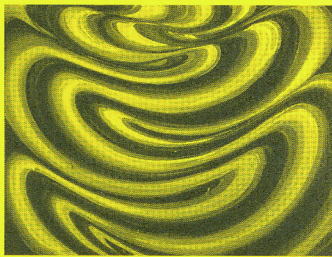


Jim Isermann, "Untitled (hole painting)"  
1987, enamel on wood.



Karin Davie, "Wanted," 1998, oil on canvas.

aspects of consumer culture. More than thirty years later, if many of the works in the exhibition strategically look back to that period, it's not out of nostalgia but rather to attend to unfinished business.

True, many of the works included in the exhibition employ strategies similar to Op art of the 60s — an obvious love of pattern and repetition, a liberating use of color, and an eye for the experimental. But three decades later, these works resonate in a very different way. As the paintings seem to remove themselves literally from their support, and relocate to a space between the object and the viewer, the frame of reference has changed dramatically.

As curator Barry Blindermann has noted, "This is screen based thinking, practiced intuitively by the first two generations of image

makers for whom television and computers are not mere inventions, but the tangible apparitions which convey experience. Responding to the mesmerizing patterns in their work that emerge like rainbows in pools of oil and water, we become conscious of a layer that removes itself from the support — exists outside of painting — despite the grounding references to modernist painting's heyday in the 1950s and 60s."

This is a more complex world than thirty years ago, one that demands and generates a level of visual literacy previously unthought of. Eye-popping visuals are hardly exceptional in a world where the most basic computer screen saver can perform visual acrobatics with regularity. What these artists demand is the viewer's attention to detail and the time for nuances to appear. It is a most generous gift that becomes apparent as the paintings slowly disengage from the wall and activate before our eyes. These images are of our times, of a world where "From the city grid to the Internet, from the industrial to the post-digital, roads and electronic pathways have progressively decreased the amount of time it takes to get information from one place to another. Someone halfway around the world can hear a speaker's voice a fraction of a second earlier than a person sitting in the back of the lecture hall. Paradoxically, the artists in *post-hypnotic* slow down this passage of time, converting spatial elements — grids, circles, dots, or stripes — into temporal ones, measuring out sensations like the ticks of an atomic clock."