color on structure
introduction

The Ben Shahn Galleries of the department of art of the William Paterson College mount and document exhibitions of contemporary art and make these available to the northern New Jersey area. It is our conviction that theories learned in the studio classroom must be evaluated against the realities of artistic production outside the academic setting. We wish these exhibitions to reflect the points of view of the practicing artist, dealer, critic and collector and in this vein are grateful to the members of the Gallery Advisory Council: Milton Brutten and Helen Herrick, Chuck Close, Peter Frank, Ivan Karp, Lucio Pozzi, David Shapiro, Dorothy and Herbert Vogel and John Weber. The Ben Shahn Galleries, with the help of these professionals, can bridge the gap between theory and practice.

The success of the gallery program is due, in large part, to the efforts of Alan Lazarus, Chairman of the department of art, because of his complete support in every aspect of every project. I am also grateful to the Gallery Workshop students and the Design Workshop students for their hard work.

The Gallery program was made possible in part by a William Paterson College Academic Development grant.

Exhibition information may be obtained by writing or calling Ben Shahn Gallery, William Paterson College, 300 Pompton Road, Wayne, New Jersey 07470—telephone (201) 595-2654.

Nancy Einreinhofer
Gallery Director
The artists in this exhibit share the common concerns of sculptural forms usually within a two-dimensional format and the enhancement of those forms through the use of color. These concerns have evolved from very different premises and are realized in different ways.

The works in general dissolve the lines between painting and sculpture. While most are exhibited on the wall as a painting would be, with a determined frontal view, and demonstrate painterly concerns such as color and surface texture, there are obvious sculptural elements in the three-dimensionality of the lines and forms.

Some of these artists began as painters and the forms depicted two-dimensionally on the surface of the canvas evolved into entities to be combined with other separate forms to produce a whole. The elements in the work of Bruce Brooks have their origins in gestural abstraction. The shapes are produced by the movement of the arm and the wrist. The resulting forms are then cut, folded or bent; assembled and painted. Another method is the process of removal, the elimination of that which seems unnecessary. Richard Francisco works first with watercolor on paper, then cuts and glues the painted paper to linear wood structures. The rectangular format of the canvas, the stage upon which things were presented, has been eliminated. The gallery wall serves as the ground.

Emphasis on the ‘real’ elements of space was one aspect of Constructivism. Interest in Constructivism is often evident among these artists either in their visual formats or in the logical approach used, or both. Cubism made possible the conceptualization of the subject, that is, the presentation of what one knows about an object rather than what one sees. With the liberation of the elements of art from references in nature, Constructivists were free to explore pictorial logic — the integration of elements in a total picture space. There was a reference to the painted plane but a denial of pictorial space. The plane was cut and layered and progressively released from the wall. These spatial extensions were a product of the conceptual mind and demonstrated also a concern for materials. The materials were seen literally, not as a metaphor.

Many of these artists use non-traditional materials. Don Dudley’s work is composed with painted homosote strips. Richard Beckett’s surfaces are encaustic, the structures are cardboard. There are “found” materials also. The structure in Bill Norton’s piece is a chair and Bill Alpert incorporates wood from packing crates and fishnet in the work exhibited here.
In addition to this "post-Minimal" interest in Constructivism is the resurgence of interest in Expressionism. The conceptual, intellectual, or systematic approach to making art which dominated the art of the late 1960's and early 1970's, usually revealed itself in the end product through a "coolness" in the forms and treatment of the surface. In this exhibit we see organic as well as geometric forms, and worked surfaces which are personal and expressionistic. Both James Biederman and Mel Kendrick show logic in their structures while their surfaces reveal the brush and the hand. Bill Litvin's structures and their treatment are expressionistic.

These two directions which previously seemed opposed to each other have merged in a variety of ways, and the play between two worlds forces us to consider each piece as it is presented, without fitting neatly into historical categories.

Nancy Einreinhofer
ONE PERSON EXHIBITIONS
1977    Max Hutchinson Gallery, New York
1978    Wade Gallery, Washington, DC

GROUP EXHIBITIONS
1965    "Group Show", M. Czeka Co-op Gallery, Los Angeles, CA
1967    Galeria del Sol, Santa Barbara, CA
1968    "Open Loft Show", 64 Grand Street, New York
        "Four Painters", LoGuidice Gallery, New York
1975    Two Person Show, Rabinovitch and Guerra Gallery, New York
1977    "Christmas Group Show", Max Hutchinson Gallery, Houston, TX
        "OIA: Art in Public Spaces", 26 Federal Plaza, New York
        "Christmas Group Show", Max Hutchinson Gallery, New York
1978    Albright-Knox Museum, Members Gallery, Buffalo, NY
        "OIA: Postcard Show", P.S. 1, New York
        "Summer Group Show", Max Hutchinson Gallery, New York
        "Painting and Sculpture Today", Indianapolis Museum of Art, Indianapolis, IN
        "OIA: Postcard Show", Bologna, Italy
        "Preview Group Show", Wade Gallery, Washington, DC
1979    "118 Artists", Landmark Gallery, New York
        "24 x 24", Max Hutchinson Gallery, New York
        "24 x 24", St. Lawrence University, Canton, NY
        "Counterweight 2", Rabinovitch Gallery, New York
1981    Gallery Group Exhibition, Frank Marino, New York
GROUP EXHIBITIONS:

1973-75 "Ball State National Drawing Show", Ball State University
1974  "S.A.I.C. Alumni Past and Present", School of the Art Institute of Chicago
1976  "3/3", Group Exhibition, Chicago
1976  Fellowship Exhibition, Art Institute of Chicago
1977  "4/4", Group Exhibition, Chicago
1978  "New Horizons in Art", Chicago Cultural Center
1979-80 "Review and Preview", Nancy Lurie Gallery, Chicago
1979  "Dark Horses", Midway Studios, University of Chicago
1979  "Color Sticks", Museum of Contemporary Art, Chicago
1979  "Randolph Street Gallery, Chicago
1980  "I-80", Joslyn Art Museum, Omaha, NB
1980  "Touch Me", N.A.M.E. Gallery, Chicago
1980  "Three Dimensional Painting", Marilyn Pearl Gallery, New York City
1981  "Friends", Dart Gallery, Chicago
1981  "Between Painting and Sculpture", Pam Adler Gallery, New York City
1981  "The Broken Surface", Tibor de Nagy Gallery, New York City
1981  "Media Relief", John Weber, New York City
1981  Barbara Toll Fine Arts, New York City
ONE PERSON EXHIBITIONS

1974  Artist Space, New York, NY
1981  John Weber Gallery, New York, NY
1982  Carol Taylor Art, Dallas, TX

SELECTED GROUP EXHIBITIONS

1978  The Drawing Center, New York, NY
1979  "Large Scale Painting at Cooper Union", Cooper Union, New York
      "Sitework", World Trade Center, New York
      "Mind Set: An Ongoing Involvement With the Rational Traditional", John Weber
      Gallery, NY
1980  "All in Line: an exhibition of linear drawings", Syracuse University, New York & Terry
      Dintenfass Gallery, New York
      "Recent Work/Gallery Artists", the John Weber Gallery, New York
      "Aspects of Geometric Art: 1917-1980", University of Kentucky, Lexington, KY
1981  Gloria Luria Gallery, Bay Harbor Island, FL
      "Recent Acquisitions: Drawings", Museum of Modern Art, New York
      "New Dimensions in Drawing", The Aldrich Museum of Contemporary Art, Ridgefield, CT
      "Sculpture", The Clocktower, New York
      "New Visions", The Aldrich Museum of Contemporary Art, Ridgefield, CT
      "Large Scale Drawing", Barbara Toll Fine Arts, New York
bruce brooks

**ONE PERSON EXHIBITIONS**

<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition</th>
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<tbody>
<tr>
<td>1972</td>
<td>T.W. Wood Museum, Montpelier, VT</td>
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<tr>
<td>1975</td>
<td>Pratt Institute Graduate Galleries, Brooklyn, NY</td>
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<td>Lotus Gallery, New York, NY</td>
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<tr>
<td>1976</td>
<td>Lotus Gallery, New York, NY</td>
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<td>1981</td>
<td>O.K. Harris Gallery, New York, NY</td>
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**SELECTED GROUP EXHIBITIONS**

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<tr>
<th>Year</th>
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<tbody>
<tr>
<td>1977</td>
<td>Faculty Drawings, Pratt Institute, Brooklyn, NY, 415 W. Broadway, New York, NY</td>
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<td></td>
<td>Faculty Works, LaGuardia Community College, Long Island City, NY</td>
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<td></td>
<td>Faculty Invitational, Co-op Gallery, Jamaica, NY</td>
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<td>1979</td>
<td>O.K. Harris Gallery, New York, NY</td>
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<td>1980</td>
<td>Race Gallery, Philadelphia, PA</td>
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<td>1980-81</td>
<td>Ronald Hunnings, New York, NY</td>
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<td>Alexander Carlson, New York, NY</td>
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<td>Webb and Parson, New Canaan, CT</td>
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<tr>
<td>1981</td>
<td>Ronald Hunnings, New York, NY</td>
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<td></td>
<td>Mississippi Museum, Jackson, MS</td>
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<td>Webb and Parsons, New Canaan, CT</td>
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</tbody>
</table>
One Person Exhibitions

1978  "Five Installations", A.R.C., Seattle, WA
1980  Traver Gallery, Seattle, WA
1981  Carl Solway Gallery, Cincinnati, OH

Selected Group Exhibitions

1974  "Young Artists Series", New Gallery, Cleveland, OH
1975  "Assembled Propositions", N.O.V.A. Gallery, Cleveland, OH
1976  "New Talent", New Gallery, Cleveland, OH
1977  Annual May Show, Cleveland Museum of Art, Cleveland, OH
1978  "Assembled Propositions", Art Research Center, Kansas City, MO
1979  "Fourteenth Midwest Biennial", Joslyn Art Museum, Omaha, NB
1979  Eighth National Print and Drawing Exhibit, University of North Dakota, Minot, ND
1980  "Champaign Connection", Illinois Wesleyan University, Bloomington-Normal, IL
1980  Two Man Show, Traver Gallery, Seattle, WA
1981  Eighth Annual, Tacoma Art Museum, Tacoma, WA
1981  Invitational Exhibit, Kansas State University, Manhattan, KS
1981  Open Space Gallery, "Seattle Invitational", Victoria, B.C., Canada
1981  "Between Painting and Sculpture", Pam Adler Gallery, New York, NY
1981  "Pertaining to Houses", Getler/Pall Gallery, New York, NY
1981  "Invitational", Pam Adler Gallery, New York, NY
**ONE PERSON EXHIBITIONS**

<table>
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<tr>
<th>Year</th>
<th>Venue and Location</th>
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<tbody>
<tr>
<td>1958</td>
<td>Gallerie de Arte Contemporario, Mexico City</td>
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<tr>
<td>1958</td>
<td>New Gallery, Houston, TX</td>
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<tr>
<td>1959</td>
<td>La Jolla Museum of Art, La Jolla, CA</td>
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<tr>
<td>1961</td>
<td>I Gallery, La Jolla, CA</td>
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<td>1963</td>
<td>Comara Gallery, Los Angeles</td>
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<td>1964</td>
<td>I Gallery La Jolla, CA</td>
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<td>1975</td>
<td>Galerie John Doyle, Paris</td>
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<td>1976</td>
<td>Galerie Alfred Schmela, Dusseldorf</td>
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<td>1977</td>
<td>Galerie Farideh Cadot, Paris</td>
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<tr>
<td>1978-79</td>
<td>Pam Adler Gallery, New York</td>
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<tr>
<td>1979</td>
<td>University of California Art Museum, Santa Barbara, CA</td>
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<tr>
<td>1981</td>
<td>Galerie Farideh Cadot, Paris</td>
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**GROUP EXHIBITIONS**

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<thead>
<tr>
<th>Year</th>
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<tbody>
<tr>
<td>1972</td>
<td>“New American Abstract Painting” Vassar College, Poughkeepsie, NY</td>
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<td>1972</td>
<td>New Gallery, Cleveland, Ohio, “Four New York Painters”</td>
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<tr>
<td>1974</td>
<td>Indianapolis Museum of Art, “American Painting and Sculpture Today,” Indianapolis, IN</td>
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<td>1974</td>
<td>Albright-Knox Gallery of Art, Buffalo, “Drawings”</td>
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<td>1974</td>
<td>Rosa Esman Gallery, New York, “Paperworks”</td>
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<td>1975</td>
<td>Heath Gallery, Atlanta</td>
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<td>1975</td>
<td>John Doyle Gallery, Chicago</td>
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<td>1975</td>
<td>Alexandra Monett, Brussels</td>
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<td>1975</td>
<td>La Jolla Museum of Art, California, “Artists in the University of California”</td>
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<td>1976</td>
<td>Les Ateliers Du Grand-Hornu, Mons, Belgium, “USA Contemporary Artists”</td>
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<td>1976</td>
<td>Galerie Litho, Teheran, “Drawings by 14 Young American Artists”</td>
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<td>1977</td>
<td>Eugenia Cucalon Gallery, New York</td>
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<td>1979</td>
<td>M.I.T. “Corners”, Cambridge, MA</td>
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<tr>
<td>1980</td>
<td>Pam Adler Gallery, New York, “Summer Exhibitions”</td>
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<tr>
<td>1981</td>
<td>“Between Painting and Sculpture”, Pam Adler Gallery</td>
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<tr>
<td>1981</td>
<td>“Artists from the Pam Adler Gallery”, Miami — Dade Community College</td>
</tr>
</tbody>
</table>
ONE PERSON EXHIBITIONS

1973  Betty Parsons Gallery, NYC
      Drew University, Madison, NJ
1974  Daniel Webster Gallery, San Francisco, CA
      Henie-Onstad Art Center, Oslo, Norway
1974-75  Gentofte Kunstbibliotek, Denmark (and traveling)
1975  Galleria dell 'Ariete, Milano, Italy
      Betty Parsons Gallery, NYC
1977  Betty Parsons Gallery, NYC
1978  Galleria Bonomo, Bari, Italy
1979  Betty Parsons Gallery, NYC
      "ART, 79" (Invitational: A Verna, "Perspective"), Basel, Switzerland
1980  Stedelijk Museum, Amsterdam, Holland
      Annemarie Verna, Zurich, Switzerland
      Linda Farris Gallery, Seattle, WA
1981  Thomas Babenor Gallery, La Jolla, CA
      Betty Parsons Gallery, NYC

SELECTED GROUP EXHIBITIONS

1975  "A Collection in Progress", Clocktower, NYC
1976  "New Work/New York", California State University, Los Angeles, CA
1977  "II Artistes A New York", Gallery Loyse Oppenheim Nylon Switzerland.
1978  "Art at Work: Recent Art from Corporate Collections", Downtown Whitney, NYC
1977-78  "Works from the collection of Dorothy and Herb Vogel", University of Michigan Museum of Art, MI; Indianapolis Museum, Indianapolis; Phoenix Museum, Phoenix, AZ
1979-80  "Small Objects", traveled, Freeman Gallery, Albright College, Reading, PA
1980  Syracuse University, Syracuse, NY
      ICC Cultural Center, Antwerp, Belgium
1981  Whitney Biennial, Whitney Museum NYC
      "New York Showcase", Oklahoma Art Center, Oklahoma City, OK
      "Current/New York", Joe & Emily Lowe Art Gallery, Syracuse University, Syracuse, NY
ONE PERSON EXHIBITIONS
1977-78 Nancy Lurie Gallery, Chicago, IL
1978 Pam Adler Gallery, New York, NY
1979 Nancy Lurie Gallery, Chicago, IL
1980 "Options 5", Museum of Contemporary Art, Chicago, IL
     Texas Gallery, Houston, TX
1981 Blum Helman, New York, NY

SELECTED GROUP EXHIBITIONS
1977 "Review and Preview", Nancy Lurie Gallery, Chicago, IL
1978 "Review and Preview", Nancy Lurie Gallery, Chicago, IL
     "Third Group Show", $100 Gallery, New York, NY
     "Special Projects", P.S. 1, Long Island City, NY
     "New Work/New York", The New Museum, New York City, NY
     "Eebee Geebees", Nancy Lurie Gallery, Chicago, IL
1979 "Review and Preview", Nancy Lurie Gallery, Chicago, IL
     "Eight Sculptors", Albright Knox Gallery, Buffalo, NY
     "Sculpture Exhibition", Perkins Arts Center, Moorestown, NJ
     "Canal Street", Barbara Gladstone Gallery, New York City, NY
     "Invitational", John Weber Gallery, New York City, NY
1980 "New York Teowz", Texas Gallery, Houston, TX
     "Sculpture", Stefanotti Gallery, New York City, NY
     "I 80 Series", Joslyn Art Museum, Omaha, NB
     New York City, NY
     "Flying", Bernard Jacobson Gallery, New York City, NY
     "Media Extentions", John Weber Gallery, New York City, NY
ONE PERSON EXHIBITIONS

1974    Artist's Space Gallery, New York, NY
1979    A.M. Sachs Gallery, New York, NY
1980    John Weber Gallery, New York, NY
1981    Jorgenson Gallery, University of Connecticut
1982    Carol Tatlor, Art, Dallas, TX

SELECTED GROUP EXHIBITIONS

1976    "Invitational I", John Weber Gallery, New York, NY
1977    "Summer/77", The Drawing Center, New York, NY
1978    Hundred Dollar Gallery, New York, NY
        Wards Island, New York (sculpture installation)
1979    "Giovanni Artisti", Schema Gallery, Florence, Italy
        Institute for Art and Urban Resources, Long Island City, New York
        "Summer Drawing Show", Yale University Art Gallery, Connecticut
1980    "Current/New York", Lowe Art Gallery, University of Syracuse, New York
        "Forming Tomorrow Today", The Maryland Art Institute, Baltimore, MD
        "Recent Work/Gallery Artists", John Weber Gallery
        "Aspects of Geometric Art: 1917-1980", University Art Gallery, U. of Kentucky,
        Lexington, KY
        "All in Line", Syracuse University, Syracuse, NY
        Gloria Luria Gallery, Bay Harbor Island, FL
        "Some Recent Sculpture", Tyler School of Art, Temple University, Philadelphia, PA
        The Clocktower, New York, NY
        "New Visions", The Aldrich Museum of Contemporary Art, Ridgefield, CT
bill litvin

ONE PERSON EXHIBITIONS
1970 Jacqueline Anhalt Gallery, Los Angeles, CA

GROUP EXHIBITIONS
1969 “The Film and Modern Art”, Municipal Art Gallery, Los Angeles, CA
1976 Butler Institute of American Art
First Invitational New York Salon Show, Echo Gallery
1977 “Art in Public Places”, World Trade Center, New York
SELECTED GROUP EXHIBITIONS

1974  “Artists on Suicide”, Zachary Scott, Austin, TX
      “Art vs. The Cactus of Paris”, Banzai Analysis, Buda, TX
1975  “Nitsuax Saxet”, Banzai Analysis, Buda, TX
1976  Annual Exhibitions, Fort Worth Art Museum, Fort Worth, TX
1978  Arte Fiere, Bologna, Italy
      Super Swimmer and the Flying Dream Circus, Roslyn, Long Island, NY (Set Design)
      Institute of Art and Human Resources, P.S. 1, Queens, NY
1980  United Arts Gallery, New York City, NY
      “New York-Montreal”, Motivation V Gallery, Montreal, Canada
1981  “Emerging Artists”, Alternative Museum on White Street, New York City, NY
      “Small Works”, 80 W.S.E. Galleries, N Y U., New York City, NY
      “3 Painters-Process Exposed”, Ian Birksted Gallery, New York City, NY
Born in Yugoslavia and came to the United States in 1952. He attended Queens College where he received a B.A. in Art in 1960. He went to Yale University for graduate work and received a B.F.A. in 1962 and an M.F.A. in 1963. The major area of study was in painting.

He has exhibited widely in both New York and other areas of the country. He was one of the founders of 55 Mercer, the original artist run gallery. He showed there for several years and the work included sculpture, paintings and video.

The major work done now is in video. Since 1971 he has been making video. The content spans a wide range of interest. The early work included conceptual pieces and over the years he has done much work in documentaries. He was the first artist to begin a weekly cable program on Manhattan’s cable systems. Begun in 1974, this program in effect was the gallery in the home for Mr Tschinkel. This program can still be seen every Sunday evening on N Y’s cable channel “C” Called INNER-TUBE it presently devotes most of its programming to New Wave, Punk, and Rock ‘n Roll music. Having done this kind of innovative programming on cable, Mr Tschinkel then turned to producing a video magazine on exhibitions in New York City. Over the last year or so, he has produced eight half hour tapes which are available to colleges, museums and individual subscribers. The last of these tapes produced includes the Ellsworth Kelly exhibition at the Leo Castelli Gallery, the Chuck Close retrospective at the Whitney Museum, and Julian Schnabel’s ambitious shows at both Mary Boone and Castelli Galleries.

Besides cable, Mr Tschinkel’s work has been seen in both Europe and Japan.
installation view
works included in the exhibit

1. Bill Alpert
   "Travel Map" 1980
   acrylic, charcoal on wood (fishnet)
   86 x 86 x 12"
   From the collection of Joan Sonnabend
   Courtesy Frank Marino Gallery, N.Y.C.

2. Richard Beckett
   "Harridan" 1980
   encaustic on cardboard
   71 x 29 x 9"
   Courtesy Barbara Toll Gallery, N.Y.C.

3. James Biederman
   "Sidewinder" 1981
   oil on wood 60 x 80 x 32"
   Courtesy John Weber Gallery, N.Y.C.

4. Bruce Brooks
   "St. George and the Halo" 1980
   mixed media, 7 x 5 x 2¼"
   Courtesy Pam Adler Gallery, N.Y.C.

5. Jack Chevalier
   "Rain Trance" 1980
   mixed media 28¾ x 32½ x 3"
   Courtesy Pam Adler Gallery, N.Y.C.

6. Don Dudley
   "Girolle" 1981
   oil on homasote 73 x 105"
   Courtesy Pam Adler Gallery, N.Y.C.

7. Richard Francisco
   "Haystack" 1981
   watercolor on arches on wood
   33 x 23 x ½"
   Courtesy Betty Parsons Gallery, N.Y.C.

8. Steve Keister
   "U.S.O #76" 1981
   riveted aluminum and acrylic
   on plywood, 15 x 42 x 23"
   Courtesy Blum Helman Gallery, N.Y.C.

9. Mel Kendrick
   "Hucklebuck" 1981
   painted wood 76 x 55½ x 20½"
   Courtesy John Weber Gallery, N.Y.C.

10. Bill Litvin
    "Sword-Cross" 1980-81
    oil on wood, plaster, cardboard
    53½ x 14½ x 3"

11. W.R. Norton
    "Kachina" 1981
    acrylic with perlite on chair parts
    34 x 24 x 17"
    Courtesy Harm Bouckaert Gallery, N.Y.C.

12. Paul Tschinkel
    "Short Beach Piece #2" 1973
    enamel on steel bars (8)
    48 x 48 x 44" each