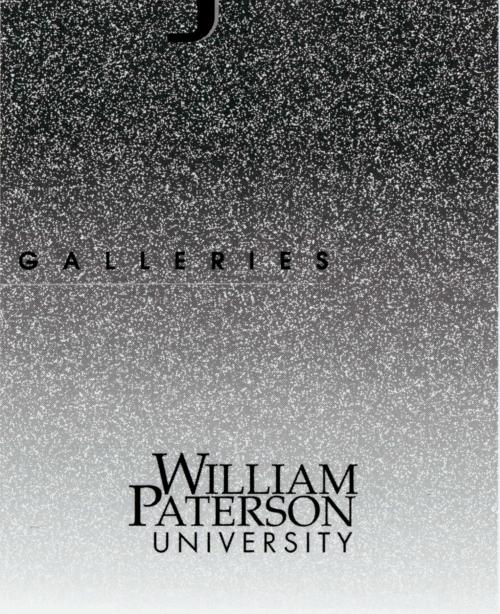




the **concrete signal**



Ben Shahn

GALLERIES

WILLIAM
PATERSON
UNIVERSITY

► INTRODUCTION

The Ben Shahn Galleries at William Paterson University are pleased to present **The Concrete Signal**, a look at the development of sculptural ideas as they are influenced by and integrated with video technology. These works expand the territory of sculpture adding moving images, sound, and the element of time even as they provide insights into the ways technology impacts on our visual language.

We are grateful to Robert Costa for organizing the exhibition and to all the participating artists. Special thanks to Ofelia Garcia, Dean of the College of Arts and Communication and to Professor Angela De Laura and Amanda Lingham of the Graphic Design Department

► **Nancy Einreinhofer**
Gallery Director

THE CONCRETE SIGNAL

The Concrete Signal is an updated version of an exhibition I first organized at the TriBeCa 148 Gallery in the fall of 1993. Although this installment at the Ben Shahn Galleries features new work and a slightly different lineup of artists, it shares with the earlier show the same objective: to make a case for video sculpture as an important development in modern art. That it has been under-appreciated for the past thirty-five years only stresses the fact the attention to this innovative art form is long overdue.

Video sculpture is a form of assemblage video with traditional sculptural elements. The image is relayed via broadcast or though a closed-circuit hookup, and in some cases the actual monitor and coaxial cables that carry the signal are incorporated into the assemblage's aesthetic design. A unique feature of sculpture is the dichotomy between the images verisimilitude and the sculpture's materiality. Many examples of the art form use this duality as the basis for their conceptual construct; the title of this exhibition, **The Concrete Signal**, plays on the paradox implicit in this duality.

For the artist the appeal in working in this medium lies in the chance to explore the one area left uncharted by the commercial networks. While broadcast television has advanced the medium's capability as a tool for communication, entertainment and marketing, the video artist trains the camera's lens on itself, examining the medium's internal structure. Now in its second generation, video sculpture expands its gaze outward to include political and general interest while remaining faithful to its formalist polemic.

The artists selected for this exhibition represent a sampling of the best talent working in this medium today.

Robert Costa
Guest Curator

Alan Berliner

Alan Berliner is an independent filmmaker and artist who has produced, directed, edited, and served as cinematographer on thirteen films. His films have received wide recognition, winning several awards which include the International Film Critics Association Award at the Berlin International Film Festival (*Nobody's Business*, 1997); a 1993 Emmy nomination from the National Academy of Television Arts and Sciences and two First Prizes at the American Film and Video Festival (*Intimate Stranger*, 1992 and *The Family Album*, 1987). Berliner's films have been screened at the Whitney Biennial, the Museum of Modern Art and the International Center for Photography. He is the recipient of Guggenheim and Rockefeller Foundation Fellowships, and grants from the NEA, the New York State Council on the Arts.



"Meighan Gale, "Musical Chairs", 1996, found objects, video audio, 8' x 4' x 40"



Alan Berliner, "Late City Edition" 1997 newspapers, T.V. monitors, variable dimensions

Meighan Gale

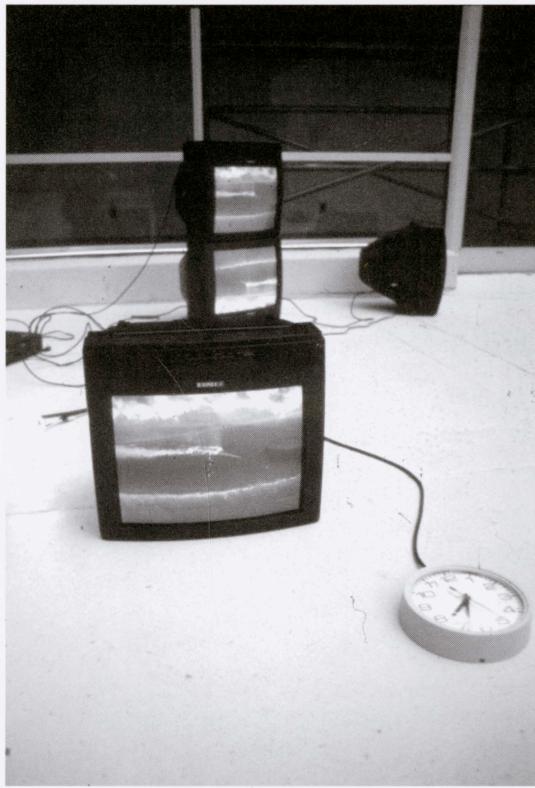
Meighan Gale is a Brooklyn artist who studied at La Sorbonne and the University of Massachusetts, Boston. In 1988 she received a BA from Sarah Lawrence College, and in 1991 an MFA from Hunter College CUNY Department of Graduate Studio Arts.

"Musical Chairs" is located at the intersection of choreography and memory. Repeated, learned, and remembered movements are dissected and investigated. This tracing of repeated motions and positions evokes the shapes of remembered time" states Ms. Gale

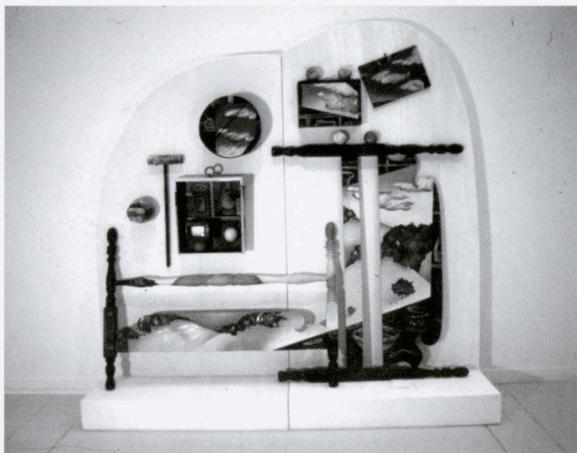
Phyllis Bulkin Lehrer

Phyllis Bulkin Lehrer has extensive experience using film and video in animation and documentary. She has taught film, video and animation in the New York area. Ms. Lehrer was awarded her BA and MA from the University of South Florida, Tampa. She received the A.I.R. (audio for film) P.A.S.S., New York City (1986), and the A. R. W.N.Y.E., Brooklyn, (1985).

Combining painting, sculpture, and animation, Phyllis Lehrer produces video installations. "consider the small video monitors inserted amongst the painted objects to be the symbolic brain of the assemblage body which is the installation"



Matthew Mc Caslin, "Footloose" 1997 T.V. monitors, VCR's (4), variable dimensions



Phyllis Bulkin Lehrer, "The Emotional Banquet", 1995-1996, oil paint on wood with video, 24" x 96" x 84"

Matthew Mc Caslin

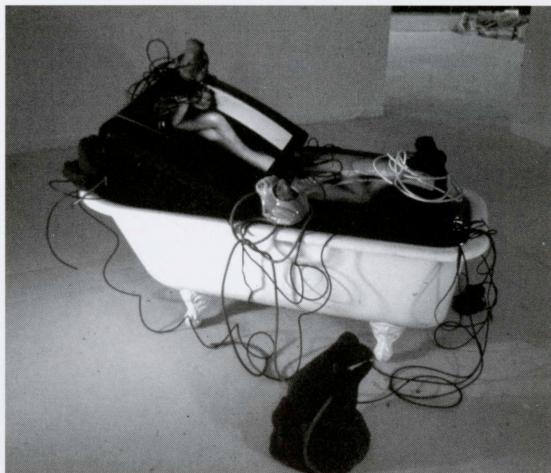
"This video sculpture continues to explore a dialogue between freedom and containment that has interested me for a few years" says Mc Caslin. "By using the T.V.s as abstract sculptural building blocks, I am able to balance and mix the physical and sociological weight of TV and its power to contain information and stimuli and within the nature of image, explore properties of 'flow'" Mc Caslin continues, "The flow of energy in nature in the form of a wave parallels the flow of electricity which powers the sculpture. The line of electricity and the wave the surfer is riding is in the purest sense a form of drawing"

Nam June Paik

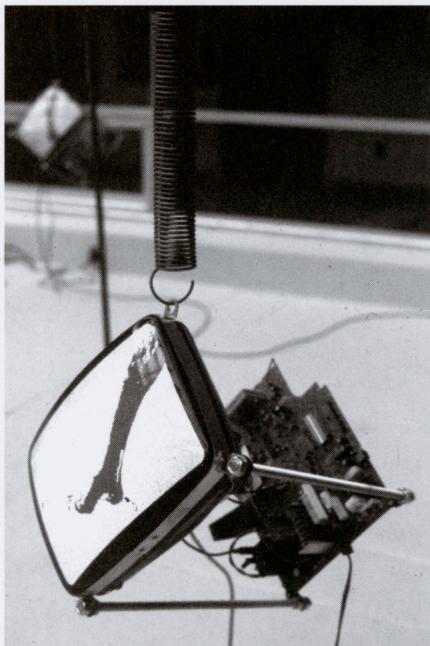
Nam June Paik was born in Seoul, Korea. He has been exhibiting his work for over 30 years and is called the "father of electronic sculpture". His most recent awards are the ZAMMI, Zimmerli Art Museum Award (1997); UNESCO Picasso Medal (1992); Monchehaus Museum, Goslar, Germany, Kaiserring Prize and the Skowhegan Medal for Video (both 1991).

The artist has had numerous one person exhibits including shows at the Venice Biennale; in Florida at the Jacksonville Museum of Art and the Ft Lauderdale Museum of Art; in Ohio, at the Columbus Museum of Art, and in California, at the San Jose Museum of Art and the Museum of Contemporary Art in San Diego.

He is represented by the Holly Solomon Gallery in New York City.



Nam June Paik, "Split Nude With Frogs" 1996,
(Courtesy of Holly Solomon Gallery), T.V. monitors,
bathtub, ceramic frogs, variable dimensions



R. Rapp, "Stepping Down Repeatedly" 1997
(Courtesy of TZ' Art & Co. Gallery), video
monitors, iron bars, 5' x 6' x 2'

Ray Rapp

Ray Rapp received a B.A. in philosophy from the University of California at Berkley before entering the world of art. He studied fine arts at San Francisco State University and received an M.F.A. from the San Francisco Art Institute. He is the recipient of many awards including a MacDowell Residency, an Experimental Television Center Residency, and a Gottlieb Foundation Grant. He has exhibited widely in New York and California and his work is in public and private collections including the Ronald Lauder collection and the Brooklyn Museum.

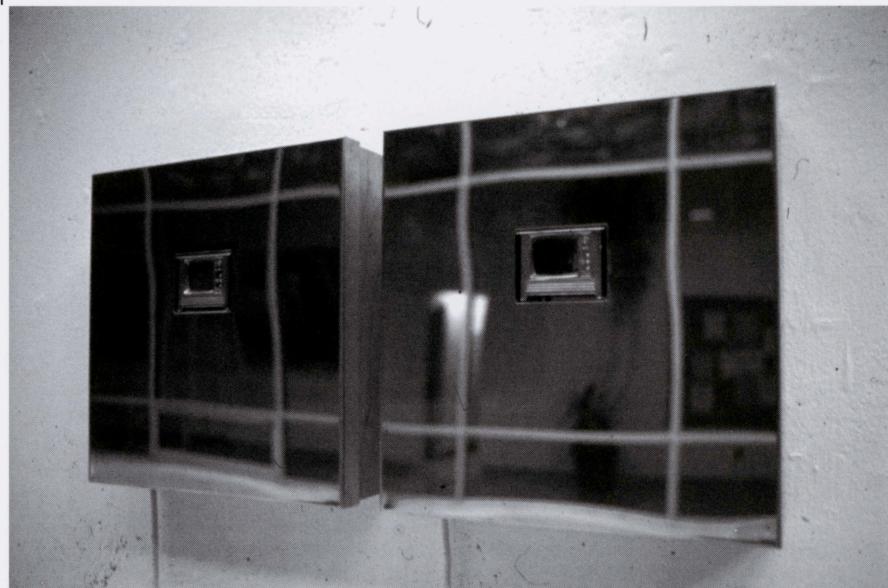
In "Stepping Down Repeatedly" the viewer is presented the moving image of the artist's foot on the monitors and also the electronic components suspended and exposed. The potential for the sculpture itself to echo the action of the foot, enhances the humor of the piece.

Ted Victoria

Ted Victoria was born in Riverhead, Long Island, New York, and now resides in New York City.

He was awarded a BA from the State University of New York at New Paltz (1968), and an MFA from Rutgers University, New Brunswick, NJ (1970). His works are currently in the permanent collections of the Pompidou Centre, Paris; The Indianapolis Museum of Art, Indianapolis, Indiana; Wadsworth Atheneum, Hartford, Ct., The National Gallery of Canada, Ottawa, Ontario, Canada; Museum Tamayo, Mexico City, Mexico to name a few.

Mr Victoria has had numerous one-person exhibits in New York City including shows at the Alexandre de Folin Gallery, the Jayne H. Baum Gallery, Julian Pretto Gallery, New Museum of Contemporary Art and PS.1 Gallery. Internationally he has shown in Italy at the Sala 1 Gallery, Rome, and the Fortuny Museum, Venice, Gallerie Bonnier, Geneva, Switzerland, and the National Gallery of Canada, Ottawa, Canada.



Ted Victoria, "Chrome T.V.", 1994 (set of two) stainless steel, T.V. monitors, 12" x 12" x 3"



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