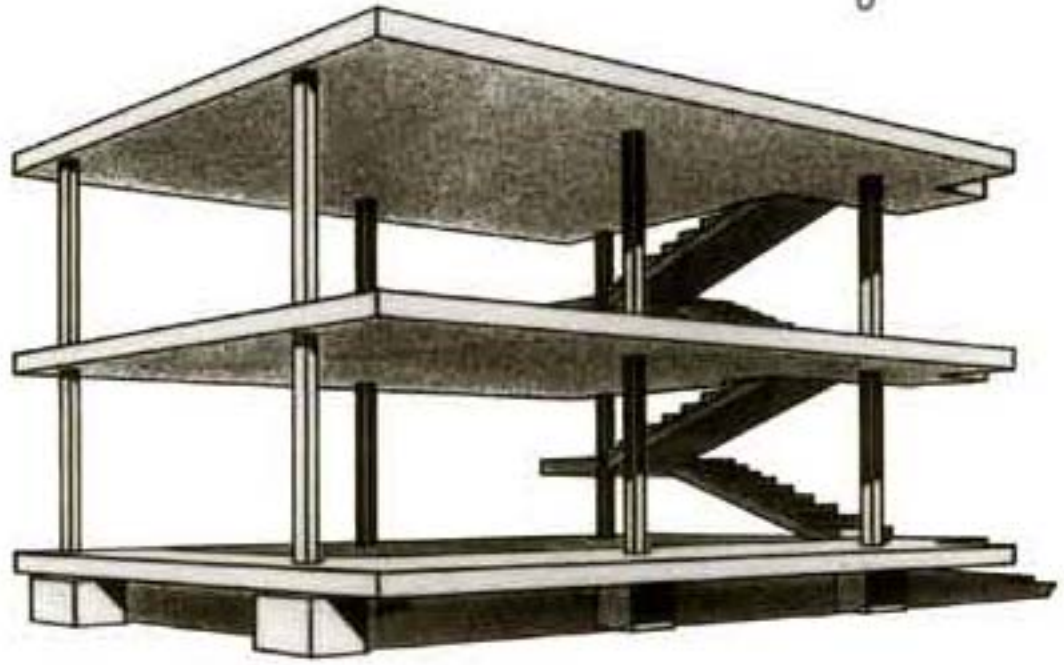


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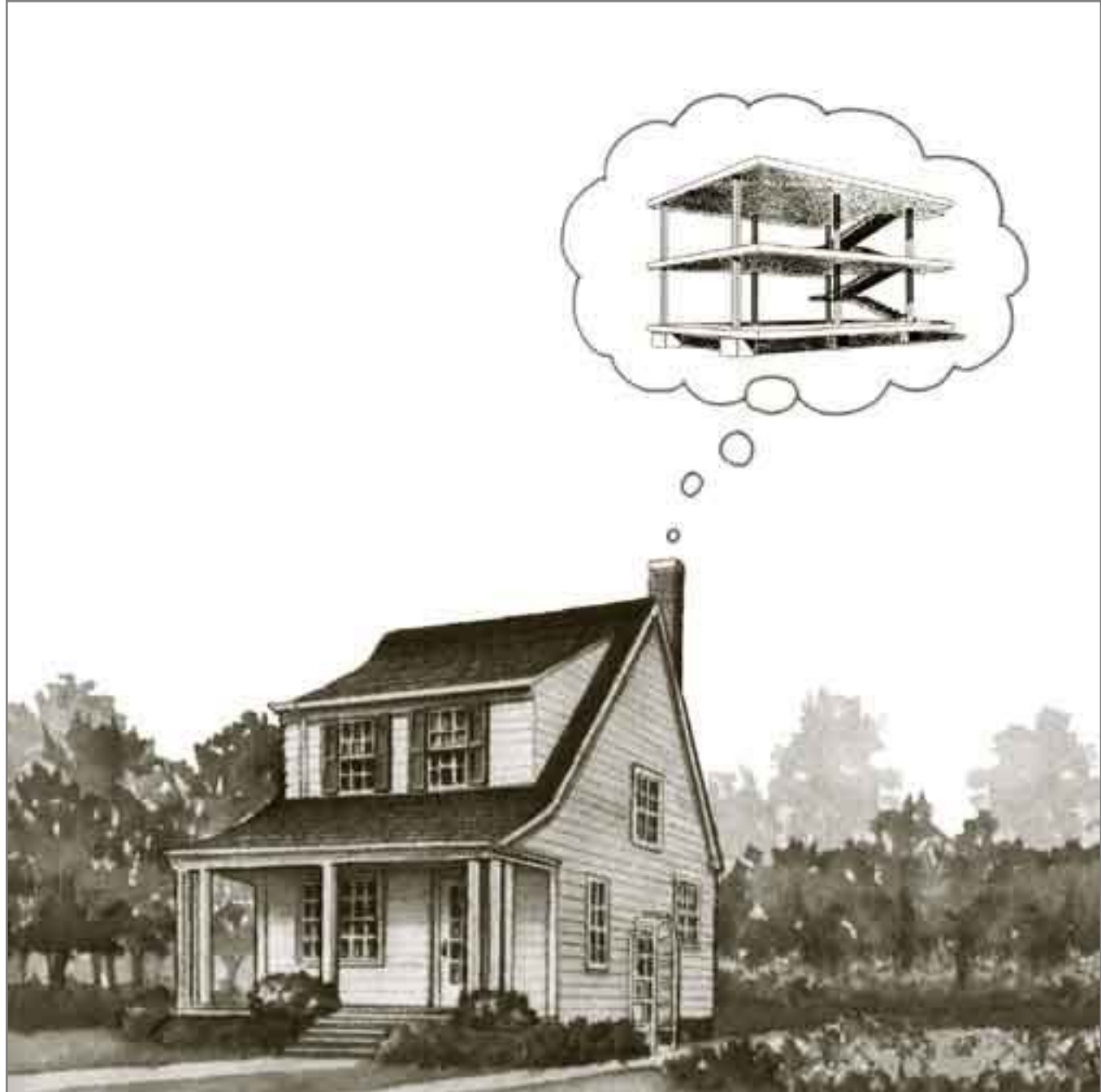
A century or so after Wright, Le Corbusier, and Mies swept away interior partitions and blasted open the idea of house and habitation, we are still making our accommodations with architectural Modernism. The innovative architecture of the last thirty years involved an epic conflict resolution negotiated in steel, concrete, and glass. Only too happy, it seems, to adopt nearly all the precepts of Modernist architecture, contemporary architects and the inhabitants of their creations nonetheless balked at the intolerable sentencing of the housing stock to a kind of historical and cultural amnesia.

Hence the neo-classically garlanded but clean, well-lighted spaces that constituted avant-garde design in the Eighties; or the profusion, to this day, of pre-modern shells lovingly preserved, behind which lie interiors stripped down and dematerialized to white and transparent purities. Postmodernism brokered an entente between the Modernist tabula rasa and the insistent return of a repressed past. Corbusian irredentists like Richard Meier and architecto-sculptors like Frank Gehry and Greg Lynn notwithstanding, the dominant discourse in the last thirty years of architecture has been about the creation of buildings that declare themselves technologically and sociologically au courant while also acknowledging the legacy of tradition, and the continuum (and complexity) of history.

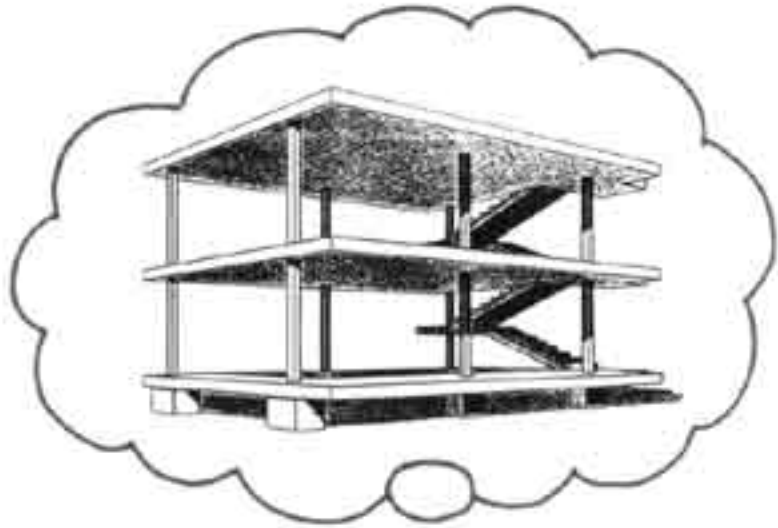
In a set of recent prints the Brooklyn-based artist Peter Dudek taps into this collective ambivalence with architectural Modernism. The appropriated Modernist-vintage illustration of a two-story open-plan structure, shorn of outer walls, interior stairwell visible, is the protagonist in most of the prints in this portfolio. The pathetic fallacy of a building as a dreamer is also the central conceit (and running gag) in most of these images. The open-plan skeleton "daydreams" a two-story A-frame in one print, while in another the A-frame returns the favor.

Of the images in this portfolio that relate the dreamlife of architectural Modernism, these two may be considered the emblematic tableaux. But note too the Deus Ex Machina Birth moment, a solemnly hilarious image in which a god-like hand pierces through the clouds bearing in its palm the same open-plan structure in all its Brave New World-ushering glory. Two fugitives from the Pogo comic strip also make an appearance. Leaning against each other as they dream, thought bubbles form over each one, one producing the Open Plan, the other the A-frame. Buddies, joined and divided by architecture.

In *Lost*, Dudek banishes the iconic open plan, harbinger of a new era, to a earlier, Rousseauan utopia; in *Equation*, the artist has fun with some of the more esoteric thoretical musings of Le Corbusier. In their sly, ironizing way Dudek's prints touch on one of the defining cultural debates of our time. They're funny for the usual reason: something about them rings very true.









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Checklist

All works in this portfolio are Lighjet prints made in 2004. Prints are issued in editions of 10 plus 2AP. The price of each print is \$850.



Sepia House. 20x20"



Domino Dreaming House. 20x20"



Hand. 16x20"



Equation. 16x40"



Pogo Dreaming. 16x20"



Lost Copy. 16x20"

BORN April 17, 1952. Adams, MA. Lives in Brooklyn, NY.

1982 Hunter College, New York City, M.A.

1978 Skowhegan School of Painting and Sculpture, Skowhegan, ME

1977 School of Visual Arts, New York City, B.F.A., cum laude

Selected Recent Exhibitions

2003 Studio Facchetti, New York City

2002 The Drawing Center, New York City, "Selections"

Smack Mellon, New York City, "Hash Brown Potatoes"

Studio Facchetti, New York City, "Sculptors' Drawings"

Ace Gallery, New York City, "Artists to Artists"

2001 Caldwell College, Caldwell, NJ, "Contemporary Drawings/3D"

Goliath Visual Space, New York City, "Edgescapes"

2000 Art Omi, Omi, NY. Installation

1999 University of the Arts, Philadelphia, PA, "The Flat Files"

West Virginia University, Morgantown, WA, "Deliberate Velocity"

1998 Bard College, Annadale, NY, "Sculptors Drawing"

Hunter College/Times Sq. Gallery, New York City, "Architecture, Architecture, Architecture"

Trinity Place Park, New York City. Installation sponsored by the Lower Manhattan Cultural Council

1997 Hopper House Art Center, Nyack, NY

Visual Arts Gallery, New York City, "79/97"

Teaching

1985-Present

Sculpture Instructor, School of Visual Arts, New York City



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