LONG ISLAND ARTISTS
Focus On Materials

STAN BRODSKY
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LILLIAN DODSON
BEVERLY ELIAS FIGELMAN
TEMIMA GEZARI
SYLVIA HARNICK
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DAN WELDEN
FELICITAS WETTER

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UNIVERSITY ART GALLERY
Staller Center for the Arts
State University of New York at Stony Brook
STAN BRODSKY

“We explore form for the sake of expression and for the insight it can give us into our own soul.” (Paul Klee) I value that sensibility which desires to disclose one’s inner core. In my work, internalized experiences, modulated principally through color, dictate a subjective response to landscape. In painting, I seek to assert my essential nature.

Naucelle #13, 1997
Oil and paint stick on canvas, 54 x 44"
Courtesy June Kelly Gallery, NYC

Photo credit:
©1997 Jim Strong, Hempstead, NY

SARA D’ALESSANDRO

Sculpting with my id in the tips of my fingers, I am not certain whether I form the clay or the clay forms me. Mud is the thixotrophy from which these forms arise. They are organic, conveying mortality and allowing glimpses into the mystery of creation. Teeming with texture, extremely responsive to light, the history of process is visible for all those who care to see.

Earth Tongue, 1996
Terra cotta unique, 66” high
I’m continually carving a path by being in touch with self, trusting intuition, and using reference from life. Hurdles are crossed by doing. All artists have something to say. Hopefully the audience will hear it.

Vine Hug, 1996
Wood, vine, and vines,
28 x 40 x 32”

The intent in creating my work is to transform the surface of the paper by building up multi-layers of oil, pastel, fiber, carborundum, wax, and metals. Each layer is hand rubbed to create deep, rich, subtle tones. Repeated circular forms, gestural drawings and markings underlying each surface are faintly revealed as the image takes on a timeworn appearance. The re-appearing circular gestures refer to the enduring characteristics of nature.

Overlook II, 1995
From: “Circular Forces” series
Diptych: oil, mixed media, copper, and encaustic on paper, 30 x 44”
TEMIMA GEZARI

I am not an artist who says “let people get what they can out of my art.” I want the world to see my work, to understand and love it. When I put something down in stone or clay, I am sharing my insights into nature, my feelings about humanity. I love the human figure, its organic design and engineering perfection. The part reflects the whole; in a leaf we see the tree, in the cell the future is born. I believe that human beings are essentially creators. There is no limit to their potential, or to the heights they can reach, if they align themselves with the creative energy in the universe.

SYLVIA HARNICK

In my work I deal with time, place, and memory. In this series Re/Found Detritus, I have used my photographs of found and saved objects (buttons, watch faces, eyeglass lenses, pins, nails, etc.), objects that are by their very nature detritus, but also metaphors for memory. I combine these “detritus” photos with old portrait photos, plus photos of objects or events that I chanced upon. My process of Xerox photo-transfer, plus the materials that I use, enables me to create the mystery that I search for in my work.

Red Onion, 1984
From: “The Circle and the Egg” series
Brown clay, 12” high

Re/Found Detritus #97, 1997
Mixed media: wood frame, canvas, acrylic, marble dust, Xerox photo-transfers, clear tar gel, high solid gel, and glass, 25 x 19” overall
I work in terra cotta for the freedom it allows when the pieces are being created as well as for the diversity of color surface that lower firing temperatures permit. Most of the elements of the form are wheel thrown, then assembled when leather-hard. This enables me to work with fluid thrown forms, altering and assembling them while instilling a quiet geometric structure in the final piece.

Steam Iron Teapot, 1996
Earthenware, 14” long

The burn has become a focal point in my work. The process of burning a repeated mark or image has brought the work into a dialogue with meditation on one hand, and on the other it has opened a dialogue which speaks of violence, destruction, and scarring. The burn/cut process creates a marking system that interacts with the canvas and transforms its two-dimensional surface into a sculptural field.

I use the black velvet behind the burnt holes as an element of surprise. My intentions are to challenge the viewers’ sense of perception, ideas about vulnerability, and beauty.
For several years, my work has been comprised of found objects or recycled materials. Whether it be installations, paintings, sculptures, or drawings, I have always been drawn to the relationship between man and his natural environment. Discarded objects directly comment on the wasteful and disposable nature of society. My recent work deals with the creation of an inventive environment, which provides the viewer with an opportunity to share in a vision of environmental and social downfall and hopefully inspire them to reflect on their own experience and concerns.

BRUCE LIEBERMAN

The Door series came from an idea I had about space. The shape or reflection of the doorway and the view outside becomes an excuse to play and weave the space, color, and planes. My work is autobiographical and filled with personal imagery. It is about being alive and having fun with the surface and paint. I rely on nature and observation, but the subject is mostly about Painting.
For many years, I was a landscape painter concentrating on light. I left landscape painting because of an accidental insight. This happening made me aware of how powerful form is. Sculpture and photography opened up new ways of seeing light and form. One day while looking at photographs, the forms felt like they were springing up off the paper. I cut into the images just like I had done years before for a series of dimensional drawings. At the time of cutting into the photographs, drawings were the furthest thing from my mind. Nothing you ever do is lost. It comes back as a springboard waiting to be reinvented.

The nearness of the 21st Century, with all its technological and scientific implications, has reinforced my motivation for working in the medium of cast acrylic. Originally, the material was used to provide bullet shield protection for the cockpits of war planes during World War II. Now, through science and technology, I can take what was once a substance of destruction and aggression and use it for its inherent aesthetics and beauty.
MAUREEN PALMIERI

This nipple quilt is made for one or two, for those times alone or together alone. It is a very special something for when we are “grown up,” when security and comfort are needed to calm and nurture the child that still lives inside all of us.

Dreamsuckler is funded in part by an S.O.S. grant given through the East End Arts Council and the New York Foundation for the Arts. This project was made possible through the help and support of Carl La Bianco, Mid-Village Pharmacy, John Palmieri, Vickie Arndt, and Allyson Norton.

RICHARD REUTER

The last eighteen years of my twenty-six year involvement with clay have been exclusively devoted to a raku firing technique. In this ancient Japanese process, the ware is quickly brought to red heat and then, glowing and molten, removed from the kiln with iron tongs. Still red hot, the piece is placed in a reduction chamber lined with reeds and local grasses. To achieve the appearance of chance and spontaneity on the surface of the vessel requires a magnificent amount of disciplined dedication and control.

Amphora, 1998
Salt-fumed, titanium copper matte bead glaze, raku fired at 2200° Fahrenheit, reduced in phragmites, 20” high
Through the use of the collage format, it is my intention to create a design that appears simple, precise, and ordered in appearance with closer inspection revealing subtle details of texture, shading, and color. The collages are begun with a monoprint which is usually embellished with buttons, threads, and stitches. The net effect of the integration of these readily identifiable, commonplace objects is the creation of a simple, concise statement.

Twin I, 1997
Monoprint, stitchery, and buttons,
13 x 17”
Photo credit: ©William E. C. Haussler

ETYMOLOGY: The origin and historic development of words.
ENTOMOLOGY: Scientific study of insects.

The confusion I used to experience with these two words are the inspiration for these works. Etymological/Entomological Specimens = 100 contains all the words I know equivalent to 100 according to a system I call Summantics. The words in the box are organized into the various parts of speech and encompass all time: past, present, and future. The words are pinned with butterfly pins. I like the idea of trying to pin words down.

Etymological/Entomological Specimens=100, 1998
Mixed media, 20 x 15 x 14”
Process is central to my making sculpture in that it allows for spontaneity, discovery, and experimentation. Also basic to my work is using materials in non-traditional ways, drawing on their inherent qualities. In creating Paros and Zante, I was led by the whiteness and starkness of plaster and cheesecloth and their polar qualities of rigidity and suppleness. The cheesecloth claims its own place and movement as it releases from the fixed plaster.

Paros, 1995
Plaster, cheesecloth, wire screen, and metal, 77 x 28 x 4”
Courtesy Arlene Bujese Gallery, East Hampton, NY
Photo credit: © 1995 Noel Rowe, East Hampton, NY

DAN WELDEN

Sheep Tracks represents a series of works stemming from New Zealand, a place I have visited five times and been influenced by the landscape of. Looking at the hillsides, I have become aware of marks and tracks that animals have made over the years. My subject deals with these meandering patterns, trails, and pathways, and the concept of my feelings becoming a part of the animal and its instinctive movements.

Sheep Tracks I, 1997
Solar intaglio and watercolor, 24 x 26"
The expression of ideas that have universal meaning is the central focus of my work, with the purely visual and tactile elements being equally important. To create a sculpture from discarded materials has always intrigued me. I try to invent my own vocabulary of symbolic references that speak to the imagination of the viewer.

Abandoned Site, 1997
Installation: stone, steel rods, metal, broken glass, and pottery shards, 60" diameter

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Rhonda Cooper
Director

Cover design: Marcia Wiener

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PREVIOUS EXHIBITIONS AT THE UNIVERSITY ART GALLERY

1975  FACULTY EXHIBITION
1976  MICHELE STUART
      RECENT DRAWINGS
      SALVATORE ROMANO
1977  MEL PEKARSKY
      JUDITH BERNSTEIN
      HERBERT BAYER
1978  LEON GOLUB
      JANET FISH
      ROSEMARY MAYER
      THE SISTER CHAPEL
1979  SHIRLEY GORELICK
      ALAN SONFIST
      HOWARENA PINDELL
      ROY LICHTENSTEIN
1980  BENNY ANDREWS
      ALEX KATZ
      EIGHT FROM NEW YORK
      ARTISTS FROM QUEENS
      OTTO PIENE
      STONY BROOK II, 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 COUNTY: 1921-1984
      CARL ANDRE: SCULPTURE
1985  LEWIS HINE IN EUROPE: 1918-1919
      FRANCESC TORRES: PATHS OF GLORY
      HOMAGE TO BOLOTOWSKY: 1935-1981
      FREEDOM WITHIN: PAINTING BY JUAN SANCHEZ/
      INSTALLATION BY ALFREDO JAAR
      ABSTRACT PAINTINGS REDEFINED
1986  KLEEJE: 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
      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
1988  ROBERT KUSHNER: SILENT OPERAS
      HOWARDENA PINDELL HERMAN CHERRY: PAINTINGS
      1984-1989
      ROY LICHTENSTEIN
      HAMAN ART: THE GRAHAM COLLECTION
1989  BENNY ANDREWS ABER
      EXPLORATIONS: NEW WORK
      IN ABER ART
      ALIX KATZ
      PRITS BY PRINTMAKERS
      EIGHT FROM NEW YORK
      KIT-YIN SNYDER: ENRICO IV
      ARTISTS FROM QUEENS
      FANTASTIC VOYAGES
      POETIC LICENSE
1990  JULIUS TOBIAS
      REUBEN KADISH
      CITY VIEWS
      GEORGE KORAS
      CONCEPTS WITH NEON
      WARREN BRANDT: A RETROSPECTIVE
      JOHN FERRER: IMAGES FROM NATURE
      WOOD
      PAPER WORKS
      ROBERT RICHENBURG: ABSTRACT EXPRESSIONIST
      THE FACULTY SHOW '94
      MAURA SHEEHAN: DORA: BIG GIRLS DON'T CRY
      EIGHTEEN SUFFOLK ARTISTS
      PAT HAMMERMAN and BURT HASEN
      ART AND TECHNOLOGY
      PRIVATE ART/PUBLIC ART: PHOTOGRAPHS FROM
      THE COLLECTIONS OF CITIBANK AND JOHNSON &
      JOHNSON
      JOHN HULTBERG, VINCENT PEPI, and
      EDVINS STRAUTMANIS
      ROGER ARRANDALE WILLIAMS: THE AMERICAN
      TERRAIN
      KEITH SONNIER: ORIENTAL-OCCIDENTAL
      TEXT AND IDENTITY: 12 WOMEN/12 ARTISTS
      TERENCE NETTER: VISIONS AND REVISIONS
      FACULTY SHOW 1997
      NEW POSSIBILITIES/1997