

FANTASTIC VOYAGES



September 19 - October 31, 1990

**University Art Gallery
Staller Center for the Arts
State University of New York at Stony Brook**

FANTASTIC VOYAGES

James Connor

Judith Huf

Robert Jessup

Ora Lerman

Charles Parness

ACKNOWLEDGEMENTS

Fantastic Voyages brings together the work of five artists who explore the theme of fantasy and imagination. I want to express my gratitude to James Connor, Judith Huf, Robert Jessup, Ora Lerman, and Charles Parness for sharing their work with the Stony Brook community. I would also like to thank Molly Rudder at Carlo Lamagna Gallery, and Pamela Bishop at G.W. Einstein Company, Inc. for their assistance with the organization of this exhibition.

Thanks also to Rosemarie Miller, Gallery Intern, for her assistance in designing the exhibition catalogue; Ron Kellen for installation assistance; and to members of the Staller Center for the Arts staff: Stephanie Cash, Gina Felicetti, Edward Matthews, and Elena Patel, Gallery Assistants; Akela Reason, Gallery Intern; Patrick Kelly, Technical Director, Liz Stein, Assistant Technical Director, and the Technical Crew of the Staller Center; and Mary Balduf, Gallery Secretary.

Rhonda Cooper
Director

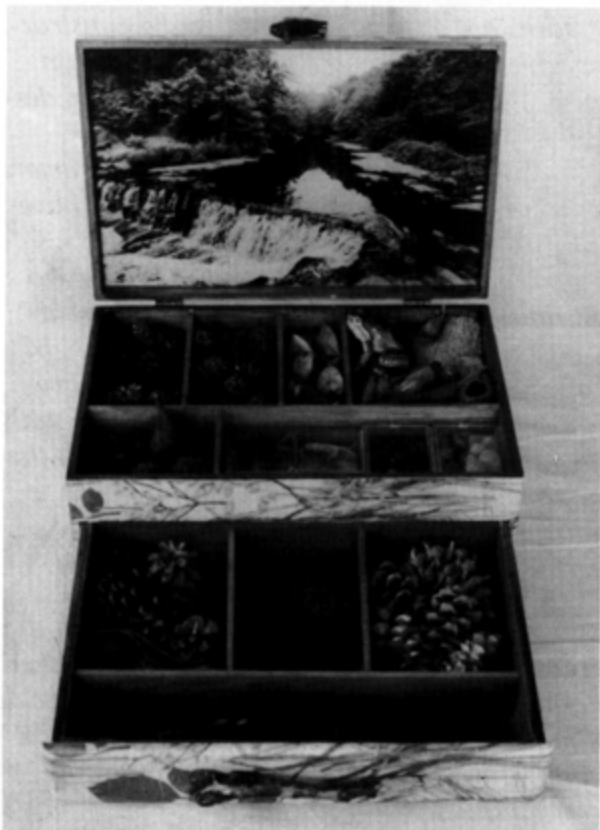
PHOTO CREDITS:

- © 1990 Adam Reich
R. Jessup: Barbados
- © 1986 Jacob Burckhardt
O. Lerman: As the Sun Sets in Sidilkoy,
Eggs Become Golden Suns
- © 1990 Jacob Burckhardt
O. Lerman: The Tree Goddess Returns to
New York

© 1990 University Art Gallery, Staller Center for the Arts,
State University of New York at Stony Brook

Typesetting and Printing: TAM COMMUNICATIONS, Bohemia, NY

JAMES CONNOR



Hemlock Forest Box, 1983



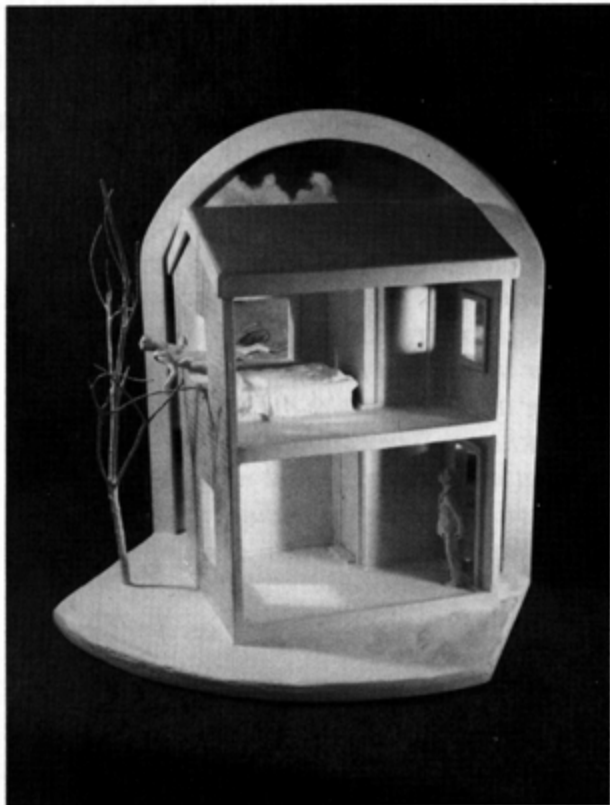
Egyptian Funerary Box I, 1982

As unlikely as it may seem in a literate, media-oriented society such as ours, I am conscious of the possibility that a person viewing one of my constructions may be having their first introduction to a particular person, place, or theme. Therefore, clarity is of paramount importance. The role and responsibility of the artist as teacher and historian is usually an important consideration for me. I want the viewer to have a vicarious experience of a particular person, place, or theme and to go away feeling and/or knowing things he or she may not have previously known. They should go away so sensitized that any future contact with the same subject will evoke an immediate sense of relationship to that subject.

1. Egyptian Funerary Box I, 1982
Mixed media, 16 x 10 x 8"
2. Tiger Balm Box, 1982
Mixed media, 8 x 8 x 5"
3. Egyptian Box II, 1983
Mixed media, 12 x 12 x 6"
4. Hemlock Forest Box, 1983
Mixed media, 16½ x 11 x 5½"
5. 10 Animal Styles of the Shao-lin Monastery, 1983
Mixed media, 15 x 35 x 8"
6. Welcome to the Magic Kingdom, 1985
Mixed media, 49 x 29 x 3½"

Lent by the artist.

JUDITH HUF



Flight, 1987

My works are a series of mixed media constructions which explore common and uncommon dreams, fantasies and fears. They have been described as "stage sets for the people who live within their strange environments like characters trapped in a mysterious play." The figures have made discoveries which may be alternately threatening and inviting—a man on his way to work finds himself in pre-Columbian Manhattan, a group of children discovers a cave, a girl opens a door to a secret garden. The ordinary becomes miraculous—people communicate with animals, a child sees clouds and sky beneath the ground, a girl escapes through her bedroom window by flying. Disaster is often close by—a town is flooded, a city has fallen into ruins.

The pieces are constructed from painted wood, hydrocal, plastic, vinyl, clay, and a mix of other materials. They are designed on an intimate scale (no dimension greater than 36"). Many contain lighting which further gives them a dramatic nocturnal quality.

1. The Journey: An Incident in the Life of St. Avis di Corvis, Patron Saint of Crows, 1988
Mixed media, 21 x 126 x 5½"
2. Banquet in the Dining Room, 1986
Mixed media, 25 x 15 x 8"
3. Flight, 1987
Mixed media, 18 x 16 x 14"
4. One morning, Mr. Baskin suddenly finds himself in Pre-Columbian Manhattan..., 1987
Mixed media, 24 x 32 x 7"
5. The Witness, 1987
Mixed media, 25 x 15 x 8"

Lent by the artist



The Journey, 1988

ROBERT JESSUP



The Limb, 1988

In my work, I attempt to use Abstract Expressionist methodology to generate unexpected, mythological imagery, while fulfilling the more psychological legacy of Surrealism. I begin with spontaneous, impulsive drawing on the blank rectangle of the canvas from which many forms

and images suggest themselves. This active interplay of lines and curves ultimately establishes the imagistic logic that brings the narrative drama of the paintings to life. I allow the forms to find their own "faces" and make them an equal partner with color and gesture.

1. Charon's Boat, 1987
Oil on canvas, 80 x 164"
2. The Limb, 1988
Oil on canvas, 84 x 144"
3. Barbados, 1990
Oil on canvas, 72 x 84"

Courtesy Carlo Lamagna Gallery, NYC



Barbados, 1990

ORA LERMAN



The Tree Goddess Returns to New York, 1990

It is possible to define a poetic space, which is born in the imagination and seems to exist across time. I look to the films of Pasolini and Cocteau, the writings of Bachelard, and the paintings of Magritte in the challenge to make this world appear palpable and to define the perimeters of its different order, one which

embodies past/present and allows fact/non-fact to coexist. Perhaps the media of writing and film have best evoked this territory, because they are experienced in time and thus seem to conjure an atmosphere rather than to describe a place. My imagination opens at the thought of making a journey to this realm.

1. As the Sun Sets in Sidilkov, Eggs Become Golden Suns, 1986
Oil on canvas, 36 x 52"
2. In Times of Chaos, Look to the Fool, 1987
Oil on canvas, 36 x 52"
3. The Artist Must Bear Witness, 1987
Oil on canvas, 48 x 36"
4. Is the Gate to Eden Imagined or Remembered, 1989
Oil on canvas, 45 x 60"
5. The Tree Goddess Returns to New York, 1990
Oil on canvas, 48 x 64"

Lent by the artist.



As the Sun Sets in Sidilkov, Eggs Become Golden Suns, 1986

CHARLES PARNES

I have devoted myself exclusively to self portraiture since 1975. In order to be more truthful about oneself it is important to fantasize.

Therefore, my work is a combination of reality and fantasy, face and mask, nature and mirror; myself in many guises playing roles.

Working directly with the mirror over time, painting after painting, a concept of who I was emerged. Beginning with a straight face and a lot of serious gray colors, I confronted the mirror asking Gauguin's questions: "Who are we, where are we going?" The paintings mirrored the questions back at me. To break the deadlock, I added hats, masks, significant objects, and specific backgrounds. I found myself in new situations with even more complex questions to answer.

Since then, the narrative has been of more interest. I use the space to create an environment, a stage. I play Ollie to my mirror image Stan, or hold an inflatable Moe while I play Larry and Curly.

1. Free Fall, 1988
Oil on canvas, 50 x 40"
2. Rescue Me, 1988
Oil on canvas, 60 x 80"
3. Sitting on the Dock of the Bay, 1988
Oil on canvas, 60 x 80"
4. O Solo Mio, 1986
Oil on canvas, 56 x 84"
5. Sashimi, 1989
Oil on canvas, 40 x 50"

Courtesy G.W. Einstein Company, Inc., NYC



Sashimi, 1989



Sitting on the Dock of the Bay, 1988



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
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
CECIL ABISH
JACK YOUNGERMAN
ALAN SHIELDS
THE STONY BROOK ALUMNI INVITATIONAL
ANN McCOY
- 1983 THE WAR SHOW
CERAMIC DIRECTIONS: A CONTEMPORARY OVERVIEW
CINDY SHERMAN
THE FACULTY SHOW
- 1984 BERNARD APTEKAR: ART AND POLITICS
ERIC STALLER: LIGHT YEARS
NORMAN BLUHM: SEVEN FROM THE SEVENTIES
EDWARD COUNTEY 1921-1984
CARL ANDRE: SCULPTURE
- 1985 LEWIS HINE IN EUROPE: 1918-1919
FRANCESC TORRES: PATHS OF GLORY
HOMAGE TO BOLOTOWSKY: 1935-1981
FREEDOM WITHIN: PAINTINGS BY JUAN SANCHEZ/INSTALLATION BY ALFREDO JAAR
ABSTRACT PAINTINGS REDEFINED
- 1986 KLEEGER: METAL SCULPTURE
TOBY BUONAGURIO: SELECTED WORKS
YANG YAN-PING AND ZENG SHAN-QING
EIGHT URBAN PAINTERS: CONTEMPORARY ARTISTS OF THE EAST VILLAGE
TV: THROUGH THE LOOKING GLASS
WOMEN ARTISTS OF THE SURREALIST MOVEMENT
- 1987 HANS BREDER: ARCHETYPAL DIAGRAMS
MICHAEL SINGER: RITUAL SERIES RETELLINGS
JUDITH DOLNICK/ROBERT NATKIN
MARGARET BOURKE-WHITE: THE HUMANITARIAN VISION
MEL ALEXENBERG: COMPUTER ANGELS
STEINA AND WOODY VASULKA: THE WEST
- 1988 THE FACULTY SHOW '88
ROBERT WHITE: SELECTED WORKS 1947-1988
LEE KRASNER: PAINTINGS 1956-1984
EDGAR BUONAGURIO: PERMUTATION AND EVOLUTION 1974-1988
JOAN SNYDER COLLECTS JOAN SNYDER
- 1989 THE M.F.A. SHOW '89
ROBERT KUSHNER: SILENT OPERAS
HERMAN CHERRY: PAINTINGS 1964-1989
HAITIAN ART: THE GRAHAM COLLECTION
FIBER EXPLORATIONS: NEW WORK IN FIBER ART
- 1990 THE M.F.A. SHOW 1990
PRINTS BY PRINTMAKERS
KIT-YIN SNYDER: ENRICO IV

