

# THE FACULTY SHOW

JIM BEATMAN

STEPHEN LARESE

TOBY BUONAGURIO

TERENCE NETTER

EDWARD COUNTEY

MEL PEKARSKY

JACQUES GUILMAIN

HOWARDENA PINDELL

BRIAN JERMUSYK

THOM THOMPSON

JAMES H. KLEEGER

DAN WELDEN

GEORGE KORAS

ROBERT WHITE

November 22, 1983 — January 4, 1984

THE FINE ARTS CENTER ART GALLERY  
STATE UNIVERSITY OF NEW YORK AT STONY BROOK

I would like to express my appreciation to guest curator Aldona Jonaitis, Chairman of the Art Department, State University of New York at Stony Brook, who organized and developed THE FACULTY SHOW exhibition.

The curator and I wish to acknowledge the contribution of Sandra Allen who researched the history of the Art Department and helped organize the catalogue. Special thanks are also due to Gallery Yves Arman and G.W. Einstein Co. for their cooperation and assistance.

Most of all, we are grateful to the members of the Art Department who have generously participated in this exhibition. We are very pleased to have artists of such high caliber within the Stony Brook community, and we thank them for their continued support of the Fine Arts Center Art Gallery.

Rhonda Cooper  
*Director*

## INTRODUCTION

Like the entire State University of New York at Stony Brook campus, the Department of Art has undergone tremendous changes over the past twenty years. Indeed, the department as such did not even exist two decades ago; rather, art, music, and theatre instructors together formed a single, unified Department of Fine Arts. Three exhibitors in this Stony Brook faculty show belonged to that early group: sculptor and portraitist Robert White and painter Edward Countey both became faculty members in 1962, while medieval art historian Jacques Guilmain joined the following year. As the size of each branch of the Fine Arts Department started to increase, it became clear that they would have to split into separate units. In 1965, the departments of Art, Music, and Theatre Arts were established. By the next year, the Art Department had added to its faculty sculptors James Kleege and George Koras.

These five professors who date back to the first decade of the Art Department remember being isolated and leading a nomadic existence. From 1965 to 1967 the art offices and studio classrooms were in a remote ranch house across Nicolls Road in an area called Point of Woods. In 1967 the department moved into cramped quarters in the Humanities Building. Since only one room in that building was appropriate for a studio class — the space that is now the cafeteria — most art faculty had to travel to the far reaches of the campus to teach their courses. Printmaking was taught in the dormitories and in Heavy Engineering, sculpture and ceramics in the sub-basement of Heavy Engineering, drawing and design in Engineering, and painting in the Humanities Building. In 1972 studio classes were consolidated into a single location, but unfortunately, that location — the South Campus building now known as Nassau Hall — was as isolated as Point of Woods had been. This isolation was only temporary, however, as the centrally located Fine Arts Center was under construction and due to open its art wing — complete with spacious, well-equipped studios — in the summer of 1975.

With this professional setting, the opportunity for expansion finally presented itself, and the Art Department increased its size considerably during the mid- to late-1970's. In 1974 Mel Pekarsky, landscape painter and creator of numerous public art projects, joined the Stony Brook faculty. The next year, sculpture technician Jim Beatman and photography instructor Michael Edelson came to the department, followed soon after by ceramic sculptor Toby Buonagurio. In 1977 Thom Thompson was hired to be the printmaking and graphics technician, and Dan Welden was hired to teach printmaking. Howardena Pindell, painter, video artist, writer, and curator, joined the faculty in 1979. Two years later, Stephen Larese, trained in painting and design, became the slide curator. And last year, Terry Netter, the Director of the Fine Arts Center, was made an adjunct associate professor, and Brian Jermusyk, an adjunct instructor.

This exhibition includes some works of art made by faculty who have been at Stony Brook for over twenty years as well as some by those who have joined very recently. The artists come from different backgrounds and create paintings, drawings, sculptures, prints, and photographs that display considerable variation on a stylistic spectrum ranging from naturalistic to totally non-objective. As the following artists' statements clearly demonstrate, they each have distinct ideas on the meaning and purpose of their art. This kind of variety creates the tremendous artistic vitality that makes the Stony Brook Art Department, now central to the University, an exciting place in which to teach, learn, and share ideas.

Aldona Jonaitis

**JIM BEATMAN, Technical Specialist, Sculpture Division**  
M.F.A. University of Massachusetts at Amherst, 1977

Selected exhibitions:

- O.K. Harris, New York City (1981, 1979)
- Mill Pond House, St. James, New York (1979)

I have always had a natural curiosity to get beyond how things look and into how they work (or how they got that way, or what they will become). Anything that didn't "work," that just sat there, complacently finished, was to me a dead object or issue and of no particular interest. As I got involved in art, this attitude eclipsed all other considerations and became my basic working premise. I was only satisfied with a piece if it presented a dynamic or unresolved condition. The result has been a continuum of experiments of negligible importance. The value, the art, lies in the metaphor: that the process, however naive, reflects the development of our civilization; that whether we are seeking fire from flint, or beauty in garbage, this process — of questioning, thinking, creating — is uniquely ours as humans and the sole reinforcement of our assumption of superiority.

*A High Performance, One Design Sailboard/Boat with a Tentative Class Designation of Manta*, 1983

Styrene foam, aluminum, mahogany, and fiber glass, 12 feet long x 4 feet wide x 16 inches high

**TOBY BUONAGURIO, Assistant Professor**

M.A. The City College of New York, 1971

Selected exhibitions:

- Contemporary Arts Center, New Orleans, Louisiana (1983)
- Bronx Museum of the Arts, New York City (1983)
- Gallery Yves Arman, New York City (1983, 1982, 1981)
- Alternative Museum, New York City (1983, 1982, 1981)
- Everson Museum of Art, Syracuse, New York (1982)
- Grand Palais, Art Contemporain, Paris, France (1982)

Selected collections: Everson Museum of Art; Mint Museum of Art; Heckscher Museum; Alternative Museum

Quirky objects interest me. I've always collected unusual memorabilia — those long since forgotten "treasures" dredged up in dusty thrift shops and obscure garage sales. Now, in addition, I collect exotic experiences. Travel to parts of France, Italy, Spain, Greece, and Turkey has become an important additional source of inspiration. I think of myself as a collagist — a combiner of images and ideas. This particular, often contradictory, blend has been characteristic of my ceramic sculpture for approximately twelve years. Typically, banal images from flea market finds and dime store novelties collide with memories of Barcelona's Gaudi, Egyptian monuments, oriental guardian figures, or even Cretan Snake Goddesses to result in uncommon hybrids with mythological overtones. Color and surface have always been essential ingredients in my work. In combination, they act as a screen of hyperactivity — an exotic hide wrapping around the work, subverting conventional relationships, reinforcing new ones. For my purposes, clay has been the most compatible medium. Its inherent contradictions make it especially interesting to work with. It can be malleable or rigid, durable yet fragile. Clay is a magical plastic material.

\**Flamingo Shoes*, 1974

Ceramic with acrylic paint, 13 inches high

*Mardi Gras Shrinette #1 (Female)*, 1983

Ceramic with glazes, lusters, acrylic paint, flocking, and glitter, 32 x 12 x 10 inches

*Mardi Gras Shrinette #2 (Male)*, 1983

Ceramic with glazes, lusters, acrylic paint, flocking, and glitter, 32 x 12 x 10 inches

Courtesy Gallery Yves Arman, New York City

**EDWARD COUNTEY, Associate Professor**

Selected exhibitions:

- Gallery North, Setauket, New York (1972, 1966)
- KayMar Gallery, New York City (1962)
- Ruth White Gallery, New York City (1961)
- Philadelphia Museum, Philadelphia, Pennsylvania (1960)
- The Brooklyn Museum, New York City (1960)

Art is part of all science and not a specialized craft. It has the same importance as math and science in that it is a training in use of the human mind. I've found at least as many talented and intelligent scientists and mathematicians as I have artists. Giving artists a special and separate title is an insult to artists and scientists. And yet I find the understanding of scientists of art and artists of science in both cases inadequate. I evaluate art as I evaluate everything in the world around me . . . quality, not tricks, or so-called imagination, but clarity, a gift given to only a few in the world in general. I want my art judged as I judge any human act, as an example of human insight and clarity.

*Meteora*, 1982

Acrylic on canvas, 49 x 44½ inches

*Meteora*, 1982

Acrylic on Japanese paper on board, 18½ x 25¼ inches

*Lefkas*, 1982

Acrylic on Japanese paper on board, 18½ x 25¼ inches



Toby Buonagurio, *Flamingo Shoes*, 1974

Photograph: Courtesy Gallery Yves Arman, New York City

**JACQUES GUILMAIN, Professor**

Ph.D. Columbia University, 1958

Selected exhibitions:

- Gallery North, Setauket, New York (1981, 1980, 1969)
- Queens College, New York City (1961)
- University of California, Riverside, California (1959)
- Metropolitan Museum of Art, New York City (1952)

It should be said at the start that this is an "artist's statement" from one whose primary professional orientation is art history and the teaching of art, rather than the practice of art. Up to about ten years ago I made mostly collages, some of which include tightly drawn or painted realistic elements. Around that time the painter Malcolm Morley was a member of our faculty for a time. He was then already developing towards a more expressionistic mode, but I was more interested in his earlier, photo-realist, works depicting tourist postcards or posters. These had a wonderful Dada-Surrealist, Pop, and nostalgia-loaded character — "hand-painted ready-mades" Morley called them. In that general vein, I decided to make a "family photo album" series of paintings — of our tourist pictures, and portraits of members of the family. From this I went on to paint landscapes, using batches of slides in lieu of preliminary sketches. It turns out that the sharp light of North American models forms with such hard-edged definition that the "real" landscapes sometime appear like postcard reproductions of themselves.

*The 6:30 Ferry*, 1983

Oil on canvas, 50 x 39 inches

*42nd. and 43rd. Street on the Fourth of July*, 1976, 1978

Oil on prepared panel, 29 x 29 inches

**BRIAN JERMUSYK, Adjunct Lecturer**

M.F.A. Brooklyn College, 1983

Recipient of the Charles G. Shaw Award for Excellence in Painting, Brooklyn College (1981)

Selected exhibition:

- Brooklyn College, New York City (1982)

My concern with painting is that of conjuring out of flat space something that rings true, something that is appropriate to both oneself and the demands of representation. I tend to regard painting as a reflective enterprise which seeks meaning, simplification, emotional condensation. The process is largely personal; the surfaces of things seen are considered as relationships in contexts. The aim is to arrive at an image that is as honest and forthright as I can make. Any particular work is not so much an end in itself, as a step in a progression toward clarity of purpose and insight. Although it is probably more toward the hope of experience, rather than to its facts, that I strain, the idiom is that of those painters, historical and contemporary, who look to the natural world in order to better perceive themselves.

*Still Life*, 1983

Oil on canvas, 16 x 20 inches



**JAMES H. KLEEGER, Associate Professor**

M.F.A. Syracuse University, 1945

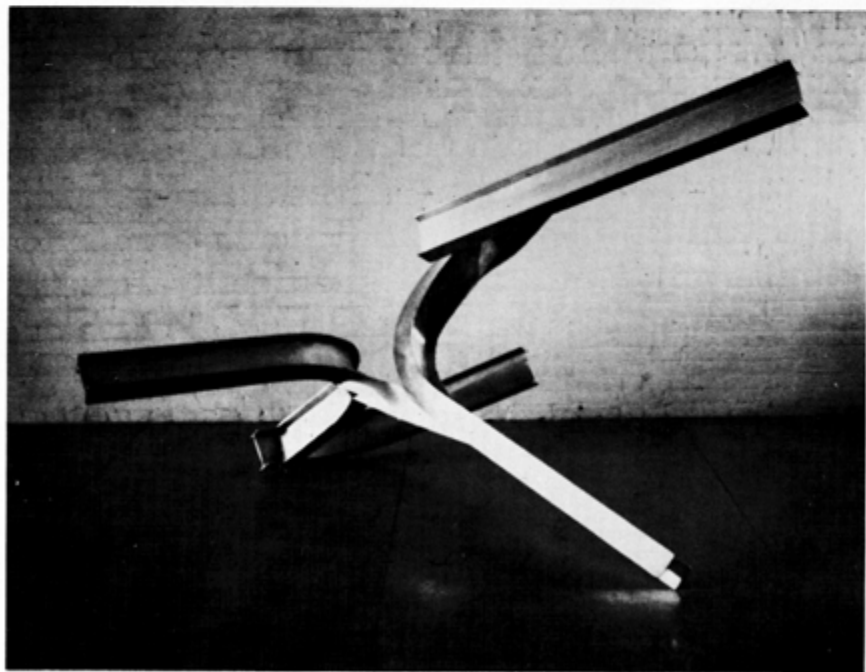
Selected exhibitions:

- Gallery North, Setauket, New York (1981)
- Mill Pond House, St. James, New York (1979)
- Corcoran Gallery of Art, Washington, D.C. (1965)
- Museum of Modern Art, New York City (1953)
- Metropolitan Museum of Art, New York City (1953)

I believe that art is a momentary or prolonged sensation of discovery, invention, or realization. The by-product of art, an art object, is only art when it can create for an observer a sensation. The sculptor manipulates the matter of environment which surrounds us, material, light, space, sound, movement, etc., to create an atmosphere conducive to such a sensation. We use implied or real scale so the observer can imagine or be confronted with elements of emotion, simple or complex, which give a micro or macrocosmic space for our imagination to operate in.

*\*Multi-position Sculpture, 1971*

6" aluminum I-beams, 53 x 99 x 60 inches



James H. Kleege, *Multi-position Sculpture*, 1971



Mel Pekarsky, *Nevada Slide*, 1981

Photograph: Eric Pollitzer, Hempstead, New York





**GEORGE KORAS, Professor**

Diploma, Athens Academy of Fine Arts, 1949

Recipient of the Harry Abrams Award, American Society of Contemporary Artists (1979)

Recipient of the Medal of Honor, Audubon Artists Annual Exhibition (1978)

Selected exhibitions:

Bell Gallery, Stamford, Connecticut (1982)

World Trade Center, New York City (1981)

Sindin Gallery, New York City (1981)

The National Museum of Greece, Athens, Greece (1978)

The Brooklyn Museum, New York City (1960)

Selected commissions: N.Y.C. Board of Education; Audiovox, Inc.; Z. Godron, Spain

I let my inner self form my sculpture: I merely supply skill and expertise. The more I penetrate into my subconscious, and let my heart sing, the more pleasure I get. That is why I call it "psychoadventure" art.

\* *Prey*, 1982

Bronze, 18 x 20 x 14 inches

*Threat*, 1983

Bronze, 24 x 17 x 17 inches



George Koras, *Prey*, 1982

Photograph: Courtesy of the artist

**STEPHEN LARESE, Slide Curator**  
M.F.A. University of Cincinnati, 1975

Selected exhibition:

Truman Gallery, New York City (1978-79, 1977)

Looking over my work, it has all been a series of reactions to various places; an accounting of feelings and states of mind during periods of my life — time, place, activity. Common denominators or underlying tendencies — the subtleties — are the most important aspects, and the most difficult to put into words. These help hold some sense of self for me, and may serve as a point of reference and definition. I am mostly singularly interested in one idea, used to the point at which it is no longer that original idea. I seem to need to exhaust all possibilities before being able to put one line, or thread of an idea's reality, away. For me all forms of creativity, at their onset, require some leap into faith, or some departure from reality, in order to bring back into reality something that adds to the nature of reality. When questions about the nature of reality and creativity become overwhelming for me, the self-portrait helps to focus the problem on the solution, or focus the solution on the problem. Self portraiture serves as a plumb-line for focus itself.

*Self Portrait: Gargoyle*, 1982  
Paper on cardboard, 14 x 17 inches

**TERENCE NETTER, Adjunct Associate Professor**  
M.F.A. George Washington University, 1965

Selected exhibitions:

Rehn Gallery, New York City (1975, 1971, 1968)  
de Saisset Gallery, Santa Clara, California (1973, 1971)  
Bolles Gallery, San Francisco, California (1971)

Selected collections: Georgetown University; St. Lawrence University Museum;  
de Saisset Gallery; University Hospital, SUNY Stony Brook;  
Kennedy Library, Boston

I do not think that I can add to or subtract from the significance of my work by making a verbal statement about it. The painting in this show is recent and is part of a pre-occupation I have had for a long time with integrating figures into contemporary painting space. As such, I would hope that it would also mirror forth something personal and human enough to arouse interest. It is the critical function of the artist to judge his work to be finished and good. Personally I find it awkward to preempt the critical function of the viewer by any further statement than the one I have attempted to make on the canvas. I intended it to be sufficiently revelatory.

*Untitled*, 1983  
Mixed media, 6 x 6 feet

**MEL PEKARSKY, Associate Professor**  
M.A. Northwestern University, 1956

**Selected exhibitions:**

- G.W. Einstein Gallery, New York City (1983, 1982, 1981, 1980, 1979, 1978, 1977)
- The Fine Arts Gallery, Bank of America Headquarters, San Francisco, California, (1982)
- Whitney Museum of American Art, Stamford, Connecticut (1981)
- Centro Columbo-Americano, Bogata, Columbia (1980)
- Cooper-Hewitt Museum, New York City (1979)
- The Brooklyn Museum, New York City (1974)
- Whitney Museum of American Art, New York City (1971)

Various exterior murals on New York City buildings, made possible by grants from City Walls, Inc. (1969-1974)

**Selected collections:** Museum of Modern Art; Cleveland Museum of Art; The Corcoran Gallery of Art, Washington, D.C.; Minneapolis Institute of the Arts; The Yale University Museum; The Environmental Protection Agency, Washington, D.C.

I feel the desert a strong and apt symbol. It is vast, but fragile, vulnerable, beautiful, and rapidly and constantly changing in pattern and color. It's neat, clean, open, and ordered: precisely apportioned in space and object. Trying to capture and transmit the feeling of this light, temperature and fragility, texture and unprettiness, has led me in the last few years to eliminate color from most of my work. This was a tough thing to finally just do. It went against my training and personal enjoyment of gesture, brio, dense brushwork, and color; these are in any case natural to me. The current work is hard and perhaps not "fun" to make; the larger pieces may take six months or more. Having done them, though, I like them better than anything I've done earlier. Perhaps "like" isn't the word. I don't intend my work as the inspiring natural cathedral or geological record of the 19th century American landscape painting, nor do I want it seen as romantic, or as 20th century picturesque, by which I would mean to include landscape as souvenir: either as photo-realism, or as Pearlstein said of his, "picture post-cards"; he wanted to be able to take the places back home with him. Rather, I relate these pieces more to 17th century Dutch still-life, to its *vanitas* theme, to the interrupted meal: the landscape empty of people and their works.

**\*Nevada Slide, 1981**

Pencil on unstretched canvas, 72 x 122 inches

*Trees on Mountainside, Puye, 1981*

Pencil on paper, 22½ x 30½ inches

*Zion Scrub, 1982*

Pencil on paper, 22½ x 30½ inches

Courtesy G.W. Einstein Co., New York City

**HOWARDENA PINDELL, Associate Professor**  
M.F.A. Yale University, 1967

Recipient of Boston University Alumni Award for Distinguished Service to the Profession (1983)

Selected exhibitions:

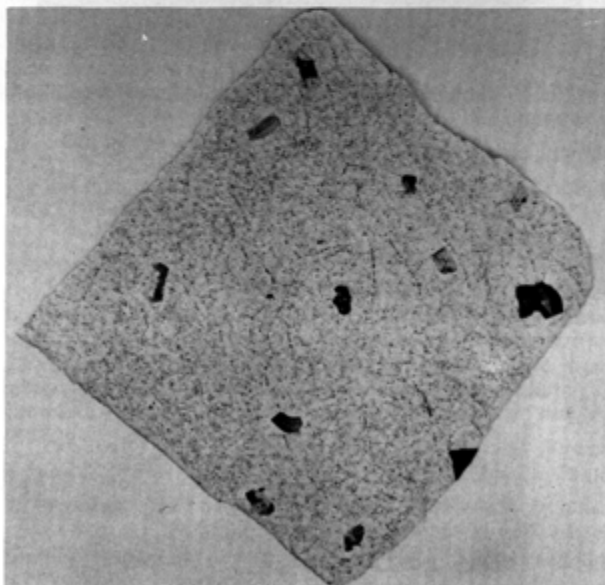
A.I.R. Gallery, New York City (1983, 1980, 1975, 1973, 1972)  
David Heath Gallery, Atlanta, Georgia (1983, 1981)  
Metropolitan Museum of Art, New York City (1982, 1979)  
Yale University Art Gallery, New Haven, Connecticut (1981)  
Monique Knowlton Gallery, New York City (1981, 1976)  
Lerner-Heller Gallery, New York City (1981, 1980)  
P.S. 1, New York City (1980, 1978, 1977)  
Galerie Mitkal, Abidjan, Ivory Coast (1980)

Selected collections: Metropolitan Museum of Art; Philadelphia Museum of Art; Fogg Art Museum, Harvard University; Whitney Museum of American Art; Museum of Modern Art; Roy Neuberger Museum, Purchase, N.Y.; Yale University Art Gallery; Museum of Contemporary Art, Chicago

**Mountain: Reflection** - The work which I did after returning from Japan represented my new awareness of nature and the traditional use in Japanese art of natural asymmetrical forms. Although the use of surface texture is not a departure from my former methods of working, the format of the shaped canvas is, as it has a direct reference to nature. I have included embedded images of natural forms such as mountains, flowers, ocean. My next series will be based on the synthesis of the experiences in Japan merged with my forthcoming experience in India. I work also with small format images using molded paper and postcards. My aim is to create a third reality through the juxtaposition of the painted reality with the photo-mechanical image of the postcard. Both aspects of the work deal with fragments — fragments of paper or fragments of canvas — which are glued or sewn together.

\**Mountain: Reflection*, 1982-83

Acrylic, paper, dye, gouache on sewn canvas, 108 x 108 inches

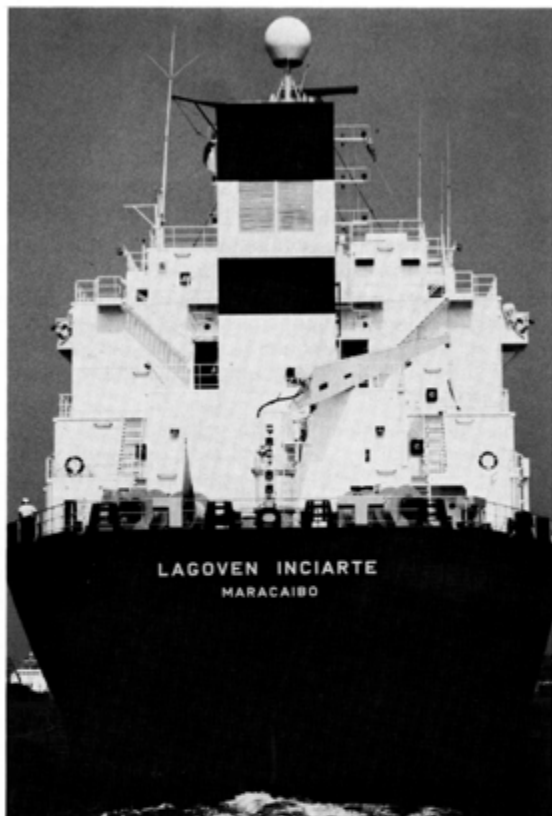


Howardena Pindell, *Mountain: Reflection*, 1982-83

Photograph: D. James Dee, New York City

Thom Thompson, *Tugboat Series #14: Maracaibo*, 1983

Photograph: Courtesy of the artist



**THOM THOMPSON, Technical Specialist, Photography and Graphics Division**  
M.F.A. Ohio University, Athens, 1970

Selected exhibitions of films:

- WGBY-TV, Springfield, Massachusetts (1981)
- University of Massachusetts, Amherst, Massachusetts (1980)
- San Francisco Art Institute, San Francisco, California (1979)
- Baltimore Film Festival, Baltimore, Maryland (1979)
- Whitney Museum of American Art, New York City (1975)

Photography is a common thread that runs throughout most of my work. In the past I have used it in combination with something else or manipulated it in some way to conform to the guidelines of other media. Recently I have discovered the obvious. Its relative immediacy, its portability and directness allows for capturing a moment and controlling the elements of that moment. Photography continues to be very interesting to me.

*Tugboat Series #9: Deck*, 1983  
Color photograph, 11 x 14 inches

\**Tugboat Series #14: Maracaibo*, 1983  
Color photograph, 11 x 14 inches

*Tugboat Series #25: Sanko*, 1983  
Color photograph, 11 x 14 inches

*Tugboat Series #29: Storage Chest*, 1983  
Color photograph, 11 x 14 inches



**DAN WELDEN, Assistant Professor**  
M.A. Adelphi University, 1967

Selected exhibitions:

Elaine Benson Gallery, Bridgehampton, New York (1983, 1982)  
Galerie Kausch, Kassel, Germany (1983)  
Guild Hall, East Hampton, New York (1983, 1981, 1979, 1978)  
Parrish Art Museum, Southampton, New York (1981, 1978)  
Heckscher Museum, Huntington, New York (1981, 1980)

Selected collection: Guild Hall

Printmaking is a flexible avenue for me to project my image and realize a vision. The print in its pure state is simply not dimensionally or spiritually enough. My present state of mind beckons my hands to "play" with the disciplined structure of man-made forms. In pushing and pulling colors and textures spontaneously with paint, crayon, and graphite, I hope to achieve that which is beyond both print and painting.

*Maine*, 1983

Monotype/drawing, 48 x 36 inches

*Avis*, 1983

Lithograph/drawing, 44 x 36 inches

*4WD*, 1983

Lithograph/drawing, 30 x 24 inches

**ROBERT WHITE, Associate Professor**

Selected exhibitions:

Heckscher Museum, Huntington, New York (1983)  
Nassau County Museum of Fine Art, Roslyn, New York (1981)  
Elaine Benson Gallery, Bridgehampton, New York (1979, 1971)  
Gallery North, Setauket, New York (1976, 1974)  
Boston Athenaeum, Boston, Massachusetts (1976)  
Graham Gallery, New York City (1975, 1970)  
Davis Gallery, New York City (1967, 1962, 1959, 1957)

Selected collections: The Brooklyn Museum; Heckscher Museum; Museum of the Rhode Island School of Design; Boston Athenaeum

I turned early against style and manners and am only in pursuit of vitality, content, and grace. Or I am driven to lust, wonder, and praise rather than toward formal or polemic considerations. I have still, like everybody else, to deal with solving contradicting structural, spacial, and light problems. It is a question of priorities: Rodin's or Archipenko's, Redon's or Mondrian's.

*Dance Director*, 1970-71

Bronze, 3 x 2½ feet

*Figure Drawing*, 1982

Charcoal pencil on paper, 12 x 16 inches



**PREVIOUS EXHIBITIONS AT THE ART GALLERY**

- 1975** FACULTY EXHIBITION
- 1976** MICHELLE STUART  
RECENT DRAWINGS (AN AMERICAN FEDERATION OF ARTS EXHIBITION)  
SALVATORE ROMANO
- 1977** MEL PEKARSKY  
JUDITH BERNSTEIN  
HERBERT BAYER (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
- 1978** LEON GOLUB  
WOMEN ARTISTS FROM NEW YORK  
JANET FISH  
ROSEMARY MAYER  
THE SISTER CHAPEL
- 1979** SHIRLEY GORELICK  
ALAN SONFIST  
HOWARDENA PINDELL  
ROY LICHTENSTEIN
- 1980** BENNY ANDREWS  
ALEX KATZ  
EIGHT FROM NEW YORK  
ARTISTS FROM QUEENS  
OTTO PIENE  
STONY BROOK 11, THE STUDIO FACULTY
- 1981** ALICE NEEL  
55 MERCER: 10 SCULPTORS  
JOHN LITTLE  
IRA JOEL HABER  
LEON POLK SMITH
- 1982** FOUR SCULPTORS  
CECILE ABISH  
JACK YOUNGERMAN  
ALAN SHIELDS  
THE STONY BROOK ALUMNI INVITATIONAL  
ANN McCOY
- 1983** THE WAR SHOW  
CERAMIC DIRECTIONS: A CONTEMPORARY OVERVIEW  
CINDY SHERMAN

Director ..... RHONDA COOPER