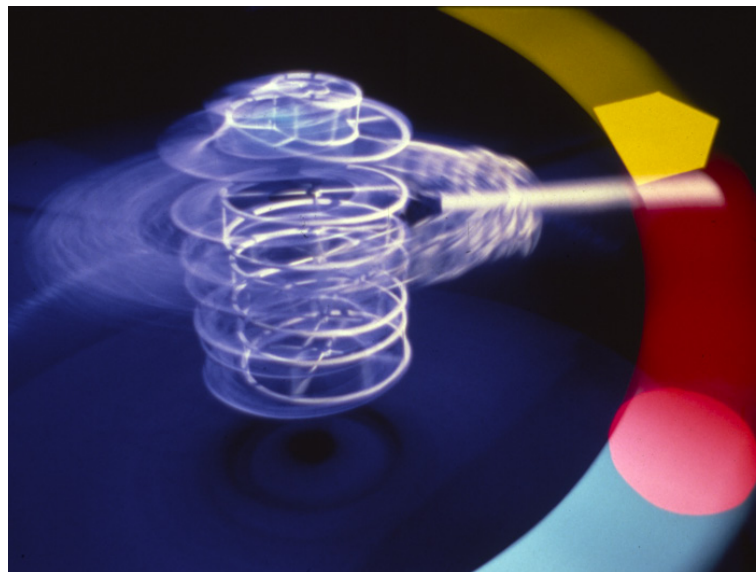


NATURAL GENRE

CURATED BY TRICIA COLLINS AND RICHARD MILAZZO

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Fine Arts Gallery / School of Visual Arts

INDUSTRIAL SERIES



ANOMALY AND EFFECT

Ericka Beckman's film-derived images in the photographic works produce a mesmerizing effect whose center is a perpetual transaction, electric and abstract in probability and unrequited in its continuity, and whose suspended (transcendental), implacable surfaces remain acutely inscrutable. Nature, as such, as a verdant configuration or as an image-in-itself, does not exist in a conceptual field where the content is the psychedelic value of Concept itself. This also manifestly applies to Welling's conceptual landscapes. Cause and causality as ideological or political substance and as logical relation, respectively, and causation as an empirical (or natural) code are suspended over an incomplicit value determined by ostension and a doggedly private, mediated consciousness in a de-naturalizing manifold, a makeshift, toy universe, which ceaselessly regresses into the drifting structure of attitude and situation, the organizing principle of which is anomaly. In Beckman's work, effects not only precede but preclude cause and causality. In this hyper-constructed universe of narrative effects, meaning is the outcome of a set of charged interferences, and the object must compete with the frenzy and ultimate stillness of Chance itself.