

LUIS CRUZ AZACETA

CAMILLE BILLOPS

**Luis Cruz Azaceta
Camille Billops
Robert Birmelin
Rackstraw Downes
Ralph Fasanella**

CITY VIEWS

**Red Grooms
Yvonne Jacquette
Bobbi Mastrangelo
Orville Robertson
Jan Staller**

**September 9 - October 24, 1992
University Art Gallery
Staller Center for the Arts
State University of New York at Stony Brook**

ACKNOWLEDGEMENTS

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Rhonda Cooper
Director

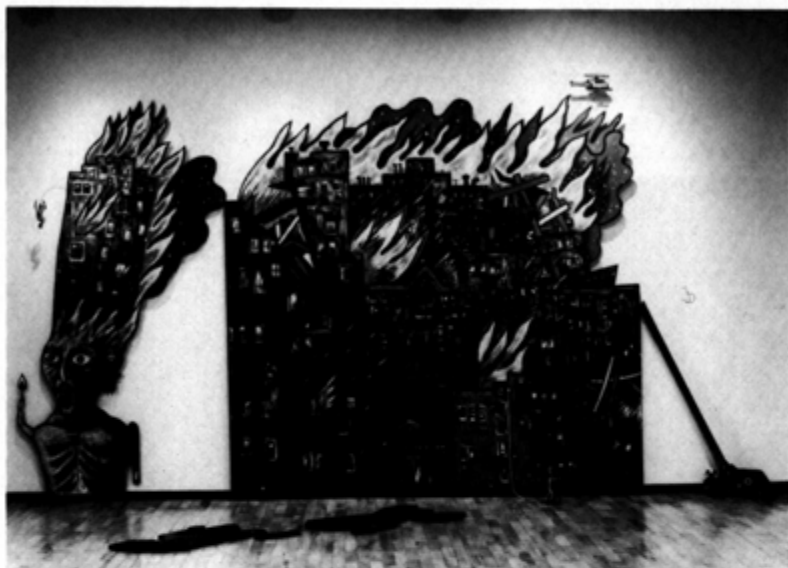
LENDERS TO THE EXHIBITION

Camille Billops
Robert Birmelin
Brooke Alexander Gallery, NYC
Mr. R. Marc Fasanella
Mr. and Mrs. Ralph Fasanella
Frumkin/Adams Gallery, NYC
Hirschl & Adler Modern, NYC
Lieberman and Saul Gallery, NYC
Bobbi Mastrangelo
Ms. Gina Fasanella Mostrando
Private Collection
Orville Robertson

Cover design: Christina Ridenhour

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LUIS CRUZ AZACETA

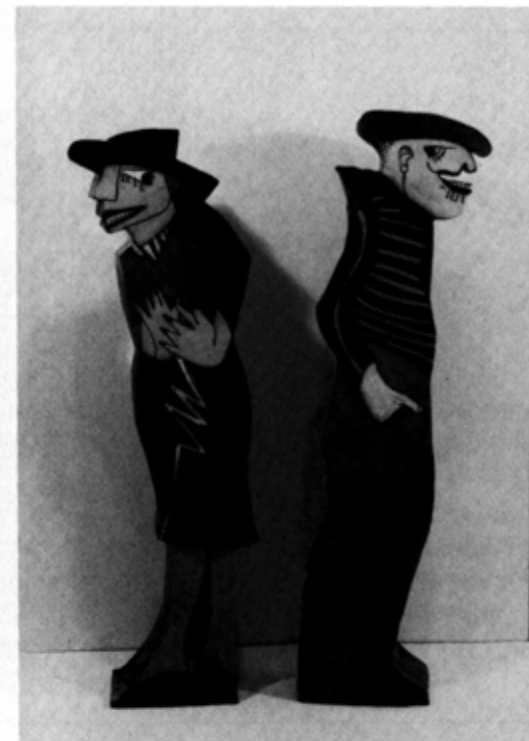


Self-Portrait As A Mad Arsonist, 1985
Acrylic on plywood panels, 96 x 216" overall
Courtesy Frumkin / Adams Gallery, NYC
Photo credit: © 1985 eeva-inkeri

New York is a very aggressive city. The thing that struck me most when I came to the United States was the subway—the behavior of people in the subway. In Cuba most people talk to one another using public transportation. Here nobody talks to anyone. Everyone is so quiet; they just stare or they read their newspapers. Someone could be killed in front of hundreds of eyewitnesses and nobody would lift a finger... To be alone in a park in New York City is a fearful experience. I became aware of my mortality in New York. It's funny in a way, because you don't necessarily see it, but you sure do feel it. It's all very strange, very unreal. All this began to come out in my work.

Excerpted from an interview with Friedhelm Mennekes published in an exhibition catalogue entitled *Luis Cruz Azaceta*, Kunst-Station Sankt Peter Koln, Cologne, 1988.

CAMILLE BILLOPS



George & Phine, 1987
Ceramic, 46 x 10 x 7½" each
Lent by the artist

All of my work is about the celebration of family, my private stories and personal vision. The sculpture *Remember Vienna* is about me and my husband. The "Kaohsiung" drawings, which I did in Kaohsiung, Taiwan, are about a magnificent fight that Jim and I had had. The two characters are the same as in *Remember Vienna*, only they have the Chinese names we both had in Taiwan.

Excerpted from an interview with George C. Wolfe published in "Issue 6, A Journal for Artists," Spring, 1986.

ROBERT BIRMELIN

My impulse to paint has roots in the interplay of visual experience and emotion, it does not arise merely out of the urge to copy the appearance of things. What excites me in painting is the task of devising imagery that evokes the *re-creation of events*. The question is always: how to bring the event to life, how to catch the flux, the movement? Imagination lies in the struggle to make technique and the act of depiction indivisible while at the same time maintaining a maximum tension between the two. My paintings are built up from numerous on the spot studies and visual memory rather than from photographic sources.



Moving Through - Noticing, 1991
Acrylic on four canvas panels, 90 x 142" overall
Lent by the artist
Photo credit: © 1991 Adam Reich

RACKSTRAW DOWNES



From 75 Varick to the Holland Tunnel Entrance, 1988
Oil on canvas, 23 x 72"
Courtesy Hirschl & Adler Modern, NYC
Photo credit: © 1988 Zindman/Fremont

I tend to paint the city from the point of view of the ordinary pedestrian: working on site, I essentially am one. As you scrutinize the world at that calm pace, every window looks different. Whether so much individualization can survive the urban density is not only an existential question for the city dweller or city planner, but an artistic one for the painter sizing up his work.

Marin and Mondrian were mesmerized by the city's dynamism. Now, barely able to service itself, the city seems more like a great thick unwieldy mess managing to struggle on, each craggy part of which leads its own curious life.

RALPH FASANELLA



Sandlot Game, 1967
Oil on canvas, 36 x 40"

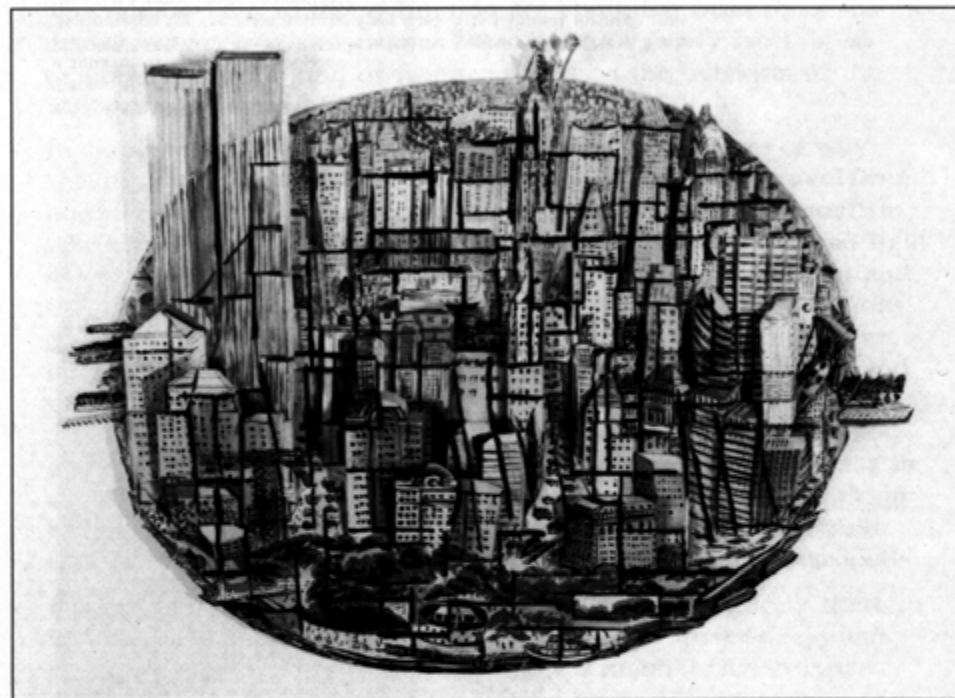
I've lived most of my life in New York City and I'm constantly observing things around me. If you are a wide-awake person you feel the inner-dynamics of the City, which is exciting and appealing to everyone. When you look at a City scene with an unconscious good eye, it's that unconsciousness, coupled with your basic feelings, that helps you absorb what you're looking at and which becomes the substance of the painting, that makes it a work of art.

FUN CITY: Fun City is really a sardonic portrait of New York. When you ride through New York City you're struck by the chaos and squalor. At the same time, there are small vignettes and tensions that make it appealing and make you want to record it.

GAS STATION PLAYGROUND: I ran this station in the Bronx for 14 years. Eight years later I passed by it. The neighborhood children had made a wonderful playground out of a discarded gas station. Working people, in their struggle for survival, always come back with a positive attitude and that's what keeps them alive.

SANDBLOT GAME: To me, *Sandlot Game* is the wonderful memories of my childhood in the East Bronx. This particular scene took place at the height of the depression where the Cross Bronx Expressway dips down under Westchester Avenue. The big treats were the ice cream truck and the frankfurter wagon. It was that one day of the week, Sunday, that gave you an uplift and made you feel happy to be a part of your community.

RED GROOMS



Manhattan Over Mondrian, 1990
Mixed media relief, 44½ x 56½ x 9"
Private Collection. Courtesy Marlborough Gallery, NYC

YVONNE JACQUETTE



Times Square Triptych II, 1986-87
Oil on three canvas panels, 80 x 240" overall
Courtesy Brooke Alexander Gallery, NYC
Photo credit: © 1987 Ivan Dalla Tana

The city, nocturnal: how does one newly engage the viewer, post post-card?

Try the telescopic view, find billboard color-spread and scale, find contingency to sea of traffic. Then how large is each figure, how large are words? Are movie marquee titles naught? Is there motion, do the police car and ambulance slide past their brush strokes?

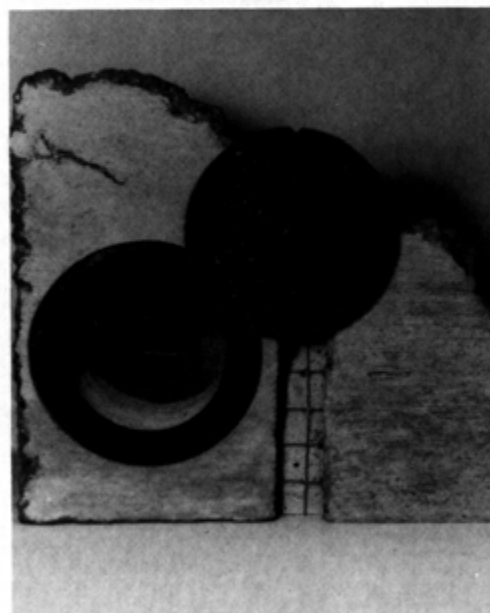
Is Times Square tawdry, or a monument to light, or both?

BOBBI MASTRANGELO

Though my art work is focused on the theme of manhole and water covers, I believe it challenges the viewer on many levels. The issues I address include the technology and maintenance of our public utilities, water conservation, and environmental awareness.

My personal commitment to the environment has even filtered through to my fiber choice for paper-making. I have composted the coffee grounds and scientifically recycled the used filters. They became the oatmeal-colored papers for the "City Views" monoprints.

The creation of *Precious Water* and the *Con-Ed* installation involved collaborations with a scientist, my son (who is an audio engineer), a Con-Ed employee, and a lighting designer. These collaborations have given me a heightened perspective of artistic renderings.



Con-Ed Maintenance, 1987 (stage one)
Mixed media, 6 x 7 x 5'
Lighting design: Scott Soupeck
Lent by the artist. Made possible with the support of the New York Foundation for the Arts and the East End Arts Council through the Special Opportunity Stipend.

ORVILLE ROBERTSON

Historical documentation of Blacks by other Blacks has long been a great, though neglected, tradition. I began this project spurred on by a friend's deep concern that this tradition be renewed by young Black photographers. It is important that appreciation for our varied cultures be entrusted upon a new generation. The survival and flourishing of these cultures depends upon preserving history and basing the future upon these facts.

It is my sincere hope that this project, which is entitled "Invisible No More," will further the understanding of Blacks by revealing their daily lives in New York City and the Caribbean Islands. Perhaps this will eliminate many misconceptions about them. This lack of awareness is often more dangerous than racism. It breeds prejudice among ordinary people, who mean no harm because they have never been otherwise informed.

These photographs represent the first four years of an intended lifelong project. There exists a great richness of life in the cultures of New York City and the Caribbean. Most of the islands lack a history of documentation and thus a recognition of their importance. I hope my vision will help educate people about these varied cultures.



Girls Eating Italian Ices, Washington Square Park, New York City, 1991
From Series: "Invisible No More"
Sepia photograph, 8½ x 13"
Lent by the artist

JAN STALLER

The photographs in this exhibition are compiled from more than a decade of work in and around New York City. My work is an exploration of the kind of frontier found on the outskirts of the well-traveled areas of the city.

In the city most of our perceptions are formed with images of very specific, well-known landmarks and neighborhoods. We travel from one place to the next noting rather superficial details, which confirm where we are. The outdoors, open sky, horizon, weather and light are experienced incidentally, sometimes as welcome sunlight and comfortable temperatures or as the nuisance of inclement conditions. Specific areas are generally perceived by what functions they serve, becoming less or more desirable by the level of maintenance and upkeep of the buildings and streets. Of course, there is widespread affection for many of the interesting architectural landmarks, parks, and other attractions, but somehow there remain many pockets in and around New York that are relatively unused and ignored, having become obsolete. As these areas have been deserted, they have reverted to a neglected frontier abutting the functional metropolis.

It is to these areas that I have long been drawn, lingering there to meditate on a quality of light, space, and weather. In the decay and desertion of these run-down places, there is much for me to explore, and I find the atmosphere to be rich in mystery, reminiscent of a lost city. Early on, around 1976, I would head for the west side of lower Manhattan to explore the abandoned Miller Highway. On the vast expanses of that deteriorating roadway – better known as the West Side Highway – I found unblocked sunlight, an open horizon, and all varieties of weather. It is in this spirit that I have branched out in my adventures, taking my camera to many other places in the New York area. The resulting images describe a transitory experience of atmosphere, where daylight, weather, and artificial light combine in ethereal, other-worldly ways.

Excerpted from preface for *Frontier New York: Photographs by Jan Staller*, Hudson Hills Press, New York, 1988.

University Art Gallery

STALLER CENTER

The exhibition features a selection of the artist's most recent work, including a series of large-scale abstract paintings and a series of smaller-scale works on paper. The exhibition is organized chronologically, showing the artist's development over time.

In the early part of his career, the artist was heavily influenced by the work of Piet Mondrian and the De Stijl movement. This influence is evident in the use of primary colors and geometric forms in his early work.

Over time, the artist's style evolved, becoming more expressive and gestural. He began to use a wider range of colors and textures, and his compositions became more dynamic and complex.

The artist's work is characterized by a strong sense of rhythm and balance. He often uses repetition and variation to create a sense of movement and energy in his compositions.

The exhibition is a testament to the artist's skill and creativity. It offers a unique opportunity to see his work in person and to appreciate the evolution of his style over time.

The exhibition is open to the public and is free of charge. It is a must-see for anyone interested in contemporary art.

For more information, please contact the University Art Gallery at (556) 444-1234.

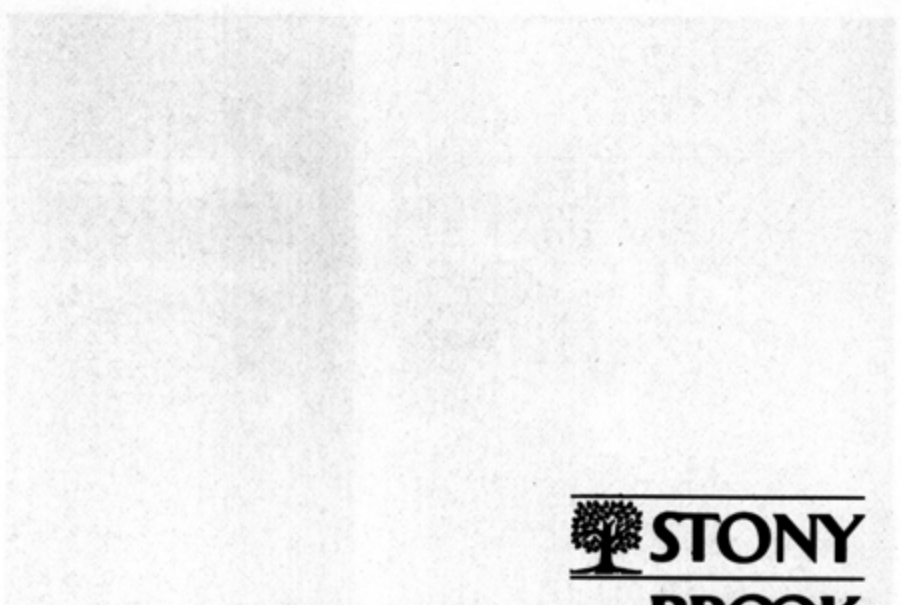
ORVILLE ROBERTSON


Orville Robertson's work is a blend of traditional and contemporary styles. He often uses natural materials and techniques, such as wood and stone, to create his art.

His work is characterized by a strong sense of form and structure. He often uses geometric shapes and patterns to create a sense of balance and harmony in his compositions.

Over time, Robertson's style has become more refined and sophisticated. He has developed a unique voice that is both traditional and contemporary.

The exhibition is a testament to Robertson's skill and creativity. It offers a unique opportunity to see his work in person and to appreciate the evolution of his style over time.



 **STONY
BROOK**