

## FOR IMMEDIATE RELEASE

### PAUL KOLKER

#### Shakespeare and A Midsummer Night's Dream... Go Digital! The Monologue

July 16, 2009 — September 5, 2009

Opening Reception Thursday, July 16 - Downstairs at the salon of Studio 601, 6-8pm

Hours: Monday – Saturday, 10am – 6pm



NEW YORK, June 12, 2009 Studio601 is pleased to present (July 16 through September 5, 2009) the third installation of Paul Kolker's yearlong Go Digital! series of paintings, prints, high definition photographs, and fractal sculptures celebrating the conversion of American broadcast television to digital format. Shakespeare and a Midsummer Night's Dream...Go Digital! The Monologue is about the linear flow of the spoken word before an audience while using the literary double-entendre to figuratively explore reality, fantasy and dream-states.

In the Orbicularis Oris series of portraits, the mouths of late-night television hosts Jay Leno, David Letterman, and Conan O'Brien are swapped out with the mouth of Johnny Carson, signifying that oral gestures may be fungible, but speech is unique. The reduction of the images to black and white, fractionated, and overlaid with a dot grid, reflects the monologist's digital-like double entendre and is left to the discretion of the viewer to color. Thus, the bed-time talk show becomes the artistic medium for the viewers' visual dreamscapes.

Shakespeare's monologues are the oeuvre to character dialogues within later acts and scenes much like Carson's and his successors' are to interviews and performances within their telecasts. However, Shakespeare's double entendre, called 'doubling', explores the vagaries of reality as in the daylight queen and king, Hippolyta and Theseus in Act 1 and the nighttime queen and king, Titania and Oberon in Act 2. Kolker's Encaustic Gardens (1996), oil and encaustic on panel, depicts a scene from "A Midsummer Night's Dream" staged in 1914 by children of a prominent American family in the garden of their estate, which is now Old Westbury Gardens. The painting was fractionated and overlaid with a dot grid (a process-driven style called fracolor) creating a series of paintings and prints comporting with the literary-style doubling; Dot Dream Lucida (2009) of a grayscale image fractionated with a white grid of dots, Dot Dream Invers (2009) of a negative image or black/white reversal fractionated with a grid of black dots; Dot Dream Fauve (2009) a supersized large scale image of unreal color corresponding to an ecstatic and chromatically explosive dreamscape, as picture above.

With his use of the dot grid reminiscent of our digital television and computer screens, Kolker illuminates the gaps between reality and dreams. From his curatorial juxtaposition of his works, drawn from contemporaneous late night television and Elizabethan theater, Kolker visually explores the realm of the comedic monologue and the real world filled with fantasy and dreams.

Shakespeare and A Midsummer Night's Dream... Go Digital! The Monologue will be on view until September 5th downstairs at the salon of Studio 601, located at 511 west 25th Street between 10th and 11th Avenues, New York. Above image: Paul Kolker, dot dream fauve, 2009, inkjet and acrylic on canvas, a fracolor in 54 panels, 120 x 216 inches. To schedule a private visit, please call 212.367.7300. More information and images can be found at [www.paulkolker.com](http://www.paulkolker.com).