
altered subjects : photography

introduction

The Ben Shahn Gallery of the William Paterson College of New Jersey, in its program of mounting and documenting exhibitions of contemporary art, includes the points of view of the practicing artist, the dealer, collector, and critic and the common recognition among these, of the importance of classroom theories being demonstrated through the gallery exhibition program.

The schedule has been an ambitious one and its success is due to the hard work and sometimes long hours of the Gallery Workshop students, and to the contributions of the participating artists, their dealers and collectors.

I am particularly grateful to William Finerman for his diligence in editing the catalog material; Kent Floeter for sharing his insights, ideas and time; Ivan Karp for his knowledge and experience which were invaluable; and Alan Lazarus for his support in every aspect from conception to the realization of each project.

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Exhibition information may be obtained by writing or calling Ben Shahn Gallery William Paterson College, 300 Pompton Road, Wayne, New Jersey 07470—telephone (201) 585-3654.

Nancy Ehrenhofer Gallery Director

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The time-honored expectations of the photographic image have, ever since the invention of the camera, been held sacrosanct by photographer and viewer. Only recently have the traditional ideals been challenged. This movement has forced people away from thinking that photography must always be aesthetically pleasing and perfect, that certain "beautiful" techniques are always desired, and that a strict, regimented type of subject was necessary for a good photograph. No longer do landscape, portraits, or photojournalism have a lock on subject matter. More conceptual work slowly became popular, and today the photographer is limited only by his own personal choices. In *Altered Subjects: Photography*, the works presented offer a variety of examples in this style.

Bernard Pausan designed scenes in which human-looking mannequins are played off of mannequin-looking humans in a staged manner. His large scale color prints, contain the element of humor either through the viewer's aspect of non-humans performing human activities or placing humans under the domination of non-humans. He repeats in all his work the paranoia that man has about his true identity and validity of modern life.

In the Ralph Gibson pieces, the same

manipulation of the scene is evident, and although both Gibson's and Pausan's work could be labeled as having a surreal air about them, Gibson's black and white photographs also deal with other ideas. He tends to play with the spatial relationship of adjacent black and white areas. Gibson also disturbingly places objects directly in front of the lens to destroy ordinary depth-of-field relationships.

Another photographer who manipulates his image before exposure is John Phiri. He seems to select scenes that look like lush travel advertisements in full living color. Then he proceeds to totally discard ideas of perspective by painstakingly adorning dotted lines of tape, placing lengths of string, and using aluminum foil on his subjects in a manner that requires a second or third look until it becomes apparent that the foreign objects are not chosen on the surface of the photograph but are integral objects within the subject.

Don Rodan has used a different format which by its very nature alters his subjects. Rodan works with EC-70 prints, something that until now would not have been an "acceptable" piece of art. The usual spin of the moment snapshot-quality photograph has been transformed by him to top quality color in his "Greek Myths" series. Rodan

photography

uses models and dresses them up with props to illustrate his view of Greek gods and myths and with the luxury of a few thousand years hindsight some humorous images result.

Viktor Schreger is represented with prints that are full of sumptuous color. He assembles various objects such as postcards, wooden planks, and art reproductions with stencils and negatives and makes them into new, wholly different subjects themselves. His intuitive process of selection and arrangement helps bind and unify the works.

Sometimes else who photographs objects in other than their ordinary notices is Dan Myer. He, like Schreger, takes his subject almost out of context. Where the last contrast is in the selection of their objects, Schreger uses more exotic objects while Myer works with mundane items. Myer uses oranges, leeches, gloves and fish and places them on a white background. Although they are presented in an almost anatomically scientific black and white manner, the normally gross and unpleasant subject matter becomes nearly a succulent, appetizing treat in spite of itself.

The artists on the polar opposites in this exhibition are Richard Prince and Bruce Patterson. Prince has a series of four large color prints entitled "Four

Men Looking Right" which are borrowed from men's cheap suit ads. In all the prints, there is a suspiciously plastic looking man, each modeling an equally suspicious suit. In front of what appear to be international flavor backgrounds, each of the four men possesses the same facial expression, the same shoulder tilt, and each looks to the right, as if trying to outdo the man next to him.

Comparing the subtle, low keyed humorous feeling one initially gets from Prince's work with Bruce Patterson's reveals the diversity found in all eight photographer's work. Patterson takes his black and white prints and does his best to prove the worthlessness of the material object. By various means as, such as staining and cutting his prints, punching holes through them, and coloring them with spray paint, gold and silver foil, Patterson seriously contends that the photograph is no longer a holy image that must be revered above all else. By his violent, iconoclastic removal of the photograph from its lofty pedestal, Patterson has managed to elevate the art. All of these photographers have successfully proven in their vastly differing ways that reality is not always what one sees through the unfading lens.

By Joe Katschul

Stéphane Fausson

"L'enfant qui vole" 1979

Passerelli color 12" x 12"



Paula Gibson

"Untitled" 1973 Black and
white print, 17" x 14"





Don Myer

"Untitled" 1975 Gelatin-sil-
ver 16" x 20"



Bruce Patterson
"Untitled" 1976 Gelatin sil-
ver print 18" x 28"



John Platt

"Blue Flight Angle, Albright

Knox" Sept 1976 Buffalo, N

Y Color coupler 8" x 10"



Richard Prince
"Four Men Facing Right"
series 1979 Four Exterior
photographs 16"x20" each



Don Peckel

From "The Greek Myths"
series: "Cyclops" 1977 EA
70 Estimator print 30 x 30"



Walter Selinger
"Untitled" 1979 Polycolor
print 8" x 10"



artists biographies

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Bernard Flebot

BORN: Provencas, France, 1958

EDUCATION:

1988 Baccalaureate
1992 Philosophy, Sorbonne University
1994 Master's Philosophy

SOLO EXHIBITIONS:

1997 Galerie Les Les, Paris
1999 Galerie Agathe Gaffard, Paris
1999 Fotomana, Barcelona, Spain
1999 Canal Graphics, N. Y.C.

Ralph Green

BORN: January 15, 1949

EDUCATION:

1968-69 Studied Photography in the US Navy
1969-71 San Francisco Art Institute

SELECTED SOLO EXHIBITIONS: (as of 1978)

Workshop for Photographers, Berlin
Canon Gallery, Geneva
Gripature Gallery, San Francisco
U.S.A. Museum of Art, Richmond, Virginia
Galerie Penning, Amsterdam, Holland
Revue Images, The Haag, Holland (as of 1980)
Canal Graphics, "The Black Series", N.Y.C.
Kunstzentrum, Düsseldorf, West Germany
Gallerie ARCO d'Albert, Rome, Italy
The Photographie Gallery, Cardiff, Wales, England
Olympus Show Room Installation, Hamburg, West Germany

Jon Myer

BORN: New York, New York, 1960

EDUCATION:

1975 C.R. Post College (B.F.A.)
1977 Visual Studies Workshop (M.F.A.)

SOLD EXHIBITIONS:

- 1976 The Robert Freidus Gallery, N.Y.C.
- 1978 Whitney Museum, N.Y.C.
- 1979 Visual Studies Workshop, N.Y.C.

Bruce Patterson

BORN: Dayton, Ohio, November 8, 1950

EDUCATION:

- 1973 Haverford College, Haverford, Pennsylvania, (B.A.)
- 1973-76 Thomas A. Watson Fellowship
- 1974 Cooper Union, N.Y.C. Studied with Arnold Newman, Stephen Shore, Gary Winogrand
- 1976 University of New Mexico, Albuquerque, (M.A.)

SOLD EXHIBITIONS:

- 1972 Bryn Mawr College
- 1973 Rochester Institute of Technology, N.Y.C.
- 1977 International Museum of Photography at George Eastman House, Rochester, N.Y.C.
- 1978 Robert Freidus Gallery, N.Y.C.
- 1979 Collages of the Claremont County, California
- 1979 Robert Freidus Gallery, N.Y.C.

John Plett

BORN: New York, New York, 1959

EDUCATION:

- 1981 Syracuse University, School of Art (B.F.A.)
- 1988 Syracuse University, School of Communications (M.A.)

SOLD EXHIBITIONS:

- 1970 University of New Hampshire
- 1971 East Tennessee State University, Johnson City
- 1976 Visual Studies Workshop Gallery, Rochester
- 1978 Princeton University
- 1979 Robert Freidus Gallery, NYC
- 1979 Thomas Segal Gallery, Boston
- 1979 Orange Coast College
- 1979 Genco Photo Gallery, Geneva
- 1979 Robert Freidus Gallery NYC

Richard Poirer**BORN:** Panama Canal Zone, 1949**EDUCATION:**

1969-69 University of Essex, England (B.A.)

SOLO EXHIBITIONS:

1976-77 Ellen Sargis, N.Y.C.

1978 Galerie Jullienstock, Cologne

1980 Arlene Spoor, N.Y.C.

Dyn Foster**BORN:** Cincinnati, Ohio, June 26, 1968**SOLO EXHIBITIONS:**

1977 International Museum of Photography, Rochester, New York, "The Greek Myth"

1979 Gesselt Graphics, N.Y.C., "The Greek Myth"

Mark Schreyer**BORN:** Bethesda, Maryland, September 18, 1958**EDUCATION:**

1972 Harvard University, Cambridge, Mass. (A.B.)

1975 Florida State University, Tallahassee, (M.F.A.)

SOLO EXHIBITIONS:

1971 Francine Collage, New Hampshire

1976 Robert Freuden Gallery, New York

1978 Bender Gallery, Washington

1979 Los Angeles Institute of Contemporary Art

1979 Art Space, Los Angeles

1979 Northlight Gallery, Tempe, Arizona

1979 Florida School of the Arts, Palatka

works included in :

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Bernard Faucon

"Le fillet" 1973 Fresson color 12" x 12"
"Le neveu" 1977 Fresson color 12" x 12"
"Gouter des soirs" 1979 Fresson color 18" x 12"
"L'enfant qui vole" 1979 Fresson color 12" x 12"
"Le verté-casse" 1979 Fresson color 12" x 12"
(Courtesy Cassell Graphics Gallery)

Ralph Gibson

"Untitled" 1968 Black and white photograph 11" x 14"
"Untitled" 1968 Black and white photograph 11" x 14"
"Untitled" 1968 Black and white photograph 11" x 14"
"Untitled" 1972 Black and white photograph 11" x 14"
"Untitled" 1974 Black and white photograph 11" x 14"
"Untitled" 1974 Black and white photograph 11" x 14"
(Courtesy Cassell Graphics Gallery)

Don Myer

"Untitled" 1978 Gelatin-silver 18" x 20"
"Untitled" 1978 Gelatin-silver 18" x 20"
"Untitled" 1978 Gelatin-silver 18" x 20"
"Untitled" 1978 Gelatin-silver 18" x 20"
"Untitled" 1978 Gelatin-silver 18" x 20"
(Courtesy Robert Freud Gallery)

Bruce Patterson

"Untitled" 1976 Black and white photograph 18" x 28"
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"Untitled" 1976 Black and white photograph 18" x 28"
(Courtesy Robert Freud Gallery)

John Night

"Shed with Blue Dotted Lines" June 1975 Portland, N.C. Color Coupler 8" x 10"
 "Triangle" August 1975 Bermuda Color Coupler 8" x 10"
 "Standing Forest" August 1975 Artpark, Lewiston, N.Y. Color Coupler 8" x 10"
 "Blue Night Angle, Abingdon Finca" September 1976 Buffalo, N.Y. Color coupler 8" x 10"
 "Magel Pier" October 1976 South Buffalo, N.Y. Color Coupler 8" x 10"
 "Tree and Mountain Crest" August 1977 Boulder, Colorado Color Coupler 8" x 10"
 (Courtesy Robert Prentiss Gallery)

Richard Prince

"Four Men Facing Right" series 1978
 Four Extacolor photographs 18" x 29" each
 (Courtesy Castell Graphics Gallery)

Don Rubin

From "The Greek Mythos" series:
 "Eros" 1976 SA-78 Extacolor print 8 1/2" x 8 1/2"
 "Antiochus" 1977 SA-78 Extacolor print 8 1/2" x 8 1/2"
 "Cyclops" 1977 SA-78 Extacolor print 8 1/2" x 8 1/2"
 "Hades" 1978 SA-78 Extacolor print 8 1/2" x 8 1/2"
 "Vulcan" 1978 SA-78 Extacolor print 8 1/2" x 8 1/2"
 "Zeus/Jupiter" 1978 SA-78 Extacolor print 8 1/2" x 8 1/2"
 (Courtesy Castell Graphics Gallery)

Peter Schrag

"Untitled" 1976 Polacolor print 8" x 10"
 "Untitled" 1976 Polacolor print 8" x 10"
 "Untitled" 1976 Polacolor print 8" x 10"
 "Untitled" 1976 Polacolor print 8" x 10"
 "Untitled" 1976 Polacolor print 8" x 10"
 (Courtesy Robert Prentiss Gallery)



Ben Stahn Gallery

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