

WOOD

Raoul Hague
Edward Mayer
Zdeno Mayercak
Catherine Murray
James Surls

November 6 – December 17, 1993

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

WOOD

**RAOUL HAGUE
EDWARD MAYER
ZDENO MAYERCAK
CATHERINE MURRAY
JAMES SURLS**

ACKNOWLEDGEMENTS

I want to express my gratitude to Jill Weinberg Adams at Lennon, Weinberg Inc., NYC; Eileen Dougherty and Jack Mognaz at Marlborough Gallery, Inc., NYC; Barry Neuman, O. K. Harris works of art, NYC; and Theresa Jones, Assistant to James Surls, for their assistance with the organization of this exhibition.

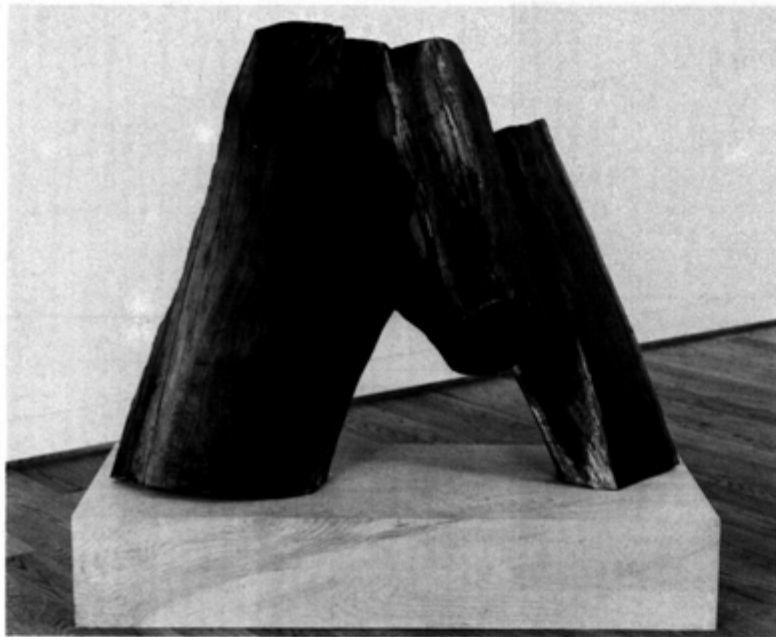
Special thanks are extended to the Friends of the Staller Center for their generous donation which has helped to fund this exhibition.

Special thanks are also extended to members of the Staller Center for the Arts staff: Evelyn Castillo, Patricia Hubbard, Susan Kendrick, Heejung Kim, Anna Marchini, Young M. Park, Althea Rappina, and Kirsten Stanton, Gallery Assistants; Brenda Hanegan, Ronald Kellen, George Kougeas, and Pete Pantaleo for installation assistance; Patrick Kelly, Liz Silver, and the Technical Crew, Staller Center for the Arts, for exhibition lighting; and Mary Balduf, Gallery secretary.

Most of all, I wish to thank the artists for sharing their work with the Stony Brook community.

*Rhonda Cooper
Director*

RAOUL HAGUE



Walnut - September, October, November, December, 1990
Walnut, 42 x 54 x 38"
Courtesy Lennon, Weinberg, Inc., New York, NY

I cut the mass into fragments and I move in it. One can orchestrate in the wood – I don't have a clear idea when I start. I am not a conceptual artist. So you begin. You stare at it, and finally you have to do something. You are not making a story out of it. You make a cut. From then on it follows. Like the jazz musician, music comes out of you. You make one cut, then you become intimate. That thing becomes humanized, a being. It becomes a part of my life for the next three or four months.

Excerpt from interview conducted by Paula Giannini,
"Art International," August/September 1981, p. 16.



Abandoned and Reworked, 1952 - 1988
Walnut, 56 x 48 x 34"
Courtesy Lennon, Weinberg, Inc., New York, NY

EDWARD MAYER

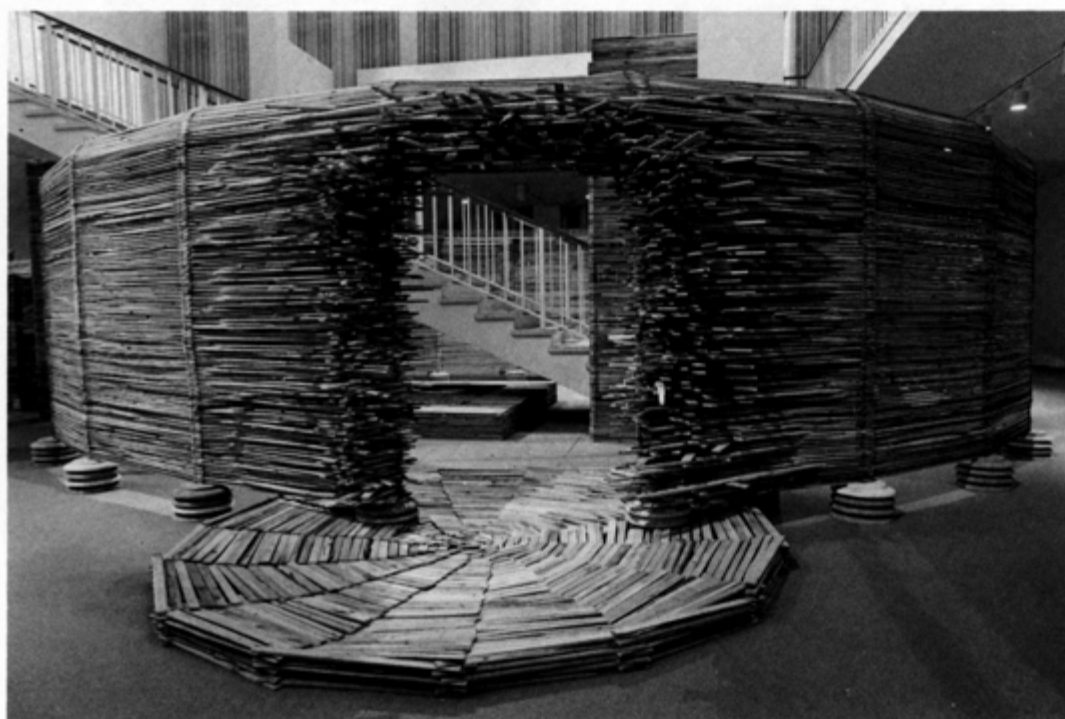


Quadrel, 1987
Woodlath over-framework, 32 x 32 x 8'
Project location: Socrates Sculpture Park,
Long Island City, NY
(not in exhibition)

Wood figures importantly in all my work. Six installation projects created over the past ten years are represented by documentary photographs; all of these woodlath structures were intended to have a limited lifespan; all of them have been dismantled.

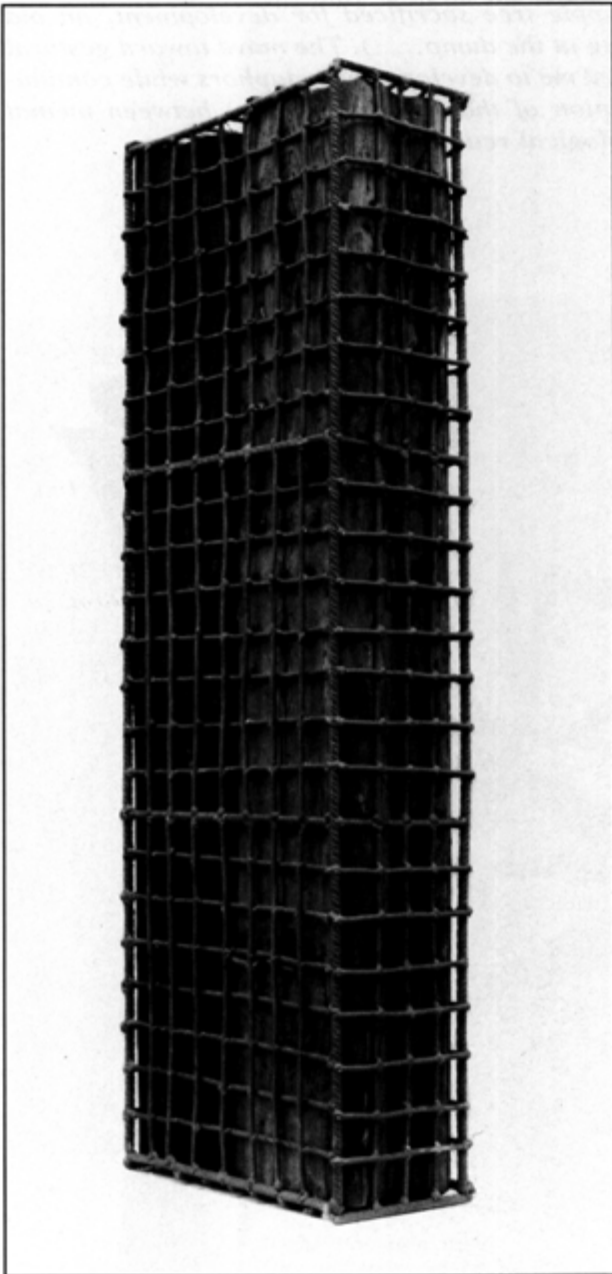
I am preoccupied with employing reconfigurable, repetitive modules and building ephemeral, large scale structures, physically accessible to the viewer and sited to a specific location, whose form arises from the limits imposed by factors of time, space, material, location, and budget.

Callipygia suggests a heightened level of fragility and an increasingly linear and skeletal presence. It was specifically developed for this exhibition; some or all of its components may be used again in other installations.

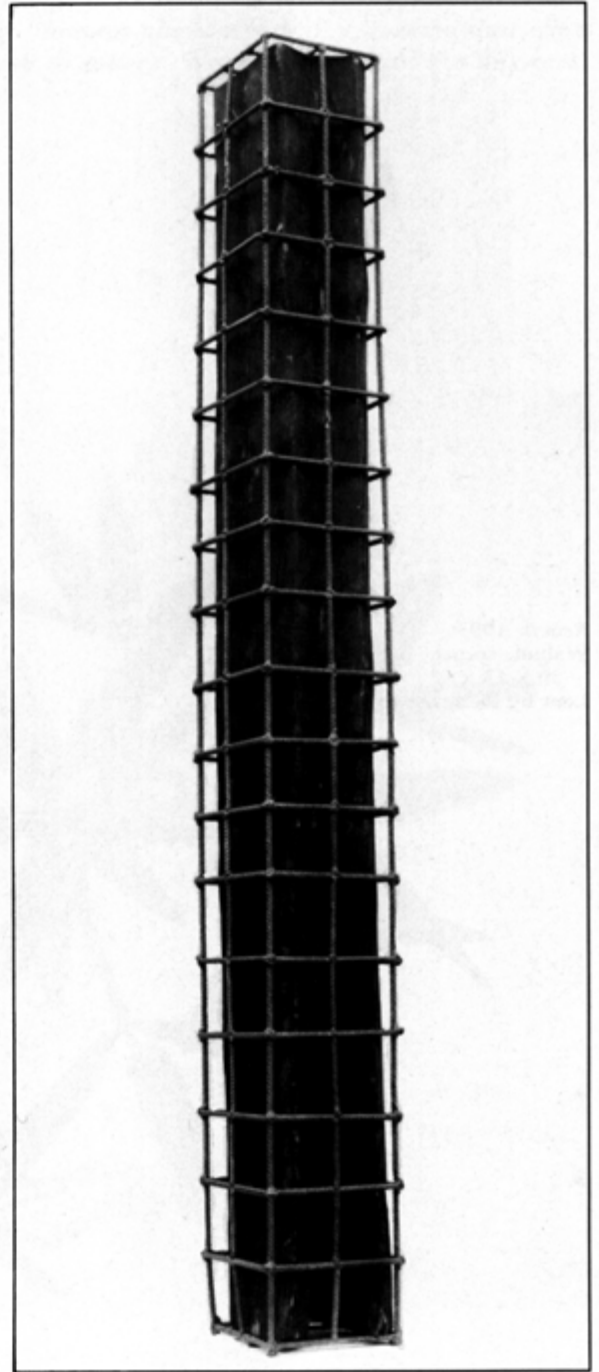


Portolan, 1985
Woodlath, stacked (dispersed
components)
Project location: Art Museum,
University at Albany (SUNY)
(not in exhibition)

ZDENO
MAYERCAK

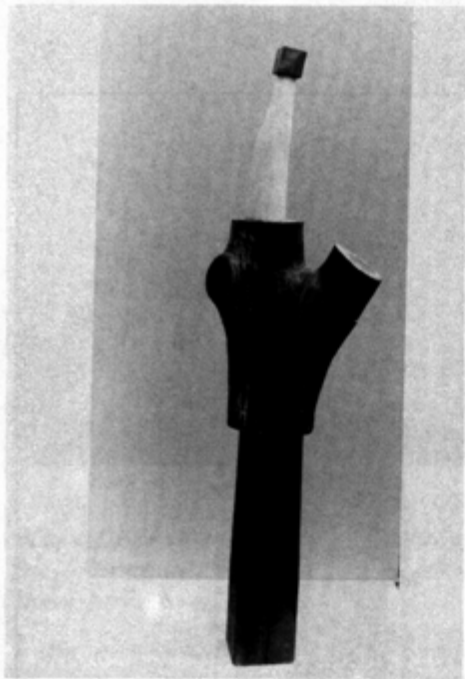


Untitled #2, 1993
Iron, wood, and glass, 37½ x 13 x 6"
(not in exhibition)



Untitled #1, 1993
Iron and wood, 56 x 6½ x 7"
(not in exhibition)

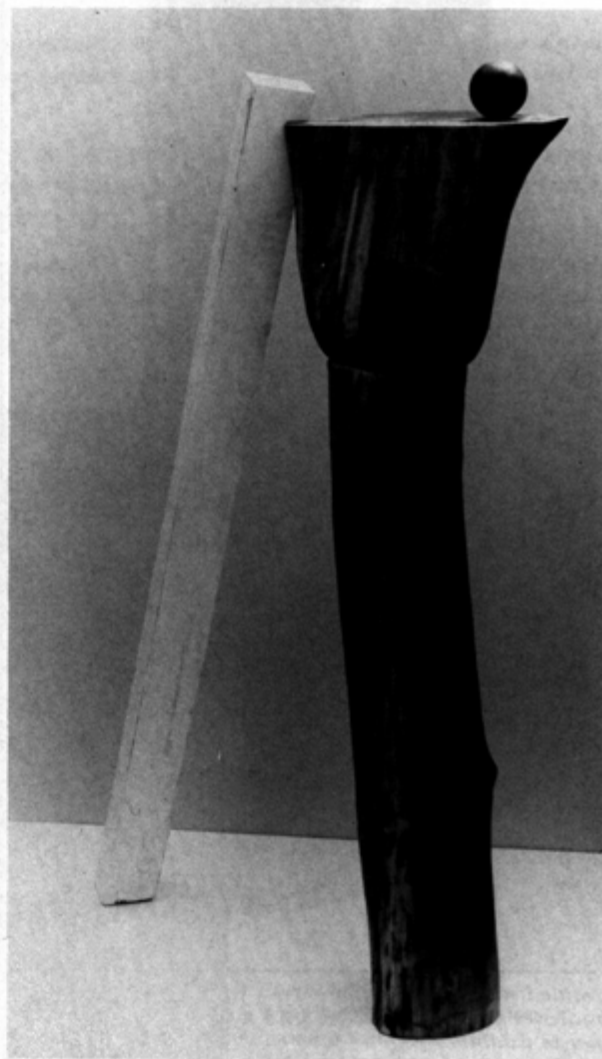
CATHERINE MURRAY



Reach, 1993
Walnut, spruce, paint, and graphite,
30 x 13 x 9"
Lent by the artist

For several years I have worked with natural materials, placing them in juxtaposition with hard-edged forms which I made from a variety of materials, generally milled wood of various kinds. I hoped to explore the tension existing between the found and the fabricated.

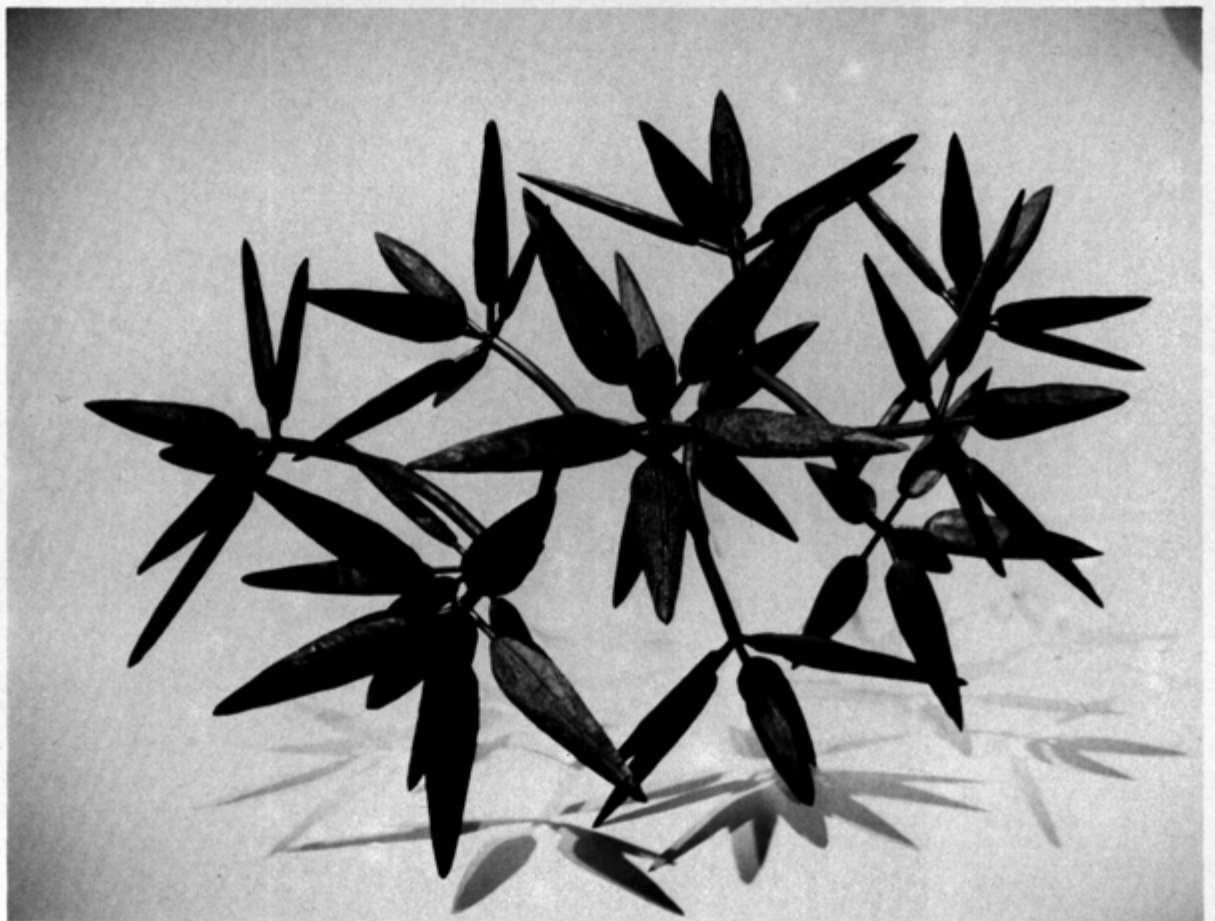
I now work with found wood exclusively (a walnut limb hit by lightning, an apple tree sacrificed for development, an old spruce post lying at the dump. . .). The move toward gestural form has allowed me to develop new metaphors while continuing my exploration of that tension (poetry) between mental history and biological reality.



Shrug, 1993
Walnut, pine, and paint,
59 x 19 x 14"
Lent by Norma B. Marin, Cape Split, ME

JAMES SURLS

Art – what a challenge! What does it mean? What does it say? What is it symbolic of? What does it represent? Why should we look and listen when we are in its presence? Before I start to work on any piece of art I ask myself these questions. I want my art to have meaning; to say something, to be symbolic and represent something of me. My art is a slice of my being. It is about what I refer to as “human phenomenon.” I assume that what is important and profound to me, also has meaning and importance to others. Within the art lies the answers. Art will not lie, it will only tell you the truth.



Night Blooming, 1993
Oak and steel, 36 x 55 x 37"
Courtesy Marlborough Gallery, Inc.,
NYC
(not in exhibition)

University Art Gallery

STALLER
CENTER

PREVIOUS EXHIBITIONS AT THE ART GALLERY

- 1975 FACULTY EXHIBITION
1976 MICHELLE 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 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 1984-1989
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
FANTASTIC VOYAGES
POETIC LICENSE
1991 M.F.A. 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 M.F.A. SHOW 1992
JULIUS TOBIAS
REUBEN KADISH
CITY VIEWS
GEORGE KORAS
1993 MFA SHOW 1993
CONCEPTS WITH NEON
WARREN BRANDT: A RETROSPECTIVE
JOHN FERREN: IMAGES FROM NATURE