

## From painting to sculpture, Weissman '07 transposes Mondrian

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Oozing, dripping and dribbling down the canvas, vibrant streaks of paint emerge from hidden tubes in the back of the canvas. These trickling lines, reminiscent of melting wax, possess an almost eerie quality. In the paint's steady transversal of the white canvas, its texture morphs in a mesmerizing descent with gravity. Transcending the confines of the pictorial frame, the lines' journey ends when they converge on the floor to form a splattered puddle of paint.

Bevan Weissman '07 identifies these triptych drip panels as the crux of his senior show, "Mondrian Undone."

"It was really this piece that spawned the subsequent themes and ideas for the rest of my show," Weissman said. Comprising various pedestal and floor sculptures, "Mondrian Undone" is pervaded by an emphasis on line and color.

Profoundly inspired by the work of Dutch minimalist Piet Mondrian, Weissman sought to borrow from the artist's signature primary color palette and emphatic use of horizontal and vertical lines. "I would consider my work to be a tribute rather than an emulation of the artist's work," Weissman said.

Weissman has indeed managed to freshly transpose Mondrian's pared-down and minimalist style into sculptural form — achieving some startling visual effects.

The aesthetically pleasing converges with the arrestingly exploratory in these interactive

pieces. They beckon the viewer to touch and perceive them from multiple viewpoints.

A white canvas supported horizontally by four multicolored light-globes tantalizingly entices the viewer to flick the light switch on and off. "I hope people will feel comfortable to touch the works. I want them to feel engaged in the process," Weissman said.

Weissman's works are fundamentally tactile and provoke investigation, which is indicative of his scientific approach to art. A double-concentrator in visual arts and engineering, Weissman said he "tried to strike a balance between my interests, without overwhelming the viewer with the scientific aspect."

The result is a discrete mixture of the empirical and the expressive. Weissman's playful handling of color optics exemplifies this subtle fusion of his interests.

A serpentine floor installation consisting of 52 vertically arranged acrylic pipes could be dismissed by the cursory glance as a mere assemblage of monochrome colors. Upon closer examination, the understated gradations of color reveal themselves. Pipes that initially appeared blue or yellow seemingly fuse to form green as viewers encircle the piece and view the pigment-filled pipes appearing to combine and split. Constantly in flux, the colors warp and change like a flickering futuristic candle.

The transformative, ephemeral and transient take full reign in "Mondrian Undone," which opens today in the lobby of the List Art Center.