



Looking at works of art, too, always involves a journey. In painted environments such as those of frescoed palaces or churches, the stairwell is often the location for the illusionistic enactment of the passage. Stéphane Calais's wall painting similarly provides a thought-provoking transitional space for the viewer that comes before he or she is submerged in the exhibition. Like the materialisation of the point at which all becomes clear, it represents a place before which destiny unfolds.

With an acknowledgement of the psychedelic final sequence in Stanley Kubrick's film *2001: A Space Odyssey*, Robert Orchardson creates a sculpture that evokes displacement and travel through space and time. We can experience the dynamic thrust of the work across the gallery floor as symbolically propelling us forth inexorably into an unknown future.

The minimal graphics of Rafaël Rozendaal's website, *itwillneverbethesame.com*, invite us to ceaselessly strive towards the end point at the touch of a mouse. The road scene develops into a constant advance and an unrelenting *mise-en-abyme*. It possesses an air of danger and hope, but also of sadness, as its title suggests.

Stripes twist and intertwine endlessly in AK Dolven's *tilts only (his shirts)*, conjuring up bittersweet candy canes or barber poles. As if trapped in a closet obsessing over a loved one's clothing, there is a hypnotic intimacy in this seemingly abstract film.

Carl Andre's typewritten word pieces slow down episodes of high tension through the repetition or the potential multiplication of the cut-up text. Suspending action in words, Andre renders dynamic into form and formalises text into structure: "then pulled his gun and I shot at him; my gun hung in." Once the trigger is pulled, there is no turning back. For Andre, the mechanical typewriter is "essentially a grid," which one cannot evade. Though a mainstay of Modernism, and thus iconic and singular, the space of the grid can also be read as continuous.

"Logically speaking," Rosalind Krauss has pointed out, "the grid extends, in all directions, to infinity." Such a grid is also evident in the untitled painting by Thomas Nozkowski. Within it, a central vertical transition becomes an event. Nozkowski's painting takes as its point of departure a moment, experience, or sentiment in his life, which directs

the decision behind the first mark on the canvas and the process thereafter. Looking at it may allow us to unravel the journey made by the artist and become the incentive for personal contemplation.

There is a moment, Nozkowski says, "when one commits to the logic of a system in a painting and plays it through without quite understanding where this will take you, what the final image will become." Likewise, there is a point in artists' careers when they may come to this simple conclusion: that the trajectory of their lives and experiences have confirmed their drive to make Art. This exhibition is dedicated to that moment, when they cross their own Rubicon.

At said point of no return, Caesar reputedly declared: "The die is now cast."

Caroline Hancock
Sherman Sam
Dublin and London
2008

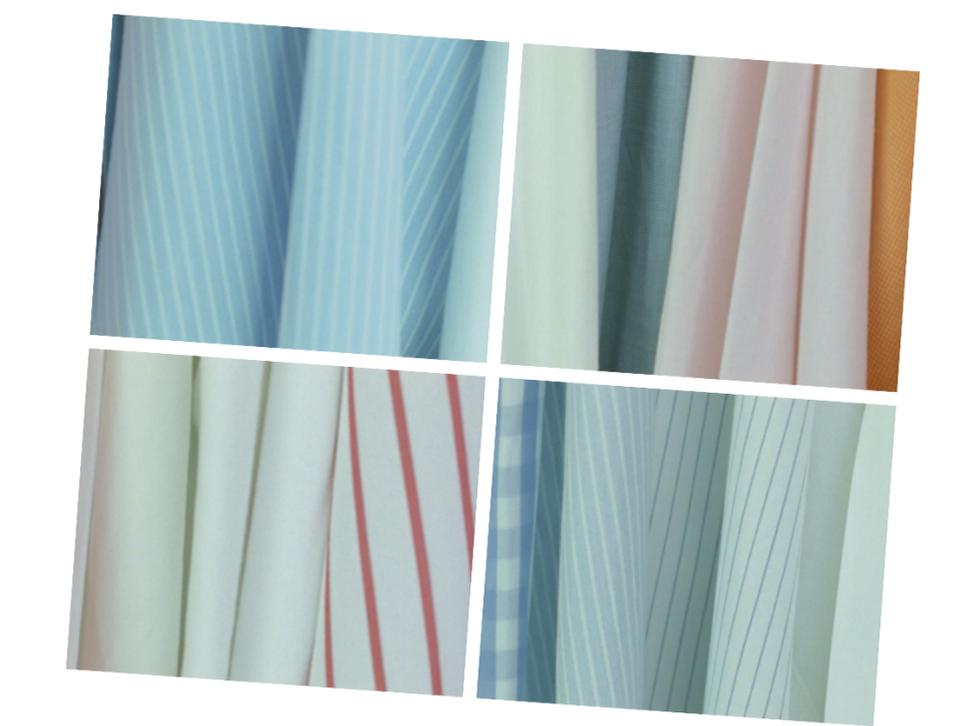
Rubicon Gallery contemporary art

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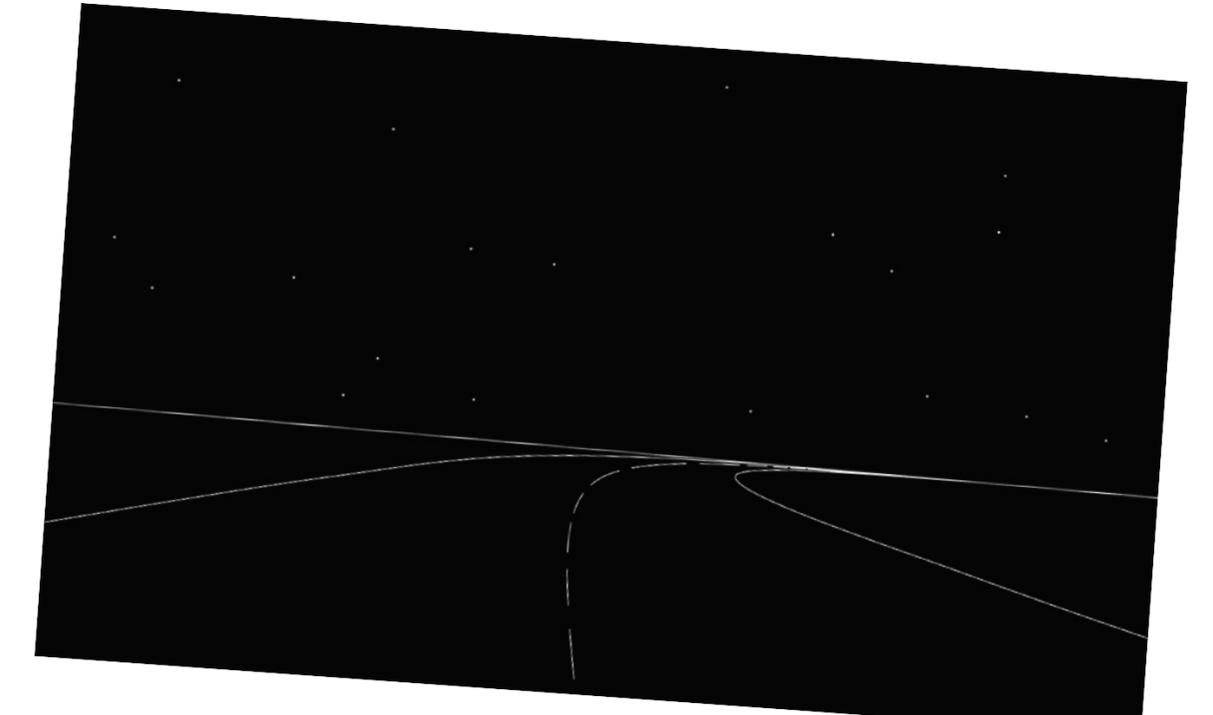
private view Friday 6th June, 6-8pm
continues until 15th August 2008



Robert Orchardson Born 1976 in Dundee, UK; *Terminal Velocity* (detail), 2004, sapeli wood. Courtesy the artist and Wilkinson Gallery, London. Photo: B. Kaufmann.

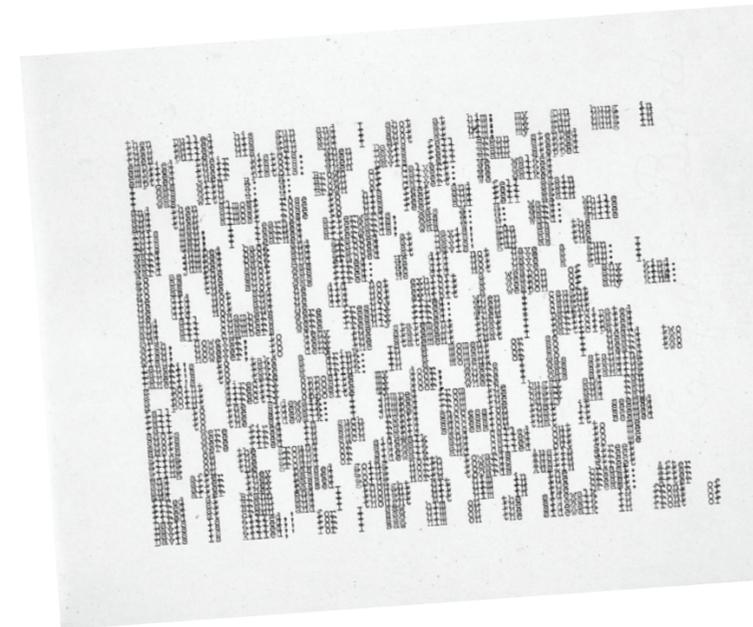


A K Dolven Born 1953 in Oslo, Norway; *tilts only (his shirts)* 2007, 16mm film, 2' 22", looped, mute. Courtesy carlierlgebauer, Berlin and Wilkinson Gallery, London.



Rafaël Rozendaal Born 1980 in Amsterdam, The Netherlands; *itwillneverbethesame.com*, 2004, interactive animation. Courtesy the artist.

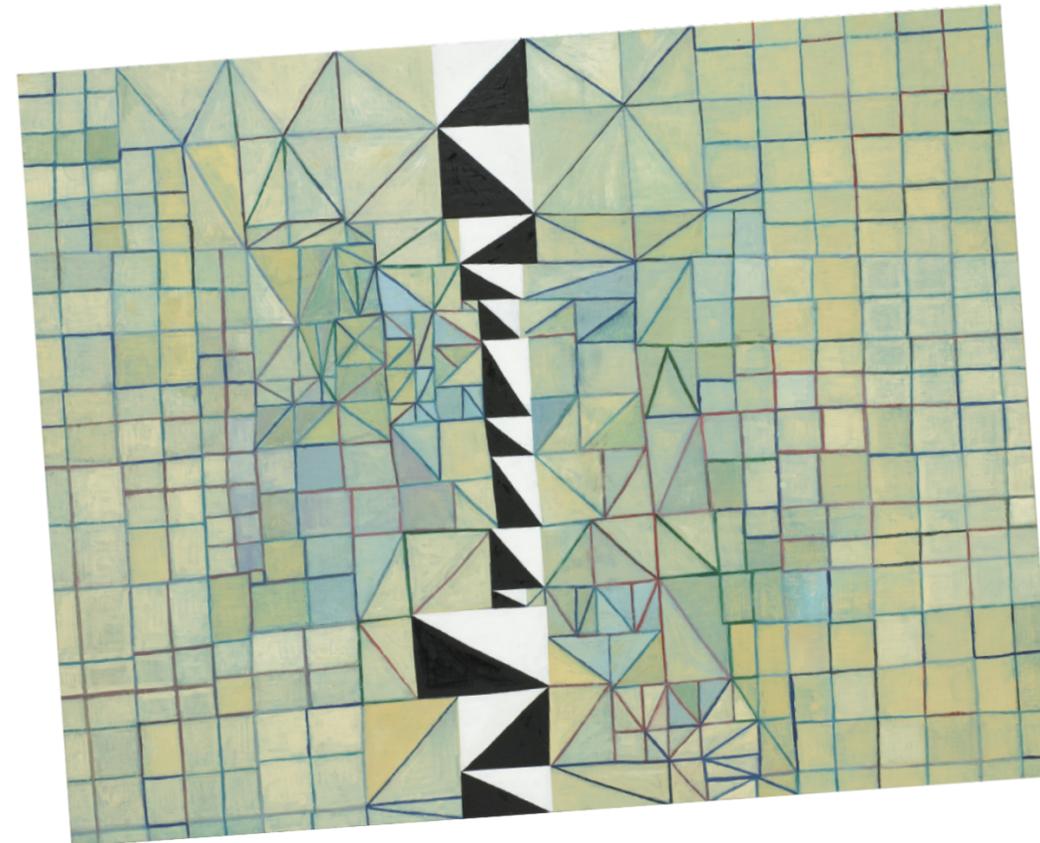
Carl Andre Born 1935 in Quincy, USA; then *I pulled his gun and I*, 1975, typewriter ink on paper, 28 x 21.5 cm, unique. Copyright the artist, courtesy Sadie Coles HQ, London.



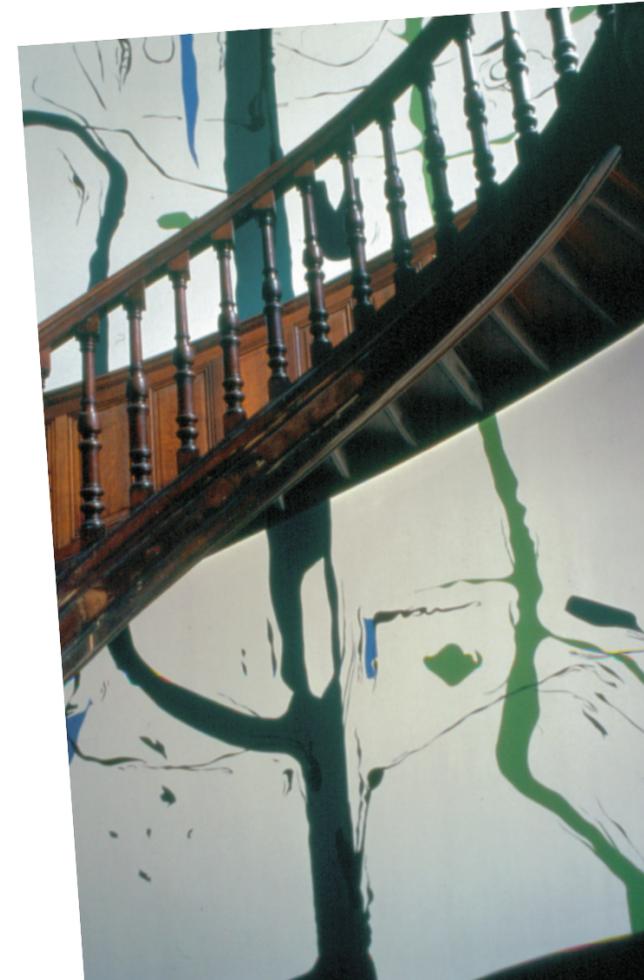
Thomas Joshua Cooper Born 1946 in California, USA; *First Light - South, Southeast - The South Atlantic Ocean at The Indian Ocean, Cape Point, # 2, South Africa*, 2004, Gelatin Silver Print, 102 x 137 cm. Courtesy Haunch of Venison, London.



Thomas Nozkowski Born 1944 in New Jersey, USA; *Untitled (8-110)*, 2008, oil on linen on panel, 55.9 x 71.1 cm. Courtesy the artist and PaceWildenstein, New York.



Stéphane Calais, Born 1967 in Arras, France; *Jacques et le haricot magique*, 1997/1999, collection Caisse des Dépôts et Consignations, Paris. Wall painting 500 m². Courtesy Galerie Jocelyn Wolff, Paris. Photo: M.Domage.



For Jenny

POINT OF NO RETURN

In 49 BC, Julius Caesar massed his troops north of the Rubicon, a river then separating Cisalpine Gaul from the Roman Republic. He was about to make a key decision to cross this river armed, thus provoking his irreversible march towards power. *Point of No Return* explores the crossing of boundaries, physical or geographical, fantastical or emotional, literal or abstract.

For artists, creating work can be a journey, mostly metaphorical, but in some instances real. Capturing the world's edge has been Thomas Joshua Cooper's mission for the past four decades. "I have worked in the landscape since 1969," he has noted, "when I made a vow to do nothing else. I walked eight miles up a canyon called See Canyon in central California, got to its end, found and made a picture; which I consider my first real picture....I've never done anything else and I've never wanted to do anything else." His commitment is absolute, and the resulting images of the Atlantic Ocean's expanses of water and rocky coastlines depict physical manifestations of their collective title, *point of no return*. The photographs exude romantic longing or despair, as well as a boundless sense of adventure.