Lewis Carroll's Through the Looking-Glass uses the mirror as a portal into a world where time and space are subverted. Alice attempts to cut plum-cake for the Lion and the Unicorn without success. After several slingings, the cake "join[es] on again." The Unicorn remarks that Alice must "Hand it round first, and cut it afterwards." It is the fascination with the recordering of space and time that is the basis of this exhibition.

In the non-linear realm, two plus two are not obliged to equal four. Sequences (of events, numbers, narratives, objects or perspectives) no longer exist or exhibit themselves in only one order or dimension. Time and space have a fluid back-and-forth and interchangeable reality, where they may shrink or stretch. Objects and events in one dimension manifest themselves anew in another. Time loops upon itself. It flips, it reverts. Space is no longer three dimensional; it is multidimensional.

Richard Artschwager is a master at jumping dimensions. His "Elips" are no longer on the radar screen. Familiar to us as a mark on the page or a cursor on the computer screen, the "Elps" now manifests itself three dimensionally. Marking our physical world, it locates an x, y, and now z axis.

The three-dimensional also interplays with the two-dimensional in the work of Fabian Marcaccio. His paintings are a metamorphosis in progress. Sculpture becomes frame. Frame becomes brush stroke. Brush stroke becomes drip, drip, dot, dot; frame, frame, sculpture and back again. Each viewing is a journey revealing yet another path: it is the interactive video arcade game that never repeats.

Time and space are an infinite number of interchangeable layers that are eternally reordering in the multiple-exposure photos of Sally Apfelbaum. Movement slows to a snail's pace as images overlap and then dissolve. It is the contradiction of the eternal and the ephemeral that electrifies our viewing experience.

Is two point perspective now six point perspective in Scott Grodesky's paintings? His paintings are riddled...
with distortions and contradictions. The ground falls away beneath his figures; they now walk on air. Perspectives reverse causing vanishing points to invert onto themselves; space folds and multiplies.

The incidental is magnified while the prominent is dwarfed in the pin hole photos of Barbara Ess, leaving the familiar remote. Plausibility dissolves as form loses shape and space morphs into pure color.

The commonplace is corrupted as ordinary objects are transformed into the extraordinary in the playful work of Jonathan Seliger. Scales shift. Objects tangle, intertwine and divide. These objects are not simply oversized or exaggerated but are moving to, or made in, another dimension.

Albert Einstein explained time as a river, sometimes running very fast and sometimes very slow. Daniel Wiener's sculptures live precariously on a timeline that acts like a roller coaster ride. They perch themselves on a plane that is ready to divide, topple or spin out of control at any moment. These strangely figurative objects extend themselves to the outer-limits. Although it is a peculiar kingdom with kings, queens and looking glass logic, Alice's world has its own incomprehensible order. The underlying similarity in the diverse work of these seven artist is in the license taken. The viewer is liberated, free to travel space and time. These works are a practice in non-linearity. Enjoy!

Mary Beyt