

XVA GALLERY

COLLEEN QUIGLEY; THE REMARKABLE RESILIENCE OF SYMBOLS

For full details and larger images, please see the end of this document.



Colleen Quigley

The Persistence of Signs , 2018

laser cut acrylic

80 x 80 cm (framed group of 4)

(CQ 091)

[View detail](#)



Colleen Quigley

Time Machine , 2018

Laser cut mirrored acrylic

85 x 85 cm variable

(CQ 092)

[View detail](#)



Colleen Quigley

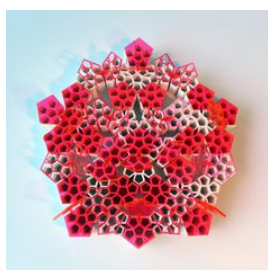
The Geometry of the Journey

Digital collage and encaustic on laser cut acrylic

85 x 85 cm

(CQ 093)

[View detail](#)



Colleen Quigley

Suis Generis

3D ceramic print with transparent laser cut acrylic

36 x 36 cm

(CQ 094)

[View detail](#)



Colleen Quigley

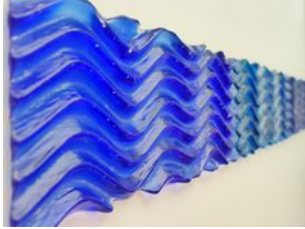
Electric Khodamuni , 2017

Laser cut transparent acrylic, LED lighting

160 cm x 18 cm x 9 cm

(CQ 095)

[View detail](#)



Colleen Quigley

The Shape of Water

Cast transparent glass

31 x 38 cm each, group of 6

(CQ 096)

[View detail](#)



Colleen Quigley

Kinetic Jest , 2018

(CQ 099)

[View detail](#)



Colleen Quigley

Time Machine II

laser cut mirrored acrylic

39 x 39 cm each

(CQ 100)

[View detail](#)



Colleen Quigley

Reflective Khodamuni , 2018

laser cut acrylic plexiglass

21.5 x 28 cm

(CQ 101)

[View detail](#)



Colleen Quigley

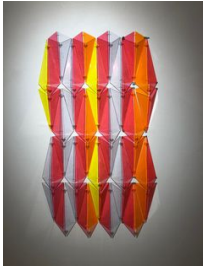
Parallel perceptions II , 2018

laser cut acrylic plexiglass

26 x 90 cm

(CQ 102)

[View detail](#)



Colleen Quigley

Parallel perceptions III, 2018

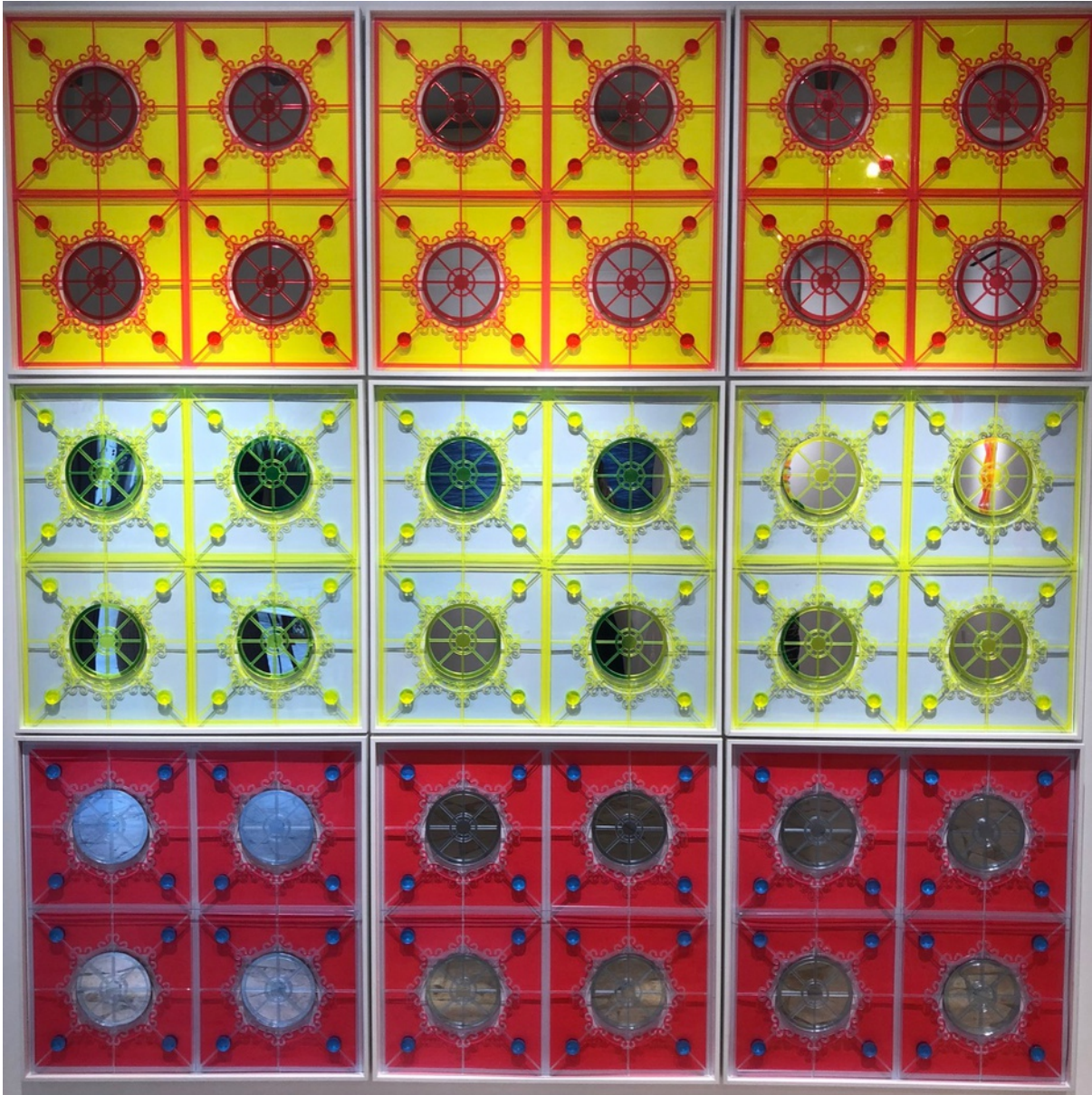
laser cut acrylic plexiglass

90 x 54 cm

(CQ 103)

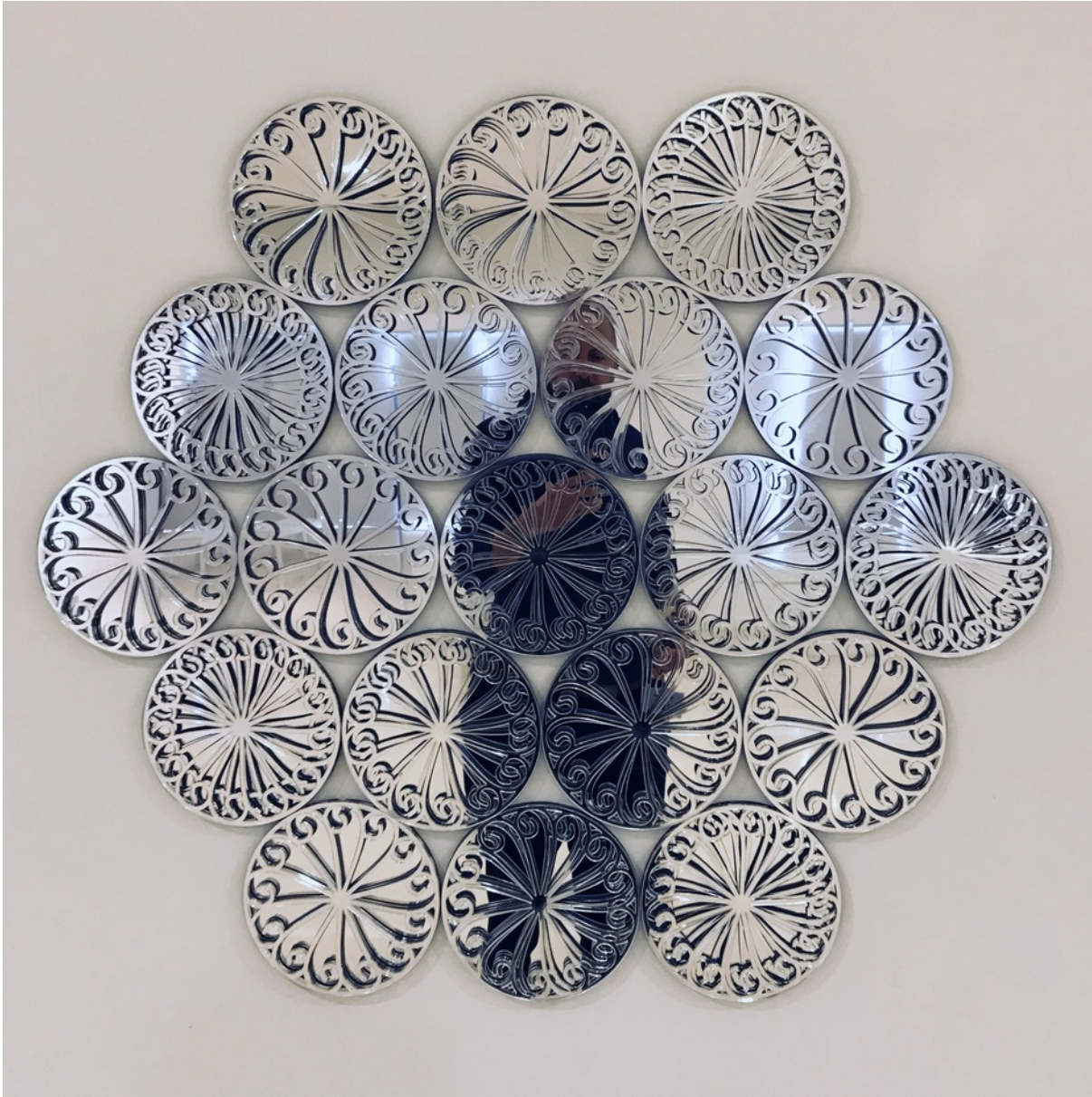
[View detail](#)

COLLEEN QUIGLEY
The Persistence of Signs, 2018



laser cut acrylic
80 x 80 cm (framed group of 4)
(CQ 091)

COLLEEN QUIGLEY
Time Machine, 2018



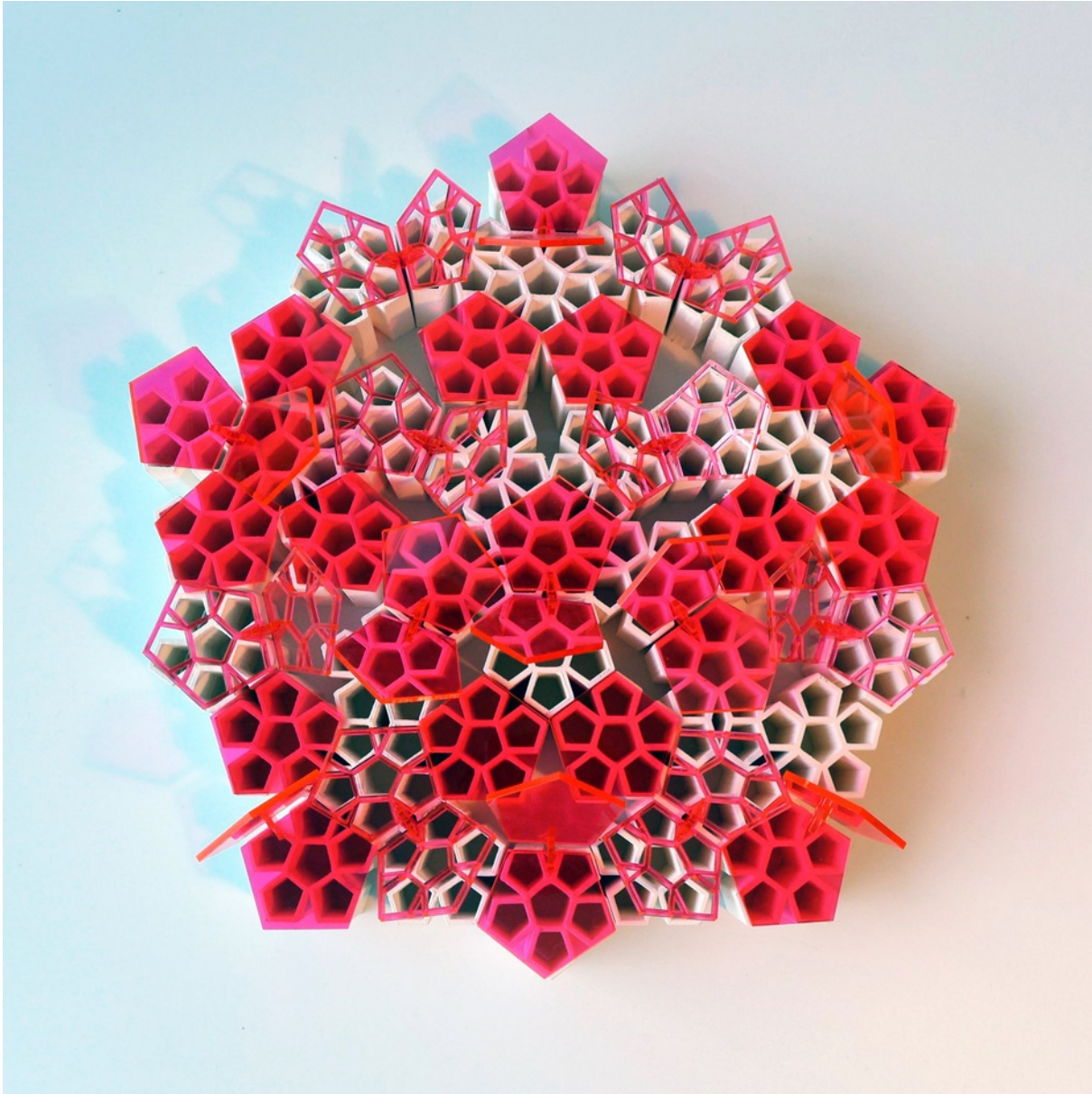
Laser cut mirrored acrylic
85 x 85 cm variable
(CQ 092)

COLLEEN QUIGLEY
The Geometry of the Journey



Digital collage and encaustic on laser cut acrylic
85 x 85 cm
(CQ 093)

COLLEEN QUIGLEY
Suis Generis



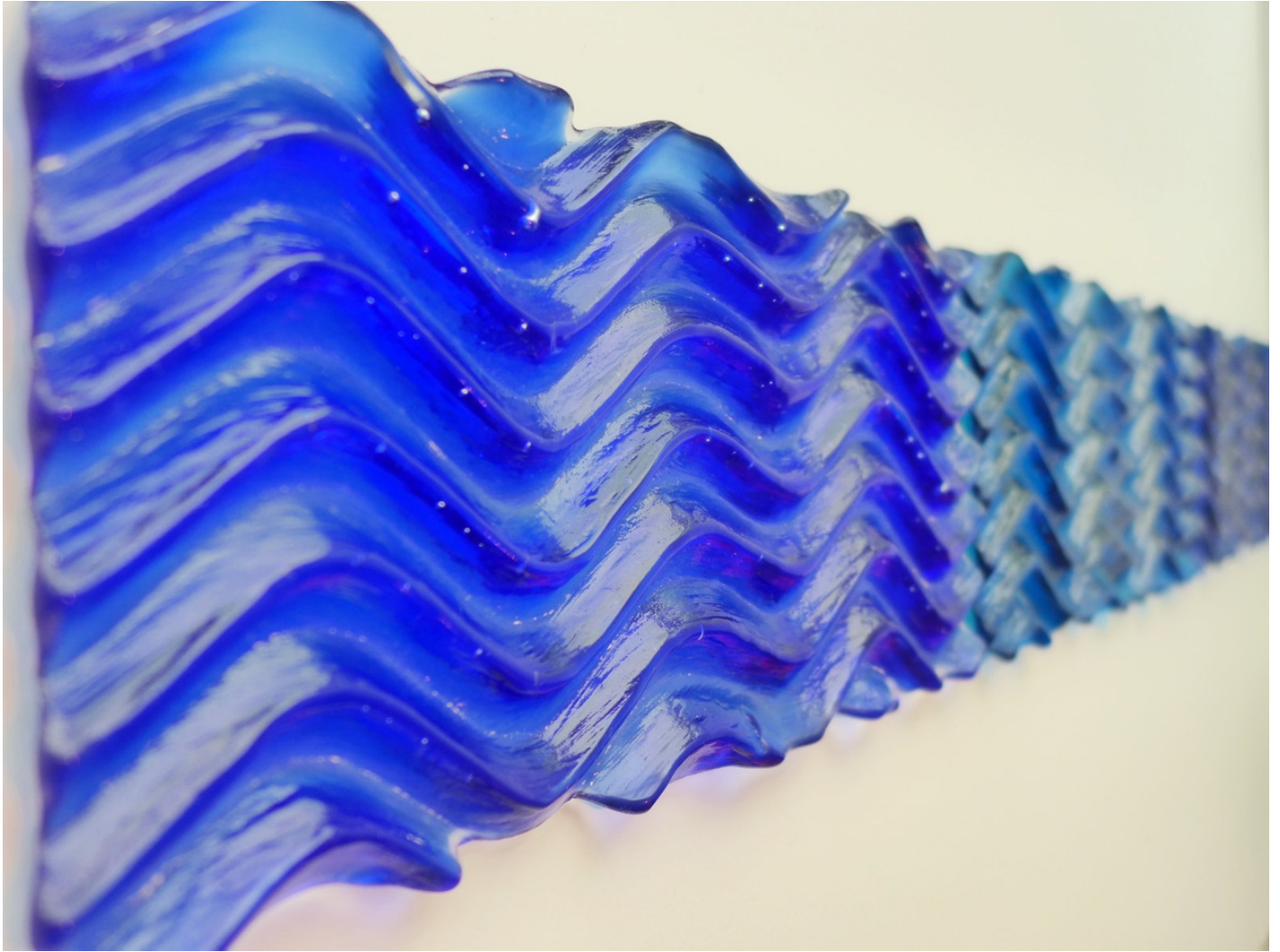
3D ceramic print with transparent laser cut acrylic
36 x 36 cm
(CQ 094)

COLLEEN QUIGLEY
Electric Khodamuni, 2017



Laser cut transparent acrylic, LED lighting
160 cm x 18 cm x 9 cm
(CQ 095)

COLLEEN QUIGLEY
The Shape of Water



Cast transparent glass
31 x 38 cm each, group of 6
(CQ 096)

COLLEEN QUIGLEY
Kinetic Jest, 2018



(CQ 099)

COLLEEN QUIGLEY
Time Machine II



laser cut mirrored acrylic
39 x 39 cm each
(CQ 100)

COLLEEN QUIGLEY
Reflective Khodamuni, 2018



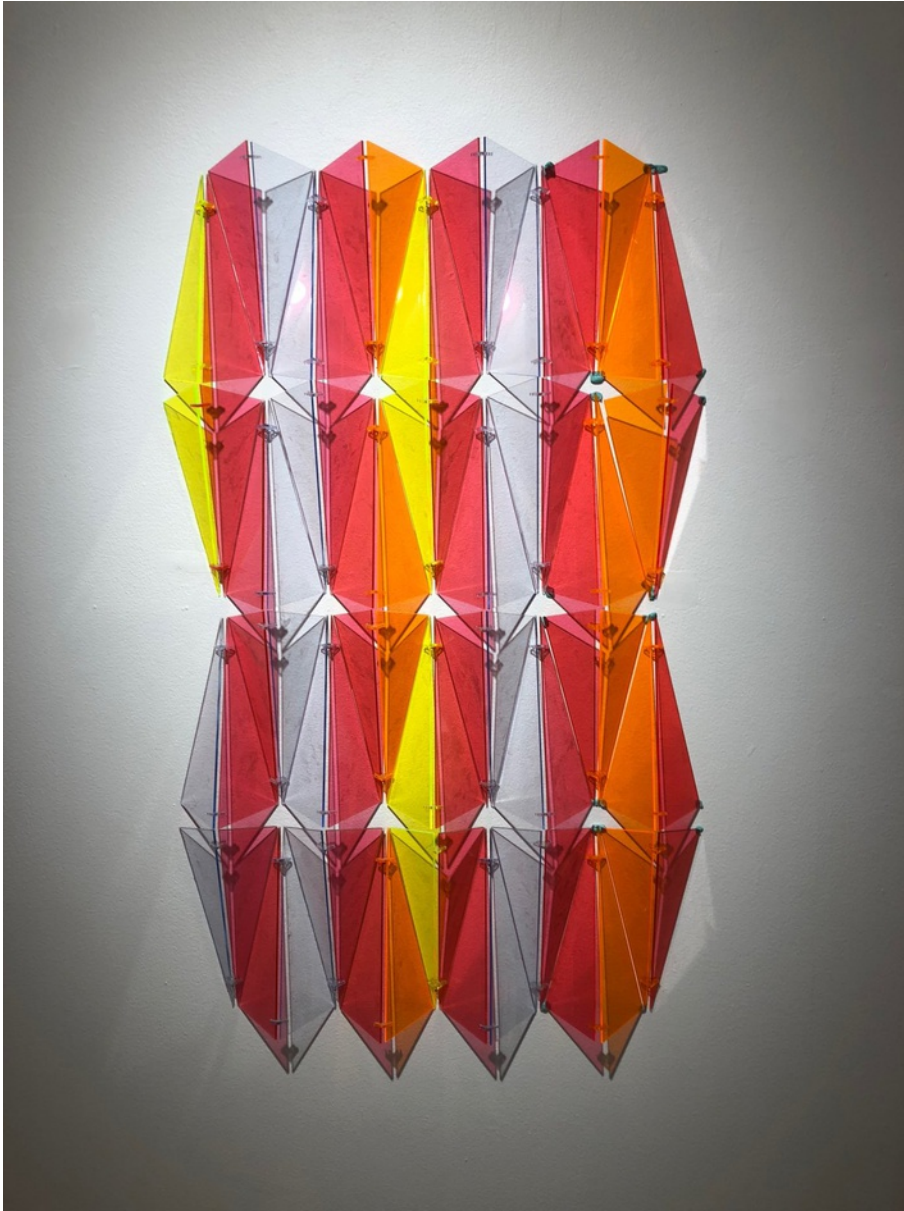
laser cut acrylic plexiglass
21.5 x 28 cm
(CQ 101)

COLLEEN QUIGLEY
Parallel perceptions II, 2018



laser cut acrylic plexiglass
26 x 90 cm
(CQ 102)

COLLEEN QUIGLEY
Parallel perceptions III, 2018



laser cut acrylic plexiglass
90 x 54 cm
(CQ 103)

XVA Gallery presents Colleen Quigley's solo exhibition, *The Remarkable Resilience of Symbols*. Artist Colleen Quigley's new body of work incorporates patterns and decorative symbols from the urban landscape of Dubai, including the historical district of Al Fahidi in Bur Dubai. The exhibit focuses on the flow and transformation of design patterns and raises the question about the fixing of an identity of diverse elements of material culture that transform themselves in surprising ways across time and space.

Colleen Quigley is a Japanese-American artist from Philadelphia and is currently living and working in Dubai. She graduated from the Sculpture program at the University of the Arts in Philadelphia and received her MFA from the Tokyo National University of Fine Arts and Music in Tokyo, Japan. Her current practice encompasses sculpture/installation, encaustic, ceramic, and glass. Her research interests include post modern strategies of making in relation to themes of materiality, originality, transcultural flow of objects, and memory.

Artist Statement:

The Persistence of Signs is an installation composed of 36 translucent colored plexiglass square panels with laser cut patterns found in a traditional wrought iron gate in the Al Fahidi heritage district in Bur Dubai. The patterns are taken from their decorative and functional context and reimagined in an art installation to encourage the viewer to think about the persistence of traditional designs and patterns, the possibilities of hybridization, and the synergy between the traditional and the new.

A digital photograph capturing the blue sea is positioned in front of the installation and is reflected back into the mirrors in the installation to create the feeling of looking through a portal on a transcultural voyage.

Time Machine is composed of 19 circular laser cut disks inspired by wrought iron door patterns in the Al Fahidi heritage district in Bur Dubai. Each disk is composed of four circular layers of identical design placed in a rotating pattern to suggest to the viewer the impression of movement and rotation representing the compressing of time and space inherent to the transcultural and translational flow of objects and symbols. *Time Machine* raises questions about the fixing of an identity of objects and symbols that transform themselves in surprising ways across time and space.

The Geometry of

the Journey is a hexagonal array of circular encaustic works of sky and sea views. The arrangement is meant to suggest movement and flow, time and space. The views are not set in a particular order to remind us that perception of movement and flow does not necessarily happen in a linear or sequential manner. Our perceptions as well as our memories follow our own personal logic, our own geometry.

Suis Generis explores possible future forms that combine different media and technologies, in this case three-dimensional ceramic printing with laser cut fluorescent acrylic. The product of this particular combination is a unique object that evokes the possibilities of the future, both in art and in nature. Ultimately I want the viewer to think about the materiality, technology and art, and the sensory encounter between the viewer and the artwork itself.

Electric Khodamuni. The

original source for this artwork is found in the traditional ornamental designs in architecture in the Al Fahidi district in Bur Dubai. They are based on gypsum screens used in the old Khodamuni architecture from the turn of the century. Khodamuni is the Gulf term used for the expatriate Persian communities throughout the Gulf (including Iraq). The flower in the vase motif is ancient and appears in Indian design, but also has roots in classical Mediterranean. Some of the original ones may have been mass produced in Bombay during the 19th and first half of the 20th centuries. These designs also appear in design template books floating around the British Empire throughout the same time period. These books were originally published in the UK. They also are sometimes based on "other" design traditions, notably Mughal Indian.

I replicated one of many flower in vase patterns found in Al Fahidi and have kept the design intact with a few alterations to continue the tradition of appropriation and adaptation using laser cut technology and transparent fluorescent acrylic so that it can be viewed in a contemporary context. The

patterns are “layered” at different intersections over each other, creating new patterns and colors and ways of seeing.

I invite the viewer to reflect on the transnational migration of patterns and design throughout the Gulf to remind us that culture is fluid and not fixed.

The Shape of Water. Water has no shape – it takes the shape of the container in which it is placed. But the symbol of water like a wavy line represents it well because it reminds us of the visual experience of water. In this piece both the design and the material speak to that essence of water – the wavy line and translucent glass which at one point in the process of casting is liquid.

Parallel

Perception Series. This group of work explores our perceived interaction between light, reflected color, and patterns created from laser cut transparent fluorescent scalene triangular shapes. The repetitive triangular forms leads our eye in a certain way and reflect changing patterns of colored reflections that move and create new shapes as time passes.