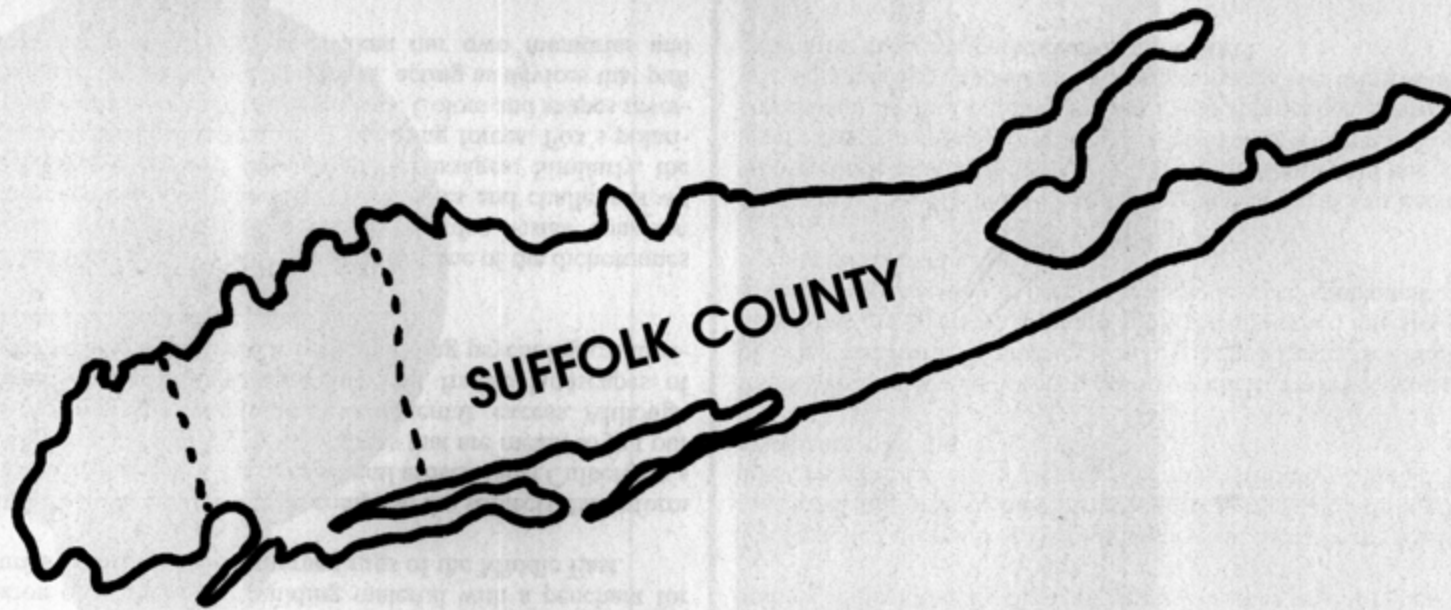


# EIGHTEEN SUFFOLK ARTISTS



**March 11 - April 14, 1995**

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

## INTRODUCTION:

Long Island has been a rich and diverse source of artistic activity since the 19th century. This creative legacy thrives even more vigorously today. Many artists have derived inspiration from the unique character of its proximity to New York. Logistics of space have necessitated that this look at the artistic abundance of Long Island concentrates on one geographical area, Suffolk County.

The eighteen artists whose work comprises this exhibition communicate a variety of emotions, experiences, and concerns. While all speak in a unique voice, common threads of form and/or feeling do occur.

John Cino, as well as Aaron W. Godfrey and Matthew Moger, employ wood to create objects of power and play, respectively. While Cino's adze-like surfaces recall the power and spirit of primitive cultures, Godfrey and Moger's use of wood belies the material, resulting in functional objects that proclaim serious play.

Like Cino's use of wood, Margaret Kerr's sculptures of brick are also evocative of an earlier time. Since 1986, Kerr has made what she terms "brick rugs." Kerr's sculpted rugs combine her admiration of a traditional building material with a penchant for medieval art and the centuries-old, intricately patterned rugs of the Middle East.

The environment, elements of nature, and landscape comprise the subjects that inform the paintings, installations, and sculptures of the next several artists. Janet Culbertson's dark and encrusted surfaces are cautionary signposts, omens that are meant to jolt our senses into recognizing ecological destruction and environmental excess. Although less foreboding than Culbertson's paintings, the spare and fragile landscapes of Jennifer Cross are also highly charged, but here it is the building psychological anxiety of an unseen presence that fills the picture plane.

Order and chaos, civilized and wild, positive and negative are some of the dichotomies that Roy Nicholson's dense, overgrown, and beckoning garden vistas consider. Nicholson's garden-set landscapes are metaphors for the choices and challenges we often encounter unwittingly as we proceed through life's passages. Similarly, the abstractions of Connie Fox also present landscapes of opposing forces. Fox's polarities, however, synthesize pure emotion with formal elements. Colors and shapes reverberate back and forth throughout the surface of the canvas, acting as devices that pull our attention in and across her playing field to awaken our own memories and thoughts.

Li-lan's narrative landscapes speak several languages. Incorporating freely manipulated postal imagery, her meticulously-crafted work is contemplative, socially topical, and often humorous.

Mike Solomon and Barbara Roux express their concerns for nature and the environment directly through their medium. Solomon's abstract drawings of bee's wax and crayon suggest that there are no boundaries between man and the environment, that we are one with nature's fragility and, as such, should take care not to destroy "ourselves." Roux's nature-derived installations are based upon her long-time fascination with the history of native plant communities and are commentaries upon the force of nature and the frailties of humans. In Roux's scenarios, man is vulnerable and often overwhelmed by nature.

The substantive character of Christian White's landscapes is developed through the artist's skillful handling of scale, space, and light.

Portraiture and the human form are the bases of the work of artists Ronald O. Kellen, Craig Zammiello, Dan Gilhooley, and William King. Kellen aligns his work with the figurative formalism of Philip Pearlstein and, in this regard, prefers to call his realistic portraits "heads." As heads, these intimately-scaled paintings, of friends and associates are meant to resist any subjective analysis that is usually associated with portraits. Zammiello's portraits, however, use the knowledge of the alliance between the artist and his subject to draw the viewer into a deeper psychological drama.

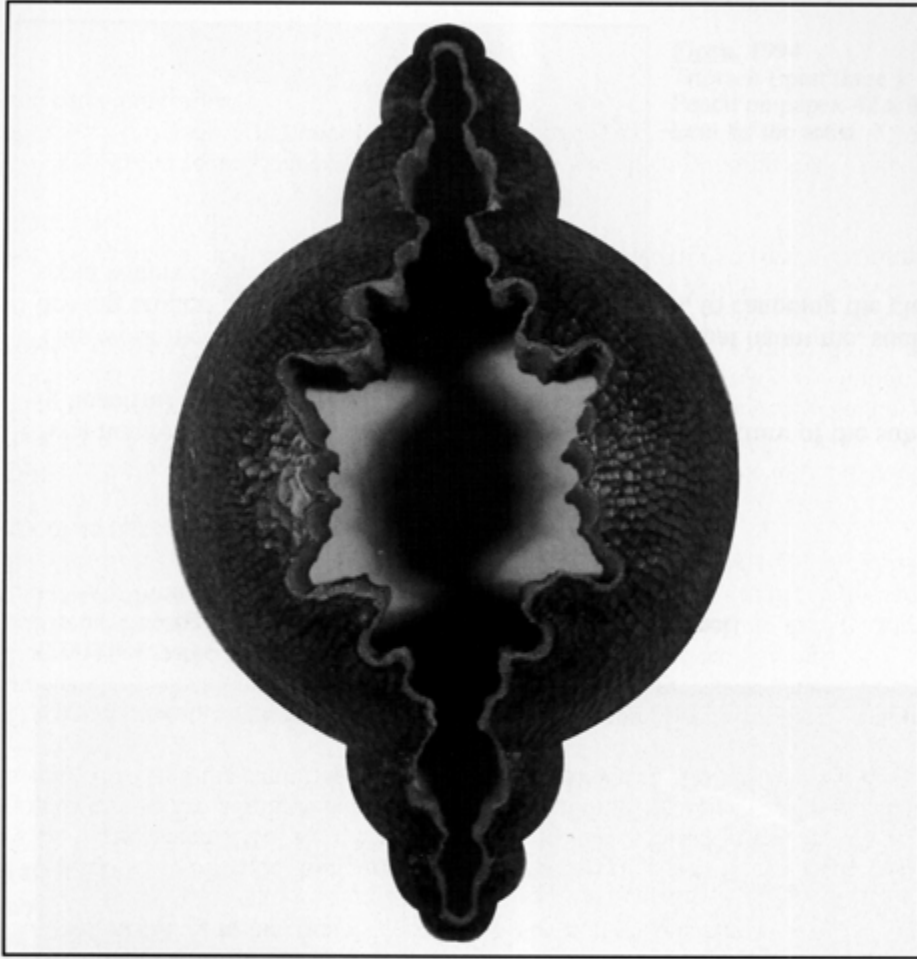
The penciled portraits of Dan Gilhooley and the bronze figures of William King present revealing observations of the figure as translated through the imagination. Each artist emphasizes or caricatures a certain attribute of his subject that effects further associations for the viewer.

Frank Wimberley and Stephen Solomon elicit powerful imagery through abstractions of color and form. Wimberley's richly textured canvases begin with an idea but are defined as the layers of paint are applied and worked into the surface. Solomon's aluminum sculptures do not permit the same level of spontaneity, but the final results are equally fresh and unstudied.

In closing, I would like to extend my sincere thanks to each of the artists, without whose cooperation and talents such an exhibition would not have been possible. Also a very special note of gratitude to Gallery Director Rhonda Cooper whose support and enthusiasm for this exhibition when I first approached her with the idea approximately 1-1/2 years ago enabled it to become a reality. Her diligent efforts in co-curating this exhibition made our collaboration a pleasure!

Elaine Cobos  
Guest Curator

**JOHN CINO**



**Venus I, 1992**  
*Acrylic on wood, 28 x 17 x 15"*  
Lent by the artist

My work has been an attempt to reconcile what has become in our time two divergent ways of thinking. On the one hand, each work has a structure developed from an interest in mathematics and geometry. On the other, each work speaks of the numinous, the sacred, the divine, or the spiritual aspects of our existence.

In Venus I, the mathematical aspect defines the structure which is developed through fractal geometry and the golden mean. The form created by the structure evokes the fertility figures of prehistoric peoples, most notably the Venus of Willendorf.

**JENNIFER CROSS**



**Landscape with Table, 1994**  
*Oil on wood, 23 x 23"*  
Courtesy Katharina Rich Perlow Gallery, NYC  
Photo credit: © 1994 Noel Rowe

For the last several years I have made landscape paintings drawing from my own surroundings and from memory of my travels. In these works I explore issues of loss, mourning, resiliency, and faith.



## JANET CULBERTSON



### **Overview, 1994-95** (detail)

*Twelve Panels*: Mixed media on wood, 15-3/4 x 24" (each panel)  
Lent by the artist

As a nature painter I'm fascinated by the multi-faceted mixture of the sublimely beautiful and the ravaged.

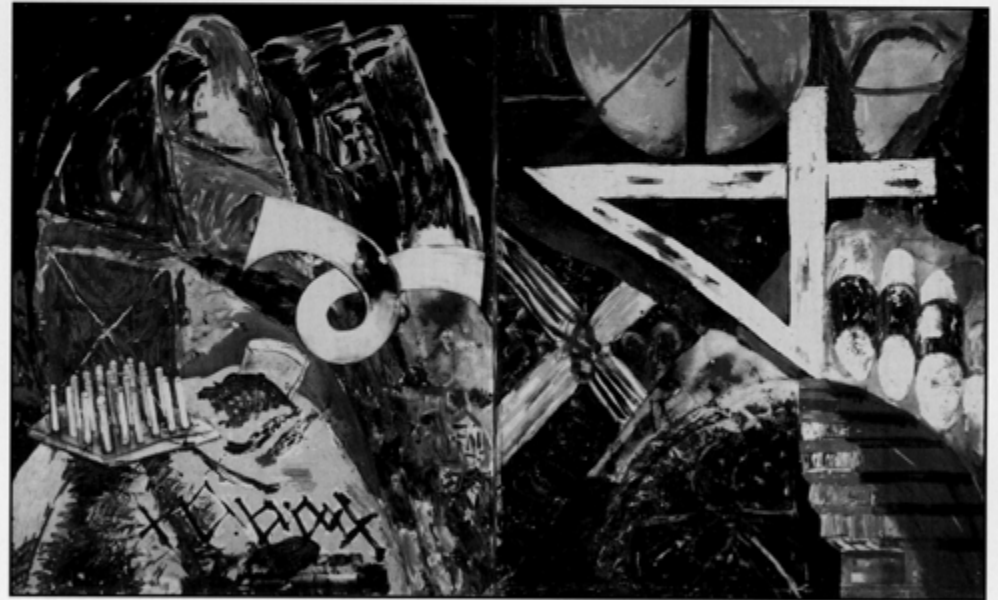
This work incorporates fragments of images, contrasts that haunt me, such as driving around the giant garbage pit called Fresh Kills, to canoeing the clear sepia waters of the Peconic River.

## CONNIE FOX

I see the canvas as a playing field where memory, the flash of an idea, and incongruously juxtaposed images coalesce.

When beginning a painting I find myself drawn to certain images, hints of previous works, remembered landscapes, and fragments of ideas, which I assemble intuitively into a kind of metaphoric abstraction.

All of these seemingly disparate elements redefine each other through various formal devices, their presence disguised and embedded in the physicality of the paint and the scale of the canvas. As the painting develops, so does its emotional life.



### **Proust's Birthday Seven, 1989**

*Diptych*: Acrylic on unstretched canvas, 102 x 168" ( overall )  
Courtesy Arlene Bujese Gallery, East Hampton



## DAN GILHOOLEY

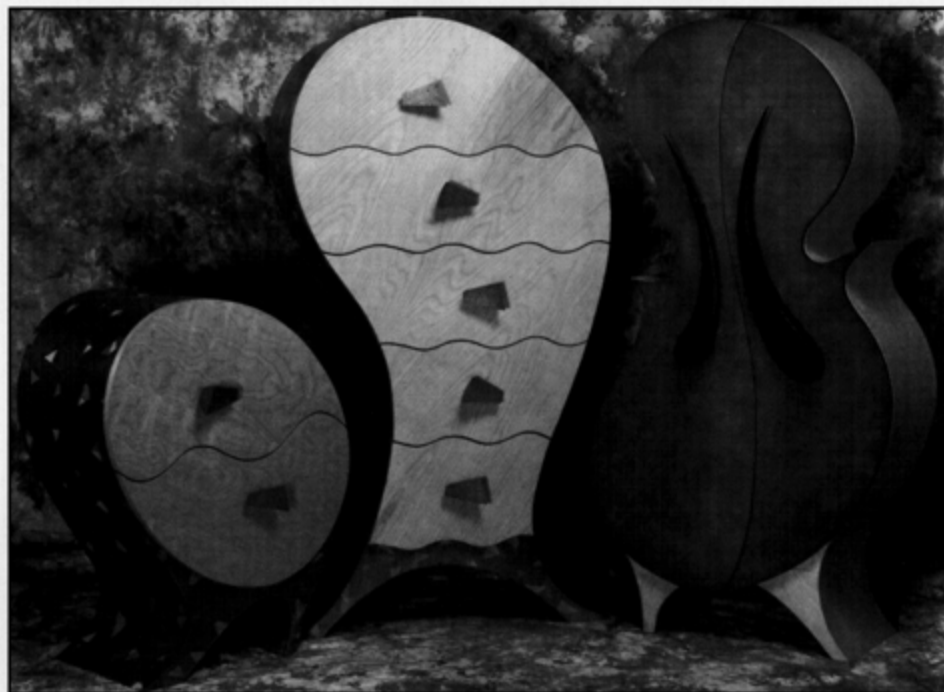


**Flora, 1994**  
*Triptych ( part three ):*  
Pencil on paper, 42 x 42"  
Lent by the artist

I try to be observant. The portraits I make satisfy my desire to observe and reveal, and when they're successful, they can provide a viewer with a picture rich in visual and emotional complexity. Often I use people I know well as my models, so the images that I finally produce usually begin with some quality of their appearance or candid behavior which I find significant or extraordinary.

In making a portrait I try to heighten emotions embedded within an image. If these emotions are powerful enough, or clearly revealed, then my portraits tell stories. Though I deeply enjoy interpreting images, trying to understand what faces or bodies reflect or mask, the characterizations of people offered in my pictures certainly aren't real or factual. Like dreams, the stories I tell are fictions created for my own satisfaction, often expressing as much about me as my subjects.

## AARON W. GODFREY and MATTHEW MOGER

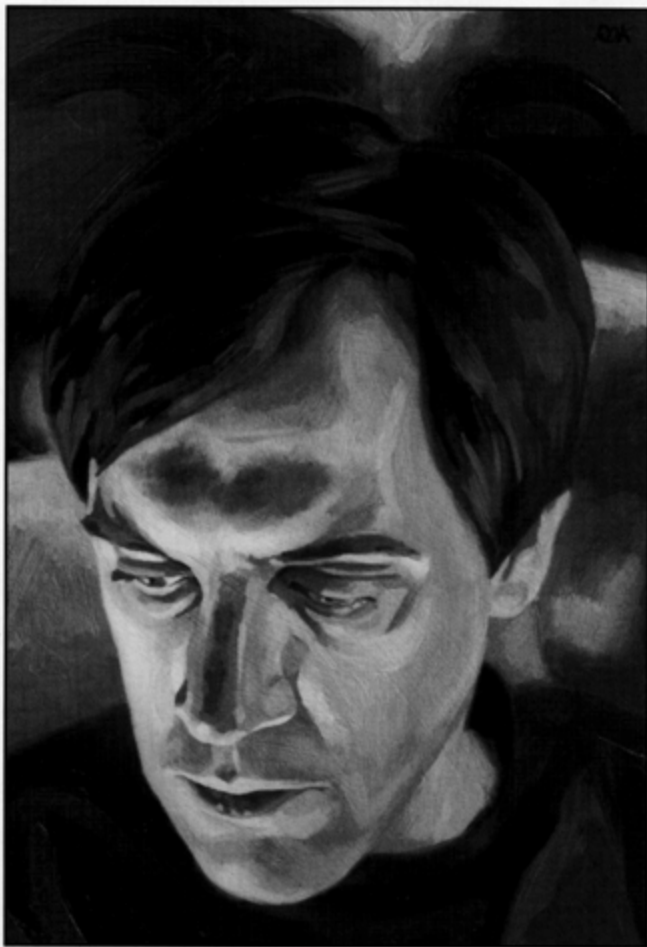


- 1) **Egg, 1993**  
Two-drawer dresser with full-extension sides:  
*Birch ply, birch veneer, and maple, 34 x 27 x 16"*
- 2) **Rooster, 1993**  
Five-drawer dresser with full-extension sides:  
*Birch ply, birch veneer, and maple, 63 x 33 x 16"*
- 3) **Cello Cabinet, 1993**  
*Birch ply, birch veneer, and ebonized cherry, 60 x 31 x 15"*

Lent by the artists

These sensual, curvaceous forms challenge the static and the linear. They embody the fluid qualities of that which lives outside the structure we have created for ourselves. The playful designs are finished with colors that resonate the vitality and passion of nature's palette. Through this simplicity and purity, we hope to preserve the jubilation and wonder of the child, unspoiled by the precepts of convention.

**RONALD O. KELLEN**

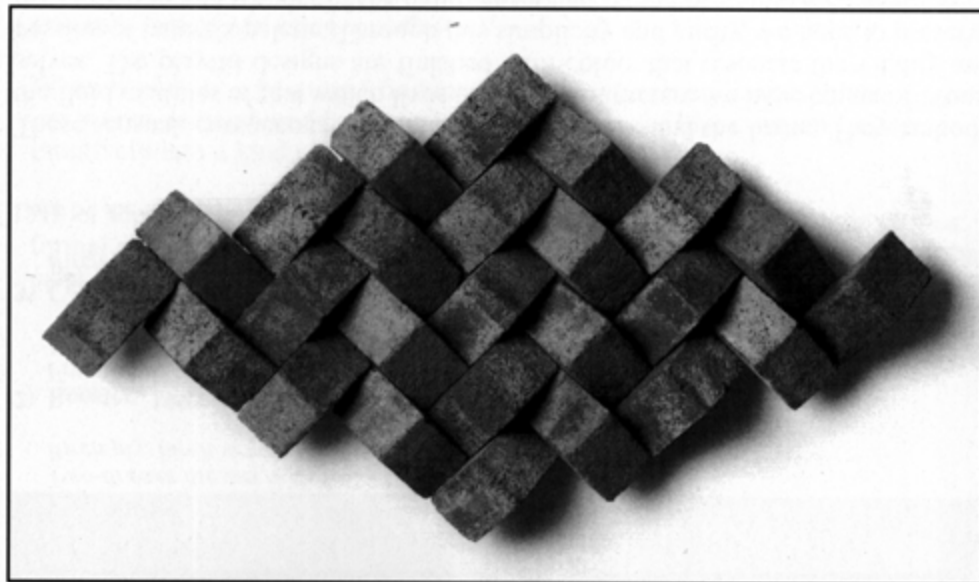


**Gary, 1992**  
*Oil on canvas, 17 x 12"*  
Lent by the artist

Like Pearlstein or Beckman I'm basically concerned with the formal elements of pictorial presentation and less interested in such things as psychology, at least in my art. The concepts which truly interest me subjectively may be difficult to paint-consciousness, memory, and the act of perception.

These are paintings of friends and close associates: People who have, somehow or another, ventured into this journey of mine.

**MARGARET KERR**



**Study for Mountains and Clouds, 1992**  
*Brick, 17-1/2 x 31-1/2 x 4"*  
Courtesy Arlene Bujese Gallery, East Hampton  
Photo credit: © 1992 G.J. Mamay

I've always admired brick: its warmth, its subtle color variation, that its use and manufacture reach back through nine or ten thousand years of human history.

Brick has been my sculpture material for the last eight years: in my brick rugs, which are site sculptures inspired by Middle Eastern geometric carpets, and in wall pieces that play with three-dimensional brick shapes.

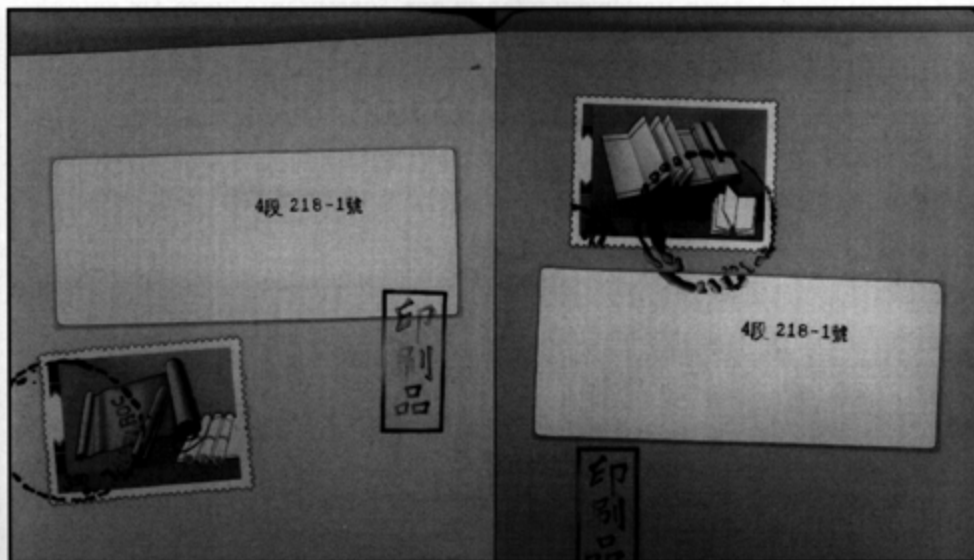
The Studies For Mountains And Clouds are part of a series called "Herringbone Rising".

WILLIAM KING



**Self as Caesar, 1990**  
*Bronze, 29-1/2" high*  
Courtesy Terry Dintenfass Gallery, NYC

LI-LAN

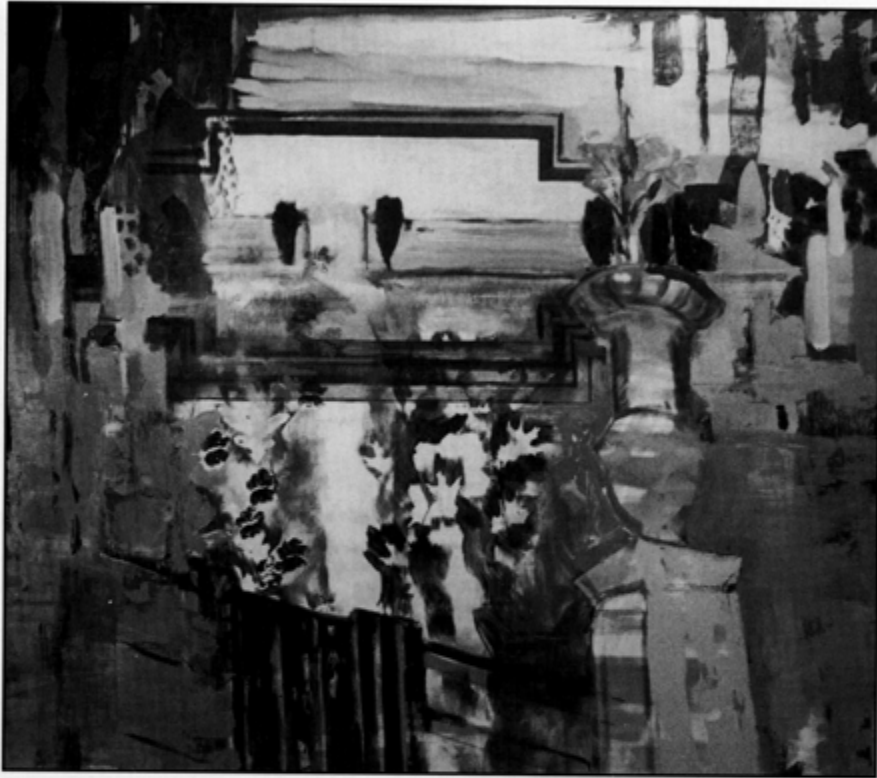


**Correspondence: Between Two, 1994**

*Diptych: Oil on linen, 60-1/2 x 105" ( overall )*  
Photo credit: © 1994 Tom Kirkman  
Photo courtesy Art Projects International, NYC  
( not in exhibition )



## ROY NICHOLSON



### Untitled, 1994

*Acrylic and oil on linen, 64 x 74"*

Lent by the artist

The struggle between civilization and the wilderness, the cultivated and the natural, is part of everyone's experience. My paintings are metaphors of this dichotomy. I use the image of the garden to represent the juncture of control and chaos. What really interests me is passing through, whether physically or mentally, the barrier between one state and the other. I occupy a liminal position, moving freely from the feral to the civilized.

## BARBARA ROUX



### Gabionette, 1994

*Maple, cherry, and locust branches, 144 x 72 x 48"*

( not in exhibition )

The history of the use of native plants by human communities fascinates me. My work has always addressed this subject.

The sculptures I construct have narrative and formal layers. Natural elements are engaged in my work without being completely transformed. Concepts of enclosure and flux are dealt with literally and through metaphor. Often a short text or photo is present to create associations to past events. The projects have the look of fragility and are meant to be ephemeral.

MIKE SOLOMON



**Pitch 5, 1994**  
*Bee's wax and crayon on paper, 17 x 23"*  
Courtesy Arlene Bujese Gallery, East Hampton  
Photo credit: © 1995 G.J. Mamay

I am an environmental artist, but where I determine that environment begins and ends is the issue. The life of humankind is enmeshed with the life of the rest of things which we erroneously call "the world." There is no world really. There are only other beings of various sizes and functions. The word "environment" presupposes the other to be outside of oneself. Biologically speaking, there is no outside. There are minute beings who recognize no boundaries around our bodies as well as epic forces which are equally oblivious to us.

STEPHEN SOLOMON



**Starburst, 1987**  
*Painted aluminum, 204 x 288 x 144"*  
Installation at Huntington Melville Corporate Center  
( not in exhibition )

**CHRISTIAN WHITE**



**For the Last Tern #23, 1993-94**

*Oil on canvas, 40 x 60"*

Lent by the artist

My work with the landscape is preoccupied with conveying mood through manipulation of space and scale within the canvas. I sometimes feel I would like to be able to paint just space and light, without any subject, or that my subject is really the empty space between the viewer and the object.

**FRANK WIMBERLEY**



**Soulscapes, 1994**

*Acrylic on canvas, 56 x 54"*

Courtesy Arlene Bujese Gallery, East Hampton

The abstract painter can commence his drawing or canvas generally with only a preconceived notion, reflection, or emotion. The end result, whether finished or still seeking a conclusion, is then determined by tools, paint, the colors or tones employed, and the size of the work as well as the mood of the moments. He has far less guarantees than perhaps the realist painter or photographer that the finished expression will extend from calculated reason or logic. This for me provides the excitement of taking the theme or feeling from the very first stroke, following it to its own particular conclusion. It is very much like creating the controlled accident.



## CRAIG ZAMMIELLO



### Krissy Goes to Berlin, 1994

*Etching, silkscreen, gouache, and watercolor on paper, 41 x 28-1/2"*

Lent by the artist

The works "Krissy Goes to Berlin" and "Krissy Goes to Paris" are part of a series of pieces executed between 1990 and 1994. Basically, they are a growth chart represented by trips to Europe with my daughter.

The untitled studies are part of a group of prints after the work of Gustav Klimt. They are my response to Klimt's interest in drawing and eroticism.

## ACKNOWLEDGEMENTS

I would like to express my gratitude to guest curator Elaine Cobos for co-curating this exhibition and contributing the catalogue essay.

My gratitude is also extended to Arlene Bujese Gallery; Katharina Rich Perlow Gallery; Philippe Alexandre and Marie Erskine at Terry Dintenfass Gallery; Jung Lee Sanders at Art Projects International; and Mr. and Mrs. Dennis Roth, for their assistance with this exhibition.

Special thanks are also extended to Brenda Hanegan, Heejung Kim, George Kougeas, and Pat Pickett, for installation assistance; and to members of the Staller Center for the Arts staff: Elena Humphreys, Young Park, Yee-Ching Tam, Christopher Youngs, and Michelle Zeng, Gallery Assistants; Mary Bellia, Kimberly Newman, and Michelle Wacker, Gallery Interns; Patrick Kelly, Production Manager, Liz Silver, Technical Director, and the Technical Crew, Staller Center for the Arts, for exhibition lighting; and Mary Balduf, Gallery Secretary.

This exhibition has been funded in part by a generous gift from the Friends of the Staller Center. It is much appreciated.

Most of all, I wish to thank the artists for making this such an exciting and visually stimulating exhibition.

Rhonda Cooper  
Director

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State University of New York at Stony Brook

**University Art Gallery**  
**STALLER CENTER**  
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| 1977 | MEL PEKARSKY   |      | MEL ALEXENBERG: COMPUTER ANGELS                       |
|      | JUDITH BERNSTEIN   |      | STEINA AND WOODY VASULKA: THE WEST                    |
|      | HERBERT BAYER  | 1988 | THE FACULTY SHOW '88                                  |
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|      | ROSEMARY MAYER   |      | EDGAR BUONAGURIO: PERMUTATION AND EVOLUTION 1974-1988 |
|      | THE SISTER CHAPEL  |      | JOAN SNYDER COLLECTS JOAN SNYDER                      |
| 1979 | SHIRLEY GORELICK   | 1989 | THE M.F.A. SHOW '89                                   |
|      | ALAN SONFIST   |      | ROBERT KUSHNER: SILENT OPERAS                         |
|      | HOWARDENA PINDELL  |      | HERMAN CHERRY: PAINTINGS 1984-1989                    |
|      | ROY LICHTENSTEIN   |      | HAITIAN ART: THE GRAHAM COLLECTION                    |
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| 1981 | ALICE NEEL   | 1991 | M.F.A. 1991   |
|      | 55 MERCER: 10 SCULPTORS  |      | FREDERIC AMAT AND ROBERTO JUAREZ                      |
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| 1982 | FOUR SCULPTORS   |      | NEW TRADITIONS: THIRTEEN HISPANIC PHOTOGRAPHERS       |
|      | CECIL ABISH  | 1992 | M.F.A. SHOW 1992                                      |
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|      | THE STONY BROOK ALUMNI INVITATIONAL  |      | CITY VIEWS  |
|      | ANN McCOY  |      | GEORGE KORAS  |
| 1983 | THE WAR SHOW   | 1993 | M.F.A. SHOW 1993                                      |
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|      | THE FACULTY SHOW   |      | JOHN FERREN: IMAGES FROM NATURE                       |
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|      | FREEDOM WITHIN: PAINTINGS BY JUAN SANCHEZ/<br>INSTALLATION BY ALFREDO JAAR |      |   |
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| 1986 | KLEEGER: METAL SCULPTURE   |      |   |
|      | TOBY BUONAGURIO: SELECTED WORKS  |      |   |
|      | YANG YAN-PING AND ZENG SHAN-QING   |      |   |
|      | EIGHT URBAN PAINTERS: CONTEMPORARY ARTISTS OF<br>THE EAST VILLAGE          |      |   |
|      | TV: THROUGH THE LOOKING GLASS  |      |   |
|      | WOMEN ARTISTS OF THE SURREALIST MOVEMENT                                   |      |   |

 **STONY  
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