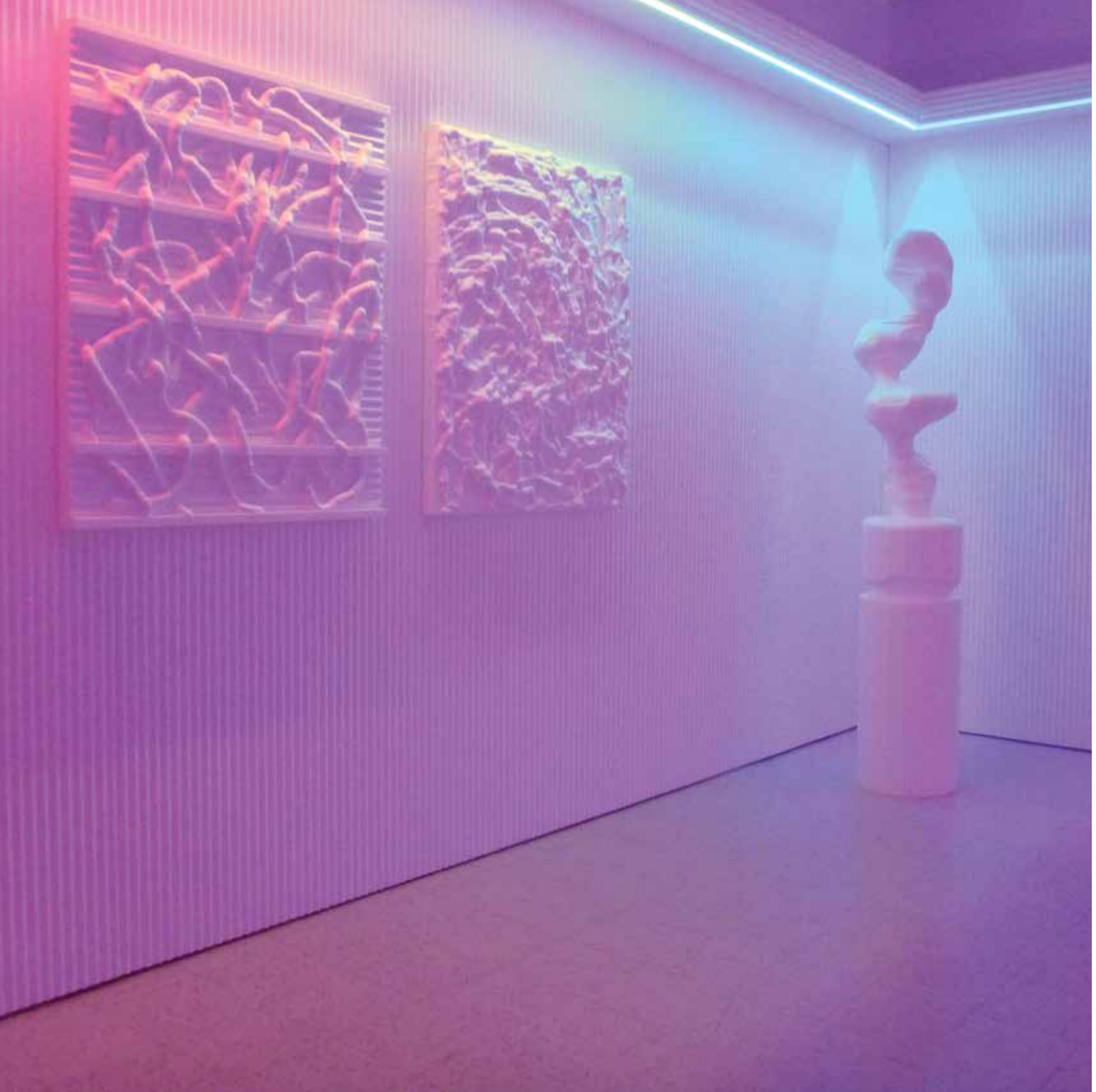
University Galleries
William Paterson University

ENERGY LATTICE

BENJAMIN PHELAN



CONTENTS

FOREWORD

KRISTEN EVANGELISTA

The William Paterson University Artist in Residency Program, a new collaboration of the Center for New Art and the University Galleries, fosters artistic experimentation and dialogue surrounding technology-based work. The program offers both emerging and mid-career artists pivotal opportunities to produce and exhibit new media art. Artists in residence (AIR) have access to our unique Digital Fabrication Laboratory for the production of 2D and 3D imaging, interactive media, augmented reality, and other emerging forms of digital production. The residency culminates in a solo exhibition at the University Galleries. WPU Professor Michael Rees initiated the program in 2010 under the auspices of the Center for New Art to serve "the self-starting digital savant who can adopt and adapt to the available technologies." Past AIR have included Michael Joaquin Grey, Richard Klein, Chris Manzione, and Katy Schimert. Moreover, the program encourages the exchange of ideas through public lectures and interaction with undergraduate and graduate students.

In Spring 2013, the University Galleries and the Center for New Art invited Benjamin Phelan to be an artist in residence. At the time, Phelan was using a hand-held hot wire cutter to carve Styrofoam into human-sized otherworldly sculptures. He was experienced in combining motion capture and computer modeling with low-tech techniques, and was poised to further explore the potential of 3D printing with William Paterson University's computer-numerical-control mill. Throughout the residency, he investigated the blurred boundaries between additive and subtractive processes, low and high tech, and human and machine.

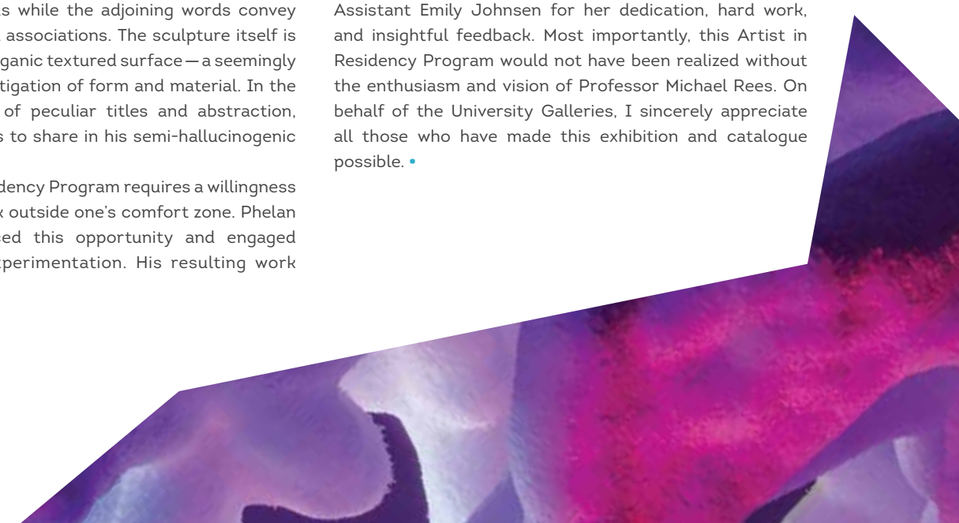
Styrofoam is an unlikely art material. In the artist's youth, it was a mainstay of fast food packaging. Today, he discovers it washed up on the beach—its once rigid, angular surfaces now disintegrated and weathered to reveal beaded, almost pixel-like surfaces. These experiences inform Phelan's use of the material. In *Crystal Grid Orientation Prism* (2013) (pg. 27) and *Cosmic Voronoi Vision System* (2013) (pg. 26), he seems to emulate the production process of milled molds that give form to commercial goods. However, these artworks are often laboriously carved by a hot wire loop, mimicking mass-production by hand. Like a showroom product model, *Exo Spectral Vector Grating* (2013) is dramatically lit on a matching Styrofoam pedestal. Together, Phelan's works play into our desires for custom-designed objects, which are on the verge of being readily fulfilled by the growing availability of 3D printing.

Like a time-traveling alchemist, Phelan amalgamates disparate visual and cultural references ranging from Op Art to 1960s psychedelia and 1990s computer graphics. In *Alias Protocol Haptic Array* (2013) (pg. 24), he hand-sculpted a Styrofoam block into sprawling pipes reminiscent of the 1990s Windows NT screen saver. Phelan mines the legacy of Op Art and is fascinated with visual perception, including moiré patterns. Using a vinyl cutter machine that was modified to hold a pen, he created drawings, such as *VA A Blank Title G* (2013) (pg. 36), of overlapping and undulating lines in psychedelic colors. While Op artists such as Richard Anuszkiewicz, Bridget Riley, and Victor Vasarely produced optical effects such as afterimages and the illusion of depth and movement through contrasting colors and warping lines, Phelan is more concerned with giving visual form to hallucinations and light flicker. Furthermore, he investigates the ways Styrofoam surfaces reflect light and absorb color from their surroundings. Sculptures such as *Earth Pipe Linkspace Conditioner* (2013) (pg. 19) are illuminated with pulsing, computer programmed LED lights. The light varies over time, with each LED representing a pixel from a moving image (in the vein of LED artists Jim Campbell, Erwin Redl, and Leo Villareal). Phelan creates a theatrical spectacle, perhaps the influence of his other gigs as a 3D animator in commercial advertising and stage lighting engineer for the band Yeasayer.

Phelan infuses his work with humor, which is most apparent in the sculptures' titles. Their names conjure pseudo-science and the varying sub-cultures who embrace it—hippies yearning for healing crystals, conspiracy theorists seeking zero-point energy, and sci-fi filmmakers envisioning far-fetched technology. He has a penchant for mathematical terms like: "icosagon," "voronoi," and "vector." The wall sculpture *Reptoid Hypercolumn Planform* (2013) (pg. 31) bears the name of a purported race of reptilian humanoids while the adjoining words convey sculptural and spatial associations. The sculpture itself is rectangular with an organic textured surface—a seemingly straightforward investigation of form and material. In the playful juxtaposition of peculiar titles and abstraction, Phelan encourages us to share in his semi-hallucinogenic vision.

The Artist in Residency Program requires a willingness to take risks and work outside one's comfort zone. Phelan energetically embraced this opportunity and engaged in trial and error experimentation. His resulting work reflects critical thinking and an innovative exploration of digital fabrication. The University Galleries are honored to encourage and facilitate the production and display of art opportunities that are pivotal in advancing the careers of talented artists such as Phelan.

We are grateful to the Elizabeth Firestone Graham Foundation whose generous support has made this publication possible. Guest writer Brian Droitcour thoughtfully considered the monumental quality of Phelan's sculpture. Professor Rees and Phelan engaged in an artist-to-artist dialogue that illuminates Phelan's complex process and idiosyncratic influences. Professor Regina Pappalardo provided thorough editing assistance. Graphic designer Professor Thomas Uhlein designed the elegant publication. I am thankful to former Department of Art Chair Alejandro Anreus, current Department of Art Chair Lauren Razzore, College of Arts and Communication Dean Moore, Associate Dean Imafidon Olaye, and Associate Provost Stephen Hahn for their encouragement of this endeavor. I would like to give special thanks to Program Assistant Emily Johnsen for her dedication, hard work, and insightful feedback. Most importantly, this Artist in Residency Program would not have been realized without the enthusiasm and vision of Professor Michael Rees. On behalf of the University Galleries, I sincerely appreciate all those who have made this exhibition and catalogue possible.

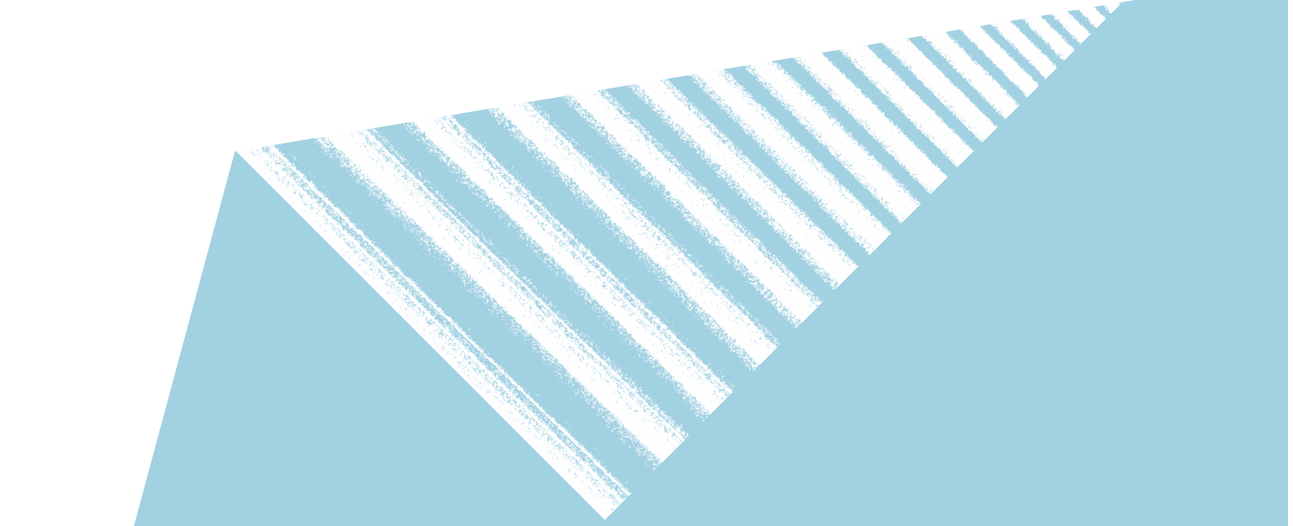


COORDINATES

BRIAN DROITCOUR

Benjamin Phelan's sculptures look like monuments, or fragments of architecture. But they don't do everything that monuments do.

Phelan's *Lenticular Icosagon Reaction Funnel* (2013) (pg. 21) is big. It is white, like the marble that some monuments are made of. The crests and rivets that wind along its otherworldly body speak to the subtractive labor of sculpture, the work of carving into marble or other stone. Its body rests on a grounded base. Yet it is also unlike a monument. Its shape—irregularly bulbous and curved—is alien. It does not belong to life now and never did in the past. Perhaps it belongs to the future; the name of the work suggests a tool, an element in a complex technology that has not been invented yet, rather than a person or an event that made history, and its base, too, is tool-like–faceted like the head of a bolt. A monument, though otherworldly, appeals to human aspirations and dreams; it is at least part human. Phelan's sculpture is wholly inhuman. Its substance is synthetic. The white color of its body isn't marble, it's Styrofoam, and the weight implied by its size is belied by the lightness of the material. Styrofoam makes the work hard to think of as a monument because nothing made of Styrofoam is made to last. Marble lasts eons; monuments of marble situate human history in geological time. Styrofoam is the stuff of consumer-goods packaging. It relates sculpture to the everyday cycles of goods and garbage, purchase and disposal.



Lenticular Icosagon Reaction Funnel, with its alien shapes and disposable materials, inverts the monument's relationship to time. It has nothing to do with the past; it does not put the past in the present, orienting it toward the future. In making this work, Phelan has looked to a possible future and imagined what could be there, then brought it to the present—a cyclical, disposable present—where it directs attention back toward the unknown future.

One of the futures that interests Phelan is the future of production. How will things be made and consumed a few decades from now? The present already shows developments in 3D printing and milling machines, and in sophisticated computer modeling software that directs the activity of these machines. There are touchpad technologies that eliminate the difference between looking and touching, and if they are hitched to the aforementioned technologies of modeling and printing, they can fuse wanting and having by turning drawing into a consumer process—a kind of drawing that replaces shopping. It promises to make true the science-fiction dreams of the 1950s and '60s, when explosive growth in light industry and plastics—and the unprecedented levels of affluence and convenience that it brought—fueled visions of instant consumer gratification. Today's prophets of 3D printing predict a universal means of production that creates instant everything. Minimizing desire makes everything as disposable as Styrofoam.

To make his latest series of works, Phelan has used the CNC milling machine at the Center for New Art of William Paterson University. It is close to the developing technologies of instant production. The machine, linked through its software to Phelan's motion capture models, produces a set of drill tip motions, thousands of lines of code listing the x-y-z coordinates of the object to be milled. Sketching becomes one with making, vision becomes one with sculpture. In the present, the most common use of milling machines like the one at WPU is the production of the fanciful statuary that populates theme parks and restaurants, or the eye-catching elements that protrude from billboards—forms whose features require fine detail,

> **It's the machine, not Phelan, who directly touched Styrofoam to make the sculptures in the artist's latest series,** and yet by operating the machine, Phelan still had plenty of contact with Styrofoam's substance.

to be made at a budget that can't cover individual artisanal labor. Milling machines are also used by the studios of artists like Jeff Koons and Paul McCarthy, who draw inspiration from those pop forms. The milling machine at WPU is not a high-end commercial model. It's not for producing highly refined sculptures, but for learning how it is done. It may not be the ideal tool for every artist, but Phelan is interested in speculating about the technology's potential rather than exploiting the cutting edge of its capabilities, and so for him the machine at WPU is a perfect match.

While milling machines can work with a variety of materials, including wood and steel, the Center for New Art at WPU limits the material it uses to four-inch planks of Styrofoam. Cheap and easy to cut through, Styrofoam is a low-risk material. Styrofoam is the common name for expanded polystyrene, a synthetic polymer foam of friable beads extruded into brittle slabs. Extrusion creates objects from a two-dimensional profile, by pushing material through a cross-sectioned die. It is like drawing and it produces a volume—in fact, extrusion is also a term used in modeling programs, when a line drawn is translated into a volume—as happens when a sphere drag produces a model in Phelan's motion-capture software. Extrusion as an industrial process that produces Styrofoam, extrusion as the means of manipulating it via the computer—the rhyme of the two processes in the WPU context is an accident, but it points to a fluidity of protocols across modes of production that interests Phelan.

It's the machine, not Phelan, who directly touched Styrofoam to make the sculptures in the artist's latest series, and yet by operating the machine, Phelan still had plenty of contact with Styrofoam's substance. As the mill cuts the Styrofoam, the floors around the machine swell with crumbs. Instead of the dust and chips of granite and marble that pollute the studio of the classical sculptor, in the WPU studios synthetic particles are the pollutants left over from production. The artist vacuums them up as the machine grinds away at the slabs; he behaves as the machine's assistant. But as the machine sculpts it accrues

> **“Objects are disposable and easily reproduced and replaced.** Objects belong to the purview of machines, not people.”

mistakes and errors. Signals misalign, producing tangible interference and noise as the machine tries to work around instructions it can't understand, adding elements that it thinks needs to be there. Phelan talks about using the machine as measuring human wit against artificial intelligence—coming up with ways to outsmart the mill so it does exactly what he needs it to do. The artist is the machine's assistant, and its rival.

Before he came to WPU, Phelan had limited experience working at this level of abstraction from the physical process of making art. He had experimented with 3D printing but found the relationship of cost to scale ineffective. For the most part, Phelan has worked on computer models of objects, and he has made sculptures, and though formal similarities recurred in his work across these two mediums, the processes were wholly separate. He drew the models in the computer and he sculpted the objects by hand, sanding the surfaces and doing the rest of the painstaking work himself. Now that the milling machine has made it possible to collapse those mediums in a single, abstracted process, Phelan continues to work at the surface of his sculptures without a direct touch.

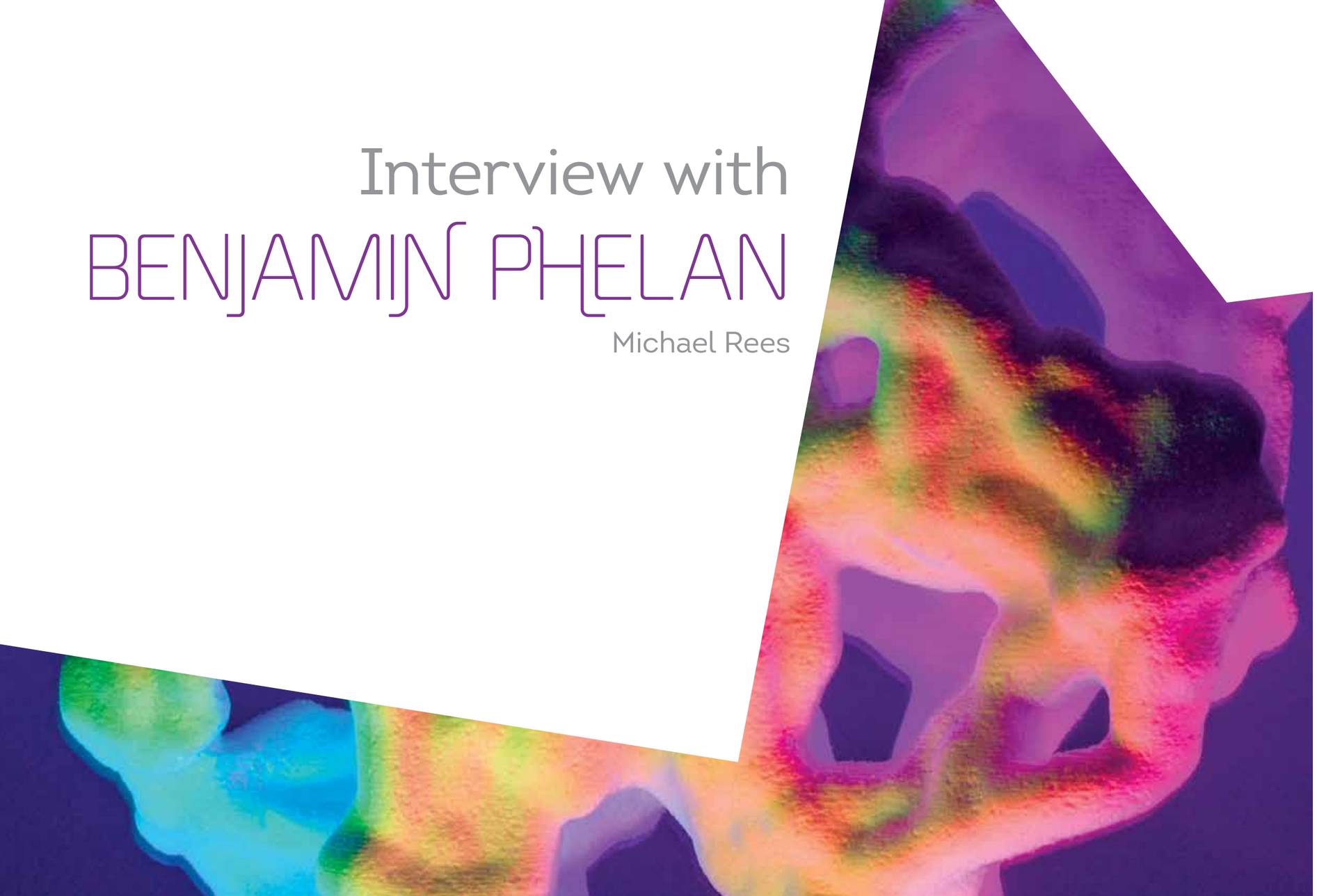
Earth Pipe Linkspace Conditioner (2013) (pg. 19) is one of the sculptures with a custom LED system installed in its base. The prismatic lighting system continuously modulates the way the sculpture is seen — it mediates the surface with the time of the viewer's gaze, just as the milling machine's contact with the slab is mediated by the haptic technology of the modeling software that determines the drill bit's movement along a set of coordinates.

Earth Pipe Linkspace Conditioner is one of Phelan's works that recalls the things you find in an encyclopedic museum—slab-like tablets, scored fragments of friezes, a monumental body on a base—but with unfamiliar contours and surfaces. It is a skeletal catacomb with viscous-looking walls; the branching beams of its interior gather in a loose pyramid. It echoes the relief of *Cosmic Voronoi Vision Sys* (2013) (pg. 26), in which tubes emerge from the surface and mingle like worms after rain. It's strange, even alien, but if it recalls a relic of an alien civilization it is because the piece is commensurable with the size and shape of human relics. The ground of a tubed frieze panel in *Alias Protocol Haptic Array* (2013) (pg. 24), looks like convenience store shelving—a system of display that aspires to universality, to be open to holding anything. And the beveled geometric patterns that web its surface are inspired in part by Phelan's research into the structure of the central cortex—the visual forms built into its synapses that are revealed when you rub your eyes, or suddenly move from a dark space to a bright one, or ingest hallucinogenic drugs. Protocols of the body—the controls of fundamental, unseen levels of sensory perception—operate here as reminders of sculpture and architecture as universal functions—how bodies experience what is situated beyond them, through the networks inside them.

A monument commands attention because it fuses in one object values and bodies, ideas and form—the human condition of balancing the worldly and the otherworldly, in a thing that can be seen and touched. But the tangible is less impressive now when images on screen command the greatest attention. Objects are disposable and easily reproduced and replaced. Objects belong to the purview of machines, not people. Forms of attention cleave away from objects and regroup in bodies; objects of attention mutate in forms of control. Apple with its touchpads and Google with its movement controls for Glass are branding gestural environments, just as Facebook branded the interior structure of making friends. As the ephemeral experience and gesture are bound to each other in systems of managing the body's relation to its physical environments, and its social, affective ones, objects become a waste product, like crumbs of Styrofoam. Phelan's emptied out monumental fragments resist empathy, with alien shapes and the forbidding strings of words in the title; they direct attention instead to their material, to a speculation about the process by which they were made. They open up reflection on universal technologies of making and seeing. •

Interview with BENJAMIN PHELAN

Michael Rees



MICHAEL REES: When I first encountered your work, I was drawn to the way you play with "the real." At that time, your physical sculptures looked as if they had been carved or excreted by some alien machine. As it turns out, you made them by hand. How did this residency affect this play between how things are made and the way they appear?

BENJAMIN PHELAN: The residency expanded the processes I use to make drawings from sculpted computer models. Previously, I used a pen plotter machine to diagram the wireframe topography of models in two-dimensional arrays, like teaching a TV to make an image. The CNC milling process, which I learned during the residency, follows the same type of vector layered form building, but adds another dimension — the model is now a fully mapped object. When you look up close at the surface of the CNC carved sculptures and panels, they break down into a single system of encircling drill lines, strata encoded into the depth of a Styrofoam block.

I am intrigued by what the machine is seeing as it translates my motions into form. How does my signal interfere with its process? This question can be asked along

the entire industrial pipeline of software my information passes through. I've tried to adopt their vision systems, carrying out similar processes by hand. Instead of pushing a digital sphere up through the surface of a computer model and then milling it away, I hold a circular vector of hot wire that melts an extruded pathway directly through foam. By emulating the software, I step into the machine's process of recording information into foam.

MR: Foam, foam, foam. All you need is foam? Supplemented by software and process?

BP: I use a motion capture system with haptic feedback to sculpt computer models. The decades old software marketed as a virtual clay "experience" incorporates a motorized hardware device, resembling a small robot arm holding a stylus, to simulate the sensation of touching a soft model. I take advantage of the ambiguous rules defining the process to work from the inside of the clay, experiencing accurate tension on the stylus as I push a virtual sphere against its external surface, until it gives way and extrudes off into space. In reality, I am shaking hands with the robot arm for hours as I watch forms accreted on screen. Using a hot wire cutter to melt and carve by hand into foam, I experience that same resistance. My interest in Styrofoam (its true name is expanded polystyrene) began when I found videos of CNC machines milling 3D computer models in foam, each little bead a volumetric pixel of information. I realized that there was an industrial sculpting technology that matched the virtual clay in plasticity.

MR: What themes are most important to you in this work?

BP: The aftermath of modernism, abstraction as a universal system of technical control, the production of objects of desire, the recognition of recurring forms as derived from structures of neurobiology, the use of 3D models to show signal patterns of communication, and equivalence.

MR: There's definitely a strange confusion when you view the objects. They look screen-based. Pictures of them would return them to that virtual state, right?

BP: Yes, it's bound to happen; the image is an anomaly. We don't have the tools to disprove what we're seeing. There's no biological basis for being able to tell what a two-dimensional image is. Producing sculpture with information systems extends that instability into multiple spaces.

MR: I think the instability is an important part of your process and it extends into the material that you choose. The foam surface begins to disintegrate with every ding, but even so it has longevity.

BP: In some sense the file that corresponds to the foam is permanent; it is a set of points in space. If foam is damaged does it add to the instructions or is a new set of motion information overlaid on the pattern? Styrofoam is a material that is both disposable and non-biodegradable. Its nearly instant production delineates space as commodity, solidifying air into temporary functions and permanent chemical afterimages. We don't have a manufacturing base here anymore. We have an image consumption system. The objects don't exist until we first see them on a screen. We wanted this instantaneous matter; we deserve the repercussions.

MR: True enough. We built it; we deserve it!

BP: It takes generations of technology building upon itself. It's a seductive space that opens up. Each new technology for sculpting 3D forms ignites an aesthetic subculture with the promise of infinite malleability, but limits its work to a single technique. The curving bubbles of fiberglass resins in the '60s, the polygon primitive of early computer graphics in the '90s, or the parametric Voronoi lattices of the present 3D printing boom — I'm interested in techniques that offer limitless form within the enclosure of heterogeneous control. Anything that is totally uniform opens a certain type of limitlessness. Its consistency allows vast amounts of information in, but the uniformity of technique masks the edges of the system that eventually seal off the work. Ceramics seem to have become emblematic of this state of inescapable freedom.

The early history of video provides a model for questioning technologies, expanding their boundaries. Artists mapped the limits imposed on the body in that new space and extended those relationships to other commercial industries; Bruce Nauman manipulated a florescent tube and then advertisement neon, and Paul McCarthy heaved through a paint bucket and then made animatronics.

MR: These sculptures have a "Milk Bar" feel — somehow evoking Stanley Kubrick and his film Clockwork Orange (1971), but without human representation. It might be a porn space, but it's actually a kind of information porn space. A geek would come in and say, "Oh my god!" And there's something terrifying about it, violent even.

BP: I'll admit to being that geek, attracted to systems that openly display their data. The enclosing material and techniques are uniform, simple enough to see through to the motion of the trapped recorded actions. Like looking at a crystal, they have a certain inescapable logic that is involuntarily reenacted, the Icosagon rotation forms especially. They spin around and around, reducing a body scale motion to a series of intersecting boundary planes — light trapped inside a prism.

I think the Clockwork Orange reference is right on, within the work there is an image of modernist design as utopian social programming that reached its pinnacle in the '70s with these highly plastic forms. I was very influenced by the biomorphic sculptures of Henry Moore, and the way they plotted the future for Britain by reforming the body into a bulbous shell of industrial pneumatic motion. His influence seemed to define a national campaign for a bio-aesthetic future, leading to Archigram group's design of inflated megastructure city machines populated by networks of programmed human modules that resemble the future as depicted in Clockwork Orange.

MR: You play with perception a bit in these works: the lights and their multicolor gradations flickering upon your surfaces. You play with this more in the moiré drawings. Is this a kind of common space of human perception? Why do you use so much opticality?

BP: The history of optical art left an impression on me, a movement whose discoveries opened up perceptual mechanisms to commercial control. This art has been repurposed to serve popular needs; showing my work in commercial capacities such as rock show stage lighting has reinforced this idea.

Beyond that, I am deeply fascinated with the divide between perception and the biological mechanisms that generate it. Researching the automatic visual forms experienced in hallucinations and light flicker as an origin for abstraction, I found entopic phenomenon. People who experience hallucinations and migraines similarly describe seeing swirling lattice structures of grids, honeycombs, and parallel lines. These visionary perceptions could be described as signal transformations along the crystal-like geometry of neurons in the visual cortex. Related to the Jungian concept of Collective unconscious, this physical base of involuntary production informed my use of automatic drawing processes to describe the archaic limits of an evolved vision system as an embedded universal realm.

MR: Your work also flirts with conspiracy. As wacky as this is, it seems consistent with the way you play with physical and virtual form and the way you wonder about its veracity.

BP: I had recently been reading about conspiracy thinking, in which associations seem to align in the form of external agency, but in reality what is revealed is only a mapping of one's own anthropomorphic and personal bias. My theories surrounding bio-mimicry and foam certainly seem to fit this conspiracy type logic.

I am intrigued by the alternative science community; their conviction-driven irrational explorations and the non-functional devices they create seem parallel to making technology-based art. These pseudoscientists open new interpretations of processes, based not on fact, but what they want to happen. Orgone energy accumulators and color therapy light projectors are devices that function only by propagating belief.

Researching the physics of empty space, I came across free-energy devices proposing to extract unlimited energy from the quantum foam of space with zero-point energy. These same devices are claimed to power UFOs. Zero-point energy shaped the way I think about Styrofoam as a substance enclosing multiple social, structural, insulating, and radiating properties. I think making a sculpture seems to require a continuous reaffirmation of some type of belief system until some point when it becomes self-fulfilling and the connections embedded within it can be seen like a type of conspiracy revelation.

MR: What's strange is that you go all out for the reality of this space, yet you're always mindful and aware that it's a fictive space, and it's funny, too.

BP: These works are accumulations of opposing states: model and image, technology and nature, culture and biology, history and fiction. We evolved laughter to rapidly toggle the dual-brain hemisphere switch, allowing us to hold both states at once. Humor is a path I follow while developing these processes that involve role reversals and misaligned competing representations, setting up a suspension of circling associations. The process is an irrational task, but I believe it entirely. The institutional forms of the work are also funny. There is a droll modernist literalism enabled by technology; a computer model "image-processing pipeline" reduces sculptural processes to a default commercial system, packaging the sausage of gestural abstraction. The universal unconscious is translated as the automatic feedback of a biological vision system in breakdown with a device designed to emulate the essence of touch. The works consume and excrete their vision as a floating sphere, dragged in an endless campaign to replicate through all space. •

FLOOR WORKS

Earth Pipe Linkspace Conditioner • 2013
Expanded polystyrene, custom LED lighting system
68 x 29 x 24 ¼ inches

Exo Spectral
Vector Grating • 2013
Expanded polystyrene,
custom LED lighting system
67 ½ x 24 x 24 ¼ inches

Lenticular Icosagon
Reaction Funnel • 2013
Expanded polystyrene
76 x 16 x 16 inches

Omni Column Empath
Icosagon • 2013
Expanded polystyrene
custom LED lighting system
75 x 24 x 24 inches

WALL WORKS

Alias Protocol
Haptic Array · 2013
Expanded polystyrene
40 x 32 x 2 ½ inches

Anti EPPA · 2013
Expanded polystyrene
18 x 17 3/8 x 8 inches

Cosmic Voronoi Vision Sys • 2013
Expanded polystyrene
40 ¼ x 32 ¼ x 2 ½ inches

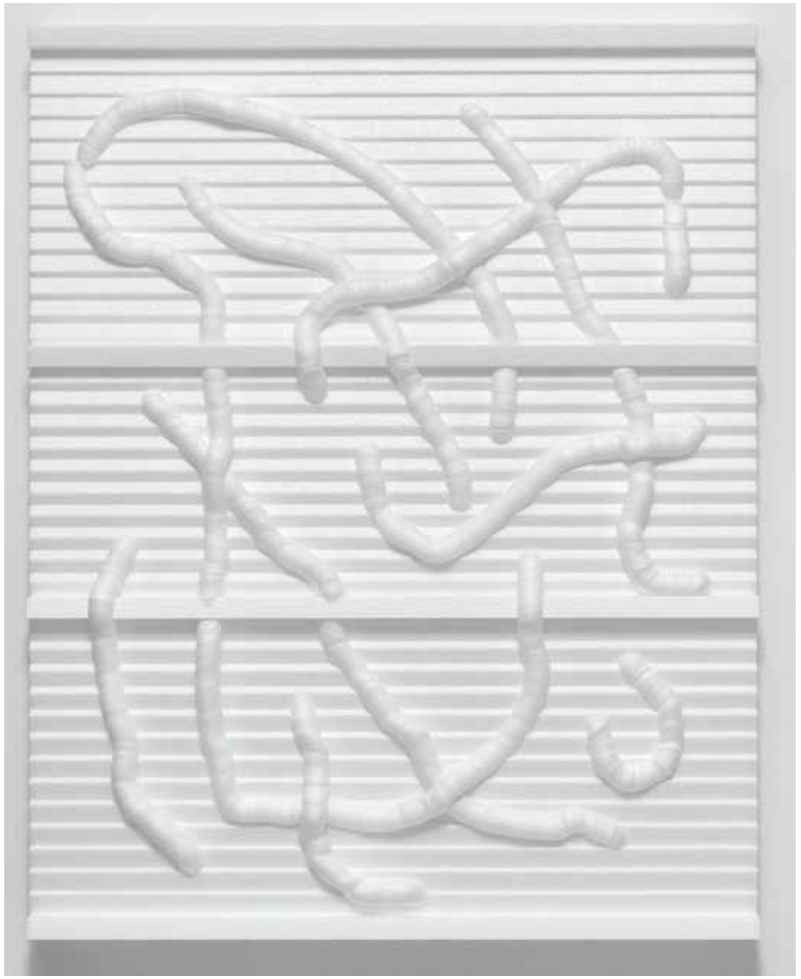
Crystal Grid Orientation Prism • 2013
Expanded polystyrene
40 ¼ x 32 ¼ x 2 ½ inches

Internal Dimension Depth Plane • 2013
Expanded polystyrene
40 x 32 x 2 ½ inches

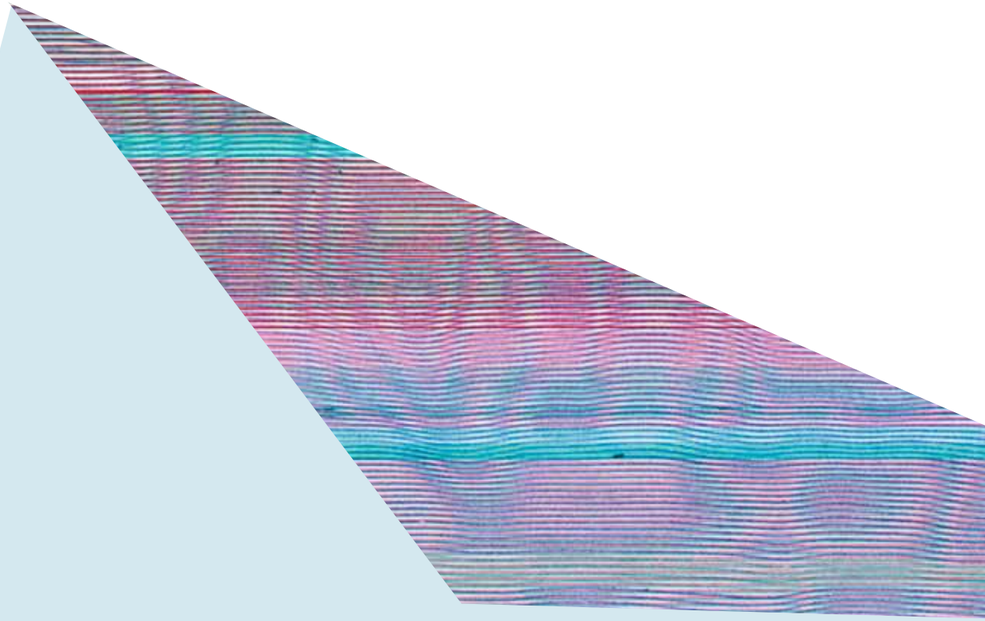
Grey Goo File Image Render Set • 2013
Monochrome laserjet prints expanded polystyrene
63 x 69 inches

PWEVZ (Paterson Woods Encounter Vortex Zone) • 2013
Expanded polystyrene, monitor, media player.
Video loop, 18:54 minutes

Reptoid Hypercolumn Planform • 2013
Expanded polystyrene
40 x 32 x 2 ½ inches



Static Charge Theta Emission • 2013
Expanded polystyrene
40 x 32 x 2 ½ inches



DRAWINGS

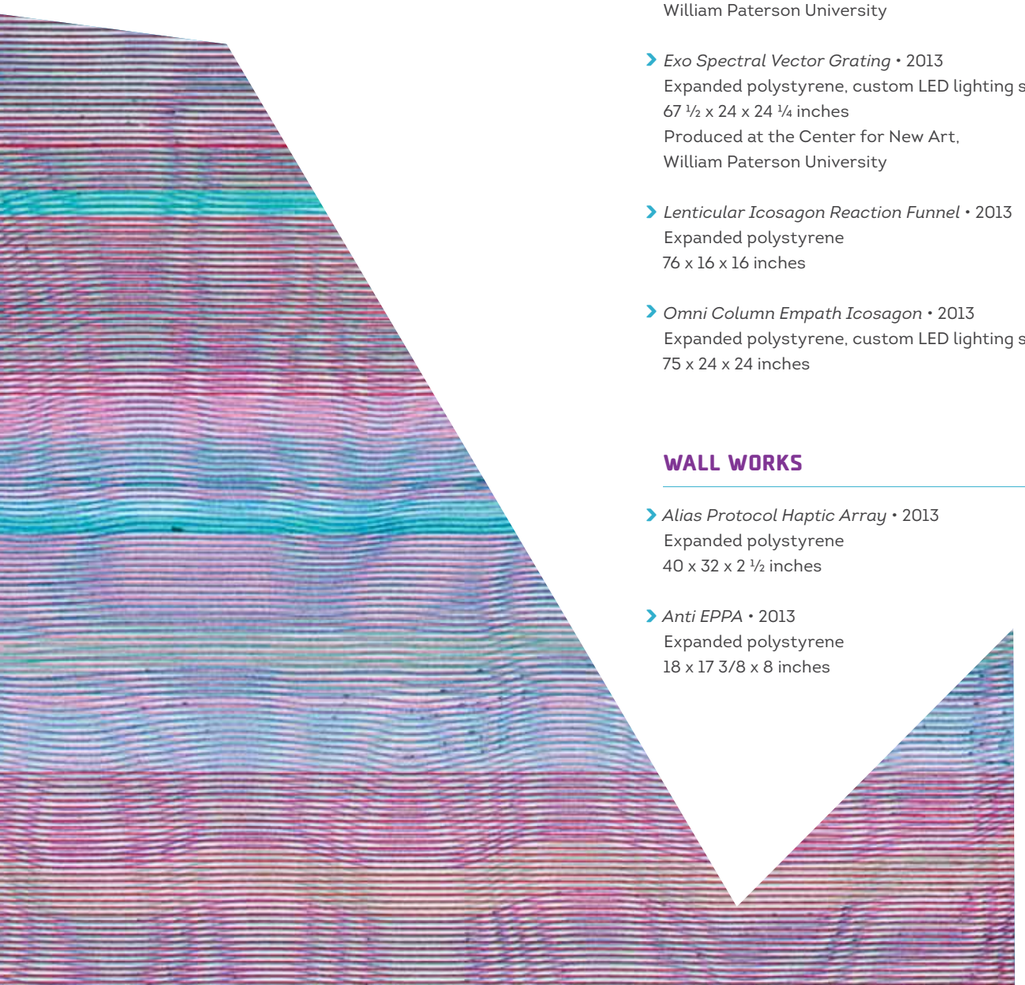
VAA Lamellar Habit Primer • 2013
Ballpoint pen on paper
in artist made frame
14 x 12 inches

VA A Blank Tile B • 2013
Ballpoint pen on
paper in artist
made frame
9 x 9 inches

VA A Blank
Tile G • 2013
Ballpoint pen on
paper in artist
made frame
9 x 9 inches

VAA Blank
Tile R • 2013
Ballpoint pen on
paper in artist
made frame
9 x 9 inches

WORKS IN EXHIBITION



FLOOR WORKS

- *Earth Pipe Linkspace Conditioner* • 2013
  Expanded polystyrene, custom LED lighting system
  68 x 29 x 24 ¼ inches
  Produced at the Center for New Art,
  William Paterson University

- *Exo Spectral Vector Grating* • 2013
  Expanded polystyrene, custom LED lighting system
  67 ½ x 24 x 24 ¼ inches
  Produced at the Center for New Art,
  William Paterson University

- *Lenticular Icosagon Reaction Funnel* • 2013
  Expanded polystyrene
  76 x 16 x 16 inches

- *Omni Column Empath Icosagon* • 2013
  Expanded polystyrene, custom LED lighting system
  75 x 24 x 24 inches

WALL WORKS

- *Alias Protocol Haptic Array* • 2013
  Expanded polystyrene
  40 x 32 x 2 ½ inches

- *Anti EPPA* • 2013
  Expanded polystyrene
  18 x 17 3/8 x 8 inches

- *Cosmic Voronoi Vision Sys* • 2013
  Expanded polystyrene
  40 ¼ x 32 ¼ x 2 ½ inches
  Produced at the Center for New Art,
  William Paterson University

- *Crystal Grid Orientation Prism* • 2013
  Expanded polystyrene
  40 ¼ x 32 ¼ x 2 ½ inches
  Produced at the Center for New Art,
  William Paterson University

- *Internal Dimension Depth Plane* • 2013
  Expanded polystyrene
  40 x 32 x 2 ½ inches

- *Grey Goo File Image Render Set* • 2013
  Monochrome laserjet prints expanded
  polystyrene
  63 x 69 inches

- *PWEVZ (Paterson Woods Encounter Vortex Zone)* • 2013
  Expanded polystyrene, monitor, media player.
  Video loop, 18:54 minutes

- *Reptoid Hypercolumn Planform* • 2013
  Expanded polystyrene
  40 x 32 x 2 ½ inches
  Produced at the Center for New Art,
  William Paterson University

- *Static Charge Theta Emission* • 2013
  Expanded polystyrene
  40 x 32 x 2 ½ inches

DRAWINGS

- *VAA Lamellar Habit Primer* • 2013
  Ballpoint pen on paper in artist made frame
  14 x 12 inches

- *VA A Blank Tile B* • 2013
  Ballpoint pen on paper in artist made frame
  9 x 9 inches

- *VA A Blank Tile G* • 2013
  Ballpoint pen on paper in artist made frame
  9 x 9 inches

- *VAA Blank Tile R* • 2013
  Ballpoint pen on paper in artist made frame

BIOGRAPHY

BENJAMIN PHELAN

Born in West Chester, PA, 1982
Lives and works in Brooklyn, NY

EDUCATION

2006 • BFA, Rhode Island School of Design, Providence, RI

SOLO EXHIBITIONS

2012
Vitalistic Aliasing, Primetime, Brooklyn, NY

SELECTED GROUP EXHIBITIONS

2012
Style Is the Tailor, American Medium, New York, NY

Y A S 2, Primetime, Brooklyn, NY

Knowledge of the True Games, Know More Games, Brooklyn, NY

2011
Y A S, Primetime, Brooklyn, NY

Festival of Lights: America, Know More Games, Brooklyn, NY

Vernalis, North Henry Annex, Brooklyn, NY

2010
Philadelphia Out of Phase, Bodega Gallery, Philadelphia, PA

Horror Vaculi, Nudashank Gallery, Baltimore, MD

2009
PIFAS PLACE, Philadelphia Institute for Advanced Study, Philadelphia, PA

GIANT SALE, A.P.E. Ltd. Gallery, Northampton, MA

2008
Bobo's on 27th, Foxy Production, New York, NY; Philadelphia, PA

LIGHT DEVICE PERFORMANCE

2010
"World Wide Healing Wall," light device performance with Yeasayer, US/Europe Tour

2009
"Space Balls 2," light device performance with Yeasayer, Guggenheim Museum, New York, NY

2008
"Space Balls," light device performance with Yeasayer, North America and Canada

"Cool Devices," light device performance with Yeasayer on NBC Late Night, New York, NY

2007
"Cubic Crosses," light device performance with Yeasayer, New York, NY

2006
"Salad Days 2006," Artists Space, New York, NY

RESIDENCY

2012
School of Visual Arts, New-Media Summer Residency Program, New York, NY

BIBLIOGRAPHY

2011
"Other Worldly Sculptures by Benjamin Phelan," Juxtapoz, October 29, 2011, http://www.juxtapoz.com/current/otherworldly-sculptures-by-benjamin-phelan.

Moshakis, Alex. *"Benjamin Phelan," It's Nice That* blog, October 26, 2011, http://www.itsnicethat.com/articles/benjamin-phelan.

2010
"Benjamin Phelan," I Like This Art blog, September 25, 2010. http://ilikethisart.net/?p=7371
Adams, Tristam Vivian. *"In Diaglogue: Benjamin Phelan,"* Notes from the Vomitorium blog, July 2010, http://notesfromthevomitorium.blogspot.com/2010/08/in-dialogue-benjamin-phelan.html.

Butler, Will. *"Interview: Yeasayer on Video Games, Virtual Reality, and a Grueling Tour," NPR.org*, July 7, 2010, http://www.npr.org/blogs/allsongs/2010/07/07/128356699/yeasayer2010.

2009
Fallon, Roberta. *"Adieu Pifas Place – photo post," The Art Blog*, August 2, 2009, http://www.theartblog.org/2009/08/adieu-pifas-place-photo-post/.

This catalogue is published in conjunction with the exhibition, *Engery Lattice: Benjamin Phelan*, organized by the University Galleries, William Paterson University, and on view September 9 – October 18, 2013.

Published by the University Galleries,
William Paterson University,
300 Pompton Road, Wayne, NJ 07470

EDITING
Regina Pappalardo

DESIGN
Thomas Uhlein
Typography: Intro (text), and Unicod (headlines)

PRINTING
Grandview Printing, Totowa, New Jersey

PHOTOGRAPHY
All photography courtesy of Jason Mandella.

ISBN: 978-0-9896989-0-0

University Galleries
WILLIAM PATERSON UNIVERSITY

Ben Shahn Center for the Visual Arts
300 Pompton Road, Wayne, NJ 07470
http://www.wpunj.edu/coac/gallery/

Kristen Evangelista • Director
Emily Johnsen • Program Assistant

This exhibition catalogue is made possible by a grant from the Elizabeth Firestone Graham Foundation.

The artist would like to thank Poly Molding for their generous support.

This exhibition was made possible in part by funds from the New Jersey State Council on the Arts, a Partner Agency of the National Endowment for the Arts.

University Galleries

WILLIAM PATERSON UNIVERSITY

Ben Shahn Center for the Visual Arts
300 Pompton Road • Wayne, NJ 07470
www.wpunj.edu