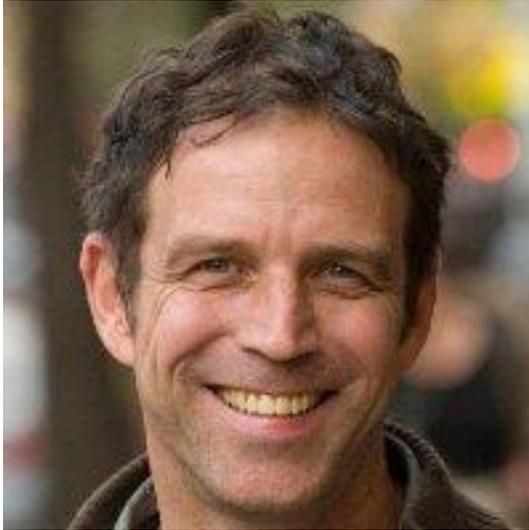


SLGALLERY

PATRICK NASH



b. 1959, Buffalo NY

Patrick Nash attended SUNY Buffalo where he studied history, film and media. There, he met and was influenced by Tony Conrad who introduced him to the work of Stan Brakhage and other experimental film makers. He moved to New York's East Village in 1982 and began making animated super 8 films and creating electric, kinetic sculptures for performance art. During this period, he began working with cast ceramics and neon. In 1984, in collaboration with Willy Baer, he designed and built the set for a piece entitled "Miniature Tales of the Apprehended." This was performed only once, at El Pueblo Gallery on East Houston Street in New York City. The success of the show led to a subsequent, larger production entitled "The Story of Abraham" later that year at Hallwalls Gallery in Buffalo NY. In 1985, he exhibited his first piece incorporating neon and cast cement called "Purple Deposition" at a group show at Hudson Galleries in Tribeca. In 1987, he worked at the Museum of Holography in Soho, where he designed and built numerous installations, including the "Through the Looking Glass" at the former premises of FAO Schwarz on 5th Avenue. During the period from 1992 through 1994, he exhibited works of neon and cast cement at Let There Be Neon's rotating permanent exhibit in Tribeca. Also at that time, he performed and composed music with the band Spawnbath on the Lower East side.

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Artist Statement

Sculpture, like music, is about what happens before and after words have their meaning. The most important aspect of my work is its silence, and the abundant meaning that can be found in the wordless space that surrounds it. My process is simple: I do what I am still impelled to do, after the voices in my head have had their say. This, though not a formula for an easy life, has led to an inexplicable satisfaction, and appreciation of the beauty of things not yet understood to be art. Language is like a beachfront condo development; the frenzy of cheap construction ends abruptly at the ocean's edge. The relationship between art and language is like the relationship between architecture and the ocean. They long for each other, stand up to each other and at times violently assault each other. My work is a monument to that relationship, like a bronze plaque placed as a historical marker to an unspeakably intimate event, a memorial at the place where words have fallen, and a door to the infinite silence beyond.

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Exhibitions

February 1998 - *Enlightened Art*. Juried group show
Lee County Alliance for the Arts
Fort Meyers, Florida

December 1997 - *One On One*. Invitational group show
Max Fish, Ludlow Street NYC

June 1996 - *Delirium*. Rico Maresca Gallery group show (title sign)
Wooster Street, NYC

1992 to 1994 - *Let There Be Neon*. Rotating permanent exhibition

June 1986 - Hudson Galleries group show
Hudson Street, NYC

Commissions

2014 - *Shards*. Neon ceiling sculpture
Private Collection, Buzzy Geduld

2014 - *Neon Eclipse*. 12' diameter
(Collaboration with Kiki Smith and Harriet Spear)
Installations)
The Lower East Side Girls Club

1995 - *Wave*. Neon sculpture 25' x 2'
Jones Intercable, Washington DC

1984 Hallwalls
Buffalo, NY

1984 El Pueblo Gallery
NYC



<https://www.instagram.com/pndneon/>