

16'-0"

67'-0"

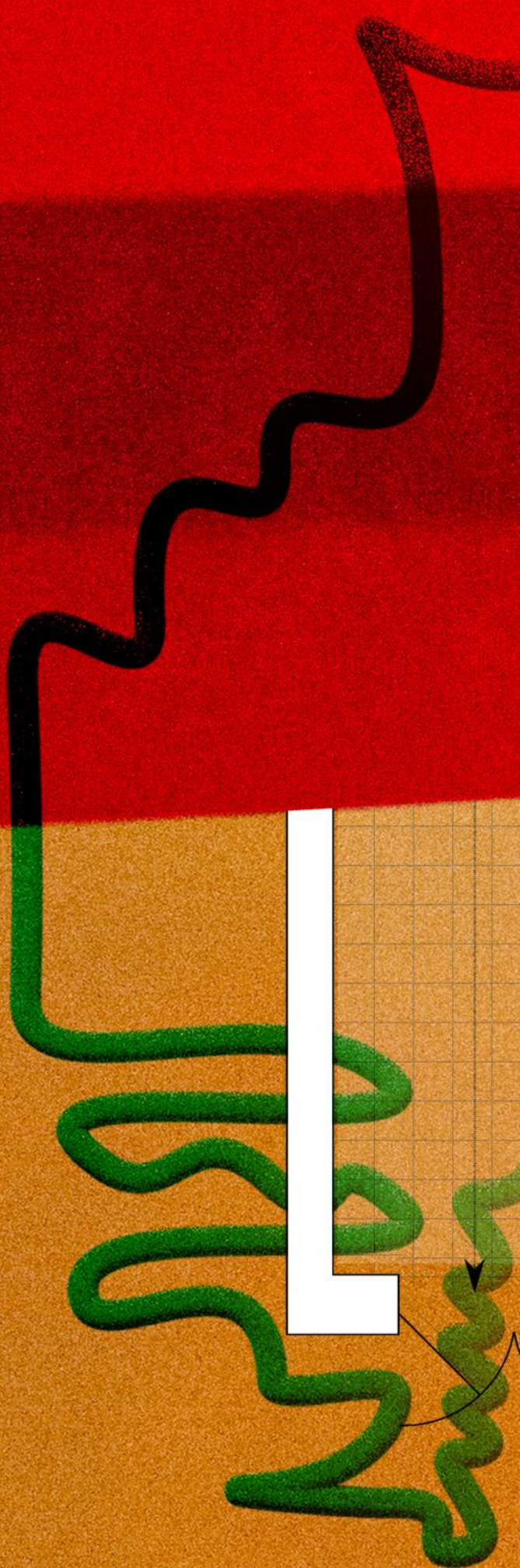
4'-6"

20'-0"

Ceiling Height: 12'-0"

21'-6"

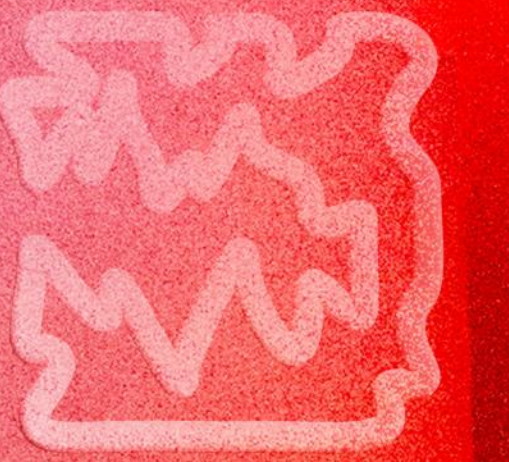
47'-6"



14'-0"

12'-6"

18'-0"



# ANTIFORM

## PACKER, PATRICK & ROS

01.24.17 – 02.18.17

ARTIST TALK & RECEPTION  
JANUARY 31, 5–8PM

LINDSAY PACKER, MITCH PATRICK AND JOHN ROS create work that relates viewers to their physical, perceptual and digital environments, often in response to the site of the installation itself. The exhibition's title, *ANTIFORM*, is borrowed from an art movement of the late 1960s in which artists' interest shifted from strict Minimalist forms to materials and processes, including chance. With a nod to the earlier generation, the artists in *ANTIFORM* move away from pure sculpture toward analog and digital work with an interest in everyday materials, process and perception.

#### GALLERY HOURS

Tuesday–Friday, 12–4 pm, Saturday, 7–9 pm

Also open during intermission and one hour prior to most Staller Center season performances. FREE.

#### GALLERY INFORMATION

631.632.7240 | [ZuccaireGallery@stonybrook.edu](mailto:ZuccaireGallery@stonybrook.edu)  
<http://ZuccaireGallery.stonybrook.edu>

*ANTIFORM: PACKER, PATRICK & ROS* is organized by Karen Levitov, Director and Curator, Paul W. Zuccaire Gallery. *ANTIFORM* and the 2016-17 Paul W. Zuccaire Gallery schedule are made possible by a generous grant from the Paul W. Zuccaire Foundation. Additional funding is provided by the Friends of the Staller Center.

#### Front Image:

Lindsay Packer, Mitch Patrick, John Ros  
*Antiform*, 2016

Collaborative digital print

Original file size: 29.5 x 23.5 in. / 74.9 x 59.7 cm

Created for: *ANTIFORM: PACKER, PATRICK & ROS*

Packer, Patrick and Ros each contributed one visual layer of information to this collaborative piece, establishing links between their individual works and processes, visual languages and relationships to space, color and form. This image serves as a starting point for analog and digital collaboration between the three artists within the physical space of the gallery in *ANTI-FORM*.

#### Images this Page:

"Aura" photographs taken in Chinatown, NYC, 12.10.16

PAUL W. ZUCCAIRE GALLERY  
STALLER CENTER FOR THE ARTS  
STONY BROOK UNIVERSITY



My working process is improvisatory and site-responsive and includes installations and videos that use light and shadow to coax cinematic vignettes from ordinary objects. As I investigate color, luminosity and perception, I am especially interested in the analog/digital ambiguity and ubiquity of images made with red, green, and blue, the primary colors of light. I continue to construct RGB color spaces in both analog and digital ways. With a spirit of spontaneity and a non-hierarchical approach to materials and process, I often borrow elements like plywood, furniture and window screens from my installation environments. I activate these things temporarily with light and movement and return them to their original contexts when the exhibition ends. This process of assembly and redistribution resets possibilities for future interactions between material and perception, encouraging viewers to become more aware of ephemeral manifestations of luminous color and form within their own daily experience.

LINDSAY PACKER



I employ video and 3D printing to examine the relationship between viewers, screens and pixels. Using 3D printing I print out matrices of seamlessly connected "pixels" to create physical images. By printing out only interconnected pixels, I produce suspended digital images that do not require a physical substrate in order to be perceived. To physically create these images through 3D printing, I design large catalogs of seamlessly connected glyphs that are used to replace the pixels in digital images. In my video work I explore the reciprocity between physical action, tangible reality, and display screens. Digital video and 3D modelling allow me to comment on the peculiar circumstances of display screen integration throughout daily life. The environments in my 3D videos are informed by both digital and real space which are setup to reciprocate with one another seamlessly. Through performance I demonstrate the attempt to "get at" the intangible pixel as a means to reveal that "reality" is resistant to digitalization.

MITCH PATRICK



I create durational, site-responsive interventions that involve a process of taking up residence within a place to fully engage with the location, its surroundings and every element within it. My exploration begins without parameters, allowing for the possible and impossible. Delving into the idiosyncratic elements of each space, assembling and disassembling, shifting, accumulating and rearranging material, subtle dynamics and possibilities are emphasized. All components are sourced on site and can include building materials, refuse and discarded objects, light sources, natural light and sound, as well as data, research materials and objects from collections and archives. Over time, in creating spatial tensions and contradictions within these subtle, often minimal environments, the viewer's sensitivity is intensified. Potential for agency and new opportunities become apparent as the inconspicuous moments that surround us are amplified, and the quiet sounds within our larger systems of operation may be sensed.

JOHN ROS