



# *text & identity*

*twelve women/  
twelve artists*

**BEVERLY BUCHANAN  
WEI-IN CHEN  
LESLEY DILL  
SALLY EDELSTEIN  
JANET GOLDNER  
MARINA GUTIERREZ  
HEEJUNG KIM  
ANGELA MOLENAAR  
ELENA DEL RIVERO  
DONNA ROSENTHAL  
LIZZIE ZUCKER SALTZ  
JAUNE QUICK-TO-SEE SMITH**

**March 5 - April 12, 1997**

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

## Beverly Buchanan

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Beverly Buchanan's shacks are spiritual places; places that shelter, nurture and provide while harboring the spirit memories of the past. Buchanan touches the souls of the shack dwellers. While most decry the poverty of shack communities, she insists on recognizing the power and vitality of the people who live in them. These works are not icons representing hopelessness but rather are joyful elegies that salute the integrity, resilience, and resolution of the shack dwellers. — Steinbaum Krauss Gallery

### *Home Place, 1995*

Every year, leftover family members came from Columbia just to look and remember. Some parts of the house were bought, others salvaged from houses taken over by Kudzu and snakes. One window cost two months pay. A fancy door she HAD to have was four months worth of washing clothes. The first grandbaby arrived when the second story was started. He had to have a home.

© Beverly Buchanan 1995  
Athens, GA, U.S.A.

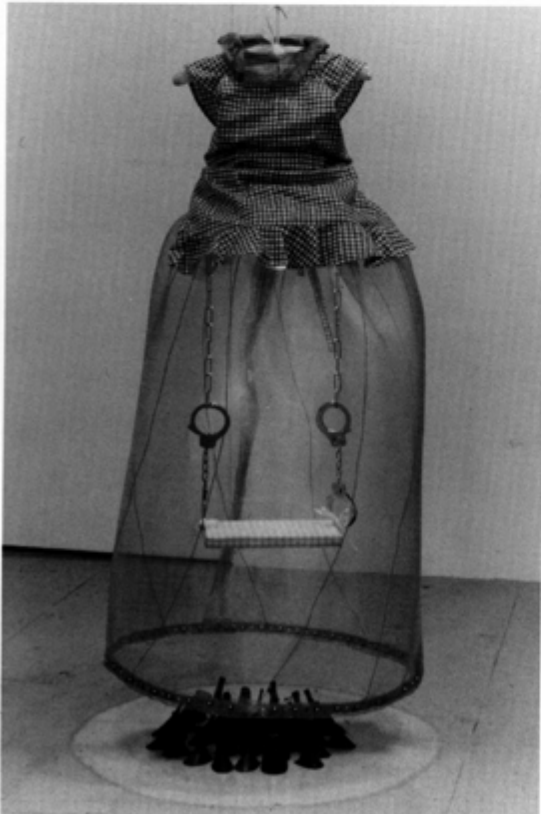


### *Home Place, 1995*

Wood and mixed media, 15 x 13½ x 11½"  
Courtesy Steinbaum Krauss Gallery, NYC  
Photo credit © 1995 Adam Rich

## Wei-In Chen

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*Mother and Child, 1995*  
(not in exhibition)

My art tries to communicate in personal and cultural levels simultaneously. My work tends to represent different psychological aspects of isolation, confinement, ambiguities, and hypocrisies in life, "realities," and moving beyond. Daily events are like objects from our lives, filled with connotations and symbolism. In my stark and minimal way, I try to bring out their complexity and accent their seemingly unimportant yet influential positions in our daily lives.

I think of words, especially poetry and especially Emily Dickinson's, as a kind of spiritual armor. I combine image and text to relate art to the intimate realms of the human physique and form a sheath of emotion that protects the inner body, a skin of words that dresses the soul with inspirations of vulnerability, fear, and hope.

*Poem Hands*, 1995  
Oil paint, shellac and gold leaf on muslin, 152 x 46"  
Lent by Genevieve Kapuler, NYC



Sally Edelstein



*Marriage c. 1950 What Could Go Wrong?*, 1994  
Collage, 35 x 29"  
Lent by the artist

The primary goal of this body of work is to deconstruct myths and examine social fiction and incongruities by investigating the insidious power of mass media in our culture and its vast social assumptions.

Using collage as a means of expression, the work—made up of old textbook illustrations, advertisements, magazine illustrations, and all kinds of banal images—is prominently placed, forcing the viewer to re-evaluate their original context and meanings.

Elements of meaning are not static, they shift around according to context. Otherwise unrelated thoughts and objects are melded together when fragments of our mental lives are reinvented. Using the distance created by time and change of social context, I show how society's icons and ideals functioned as propaganda and what they mean to us now in our changed context.

## Janet Goldner

In my sculptural series, *Sticks and Stones*, I use text drawn onto steel surfaces with a welding torch to examine American political concepts and myths concerning power, identity, and white privilege. Light passes through the craggy holes that form the letters. Contrary to the children's ditty, words have powerful consequences. Vases and tablets combine political, textural information with the sensuous formal appeal of their welded steel surfaces.

In 1995, I spent eight months in Mali, West Africa, on a Fulbright Research grant. My goal was to embrace diverse cultures without denial or romanticism, examining the interplay of tradition and cultural transformation. The combining of Western and non-Western images and ideas and issues of cultural identity in my work is a result of five trips to Africa beginning over twenty years ago as well as a response to my own cultural identity.



*Imagining Isn't the Same*, 1993  
Steel, 60 x 48 x 53"  
Lent by the artist

## Marina Gutierrez



*A Beautiful Girl*, 1991  
Acrylic, pencil, and metal on paper, 30 x 60"  
Lent by the artist

In quiet space where consciousness converts sleep to waking, I wander searching inspiration—boundaries of the possible not yet fully reestablished. In these moments, eyes closed, in a twilight of suspended disbelief, I sort a jumble of ideas and realize the unexpected.

There is play between structured concept and the unpredictable tides of unconscious. A semi-somnambulant drifting, retrieval and invention—a distillation passed on to the hands to find solid form. The hands balance the see-saw of internal and material worlds, creating an equilibrium to surprise and premeditation.

Neither Korean nor American, being an Asian-American leads me to stand on the border line of many contradictions: modernized lifestyle with traditional background, Buddhism in a Christian society, and being a Korean in America. Maybe I am lucky to be an artist who is allowed to be an outsider in the society. Artists are not controlled by any systems in society, but they do not deny any of them. The elements of my art work create invented space inside and outside of the picture plane. They struggle, compromise, and finally become an entity. Being an Asian-American could be unstable, but it helps me to produce a unique form of art.



*Bridge Closed*, 1996  
Mixed media on cardboard, 30 x 40"  
Lent by the artist

Angela Molenaar



I was surprised once, when playing with my plastic brown horse, my mother informed me the skin of the horse has hair. I was crushed, having not known this before. I had so much enjoyed petting the satin of his skin. My plastic brown horse. I stopped petting him.

*Trying to See (a Venice diary)*, 1994  
Detail: black and white silverprint, 9-1/4 x 6-1/2"  
Installation: color and black and white photomontage,  
pencil and acrylic on paper, and text excerpted from Venice  
Diary, 120 x 120" overall  
Lent by the artist

## Elena del Rivero

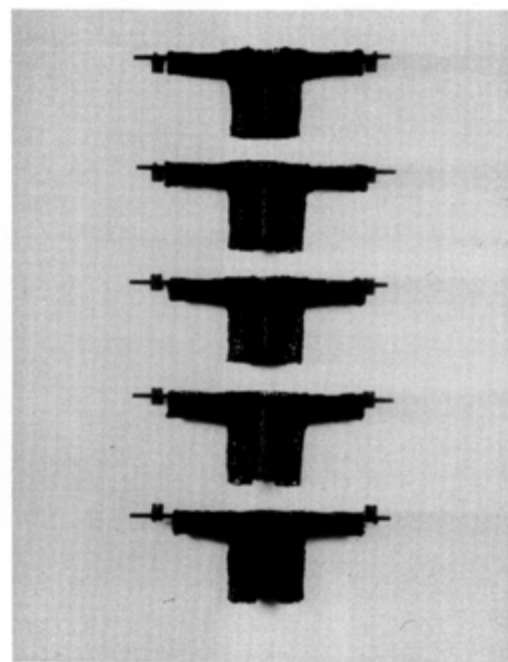


*I Hate You*, 1994-95  
Acrylic and thread on linen and steel, 20 x 20"  
Courtesy Sandra Gering Gallery, NYC

The main body of my work is an ongoing series of letters, *Letters to the Mother*, begun in 1991. This body of work has a secretive quality, like that of a personal diary; however, the basis of the ideas conveyed is universal: unanswered questions; the impotence provoked by doubt as we search our memory; a dialogue which becomes a monologue. The urge to question the past and the inability to communicate is the inspiration behind my paintings, which complement the letters. Recently I have started making paintings resembling embroideries in an effort to give new value to works executed by women which were forever unauthored and without signature. In both drawings and paintings, I combine the repetitive patterns of embroidery with the formal properties of Minimalism, thereby subverting the established masculine quality of Minimalism by using it to celebrate a female tradition.

## Donna Rosenthal

Storytelling has been a major focus of my art. I weave my own narrative into the lives of those around me, using repetition, humor, and irony. I carefully set the stage to elicit reactions, as I explore female identity, disappointments in love, and the need for protection. The manner in which I compose my work gives clues to personal and collective realities; the longings, fears, and predicaments of women. *Women's Warrior Coats With Secret Words*, small, knitted steel coats looking almost like ancient chain mail, are hung in a traditional way, resembling the warrior coats African men wore to battle. They are protection for women, as are the words placed inside them; armor against the harshness of a tough "man's" world.



*Five Women's Warrior Coats with Secret Words*, 1994

Mixed media: knitted steel, molding paste, and acrylic words, 34 x 14½ x 2" overall  
Collection Dr. John Burger  
Courtesy Steinbaum Krauss Gallery, NYC



**Just Us, 1994-5**  
Installation: waxed, low-fire ceramics and mixed media, 6 x 60 x 96"  
Lent by the artist

My biomorphic forms merge female with male, internal with external, flesh with machine. They explore the boundary between psychology and biology, between individual will and genetic/hormonal determination.

The installation contexts encourage spectators to touch and listen as well as look, making the spectator an integral part of the spectacle. The experience falls somewhere between the quotidian use of a functional object and an intimate engagement with another living body. The texts on the object's skin hint at the narratives that inform each installation.

*Rolling Around It* was produced while the artist was in residence at Sculpture Space in Utica, NY. Audio was developed in collaboration with musician Danny Tunick. Texts developed in collaboration with Laurie Zucker Conde. Editing of excerpts and type design by David Zucker Saltz.

*Just Us* was developed from interviews conducted in the fall of 1994 with nine members of the Lesbian, Bi, Gay and Transgendered Association of the University at Stony Brook.

## Jaune Quick-to-See Smith

In these paintings, Smith continues to explore the ironies and myths about Native Americans that abound in mainstream America. Through iconographic imagery and clippings from magazines and newspapers, she narrates accounts of Native life today. Her stories draw no conclusions, rather they are humorous political commentary. -Steinbaum Krauss Gallery



**Before 1492 and After 1992, 1995**  
Acrylic and mixed media on canvas, 80 x 72" (diptych)  
Courtesy Steinbaum Krauss Gallery, NYC

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*Rhonda Cooper*  
Gallery Director