo Minimalism's efforts to cut through three-dimensional space (as demonstrated in work by Fred Sandback and Richard Serra, among others).

Installed among her paintings, the muted images of frayed fabric bits affirmed Dash's fixation on materials and structure. The artist photographed each worn relic after working it with her fingers to the edge of deterioration. A text accompanying the exhibition asserted that, in spite of their indexical status as documentary photographs, the prints additionally approach the status of "primary source material" (in the artist's words), as unmediated and tactile as the textile artifacts they represent, by virtue of the damage accrued to

each photograph as it is stapled and removed, then reattached-its hole-punched corners visible to the wall. This ontological claim to primary status is a tenuous one if we consider that the haptic manipulation evident in the shredded fabrics is grossly disproportionate in both formal and temporal scale to the momentary damage done by the minute perforations that mark the corners of these gelatin silver prints. And though the assertion is seductive, both documentary and primary claims are hampered by characteristics that cement the prints' status as highly calculated images whose subjects are manipulated and posed in the artist's studio, then processed into aesthetically precious serial works. If the artist's paintings point elsewhere-whether to adobe architecture, the New Mexican desert, or some similar sense of the works' material origins-these untitled photographs position themselves as supporting evidence of Dash's studio artistry. They also lent a sleek representational counterpoint to the otherwise abstract elements that graced the gallery's expansive walls and reached toward its vaulted canopy.

- *Nicolas Linnert*



THE PROCESS  
IN WHICH AN ARTIST DISCUSSES MAK-  
ING A PARTICULAR WORK  
N. Dash, Untitled, 2014



**W**orking within and beyond the confines of her studio, N. Dash creates works that range vastly in size and medium, while remaining deeply rooted in the landscape of New Mexico, where she discovered earth as a material for her paintings and where, when possible, she works in the open air. The intense relationship between her works—the small swaths of cotton she works in her hands until they have all but disintegrated, the black-and-white photographic documentation of these pieces, and her large-scale paintings made with adobe on jute—was quickly revealed in our conversation about *Untitled* in her studio in Long Island City, New York.

—Sara Roffino

THE BELIEVER: You're a painter, right? How do you see yourself within the context of painting?

N. DASH: I do consider myself a painter. Sometimes the methods and materials that I use to make the work are outside the traditional bounds of what painting is. Having said that, I use oil, linen, canvas, and other standard means that have been a part of the history of painting. Perhaps the most unconventional material that I use is mud, yet even that is an ancient painting material.

BLVR: I've read that you always carry small pieces of cotton, and work on them throughout the day. How are these pieces a part of everything else you do?

ND: I am constantly working them with my hands and therefore I take them with me wherever I go, but there isn't a direct translation between the fabric works and the paintings. It is something that I have been involved with my entire life. The fabric pieces have an indirect influence on the rest of my work; they are at the root of everything. They function as source material.

BLVR: How did *Untitled* develop in the studio?

BLVR: What about the physical content of some of the other paintings?

ND: I don't consider the paintings to be a singular fact. No one material has more significance than the other. The paintings are made up of separate elements, either isolated or in combination.

BLVR: When did you begin working with earth in your paintings?

ND: I began working with dirt the moment I began making my fabric pieces. The dirt and oil from my hands accumulate and create a patina on the material. I began working specifically with mud when I traveled to New Mexico for the first time. I visited a traditional piece of adobe architecture and noticed a pit behind the structure. When I walked into the building, I realized the hole was the excavation site for the material used to make the building, and I had the overwhelming sensation of being swallowed by the ground beneath my feet.

BLVR: In hearing you talk about adobe or earth, it feels to me like you are exploring ways in which working with natural elements is a process of refining raw materials, such as adobe.

ND: I wouldn't say that it is a process of refining, but working with. In the case of the fabric sculptures, I start with cotton that has already been processed into a grid. I break down the woven framework over a long period of time. I am actually very physical with these things. Although they are small, they are not precious. They are dirty and rugged and the only reason why they are ultimately delicate is because of their rough handling. It's a process of refinement insofar as it is transformed into a new structure. With the adobe, I remove the larger remains by sifting them out, so that it can function as a paint. Working with natural elements is less about refining nature and more about figuring out ways to tap into nature.

BLVR: How exactly does the earth get from New Mexico to your studio in Long Island City?

ND: The dirt is excavated from a place I go to in northern New Mexico. When it arrives in the studio I sift out the debris. I reconstitute the dirt into mud and apply it to the surface of the jute. After the work leaves the studio, it takes on a life of its own.

BLVR: Working with earth could be seen as a statement on the ephemerality of material. How do you approach that aspect of the works as they are being made, keeping in mind the fact that you are using material not normally used in painting?

ND: I think about the pieces as having a contingent relationship to where they are physically and where their material has come from. Each piece carries with it the history of its source (i.e., the site), and the history of its making (i.e., the studio). And these histories can never be fully known.

BLVR: You live in both New Mexico and New York, right? Is there a city/desert dichotomy in your work?

ND: I don't make a clear distinction between the city and desert. I get different things from the different places, and to me they are both part of nature. The work is born in the desert, which is the best place for me to think, because of its absolute silence. New Mexico is a place that I go back to, but I have worked outdoors all over. In New York, I work indoors in a conventional studio in the sense that there are walls, materials, works in progress, etc. When I work on the land, I work outside and use the attributes of the constantly changing environment. But both environments

are places where I live and work. If the desert is generative, then the city is productive.

BLVR: What about the color of the adobe pieces?

ND: A couple of weeks ago someone described a painting to me as brown, and I am always surprised to hear someone say that, because I think of the adobe as outside of the realm of color. Just like I don't look at linen and think of it as gray, or canvas and think of it as white. What it is is a given. And that just took me by surprise, for someone to not see it as just being. They felt compelled to name it. The color of the adobe is the color of the adobe. And if the tones are different, it is because it is taken from a different place. Whatever is in the land dictates the work.



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INFO@CASEYKAPLANGALLERY.COM

**HAMMER**



**N. Dash**  
September 13, 2014 – January 25, 2015

# HAMMER PROJECTS

There is where there  
Corrina Peipon



## N. Dash

September 13, 2014 - January 25, 2015

For as long as she can remember, N. Dash (who goes by her surname) has occupied her hands by working small bits of fabric between her fingers. This idiosyncratic activity results in what Dash refers to as “primary source material,” from which all her ideas emerge. While thinking in her studio, talking with friends, watching a movie, standing in line at the grocery store—during most of her waking hours—she rolls and folds and otherwise works a small piece of white cotton between her fingers. When the grayed, fraying fabric is just short of losing all structural integrity, she sets it aside and takes up a new piece of fabric to begin the process again. These bits of fabric are artifacts of an intentional process of channeling energy into form. Dash began to photograph these artifacts in 2002, and in a sense they are an index of her life and work ever since. To make what she calls her “constructions,” she arranges the artifacts in groups. Set against white, gray, or black backgrounds, the constructions are typically lit brightly and evenly, photographed from above, and then printed on silver gelatin paper. Ranging from diminutive to monumental in scale, the photographs communicate the artifacts’ presence and meaning as manifestations of process, labor, thought, movement, and time: they are the tangible evidence of ephemeral phenomena.

Dash’s exhibition at the Hammer Museum includes unique black-and-white photographs—“portraits” of individual artifacts and constructions—as well as Duratrans transparencies presented in architectural light boxes. The black-and-white photographs are attached directly to the walls with staples, and when the staples are removed, the damage that is incurred becomes part of the work. The evidence of the works’ previous display becomes an indexical mark laid atop the photograph of the original artifact. The photograph then becomes an analogue for the artifact—both a representation of the artifact and an object unto itself—and its objecthood is underscored by its unmediated relationship to the wall. If the fabric artifacts are primary sources, then the photographs seem to be secondary sources, functioning like documentation or reference material in historical or archaeological research. But through their proximity to architecture and the evidence of their display, they also become primary sources.

Dash explained her impulse to allow for the accumulation of staple marks with a simple statement: “There is wear there.” On reading the notes that I had taken during a visit to her Long Island City studio, I saw that I had written down this sentence in quotation marks and then added on the next line, “(There is where there).” My turn of



Dash's phrase refers to Gertrude Stein's famous lament "There is no there there," a melancholic but also somehow fanciful description of how she arrived at the address of her childhood home in Oakland and found that it no longer existed. This idea that a place can be unreliable or impermanent also recalls Robert Smithson's Nonsites. Smithson, who had moved much of his practice beyond the confines of his New York studio and into a broad geographic field by the mid-1960s, developed the Nonsites as a way to represent the elements and forms associated with a specific place (site-specific earthworks) within a gallery or museum: the Nonsites, then, are indoor earthworks. A Nonsite is a portable proxy for a fixed location that is both a representation of an artwork located in that original site and a work unto itself. This simultaneity and itinerant energy are also found in Dash's work; it can and does occur in more than one place.

Dash visited New Mexico for the first time in 2003 and goes there several times each year. On her first visit she went to the site of an adobe building, where she noticed a pit in the earth adjacent to it. Once inside, she realized that this was the negative space left after the dirt used to construct the building had been excavated. She had the presumably disorienting but pleasurable sensation of standing inside the earth while remaining aboveground. The impression of this experience was so distinct that its reverberations are still evident in her work. Dash uses this same New Mexican earth in an ongoing body of work, including the paintings in this exhibition. The dirt is mailed to her studio, where she repeatedly sifts it until it is fine enough to mix into a variation of traditional adobe. The tooth of the jute fabric support holds the adobe in place. In addition to adobe and jute, Dash uses indigo and graphite as well as prepared oil and acrylic paints on canvas or linen. Both the materials and their application (she uses her fingers, hands, and rags more often than she uses brushes) lend tactility to the surfaces. The works derive much of their color and materiality directly from the earth, and her extensive underpainting creates luminosity. She combines stretched and unstretched elements in carefully arranged compositions that refer to both landscape (in their palette, their reference to expansive space, their formless elements) and architecture (via their materiality, their structure and geometry). The works' large scale envelops the viewer and evokes Dash's first visit to an adobe structure.

Dash's paintings spring from an experience of going to a place, reckoning with the character of that place, and then attempting to represent the experience. The objective is not so much to illustrate what the place looks like but to give a sense of what it feels like to be there, of what that place actually is. Again Smithson comes to mind. In their incorporation of earth transported from one place to another, Dash's paintings are like Nonsites relating their origins in the New Mexican desert. Smithson's Nonsites and Dash's paintings exist in two places at once, and we as viewers experience two "places" at once: the external world (the physical object that we are encountering in the present moment) and the internal world (our intellectual capacity to imagine the place where the object originated).

In all her work Dash uses prescribed, labor-intensive processes to translate haptic experience into representational objects that are also abstract. These works appear to be intentionally composed colors and forms, and indeed they are. But while she strives to make an aesthetic object, pure abstraction is not her primary interest. And though the processes she engages are fundamental to the making of her work, process as a concept is also not her main focus. Rather, it is the attempt to represent labor and experience that is paramount. That the works achieve this is the result of their dependence on touch as a means to transfer and communicate energy. Positioning herself as a medium, Dash travels between the outside world and an inside world where amorphous elements are given form.



## Biography

N. Dash was born in Miami Beach, Florida, in 1980. She earned a BA from New York University in 2003 and an MFA from Columbia University in 2010. In 2013 Dash's work was presented in a one-person exhibition at White Flag Projects in Saint Louis. Her work has been featured in thematic exhibitions such as *The Possible*, Berkeley Art Museum (2014); *The Independent: Dreams That Money Can't Buy*, MAXXI (Museo nazionale delle arti del XXI secolo), Rome (2014); *Painting in Place*, Farmers and Merchants Bank, presented by Los Angeles Nomadic Division, Los Angeles (2013); *My Crippled Friend*, Columbus College of Art and Design, Columbus, Ohio (2013); *Notations: Contemporary Drawing as Idea and Process*, Kemper Art Museum, Washington University, Saint Louis (2012); and *Transient Response / Land Tender*, High Desert Test Sites, Joshua Tree, California (2011).

All images are courtesy of the artist.

Above: The artist's studio. Photograph by N. Dash.

Front cover: *Untitled*, 2014. Adobe, acrylic, pigment, jute, linen, wood support. 55 1/2 x 72 1/4 in. (141 x 183.5 cm). Photo by NWphoto.

Back cover: *Untitled*, 2014. Adobe, acrylic, pigment, jute, linen, twine, wood support. 69 x 60 in. (175.3 x 152.4 cm). Photo by NWphoto.

Interior left panel: *Untitled*, 2014. Gelatin silver print. 8 x 10 in. (20.3 x 25.4 cm). Photo by NWphoto.

Interior center: *Untitled*, 2014. Adobe, graphite, gesso, oil, jute, linen, twine, wood support. 68 x 27 in. (172.7 x 68.6 cm). Photo by NWphoto.

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CASEY KAPLAN  
121 WEST 27TH STREET  
NEW YORK NY 10001  
TEL +1 212 645 7335  
FAX +1 212 645 7835  
WWW.CASEYKAPLANGALLERY.COM  
INFO@CASEYKAPLANGALLERY.COM

 **BROOKLYN RAIL**

## Mingei: Are You Here?

PACE GALLERY | MARCH 7 - APRIL 5, 2014



Unknown, ink stone for calligraphy and painting, 1850-1890 (Late Edo - Early Meiji), slate 1-3/16" × 9-13/16" × 5-7/8". Photo courtesy Pace Gallery.

After a full week of helter-skelter sprints through eye-numbing mounds of maze-like fairs blistering not only my feet but also my admittedly limited ability to grasp the myriad aesthetic sensibilities of artists young, old, and dead, I had a Keatsian moment of Pacific pure serenity when silent, within a Chelsea gallery, I stared at Nicolas Trembley's perfectly curated show, *Mingei: Are You Here?* I would like to exercise the ad hoc critic's prerogative of identifying some outlying decision, mediocre choice, modest object, or other disruption in the Force of the show, but I cannot. In its essence, this intensely installed presentation of 80 works by 30 artists placed in a u-shaped, multi-tiered, and relatively small side gallery within the Pace Empire tonically embodies a refreshing counterpoint to exhibitions over-laden with theory.

While there is, of course, a unifying theme to the show—concisely stated to be the contrasting interplay between the traditional craftsmanship of the Japanese Mingei movement and the practice of contemporary artists—the theme arises out of the objects themselves rather than being superimposed by the curator. In other words, the installation reflects the same sensibility and indeed the same epistemology found in Allen Ginsburg's observation in *Wales Visitation*: "What did I notice? Particulars! The vision of the great One is myriad—"

Thus Mr. Trembley—who first presented this show at Pace's gallery in London, but with fewer artists—allows us the justice of lingering over each object without the gallery space itself being burdened with labels or explanatory materials; of stepping back to see each object in the context of its immediately adjacent neighbors; of expanding our view up from one stepped-tier to another to the wall and then to all three sides of the installation thus to encompass the multiple rhythms of Mingei and its friends and heirs. And there is no set or fixed starting point to the installation.

So, for example, we might start with the modestly-sized ink stone from the Edo -Meiji Period in the late 19th century, purposed for calligraphy, that sits on one of the horizontal platforms in the show and then turn to Trisha Donnelly's 2013 work, a 7' by 5' slab of blue-green stone that dominates one wall. Either could have been a century old; either could have been newly-crafted; both elicit warmth from cold stone; both are disarmingly peaceful and elegant.

Or we might start with an indigo-dyed cotton textile work from the early or mid-20th century and turn to N. Dash's linen, acrylic, jute, adobe, and wood wall piece from 2014. Again, neither is "dated" and neither is wholly new; both embrace but at the same time reconfigure ancient materials; and yet both are also sustained by care and simplicity, hallmarks of Mingei practice. To take yet another example—and I am being far from exhaustive, just trying to convey something of the otherwise unconveyable complexity of the installation—we might survey the multitude of ceramic works in the show, ranging from two delicately-glazed, slightly asymmetrical sake containers from the 16th century Momoyama Period, to Bernard Leach's mid-'50s deep-toned black and brown vase, to Valentin Carron's two 2013 concrete pots, or to Peter Müller's 36 porcelain vases designed for Sgraffo Modern's Korallen Series between 1960 and 1980.

The idea of juxtaposing "crafted" works or found objects with those of modern or contemporary artists is not itself novel, of course. Just think of the recent, nicely-chosen pairings of Shaker and contemporary materials at Jeff Bailey Gallery. But there the Shaker pieces were always clearly Shaker pieces and the separation of time periods and artistic touch was evident, even though the one might be redolent of the other or enhance and enable our perceptions of the various works. Think also of the Barnes Collection in that light. What is so rare about Mingei: Are You Here? is that the relationships among the scores of disparate types and textures appear to be so seamless; and that the purported distinction between "art" and "craft" dissolves so easily. Sure, Jasper Morrison would not have been fabricating Alessi tin boxes for family kitchens in the 16th century just as the anonymous Momoyama tray-maker wouldn't have had the tools to construct a plywood chair like that designed by the architect Kenzo Tange in 1957. But that's not the point—it's that a respect for the inherent color, texture, and weight of the materials used and a devotion to formal harmony shine through relentlessly in the haptic genius of each artist working at each of these several moments in time.

cura.

Fall 2013

CURA. No. 15

## N. DASH

Despite appearances the photographic work of the New York-based artist N. Dash is a form of performance documentation. Her essentially monochromatic gelatin-silver prints depict accumulations of organic matter: knots of unraveled and entangled threads, whose origins remain elusive. Put another way, in these images it is fundamentally not clear what we are looking at. Despite their apparent fidelity – the photographs possess something of the forensic authority found in, say, Irving Penn's iconic images of discarded cigarette butts – nothing is ultimately revealed about these objects' histories, their previous lives. Instead Dash's images, like scene-of-the-crime photographs, function as a fragmentary form of 'evidence': a partial yet objective account of an ephemeral sculptural 'event.' These are not by any measure abstract photographs, rather they remain determinedly representational images that elect instead to operate at the margins of legibility.

The photographs actually represent the cumulative moment of a sculptural process, or more accurately ritual, that the artist engages in on a daily basis. For the past ten years N. Dash has photographed the small pieces of cloth that she carries with her as she goes about her daily routines – walking through the city, reading, etc. She constantly 'handles' these swatches of fabric, a process that slowly but dramatically changes their nature. The resulting 'sculptures', if that is the right term, are akin to a fetish: objects to which an irrational reverence and of obsessive devotion has been applied – not unlike the final object form of a child's once beloved 'safety blanket.' (Mike Kelley's 1987 masterpiece *More Love Hours Than Can Ever Be Repaid And The Wages Of Sin*, a tableaux that incorporates an accumulation of soiled and discarded hand-made stuffed toys also comes to mind.) Through the act of being touched, fingered, crumpled, tugged, tweaked and kneaded, Dash's swatches of fabric are irreversibly transformed from a solid, coherent form into something far less stable: an unruly mass of loose ends. This process – simultaneously a kind of alchemy and a form of entropy – despite unfolding in the public realm remains furtive, unseen and unacknowledged by passers-by, known only to the artist herself.

The resulting photographs are the only public record of this performative process, the only evidence of this otherwise private daily ritual. Through the act of photography, of being documented, the artist establishes a spatial and conceptual distance from the objects' messy autobiographical narratives. In becoming images, these once psychologically and emotionally charged 'sculptures' adopt a more objective character, becoming a part of our shared material culture. Both archeological and anthropological – and perhaps even anthropomorphic – N. Dash's elliptical images, like ancient artifacts whose original intent is now lost, remain open to conjecture and revision, ultimately reveling in their uncertain identity.

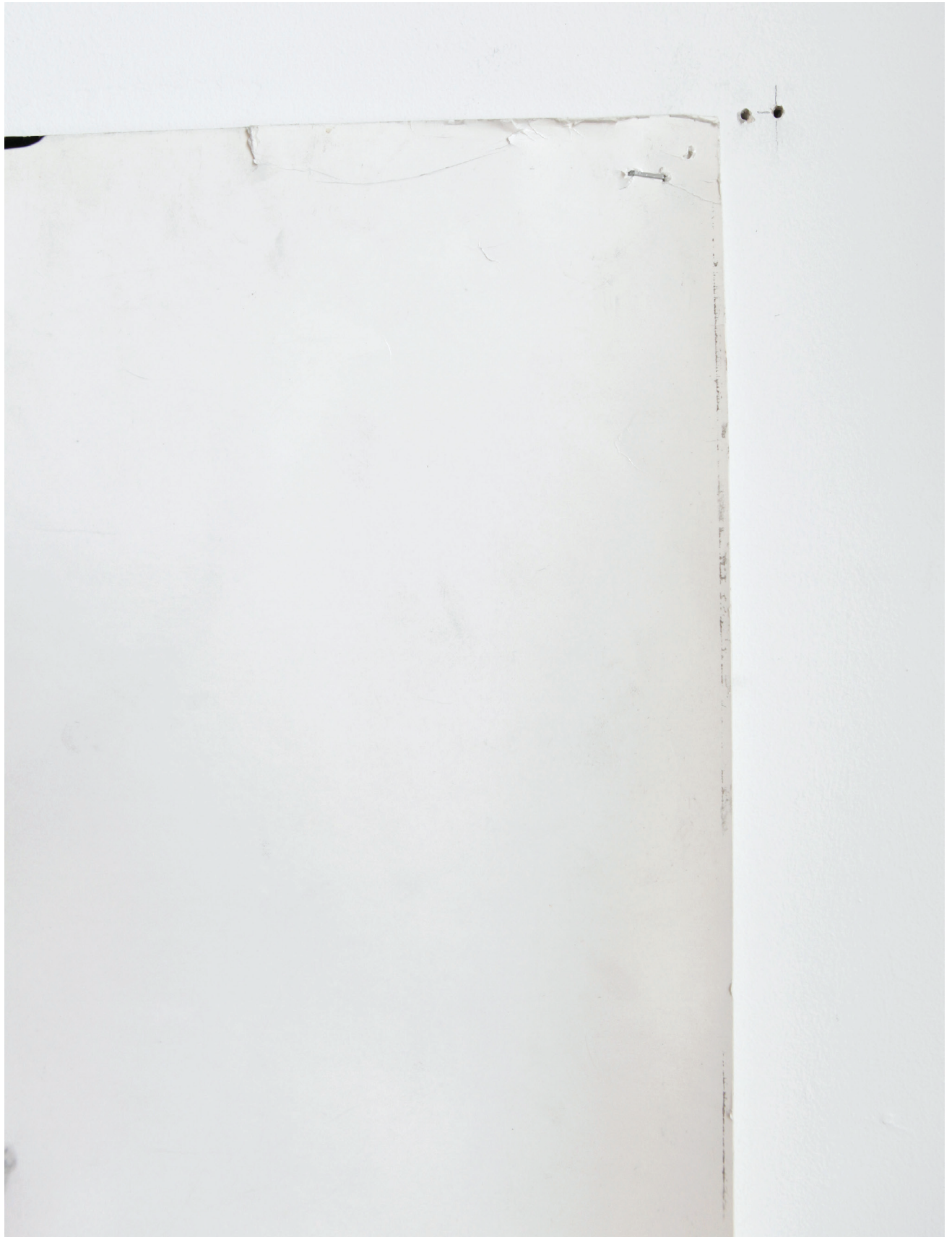
TEXT BY MATTHEW HIGGS























Higgs, Matthew. "N. Dash," *Cura*, No. 15, Fall 2013

CASEY KAPLAN  
121 WEST 27TH STREET  
NEW YORK NY 10001  
TEL +1 212 645 7335  
FAX +1 212 645 7835  
WWW.CASEYKAPLANGALLERY.COM  
INFO@CASEYKAPLANGALLERY.COM

## BROOKLYN RAIL

### N. Dash

UNTITLED | MAY 6 - JUNE 17,

In her first solo show, N. Dash presents a body of work comprising both wall pieces and photographs, wherein she expands upon her longstanding interest in deconstructing the traditional boundaries separating image from support in painting and sculpture. For Dash, this pursuit is ongoing, as evidenced by earlier pieces included in recent group shows at Tanya Bonakdar, Peter Blum, and Nicole Klagsbrun. In this previous work (some of which, for full disclosure, I own), Dash hand-dyed cloth with indigo and draped it over varied supporting structures; or she repeatedly handled paper while traveling to and from her studio, “sealing” the resulting worked objects by rubbing them with graphite powder or pigment, and hanging them directly on the wall with exposed nails; or she shaped cylindrical forms of rubbed paper finished with indigo dye, again wall-mounted; or she made unique photographic prints of banded light and shadow, created in the darkroom through the touch of her hands rather than the mechanics of a camera.

Moving her focus beyond the formal components of drawing, sculpture, painting, and photography, in her current show Dash tests the division between painting and sculpture, while additionally exploring the means by which bodily expression and information are embedded in material. She does so by bringing directly into focus otherwise-hidden elements—stretcher, canvas, linen, rabbit-skin glue—and presenting them as objects in real time, independent of any atemporal illusion that might be built upon them.

By thus eliminating artifice, Dash elevates materials and structures that might otherwise be overlooked. A number of the wall pieces, devoid of applied color, are constructed of linen or canvas mounted on stretchers: draped, folded, and otherwise fully revealed in a variety of forms that themselves can be read as forms of painting or sculpture. In many instances, Dash has mixed dirt from New Mexico with water to create an adobe ground, which she lays on the stretched linen base. Here, the ancient imprint of dirt itself becomes an integral part of a very present construction.

In “Groundings (7)” (2012), Dash has layered adobe on jute stretched on a wooden support. The adobe retains not only visible trowel marks, much as one might see on an adobe wall, but also traces of the artist’s own hand. Rather than cover the wood support in a uniform manner, Dash first laid down a smooth layer of adobe and then overlaid the structure with rougher, darker adobe bands along the upper and lower edges, creating a central horizontal line that is often present in her work. The final adobe-on-jute element is mounted on a rough-edged raw linen backdrop and stapled to the wall, creating a Rothkoesque composition of banded and blocked forms. In “Groundings (3)” (2012), Dash has sandwiched a multiplexed vertical



N. Dash, “Groundings #3.” Im-

mass of linen between two rectangles of jute stretched on a wood support and overlaid with adobe, thus creating—through structure alone—the compression/expansion and push/pull inherent in formally painted works, yet without the use of oil or brush. In using traditional adobe as a medium and in mounting the works in varied manners to the wall, Dash also links these pieces to the gallery's own architecture, deconstructing yet another questionable boundary: that between visual art and the built environment.

The earthiness of the materials used in the wall pieces is also highly relevant to the photographs on view here, rhythmically interspersed among the other hanging works. The photographs are close-up images of small masses of factory-made white cotton. Dash keeps these textile fragments with her at all times during the day, manipulating them and ultimately wearing them down with her hands over an extended duration, until they reach an ultimate stage of fragility. At that final point, these quite tiny objects are frozen in time by the camera and greatly enlarged in print. The photos thus become surrogates for the fabric sculptures themselves. But most importantly, it is through the process of photographic enlargement that the extended and complex effects of time and touch upon the material are finally distilled to form the striking images on view.

Whether photographs, sculptures, or paintings, Dash's work as a whole is best seen as a series of bodily extensions—as haptic work, if you will. The photographs thus no longer reserve the distance from touch that we often associate with that medium. And as forms of sculpture, the wall pieces are likewise no longer divorced from painting or their own supporting materials, nor even separate from the physical structure of the gallery. Instead, touched and moved by the artist's hand, these works first reveal and deconstruct, and then rearrange and vivify, their own elements—sometimes hidden, sometimes ignored, but always essential.