

PHOTASM



# PHOTASM

A phot.

A sometimes photom.

Periodically photoactive.

Often phototaxic or photobiotic.

And, perhaps, photoautotropic with  
photolysic side effects.



**HEIDI SCHLATTER**

**JACK POSPISIL**

**DAVID SCHAFFER**

**BRYAN CROCKETT**

**MARY ELLEN CARROLL**

**SIMON LEE**

**DAVID SHAW**

**RACHEL HARRISON**

**MICHAEL REES**

**JOHN VON BERGEN**  
**JEANNE SILVERTHORNE**

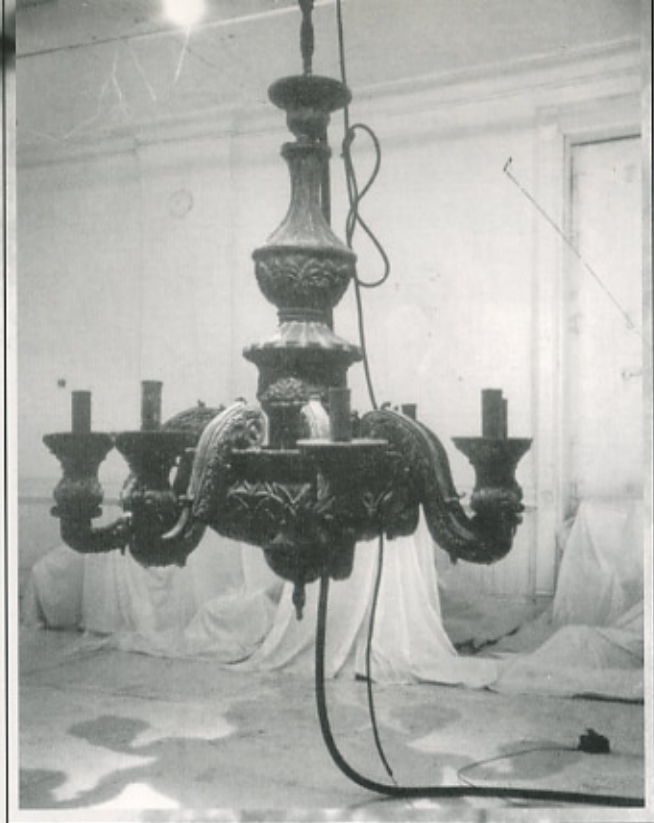
**ALYSON SHOTZ**

**JENNIFER BOLANDE**  
**KATIE MERZ**

**CURATED BY PETER DUDEK**

HUNTER COLLEGE OF THE CITY UNIVERSITY OF NEW YORK  
HUNTER COLLEGE/TIMES SQUARE GALLERY  
450 WEST 41ST STREET  
NEW YORK, NEW YORK 10036  
OCTOBER 5-NOVEMBER 18, 2000

## SILVERTHORNE



THE RUBBERY GAZE OF JEANNE SILVERTHORNE. MINIATURE IMAGES OF WORKS IN PROGRESS AND IN STORAGE. IMPEDIMENTA, STUDIO STUFF, EVERYWHERE. FRAGMENTS, MOLDS, FABRIC, FURNITURE, PLASTER, LIGHT FIXTURES - A LIST OF SORTS. DESPITE THE MATERIAL ABUNDANCE LOSS IS CONSTANT AND CONCRETE. WITHIN THIS WORK SPACE MISE-EN-SCÈNE, DENSELY CAST RELIEFS ANCHOR A PROFOUND SENSE OF ABANDONMENT.

***A list : Iris prints. Silver gelatin. Bubblejet. Props. Duratrans. Digital. Soft focus. Stereo-lithography. Color, Color, Color. Representative chapter headings in the present day annals of photo incunabula.***

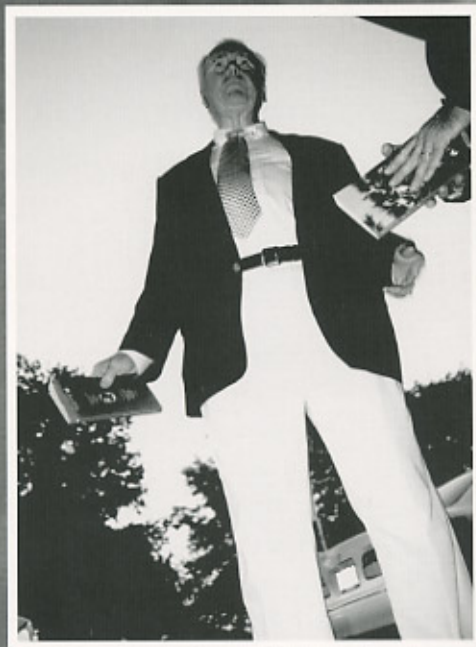
## The pictorial parousia (a sampling of sorts):

In February of 1997 I curated *Dead-Fit Beauty*. I followed up that show in October of 1998 with *Architecture, Architecture, Architecture*. With both exhibits I attempted to explore some concerns of sculptors active today: the creation and manipulation of fictitious life-forms, (Dead-Fit), and the influence of modern architecture on sculpture of the 80's and 90's.

BILLBOARD LOUD AND PROUD. HEIDI SCHLATTER'S SUPER-SIZED ARCHITECTURAL COMBINATIONS WREAK HAVOC UPON MENTAL AND SPATIAL COMFORT. PULSATING WITH A CONFOUNDING LOVE IT OR LEAVE IT ATTITUDE THAT MUDDLES ANY AUTOLOGICAL APPRECIATION, THESE UNRULY MISFITS OCCUPY A DISQUIETING AMOUNT OF TERRITORY. SELF-CONSCIOUS AGAINST THE WALL AND APPREHENSIVE ON THE FLOOR THEY POSSESS A MOB RULE MENTALITY THAT GANGS UP ON THE UNSUSPECTING VIEWER.



SCHLATTER

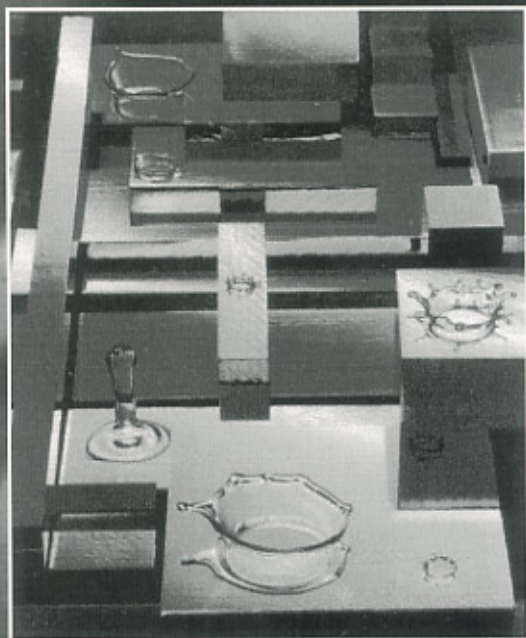


## HARRISON

RACHEL HARRISON. THROUGH HER PONDEROUS ACCRETIONS OF MATTER, PHOTOGRAPHIC FACT MIXES WITH THE OBDURATE FACILITY OF FABRICATION. AMBIGUITY IS NOT THE OPERATIVE WORD. VAGUENESS DOESN'T FIT EITHER. HER PHOTO/DRAWING COMBINATIONS ARE PERHAPS A CLUE — DELINQUENT SCRAWLS REFERENCING ICONIC IMAGES FROLIC AMIDST HER TRADEMARK SNAPSHOTS, THUS FORTIFYING THE UNCERTAIN AND CONTRADICTIONARY NATURE OF HER ENTERPRISE.

DAVID SHAW. GLIMMERING FAUX-DIGITAL, FULL-COLOR SPECTRUMS. FUSING THE ORGANIC WITH THE TECHNOLOGICAL, SHAW TRANSCENDS FUTURE-IMPERFECT UTOPIAS THROUGH A PRESENT-TENSE SAMPLING OF RUSTIC MODERNISM. A STAGGERING STOP-MOTION TOUR THROUGH THE 'NOW AND THEN' OF PROGRESS. A REVEALING JAUNT THAT BRINGS US FACE TO FACE WITH THE TECHNO/BUGOLIC.

## SHAW



**T**o my surprise each show ended up having as much, if not more, photography than sculpture. For in the studios that I visited photography wielded a strong hand. Materials were in the service of an image play. *Photasm* was calling.



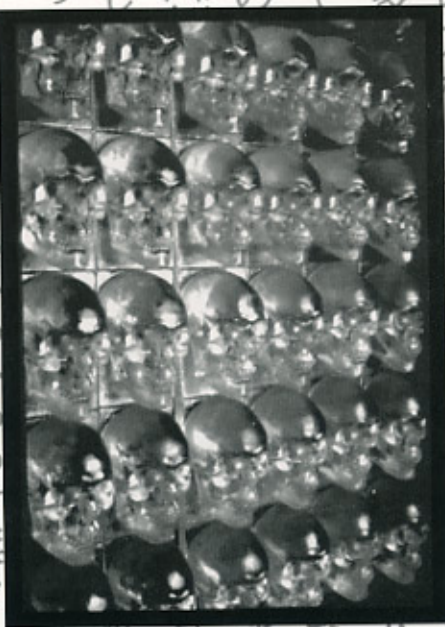
**REES**

MICHAEL REES. THE MAN OF RESINATED, 3-D PHOTOS. GROWN FORMS. HIGHLY DETAILED AND TRANSLUCENT. FORMS THAT ARTICULATE AN ENCRYPTED AND PIXILATED REALITY BEYOND THE CAPABILITIES OF OLD WORLD CRAFTSMANSHIP. MULTI AURICULATE HYPER-FORMS THAT HAVE BEEN SCANNED, MORPHED, TWEAKED, MODEMED AND CAUTERIZED INTO PERFECTION.

覚は新しいものを敵視し嫌悪する。かくして一般に、感性の「もっとも低級な」  
 まき愚かしき意志であり、懷疑と堅忍の欠乏がいちじるしい。われらの感覚が認識  
 で忠実で慎重な器具となるのは、ずっと後になってからであり、すでにそれは造られ  
 ない。われらの目にとっては、与えられた機会にあたって、すでに新しいものを  
 象をふたたび追うことの方が、ある印象の特異な新しさを捉えるよりも、楽であ  
 りより大きな力をより多くむずかししいはしめて  
 の発音を知らずしらすしらすの  
 人は「アリス」スタベ  
 覚は新しいものを敵視し  
 ら、恐怖愛憎といっ  
 代人が本を読むときは、一ページの言葉  
 んどなく、むしろ二十の字のうちからいい加減に五つくらいを拾ってこの五つ  
 るらしい意味を「推察」するのであるが、一様に、われらがたえば樹を見  
 や色や形を正確に完全に眺めることではない。それらにとっては、消極的なものであ  
 きだす方がやさしいのである。もっとも異常な体験の場合すら、われらは同じよ

WITH A WET HAND JACK POSSIBIL MANAINS A VISCERAL  
 GRIP ON THE JOYSTICK OF OBSESSIONAL MATTERS. ESCHATO-  
 LOGICAL IMAGES DRIPPING WITH RAW SPARTAN DESIRE  
 WRESTLE, ONE ON ONE, WITH THE INTELLECTUAL ENTANGLE-  
 MENT OF AUDIENCE ESTRANGEMENT. DIRT, DEATH, KITSCH,  
 SEX, FUNGI - ESSENTIAL INGREDIENTS IN THIS EVERY MAN'S  
 PRIMORDIAL SOUP.

**POSPISIL**



**The first incarnation appeared earlier this year at Union College in Schenectady, New York where I was invited to "do something". Spurred on by this display of northern hospitality, plans for a Photasm were set into motion.**



家の行なったままのごまかしであった。彼はおのれの良心を動かして、一種の自  
て安心を得た。しかもじつは、道徳

SHOTZ

ちに非合理的なもののあるのを洞

—しかるに、プラトーンの方  
がったから、主力をかついで  
と試みた。理性と本能とは  
プラトーン以来、すべての神  
では、これまでもつねに本能が  
「雷群」と名づける。デカルト  
は、理性にのみ權威を承認した  
めた。

WHAT IS ALYSON SHOTZ DOING? AND WHERE IS SHE DOING  
IT? WITH AN INSTINCTUALLY ANTIPODAL MODE OF WORKING,  
SHOTZ AMBIDEXTROUSLY RUMMAGES THROUGH ASSUMPTIONS  
AND EXPECTATIONS, ADROITLY SUBVERTING THEM WITH AN  
ASSORTMENT OF REFORMATTED GOODS AND CHARACTER  
REVERSALS. FOR A WILLFUL PRACTITIONER OF CONTRARINESS  
OPPOSITES DON'T ATTRACT. ANTI-THESIS IS GOOD. THIS IS HER  
CABIN IN THE WOODS.



展の中に、すべての「知恵  
を見ることかできる。どの  
た仮説である。仮作であり  
decided to take some of the artists from *Dead-Fit* and *Architecture*  
and mix them together with several others who had also displayed  
this photo predilection. It was subtitled "Sculptors using photography,"  
(eleven of them).

は、理性にのみ權威を承認した。しかしながら、理性は一つの道具にすぎぬ。デカ

**E**veryone from that show is in the current *Photasm*. And, with the possibilities that the exhibition space at Hunter College provides, the scope has been expanded. More space, more artists, more work by each artist, more photographs, more sculptures. More, more, more of everything and, as in the original, divarication is still the modus operandi. A curatorial and artistic working process through which one tends to divagate and to digress, to diverge or to meander.

RUBE GOLDBERG'S BASEMENT TECHNOLOGY HAS NOTHING ON SIMON LEE'S ETHEREAL PHOTOGRAPHIC CONTRAPTION, A SEEMINGLY VAST 360 DEGREE ABYSS OF ANAMORPHIC MIMICRY. THROUGH HIS WAXING AND WANING OF SHADOW PLAY, OTHERWORLDLY EVIDENCE IS DISCLOSED. VERTIGINOUS IMAGES ARISE, EERILY SIMULATING HIS INCORPOREAL MACHINATIONS. IMAGES RESPLENDENTLY EXPOSED ARE VULNERABLE, YET RESOLUTELY INACCESSIBLE.



**LEE**



LIVING ON A FEW ACRES, JENNIFER BOLANDE'S FOOT-LOOSE AND URBANE SENSIBILITY PRESENTS REFRIGERATOR BOXES AND SKYSCRAPERS. THROUGH A SEEMINGLY EXTEMPORANEOUS MODE OF WORKING, SELECT IMAGES ARE SHOE-BOXED, SHUFFLED ABOUT AND RE-PRESENTED. COLOR BACKED PHOTOS ARE LINED UP FOR REVIEW. MODERN OFFICE BUILDINGS ARE RETROFITTED. PROVISIONAL WORLDS ARE INVENTED.

*The moment. A Photographic moment. A flash of capillary transference. A brief, never ending desire. An acid bath of feeling, of longing to be, chemically enhanced Social Darwinism he said.*

COMPUTERS, COMPUTERS, COMPUTERS. REFRESHED FROM THE WEST COAST DAVID SCHAFER'S MUTANT SEATING ARRANGEMENTS SPREAD OUT IN COMPUTER GENERATED VIRUS-LIKE PATTERNS. SOCIAL CLUSTERS DETERMINE TO COMMINGLE AND INFECT DESPITE THE LACK OF COUNTER SPACE. GREGARIOUS ASSEMBLIES ROOTED IN MUTUAL NEED AND DISTRUST APPEARING AT A DINER NEAR YOU. DON'T ORDER THE CALAMARI.



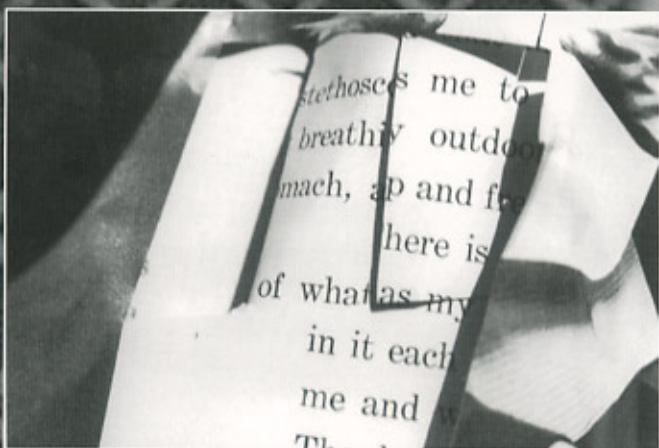
SCHAFER

I DON'T KNOW. MAYBE. YEAH. I GUESS SO. DOUBT FIGURES EVER SO STRENUOUSLY INTO THE INTESTINAL HISTORY OF JOHN VON BERGEN. INSPIRED BY THE MEDICAL ESTABLISHMENT'S ABILITY TO PHOTOGRAPHICALLY PROBE ANY ORIFICE IN THE HUMAN BODY, HIDDEN CONTIGUOUS SPACES ARE DELVED INTO, SCRUTINIZED AND EVALUATED FOR FUTURE REPLICATION. A FALSELY REASSURING "I'M O.K., YOU'RE O.K." RINGS THROUGHOUT THIS UNCHARTED EXPEDITION. AS IS ALWAYS THE CASE WITH VON BERGEN AN EVER-PRESENT CORPULENT PARANOIA PERSISTENTLY DEVOURS THE FIDUCIARY LIMITS OF HIS ARTISTIC PRACTICE.

VON BERGEN



NINE SUMMITS, EIGHT OCEANS, THREE BALLS AND TWO SHAD-  
DOWS: A RANDOM SAMPLING OF KATIE MERZ'S RAMBLING CATA-  
LOG OF FORMS. A NON-HIERARCHICAL PHOTO-ETYMOLOGICAL  
EXPLORATION OF MATERIAL BEHAVIORS. SELF-INVENTED PICTURE  
POSTCARDS REVEAL PICTORAL EVIDENCE OF SLUDGE PUDDLES  
EMBOSSSED WITH THE MEMORY OF THEIR OWN MAKING - EVIDENCE  
OF AN APPARENT SLIPPAGE BETWEEN META-MATTER AND THE  
PHOTO-CHEMICAL PROCESS.

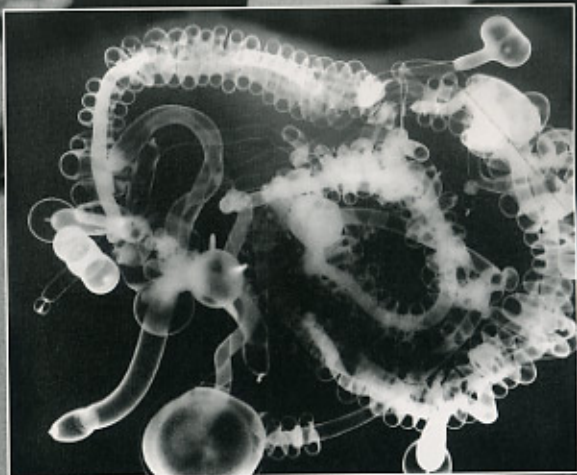


**MERZ**

**A**n Okefenokee penchant for deviating verbiage. A swamp-world of capricious detours and photic samplings. Loose ends followed, and followed, and followed. Pogo revisited. And as that swamp loving possum is apt to say, "What you tole up to now was jes fine...wanna go home for some cookies and milk?"  
So be it.

PETER DUDEK, CURATOR, ADJUNCT ASSISTANT PROFESSOR, ART  
DEPARTMENT, HUNTER COLLEGE OF THE CITY UNIVERSITY OF NEW YORK

INFUSING THE OBJECT PERMANENCE NATURE OF RAY-O-GRAMS WITH THE MICROSCOPIC TOPOGRAPHY OF BIO-WARFARE, BRYAN CROCKETT'S TENDON-TORQUED, TRANSLUCENT IMAGERY PRODUCES ROUGH SHAPE INFORMATION OF AN INTERIOR KIND. GARGANTUAN PETRI DISH FORMATIONS SIPHONED FROM A LARGER GROWTH, STABILIZED FOR THE MOMENT, YET POISED TO ATTACK, APPEAR ON A DIAPHANOUS HORIZON.



CROCKETT

**One more list. Narrative. Sex. Pseudo narrative. Video stills. More sex. Socially motivated voyeurism. Old skin. New flesh. Abstraction?**



NOTHING IS EVER WHAT IT SEEMS TO BE IN THE WORLD OF MARY ELLEN CARROLL. DECEPTION, MANIPULATION, SUBTERFUGE. MERE TOOLS OF THE TRADE. A CREATIVE ENTERPRISE THAT PREYS ON MISCALCULATIONS AND MISSTEPS (OF OTHER PEOPLE). IN THIS "JE PENSE DONC JE SUIS" WORLD HER MAXIM IS CLEAR : SOPHISTRY RULES!!!

CARROLL

## ACKNOWLEDGEMENTS

HAVING TWO PREVIOUS CURATORIAL EFFORTS AT HUNTER UNDER MY BELT I AM INDEBTED TO SANFORD WURMFELD AND THE GALLERY COMMITTEE FOR ALLOWING ME THE OPPORTUNITY TO COMPLETE THE HAT TRICK. THANKS ALSO GO TO: THE ARTISTS FOR GRANTING US THE PRIVILEGE OF ASSEMBLING THIS COMPILATION, CHRIS DUNCAN FOR MAKING THE FIRST PHOTASM POSSIBLE, TRACY L. ADLER FOR HER EDITORIAL GUIDANCE AND WISDCRACKING, JAMES ACEVEDO FOR AGAIN PROVIDING HIS DESIGN TALENTS, RIKI HIRATA FOR HER NECESSARY ASSISTANCE, CHAD FERBER AND HIS CREW FOR THEIR WORK ON THE INSTALLATION, THE HUNTER STUDENTS FOR THEIR QUERIES AND INTEREST, THE GALLERIES: ALEXANDER AND BONIN, CENTRAL FINE ARTS, FEATURE, SUSAN INOLETT, GREENE NAFTALI, DAVID MCKEE, FEDERIEKE TAYLOR, AND, OF COURSE, MONIKA, FOR BEING "THE LOVELY". THANK YOU ONCE MORE.

PETER DUDEK

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