

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

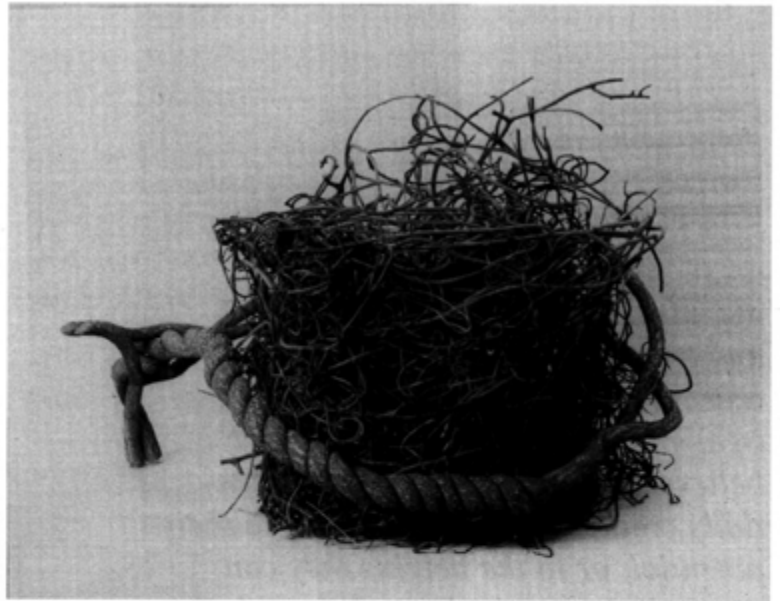


Sculpting with my id in the tips of my fingers, I am not certain whether I form the clay or the clay forms me. Mud is the thixotropy from which these forms arise. They are organic, conveying mortality and allowing glimpses into the mystery of creation. Teeming with texture, extremely responsive to light,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

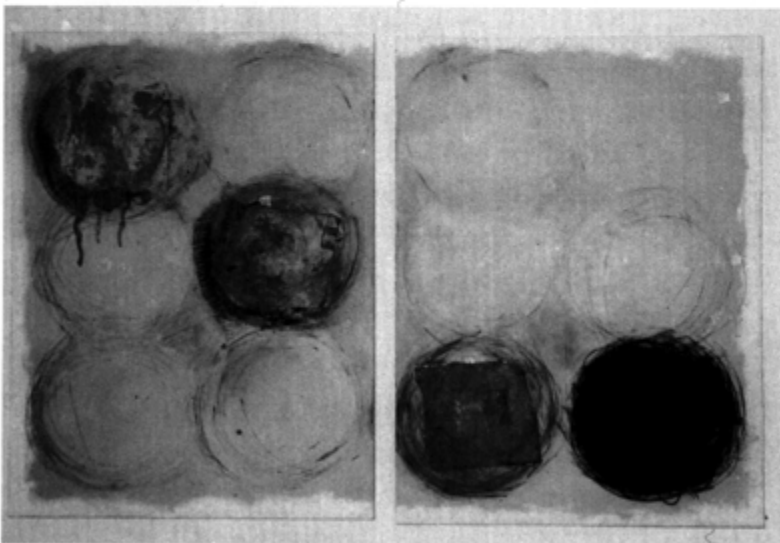
Earth Tongue, 1996
Terra cotta unique, 66" high

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"



BEVERLY ELIAS FIGELMAN

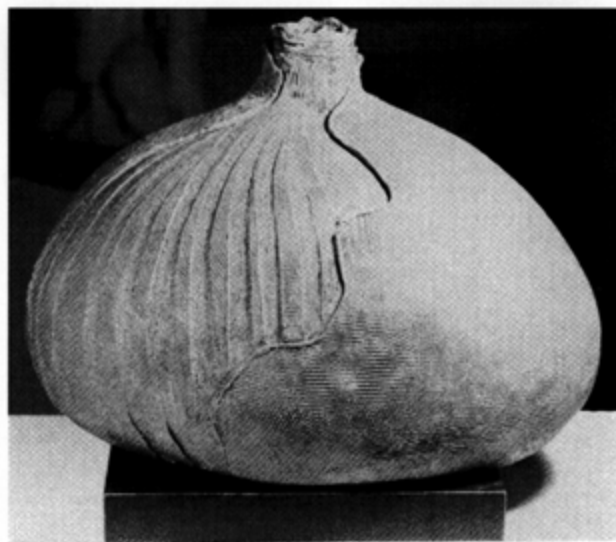


The intent in creating my work is to transform the surface of the paper by building up multi-layers of oil, pastel, fiber, carborundum, wax, and metals. Each layer is hand rubbed to create deep, rich, subtle tones. Repeated circular forms, gestural drawings and markings underlying each surface are faintly 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.



Red Onion, 1984

From: "The Circle and the Egg" series
Brown clay, 12" high

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, eye-glass 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.*

Re/Found Detritus #97, 1997

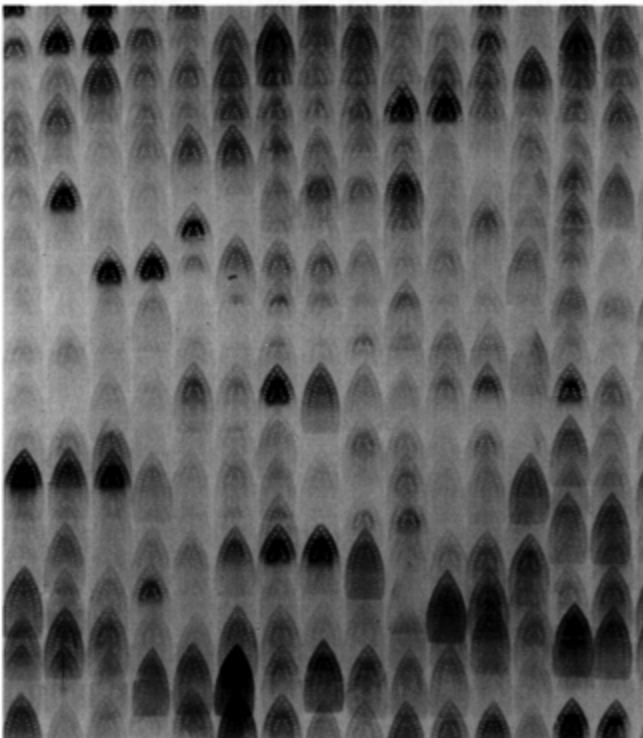
Mixed media: wood frame, canvas, acrylic, marble dust, Xerox photo-transfers, clear tar gel, high solid gel, and glass, 25 x 19" overall

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

KATHLEEN KUCKA



Iron Burn, 1994
Iron burns on canvas, 85 x 75"

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.

SEUNG LEE



Tree of Life II, 1996 (detail)

Installation: Video, tree trunks, mixed media, charcoal, and pastel on chipboard

This project is made possible in part with public funds from the New York State Council on the Arts. In Suffolk County, the Decentralization Program is administered by the Huntington Arts Council, Inc.

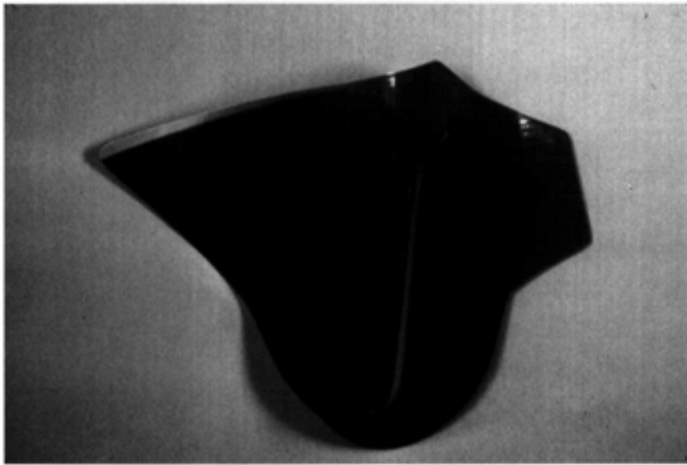
BRUCE LIEBERMAN

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.

Tilted Yellow Doorway, 1996
Acrylic on canvas, 71-1/2 x 49-1/2"



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.



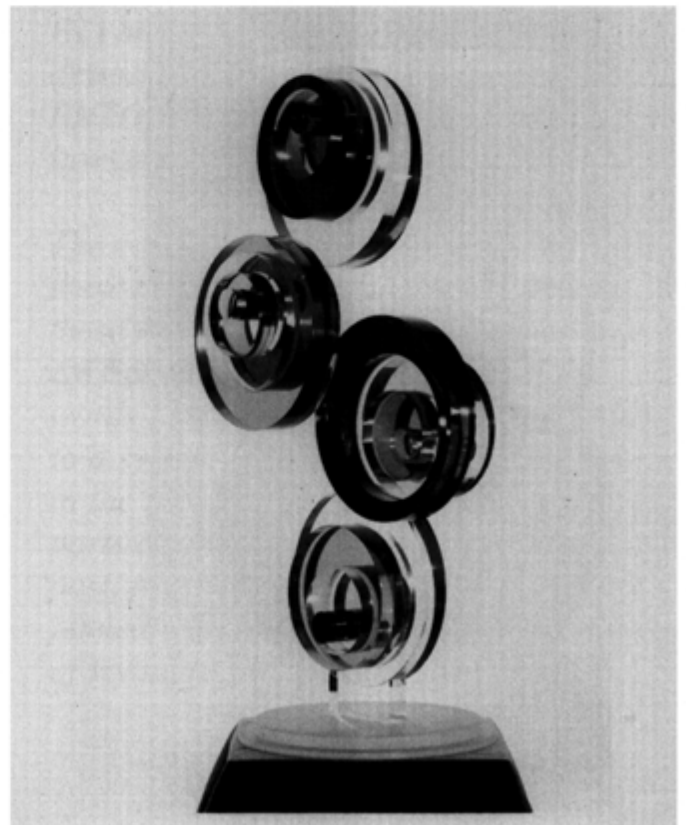
Red Yellow Stripe, 1996
Photographic cutouts, 22 x 19 x 6"

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.

NORMAN MERCER

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.

How, 1997
Cast acrylic, 48 x 27 x 18"



MAUREEN PALMIERI

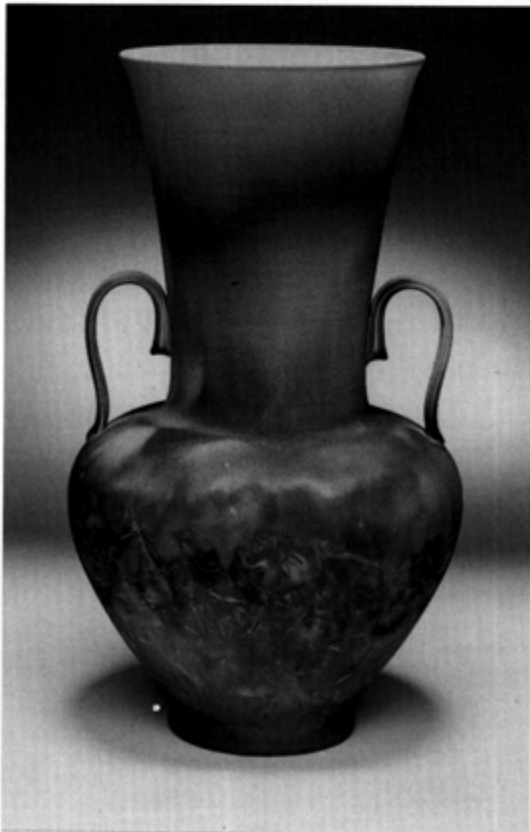
This nipple quilt is made for one or two, for those times alone or together alone. It is a very special something for when we are "grown up," when security and comfort are needed to calm and nurture the child that still lives inside all of us.

Dreamsuckle 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.



Dreamsuckle, 1998 (detail)
Mixed media, 2 x 72 x 102"

RICHARD REUTER

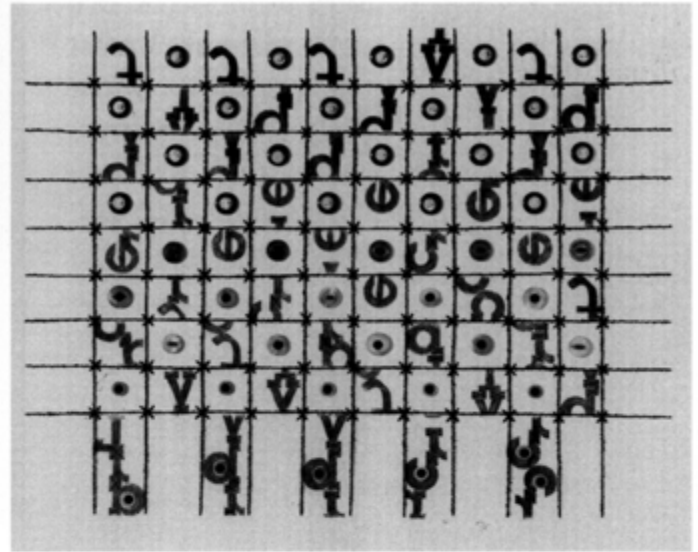


The last eighteen years of my twenty-six year involvement with clay have been exclusively devoted to a raku firing technique. In this ancient Japanese process, the ware is quickly brought to red heat and then, glowing and molten, removed from the kiln with iron tongs. Still red hot, the piece is placed 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"

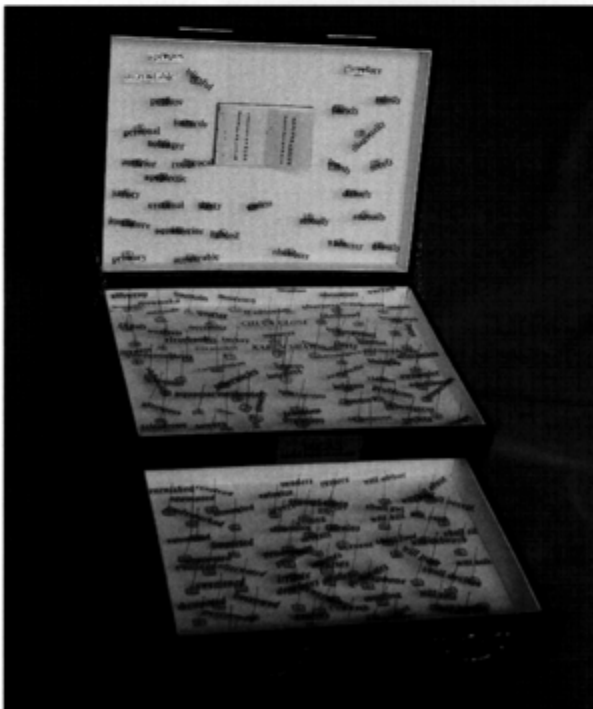
Photo credit: ©William E. C. Haussler

KAREN SHAW

ETYMOLOGY: *The origin and historic development of words.*

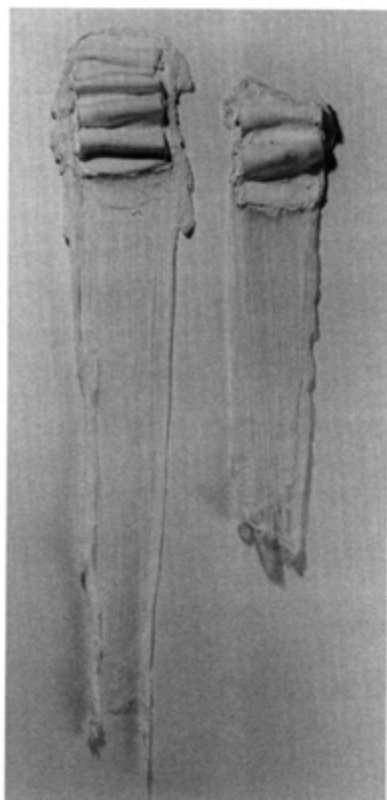
ENTOMOLOGY: *Scientific study of insects.*

*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"

JULIE SMALL-GAMBY



*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

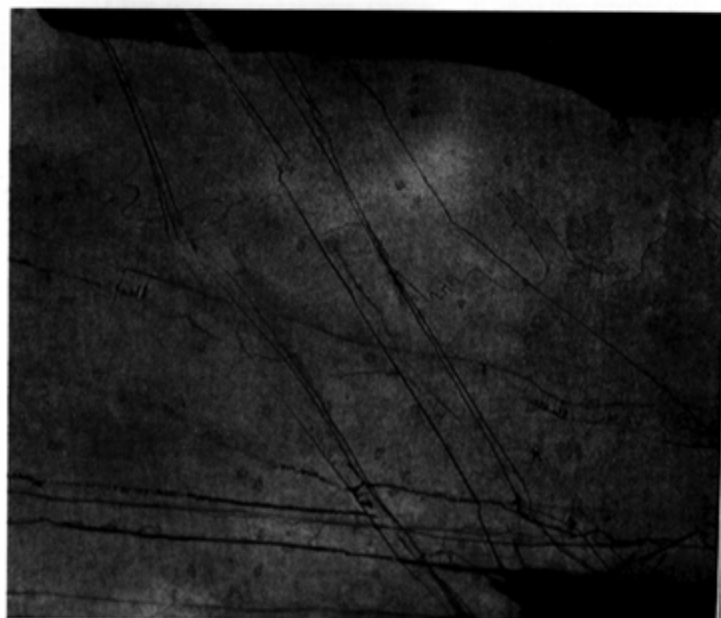
Plaster, cheesecloth, wire screen,
and metal, 77 x 28 x 4"

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"



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

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.

ACKNOWLEDGEMENTS

Special thanks are due to Marcia Wiener, Coordinator of the Stony Brook Union Art Gallery for her invaluable assistance as co-curator of **LONG ISLAND ARTISTS: Focus on Materials**, our second special exhibition featuring Long Island artists.

Special thanks are also extended to members of the Staller Center for the Arts staff: Pete Pantaleo and Pat Pickett, for installation assistance; Caroline Childress, Pauline Cullen, Peter Kaufman, and Karyn Valerius, Gallery Assistants; Lori Mendez and Shi-ne Oh, Gallery Interns; Patrick Kelly, Production Manager, Liz Silver, Technical Director, Neil Creedon, ATD, and the Technical Crew, Staller Center, for exhibition lighting; and Mary Balduf, Gallery Secretary.

Most of all, I wish to thank the artists for participating in this exhibition and for sharing their work with the Stony Brook community.

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
HOWARDENA 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 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: PAINTING 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 ROBERT KUSHNER: SILENT OPERAS
HERMAN CHERRY: PAINTINGS 1984-1989
HAITIAN ART: THE GRAHAM COLLECTION
FIBER EXPLORATIONS: NEW WORK IN FIBER ART
- 1990 PRINTS BY PRINTMAKERS
KIT-YIN SNYDER: ENRICO IV
FANTASTIC VOYAGES
POETIC LICENSE
- 1991 FREDERIC AMAT and ROBERTO JUAREZ
ADOLPH GOTTLIEB: EPIC ART
THE MONOTYPES OF ADOLPH GOTTLIEB
THE FACULTY SHOW '91
NEW TRADITIONS: THIRTEEN HISPANIC
PHOTOGRAPHERS
- 1992 JULIUS TOBIAS
REUBEN KADISH
CITY VIEWS
GEORGE KORAS
- 1993 CONCEPTS WITH NEON
WARREN BRANDT: A RETROSPECTIVE
JOHN FERREN: IMAGES FROM NATURE
WOOD
- 1994 PAPER WORKS
ROBERT RICHENBURG: ABSTRACT EXPRESSIONIST
THE FACULTY SHOW '94
MAURA SHEEHAN: DORA: BIG GIRLS DON'T CRY
- 1995 EIGHTEEN SUFFOLK ARTISTS
PAT HAMMERMAN and BURT HASEN
ART AND TECHNOLOGY
PRIVATE ART/PUBLIC ART: PHOTOGRAPHS FROM THE
COLLECTIONS OF CITIBANK AND JOHNSON &
JOHNSON
- 1996 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