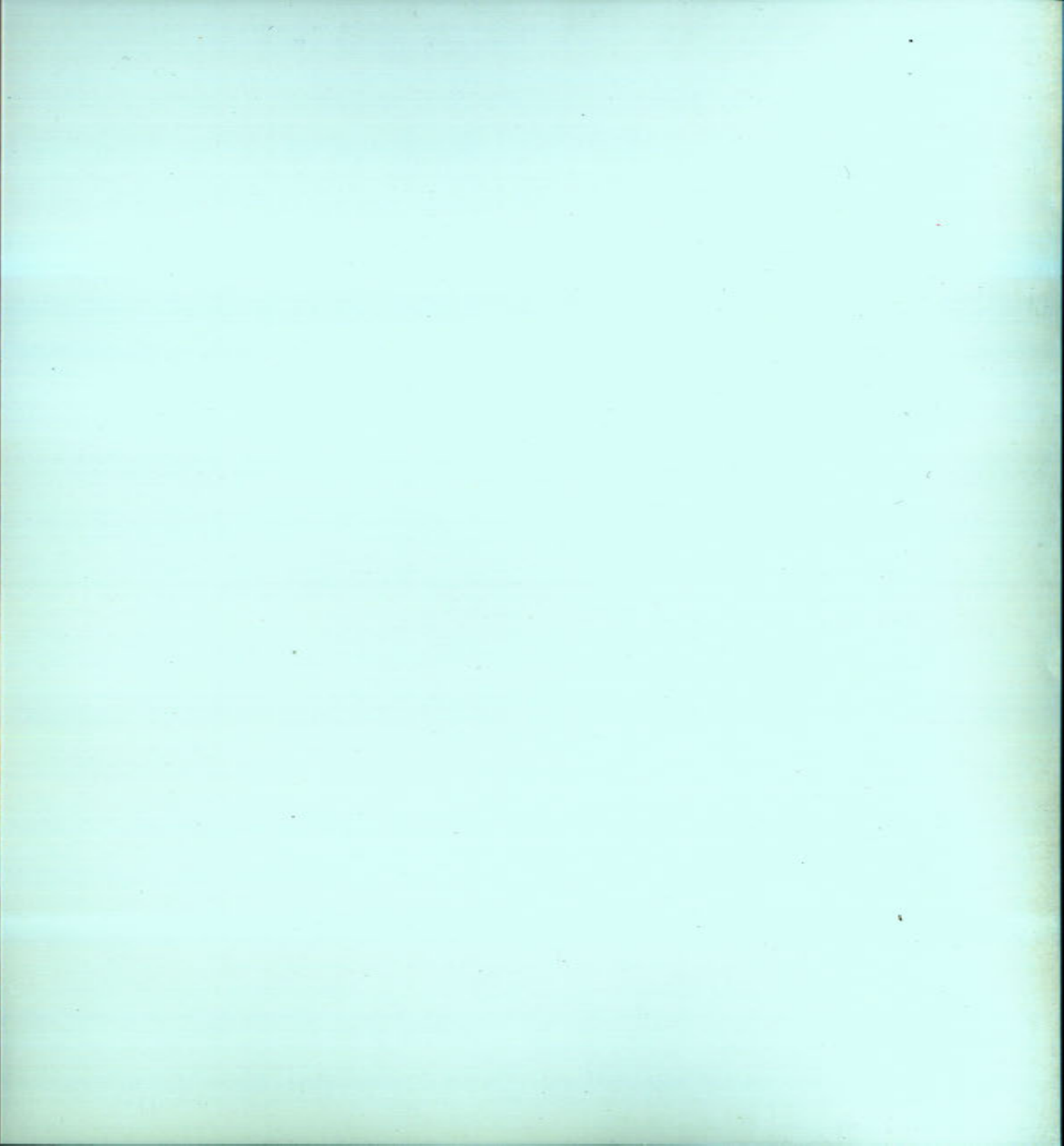
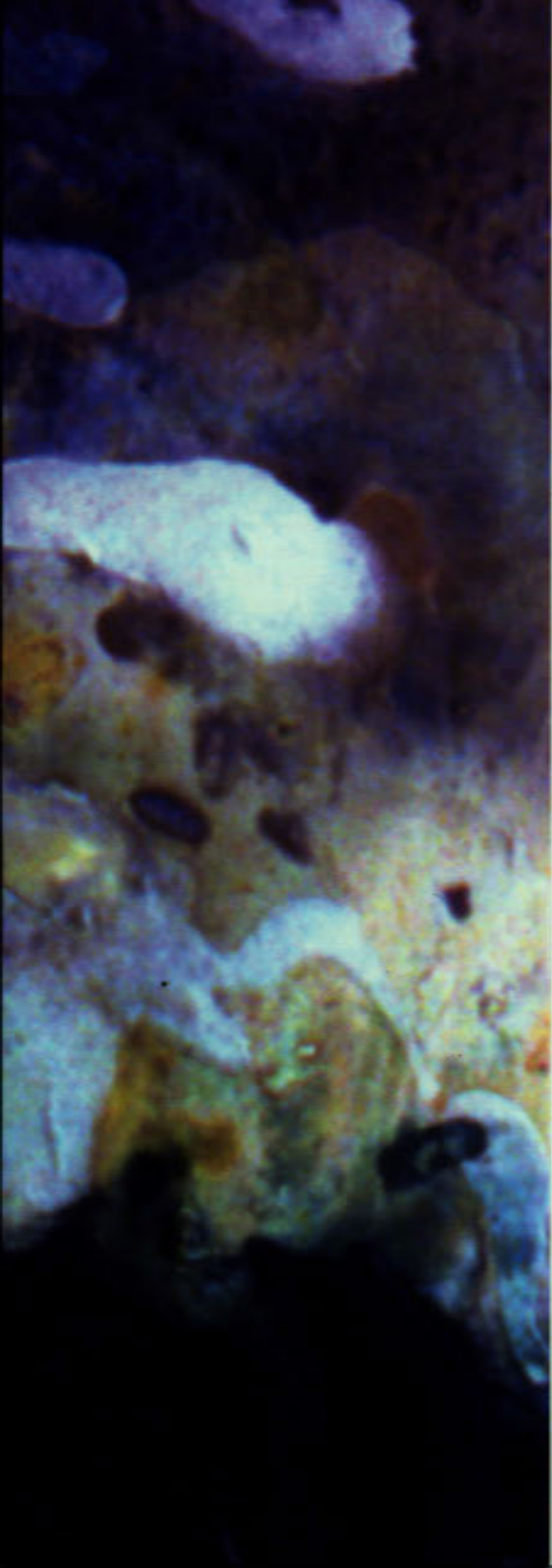
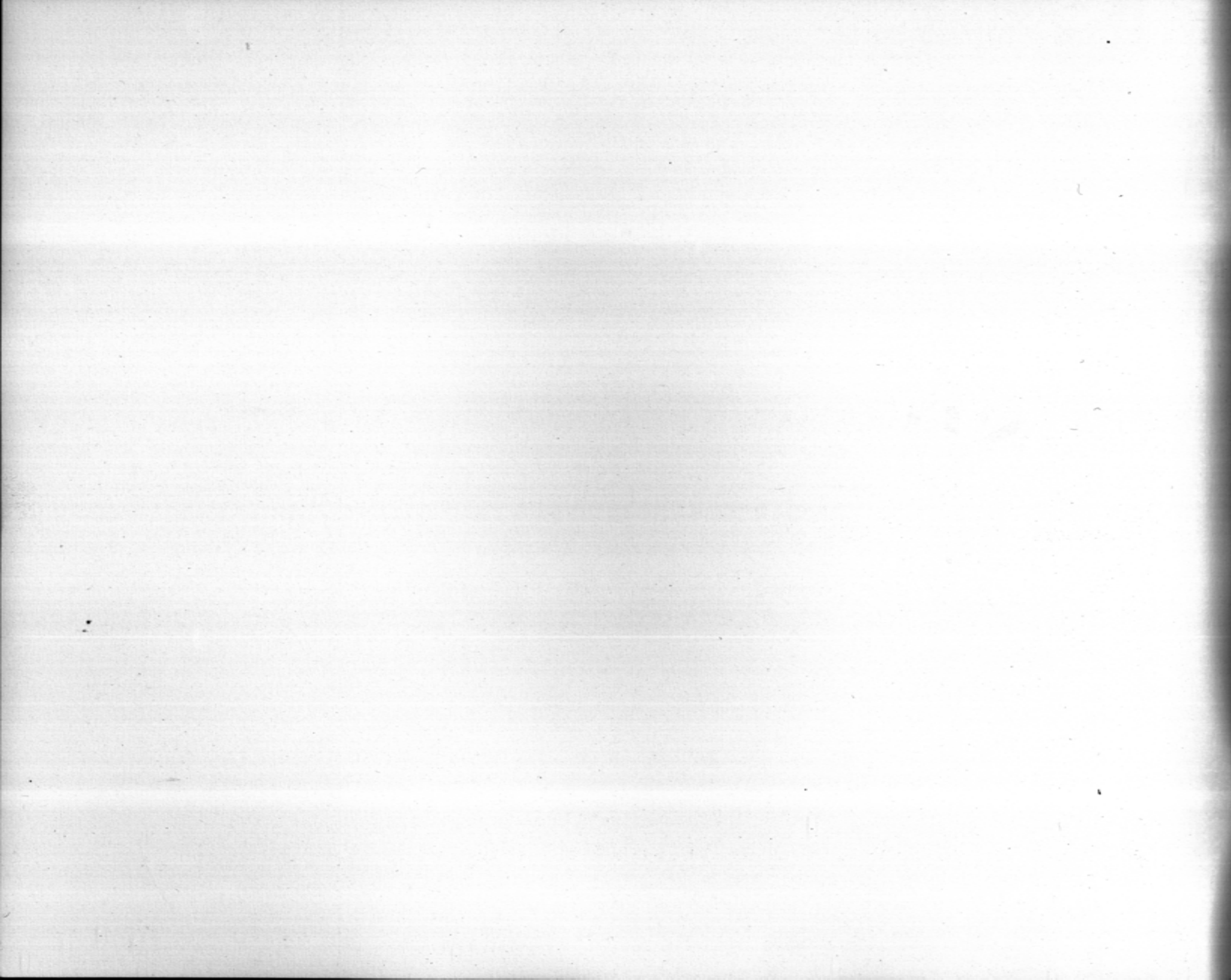




susan shatter







Susan Shatter: Tracking the Terrain
by Donald Knapp

susan shatter

tracking the terrain
landscapes, seascapes, bodyscapes

November 11 - December 13, 2003

University Art Gallery
Stony Brook University

Susan Shatter: Tracking the Terrain

by Donald Kuspit

Susan Shatter's landscapes have a kind of intransigent objectivity, as though the artist were refusing all communion with her theme—every attempt to see nature from some imaginary within. Shatter refuses to fall—coolly and knowingly, as is the custom—into the pathetic fallacy, to take nature as a rich realm of emotional connotation, even though that sometimes seems its gift to us. She neither mythologizes nor de-mythologizes it, she begins with it simply as there. Nature, as she depicts it, consists mostly of bare rock that is so insistent in its particularity it cannot even begin to be mystified into an objective correlative for emotion. Its shapes seem self-determined: or, if less than that, never less than vectors articulating anonymous forces, abstract to our comprehension. Feeling, then, and all associations that might be stirred by this “majestic” nature, slides off these landscapes, exactly like the atmosphere that might make them stick. Or else feeling disappears into its crevices, its drops towards the abyss, as in *Vertigo, Black Canyon* (1981) where our dizziness drains us of all feeling except the simple desire for self-preservation, which is not so much feeling as a return to our own objectivity after experiencing the dizzying objectivity of nature. This, then, is not nature as healer and comrade, the great alternative to society or the welcoming, felicitous side of the indifferent cosmos. It is simply stark matter, locked in its own eternity, existing on a temporal scale beyond any that we might use to give it form—even beyond our ordinary sense of space as conquerable by our own movement through it. We cannot easily move through this landscape; there is no sure footing anywhere in it.

Shatter sometimes presses us close to this resistant matter, and sometimes not. In *Ice Blue* (1981), *Indian Point* (1981) and *October Light* (1981), our eye moves towards the horizon,

yet the scene never loses its rawness, is never relieved by any hint of haze or blurring of edges. In *Alligator Rock* (1981), *Mohave Point* (1981), and *Pima Point* (1982) we cannot even make our escape towards the horizon: our perception finds no open space to idle in, no meandering line that is relaxed enough to identify with. Even the rather descriptive color, isolated and abstracted by its intensity, refuses to comfort us. Shatter has given us a nature that is neither poetic nor prosaic, but rather “eschatological”—a final “fate.” Chauncey Loomis has made us familiar with the concept of the arctic sublime. Shatter gives us a nature that is sublime—that implies the infinite—not because it is like a cold abyss, but because it is exclusively physical.

In much abstract art, nature went underground, as though a resource that gave hidden human point to the sublime formalities of pure art. In these works, Shatter has the same craggy/jagged look that Clyfford Still fetishized, only now returned to its original source. This release from both the compulsion and pretension of abstraction is to me healthy; it also permits a further realization of form. With the return to sharp observation of nature that Shatter offers, the decorative dead end is broken through, and received formalist strategies dismissed. What is important about Shatter's landscapes is not their realism—there is as much orthodox, formula-following realism as there is orthodox abstraction—but rather their revelation of the continuing unorthodoxy of nature's forms. Unostentatious and invigorating, they seem increasingly preferable to the vanities of “pure” form. Nature observed purely—with all feeling held in abeyance—has become a profound source of powerful form.¹

Landscapes and Seascapes

Susan Shatter has, at last, found the perfect landscape for her: the Irish Sea. She's painted canyons and deserts, volcanoes and rivers, and also the ocean, but the Irish Sea has become her own as none of the others quite did. She's always been detached, coolly tracking the terrain, which seemed foreknown however unfamiliar its details, but the Irish Sea bespeaks Shatter's inner sense of beauty and primordiality – the deep beauty of untamed power, following its own elusive rhythms even as it evokes chaos and the unknown. Where, in previous paintings, Shatter kept her distance, patiently surveying the landscape, in the Irish Sea paintings she seems to lose all sense of the distance between herself and the scene. She literally worked at the edge of the sea, stopping only when the tide threatened to overwhelm her. In *Sea Swell*, 2000 she has all but merged with the sea. There is no horizon, and the water flows exquisite and energetic, and as impatient as the sea itself, and as full of contradictory, devious currents, of color and light as well as water. All of Shatter's Irish Sea paintings seem full of raw conflict. A body seems to be tearing itself apart; luminous water is a skin pulled back to reveal the dark guts of the earth. Beneath the surface of Shatter's flawless precision there is a gruesome tension.

I think Shatter's seascapes are the best since Winslow Homer's. Homer went to Maine, but Maine is no longer remote and untouched, certainly not the way Shatter's place on the Irish coast is. Homer seemed interested in the moment when water, after much churning, exploded against rock, erupting into the air like a geyser.

Dare we say this is a masculine ejaculative moment? Shatter's sea is much more subtle and, one might say, feminine. Its dynamic lurks beneath the surface, however turbulent the surface sometimes is. Passion is more discreet; Shatter's sea does not orate, the way Homer's does, but seduces. It is more uncanny, less a symbol of the strenuous life. Even in *Roiling Sea* and *Wave*, both 2000, the excited, forceful foam symbolized an unfathomable depth, whereas in Homer the depth seems to be right on the surface, indeed, the same as the surface. Shatter is not the romantic transcendentalist Homer was, but her empiricism is epiphanic – insightful as well as sightful. Land and sea may be violently at odds, but Shatter shows the balance in their tension. The land often holds its own against the sea, vanquishing it, as in *Irish Moss* and *Tidal Pools*, both 2000.

Shatter is a realist, but, as she shows, realism means re-creation rather than replication. Indeed, Shatter articulates the generative idiosyncrasy of the sea without over-idealizing it in the way Homer did. Shatter never sentimentalizes, overstates, sanctifies, but renders the raw creativity in natural beauty. In an age of cynical painting, in which seeing has become second-hand because of its overdependence on photography, Shatter's paintings show that it is still possible to see nature first-hand, at least in the few remaining solitary places, and thus make paintings as authentic as it is.²

Bodyscapes

With the experience of breast cancer, Susan Shatter discovered that she had a body. She turned her attention away from the body of mother nature, with its tidal swings of mood and often harsh concreteness. She discovered deterioration without organic renewal—painful deterioration that seemed to preclude a future of growth. But the experience of breast cancer—an attack from within, as it were, on perhaps the most public part of the female body, suggesting its self-betrayal—led to a kind of artistic growth and renewal. Her works became freshly impulsive, virtually expressionistic, sacrificing descriptive precision for intensity and depth. Trying to fathom the changes in her body—to come to terms with their emotional significance—and with that in her sense of self, her handling became fluid, colors lost their mooring in objects, and the sense of a post-natural if still all too human body emerged. Her body image became distorted, at times to the point of grotesqueness, reflecting Shatter's sense of being irreparably damaged. Nonetheless, the Bodyscapes turn the painful body into pleasurable art, however painful they are to look at.

The Bodyscapes were made in response to chemotherapy, which added to Shatter's sense of victimization—not only was she gratuitously victimized by the nature to which she has devoted her art, but science also seemed to victimize her body, however hard it struggled to heal the damage done by nature—and to psychotherapy, which tried to repair the damage done to her psyche by her death-threatening bodily ailment.

One can call the Bodyscapes Shatter's psychoanalytic drawings, as it were, and also her biochemical paintings, for they document, in a strange mix of fantasy and observation, the effect of her chemotherapy on her body. They are remarkable for the courage with which Shatter faces her own body—lives her physical suffering, which is subliminally a narcissistic insult—and what has become an epidemic affliction among women, and for their artistic energy, suggesting the determination with which Shatter has fought her cancer. She has won the battle, in part, I believe, because of the therapeutic effect of making the Bodyscapes as well as because of the benefits of psychotherapy and chemotherapy. Continuing to make art gave her ego strength, suggesting its emotional necessity, all the more so because she makes it for its own aesthetic sake as well as out of human need. Aesthetics is the grace that saves Shatter from her own suffering.

¹ Originally published in *Art in America*, October, 1982. ("Susan Shatter at Fischbach")

² Reprinted from "Susan Shatter" announcement card, Lyons Wier Gallery, NYC, May, 2002.



Maricopa Point
34" x 85"
1984
oil on canvas



Serpentine Shape
36.5" x 72"
1990
water color on paper



Zabriskie Point
32" x 109"
1990
water color on paper



Hydra, Greece
30" x 64"
1975
water color on paper



Indian Point
45" x 75"
1984
oil on canvas



Underwater
30" x 22"
1996
water color and ink on paper



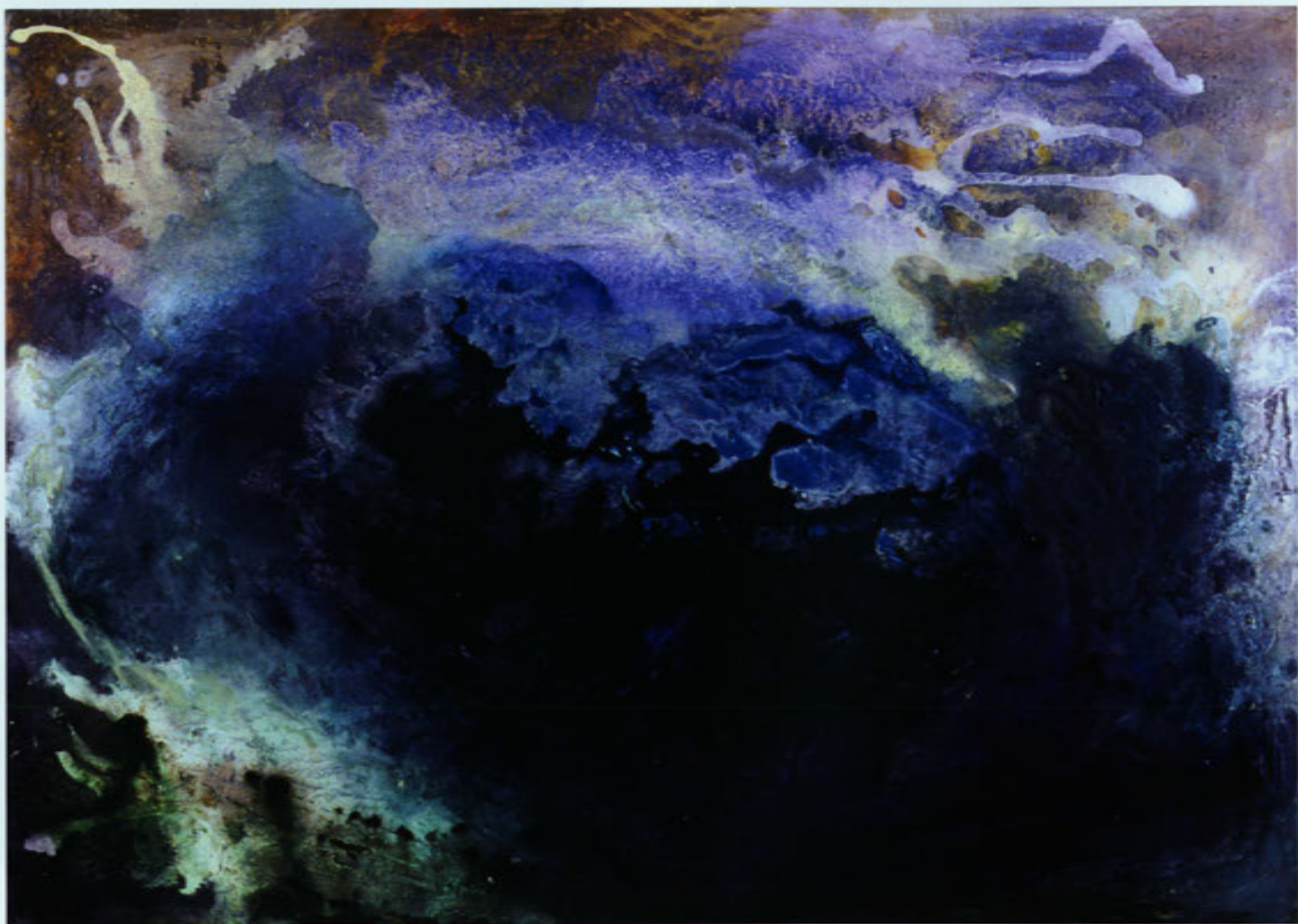
Inner Pulse
30" x 22"
1996
water color and ink on paper



Murky Blues
30" x 22"
1996
water color and ink on paper



Ghost Bones IV
30" x 22"
1995
water color and ink on paper



Wave Surge
36" x 48"
2002
aqueous media on wood



Aquarhythms
56" x 85"
1986
water color on paper



White Out
32" x 58"
2001
water color on paper
Private collection



Sea Swell
40" x 60"
2000
water color on paper

SUSAN SHATTER

Education:

1972	Boston University, Massachusetts, MFA
1965	Pratt Institute, New York, BFA
1964	Skowhegan School of Painting and Sculpture, Maine
1961	University of Wisconsin

Grants / Awards:

2003	Childe Hassam Purchase Award, American Academy of Arts&Letters, NY William Paton Prize, National Academy of Design, New York
2001/2002	Yaddo Corporation, New York
1999	Childe Hassam Purchase Award, American Academy of Arts&Letters, NY
1999	Ballinglen Artist Award, Ballycastle, County Mayo, Ireland
1997	Yaddo Corporation, New York
1995	Yaddo Corporation, New York
1994	American Artist Achievement Award
1987	National Endowment for the Arts Grant
1985	New York State Foundation for the Arts Grant
1980	National Endowment for the Arts Grant
1976-77	Ingram-Merrill Foundation Grant
1975-76	Radcliffe Institute Fellowship
1975	Massachusetts Creative Artist Humanities Grant

Teaching:

1997-2003	National Academy of Design, New York
2001-02	The University of North Carolina at Greensboro
2000	Hunter College, New York
1998	SUNY Purchase, New York
1996	The University of Texas, San Antonio
1994	Pratt Institute, Brooklyn, NY
1991-95	Brooklyn College, Adjunct Professor, Brooklyn, New York
1989	San Francisco Art Institute, San Francisco, California
1983-84	University of Pennsylvania, Philadelphia: Acting Co-Chairperson
1981-82	Parsons School of Design, New York
1980-84	School of Visual Arts, New York
1979	Bennington College, Bennington, Vermont
1978	Boston College, Boston, Massachusetts
1977-79	Skowhegan School of Painting and Sculpture
1974-82	University of Pennsylvania, Philadelphia

Memberships:

1999-2003	National Academy of Design, Treasurer
1994	National Academy of Design, Counsel

1988-91	Skowhegan School of Painting and Sculpture, Maine: Chairperson, Board of Governors
1979-Present	Skowhegan School of Painting and Sculpture, Maine: Board of Governors

Solo Exhibitions:

2002	Lyons-Wier Gallery, New York, NY
2001	Susan Shatter, Selected Works, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
1998	Susan Shatter, Selected Works, The Huntington Museum of Art, Huntington, West Virginia
1999	Susan Shatter: 1985-1997, University of Texas, San Antonio Art Gallery, San Antonio Texas.
1996	Fischbach Gallery, New York
1997	Fischbach Gallery, New York
1993	Fischbach Gallery, New York
1991	Fischbach Gallery, New York
1988	Fischbach Gallery, New York
1987	Heath Gallery, Atlanta, Georgia Harcus Krakow Gallery, Boston Fischbach Gallery, New York
1986	John Berggruen Gallery, San Francisco
1984	Harcus Krakow Gallery, Boston Fischbach Gallery, New York
1982	Fischbach Gallery, New York
1981	Mattingly Baker Gallery, Dallas
1980	Fischbach Gallery, New York
1979	Harcus Krakow Gallery, Boston
1978	Fischbach Gallery, New York
1977	Harcus Krakow Gallery, Boston
1976	Fischbach Gallery, New York
1975	Harcus Krakow Rosen Sonnabend Gallery, Boston
1973	Fischbach Gallery, New York

Selected Group Exhibitions:

2003	American Academy of Arts and Letters Invitational Exhibition, New York
2003	Eire/land, McMullen Museum of Art, Boston, Massachusetts
2002	Watercolor, New York Studio School, New York Art on Paper, Weatherspoon Art Museum, Greensboro, North Carolina The Contemporary Landscape, College of Wooster Art Museum, Ohio
2001	Invitational, National Academy of Design, New York City
1999-2000	Of Darkness and Light: Recent American Landscape Painting, Art Museum of Western Virginia, Roanoke, Virginia Green Woods and Crystal Waters, curated by John Arthur, Philbrook Art Museum, Tulsa, Oklahoma
1999	Treasures Revealed: Works on Paper from the National Academy of Design, New York American Academy Invitational American Academy of Arts and Letters, New York

1998	The Women's Series I: Susan Shatter: Ebb & Flow, Maine Coast Artists, Rockport, Maine		The Realist Landscapes, Rutgers University, Robeson Center Gallery, New Jersey
1996-97	Partners in Printmaking, The National Museum of Women In the Arts, Washington, DC	1984	The Spirit of the Coast, Monmouth Museum, Lincroft, New Jersey
1996	Skowhegan at 50: The Maine Legacy, Maine Coast Artists, Maine College of Art, Portland	1985	New Vistas: Contemporary American Landscapes, The Hudson River Museum, Yonkers, New York, travelling to the Tucson Museum of Art, Arizona
1995	The Herbert W. Plimpton Collection of Realist Art, Rose Art Museum, Brandeis University, Waltham, Massachusetts	1983-84	Watercolor on a Grand Scale, Danforth Museum of Art, Farmington, Massachusetts
	Inspired by Nature, Boston College Museum, Boston, Massachusetts	1983	Contemporary Images: Watercolor 1983, The Allen Priebe Gallery, University of Wisconsin, Oshkosh
1993	Contemporary Realist Watercolors, Sewall Art Gallery, Rice University, Houston, Texas		Woman Painters Today, The Rahr-West Museum, Mantiwoc
1991-92	American Realism & Figurative Art: 1952-1991, organized by John Arthur and the Japan Association of Art Museums, Traveling to: The Miyagi Museum of Art, Sendai; Sogo Museum of Art, Yokohama; The Tokushima Modern Art Museum, Tokushima; The Museum of Modern Art, Shiba; Otsu, Kochi Prefectural Museum of Folk Art, Kochi	1983	The Realist Watercolor, Florida International University, Miami, Florida
1991	Infusion, The Art Gallery, La Guardia Hall, Brooklyn College, Brooklyn, New York		Works of the Faculty and Students of the Department of Fine Arts, University of Pennsylvania, Philadelphia
	Presswork, National Museum of Women in the Arts, Washington, DC		Contemporary Landscape Painting, travelling exhibition: Freedman Gallery at Albright College, Reading; Zilkha Gallery at Wesleyan University, Middletown, Connecticut; Berkshire Museum, Pittsfield, Massachusetts
1990	Realist Watercolors, The Palmer Museum of Art, Pennsylvania State University, curated by John Arthur	1982	Twentieth Century American Watercolor, an exhibition curated by the Gallery Association of New York State
	Horizons, Pfizer, Inc., New York, curated by the Art Advisory Service of the Museum of Modern Art	1981-82	The Gund Collection, Museum of Fine Arts, Boston, Massachusetts
1989-90	Documenting a Moment: Contemporary Plein Air Landscape, Tatistcheff Gallery, Santa Monica, California		Contemporary American Realism Since 1960, Pennsylvania Academy of Fine Arts, Philadelphia; the Virginia Museum, Richmond; The Oakland Museum, California
1989	American Art Today: Contemporary Landscape, Florida International University, Miami, Florida	1980	Image in Landscape: The Last Decade, University of New Hampshire, Durham
1988	Nature in Art, One Penn Plaza, New York	1979	Selections from the Fischbach Gallery, State University of New York, Cortland
	New Approaches to Landscape Art, SUNY Brockport, New York		New York Now, Phoenix Art Museum, Phoenix, Arizona XX Century Gallery, Williamsburg, Virginia
	Utopian Visions, organized by the Art Advisory Service of The Museum of Modern Art		Collectors Gallery XIII, McNay Art Institute, San Antonio, Texas
	The Face of the Land, Southern Alleghenies Museum of Art, Loretto, Pennsylvania	1978	Virginia Polytechnic Institute, Blacksburg, Virginia
1987-89	The World is Round: Contemporary Panoramas, Hudson River Museum, Yonkers, New York	1976-78	Painterly Realism in America, A.J. Wood Gallery, Philadelphia, Pennsylvania
1986-87	A Contemporary View of Nature, The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut		West: The Law, Minnesota Museum of Art, St. Paul, Minnesota
1986	The Painterly Landscape, C. Grimaldis Gallery, Baltimore		American Realism, William and Mary College, Williamsburg, Virginia
	Watercolor USA 1986: The Monumental Image, Springfield Art Museum Springfield, Missouri	1977	America 1976, The United States Department of the Interior
1985-86	American Realism: Twentieth Century Drawings and Watercolors, organized by the San Francisco Museum of Modern Art, traveling to DeCordova and Dana Museum, Lincoln, Massachusetts; Archer M. Huntington Art Gallery, University of Texas, Austin, Texas; Mary and Leigh Block Gallery, Northwestern University, Evanston, Illinois; Williams College Museum of Art, Williamstown, Massachusetts; Akron Art Museum, Akron, Ohio; Madison Art Center, Madison, Wisconsin		Bicentennial Traveling Exhibition, The Corcoran Gallery of Art, Washington, DC; The San Francisco Museum of Art, San Francisco;
1985	Contemporary American Realism, Columbus Museum of Art and Sciences, Columbus, Georgia		Fogg Art Museum, Harvard University, Cambridge; Milwaukee Art Center, Milwaukee; The High Museum of Art, Atlanta; The Wadsworth Atheneum, Hartford; Fort Worth Art Museum, Fort Worth; the Brooklyn Museum, Brooklyn, New York
	Grand Canyon Perspectives, Denver Museum of Natural History		American Painterly Realist, University of Missouri, Kansas City, Missouri
	American Realism, William Sawyer Gallery, San Francisco	1976	American Realists, Clarke-Benton Art Gallery, Santa Fe, New Mexico
		1976	Wish You Were Here, Fendrick Gallery, Washington, DC
			Contemporary Issues: Works on Paper By Women, Los Angeles, California
		1975	Boston Watercolor Today, Museum of Fine Arts, Boston, Massachusetts
		1974	Contemporary Images in Watercolor, Akron Art Institute, Akron, Ohio
			Art on Paper, Weatherspoon Art Gallery, University of North Carolina at Greensboro
			Collectors Gallery X, McNay Art Institute, San Antonio, Texas
			16 Realists, Fischbach Gallery, New York
			New England Women Artists, DeCordova Art Museum, Lincoln, Massachusetts
			Art for Collecting, The Akron Art Institute, Akron, Ohio

- 1973 American Drawings, The New Gallery, Cleveland, Ohio
Vick Gallery, Pennsylvania
- 1972 Merrimack College, Andover, Massachusetts
Fischbach Gallery, New York
- 1972 Childe Hassam Purchase Award Exhibition, American Academy and Institute of Arts and Letters, New York
Viewpoint 7, Picker Art Gallery, Colgate University, Hamilton, New York
J.L. Hudson Art Gallery, Detroit, Michigan
Works on Paper, Weatherspoon Art Gallery, University of North Carolina at Greensboro
- 1971 Knoedler Gallery, New York
Albright-Knox Gallery, Buffalo, New York
Art on Paper, Weatherspoon Art Gallery, University of North Carolina at Greensboro
- 1970 Painterly Realism, Smith College Art Gallery, Massachusetts

Catalogs and Books:

- 2003 Eireland, Vera Kreilkamp, McMullen Museum of Art, Boston College
- 2002 The Contemporary Landscape, Linda Hults, The College of Wooster Art Museum, Wooster, Ohio
Art on Paper, Ron Platt, The Weatherspoon Art Museum, University of North Carolina at Greensboro
- 2001 Susan Shatter: Recent Work, Southeastern Center for Contemporary Art, Winston-Salem, North Carolina
- 2000 Of Darkness and Light: Recent American Landscape Painting, Mark Scala, Art Museum of Western Virginia, Roanoke
- 1999 American Landscape Traditions Since 1950, John Arthur, The Philbrook Museum, Tulsa, Oklahoma
Contemporary American Realism: The Jalane and Richard Davidson Collection, The Art Institute of Chicago, Ruth Fine, Hudson Hills Press, New York
- 1998 The Artist and the American Landscape, John Driscoll and Arnold Skolnick, First Glance Books, San Francisco, California
- 1995 North American Women Artists of the Twentieth Century, Jules & Nancy G. Heller, Garland Publishing, New York.
- 1992 "Light in Darkness" Michael Brenson, Fischbach Gallery, New York
- 1991 American Figurative Art, 1952-90, John Arthur, the Miyagi Museum of Art, Sendai, Japan and the Japan Association of Art Museums
- 1990 Realist Watercolors, John Arthur, Museum of Art, Pennsylvania State University
Twentieth Century Watercolors, Christopher Finch, Abbeville Press, New York
- 1989 Spirit of Place, John Arthur, Bulfinch Press, Boston
- 1987 A Graphic Muse: Prints by Contemporary American Women, Mount Holyoke College, Massachusetts
The World is Round: Contemporary Panoramas, essays by Marcia Clark, The Hudson River Museum, Yonkers, New York
- 1986 A Contemporary View of Nature, The Aldrich Museum of Contemporary Art, Introduction by John Yau, Ridgefield, Connecticut

- 1984 New Vistas: Contemporary American Landscapes, Janice Oresman, The Hudson River Museum, Yonkers, New York
Twentieth Century American Watercolor, Janice Oresman, Gallery Association of New York State
The Art of Watercolor: Techniques and New Direction, Charles LeClair, Prentice-Hall, Inc., New Jersey
American Realism: Twentieth-Century Drawings and Watercolors from the Glenn C. Janss Collection, Alvin Martin, San Francisco Museum of Modern Art in association with Harry N. Abrams, Inc., New York
- 1983 Watercolor on a Grand Scale, Danforth Museum of Art, Farmingham, Massachusetts
Perspectives on Contemporary American Realism: Works of Art on Paper from the Collection of Jalane and Richard Davidson, Frank Goodyear, Jr., Pennsylvania Academy of Fine Arts, Philadelphia; Art Institute of Chicago
Realist Watercolor, Florida International University, Miami
- 1981 The Panoramic Image, Brandon Taylor, John Hansard Gallery, the University of Southampton, Great Britain
Contemporary Realism Since 1960, Frank Goodyear, Jr., Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
- 1980 West: The Law, Otto Theuer, Curator, Minnesota Museum of Art
Realist Drawings and Watercolors: Contemporary Works on Paper, John Arthur, New York Graphic Society, New York
- 1979 New York Now, Robert Frankel, Phoenix Art Museum, Phoenix, Arizona
- 1976 A Selection of American Art: The Skowhegan School 1946-1976, The Institute of Contemporary Art, Boston, Massachusetts
America '76: A Bicentennial Exhibition, The United States Department of the Interior, Washington, DC
Boston Watercolor Today, Cliff Ackley, Museum of Fine Arts, Boston, Massachusetts
- 1975 Painted in Boston, Carl Belz, The Institute of Contemporary Art, Boston, Massachusetts

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Lloyd, Ann Wilson, review, Art In America, October 1993.
Mason, M.S., "Capturing a Moment of Light on the Hills," The Christian Science Monitor, October 15, 1992.
Hurwitz, Lord, "Contemporary Master: Susan Shatter," American Artist, December 1990.
Jacobson, Sebby Wilson, "THESE are Landscapes?" Times-Union, Rochester, March 3, 1988.
Henry, Gerrit, review, Art In America, June 1987.
Jinker-Lloyd, Amy, "Two Artists Put Colorful Ideas on Grand Scale," The Atlanta Constitution, April 15, 1987.
Brenson, Michael, review, The New York Times, January 9, 1987.
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Brenson, Michael, "Today's Landscape Grapple With America," The New York Times, February 5, 1984.
Drawing, Volume V, No. 4, Review of Twentieth Century American Watercolor exhibition organized by the Gallery Association of New York State, November/December 1983.
Doherty, M. Stephen, "Watercolor Today: Ten Contemporary Painters," American Artist, February 1983.
Henry, Gerrit, review, ARTnews, December, 1982.
Kuspit, Donald, review, Art in America, October, 1982.
Goodyear, Jr., Frank H., "American Realism Since 1960: Beyond the Perfect Green Pea," Portfolio, November/December 1981.
Wolfert, Lee, "Young Artists People are Talking About," Town and Country, September, 1980.
Ashbery, John, review, New York, March 24, 1980.
Larson, Kay, review, The Village Voice, March 24, 1980.
Linville, Kasha, review, Art In America, September/October, 1975.
Derfner, Phyllis, review, Art International, March 1974.
Van Baron, Judith, review, Arts, February, 1974.
Kramer, Hilton, review, The New York Times, December 15, 1973.
Photographic essay, Boston Review of the Arts, July, 1972.
Perreault, John, "Light Rays Caught and Bent," The Village Voice, October 12, 1972.
Driscoll, Jr., Edgar, "Landscapes Flavored with Mist," The Boston Globe, March 23, 1972.
Shatter, Susan, "An Approach to Landscape," Boston Public Library, 1972.

Selected Public Collections:

- National Museum of American Art, Smithsonian Institution, Washington, DC
Philadelphia Museum of Art, Pennsylvania
Museum of Fine Arts, Boston, Massachusetts
The Art Institute of Chicago, Illinois
Utah Museum of Fine Art, Salt Lake City, Utah
Albrecht Gallery, St. Joseph, Missouri
The Currier Gallery of Art, Manchester, New Hampshire
Massachusetts Institute of Technology, Cambridge, Massachusetts
Tufts University, Medford, Massachusetts
Dartmouth College Art Museum, Hanover, New Hampshire
The Boston Public Library, Boston, Massachusetts
Mt. Holyoke College Art Museum, South Hadley, Massachusetts
Davidson Art Gallery, Wesleyan University, Wesleyan, Connecticut
Boise Art Museum, Boise, Idaho
Walker Art Museum, Brunswick, Maine
Yale University Art Museum, New Haven, Connecticut
National Academy of Design, New York
Buffalo Bill Historical Center, Cody, Wyoming
University of Texas, San Antonio, Texas
Citicorp, N.A., New York
Chase Manhattan Bank, N.A., New York
J.C. Penney Corporation, New York
American Telephone and Telegraph Corporation, New York
Prudential Insurance Company of America, Boston, Massachusetts
Combustion Engineering Corporation, New York
Security Pacific International Bank, New York
The Federal Reserve Bank, Boston, Massachusetts
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Ernst and Whinney, New York
Texas Instruments, Dallas, Texas
Pacific Telesis, San Francisco, California

ACKNOWLEDGEMENTS

I want to express my gratitude to Professor Donald Kuspit, Department of Art, for his assistance with this exhibition and for contributing his insightful catalogue essay.

Special thanks are also extended to the Cowles Charitable Trust and to the Friends of the Staller Center for their generous support, which helped fund this exhibition.

I also want to express my appreciation to members of the Staller Center for the Arts staff: Pete Pantaleo, Daniel Kitchen, and Michelle Wacker, for installation assistance; Esther Choi, Rebecca Gruia, Vincent Louie, Yan Ling Ruan, Kathryn Williams, and Jinzhou Zou, Gallery Assistants; Jean-Paul Kapudag, Allison Lakomski, and Kim Weir, Gallery Interns; Liz Silver, Technical Director, Jeffrey Cusick, ATD, and the Staller Center Technical Crew for exhibition lighting; Kate Diago for catalogue design and layout; and Tara Burk, Assistant to the Gallery Director.

Most of all, I wish to thank Susan Shatter for sharing her work with the Stony Brook Community.

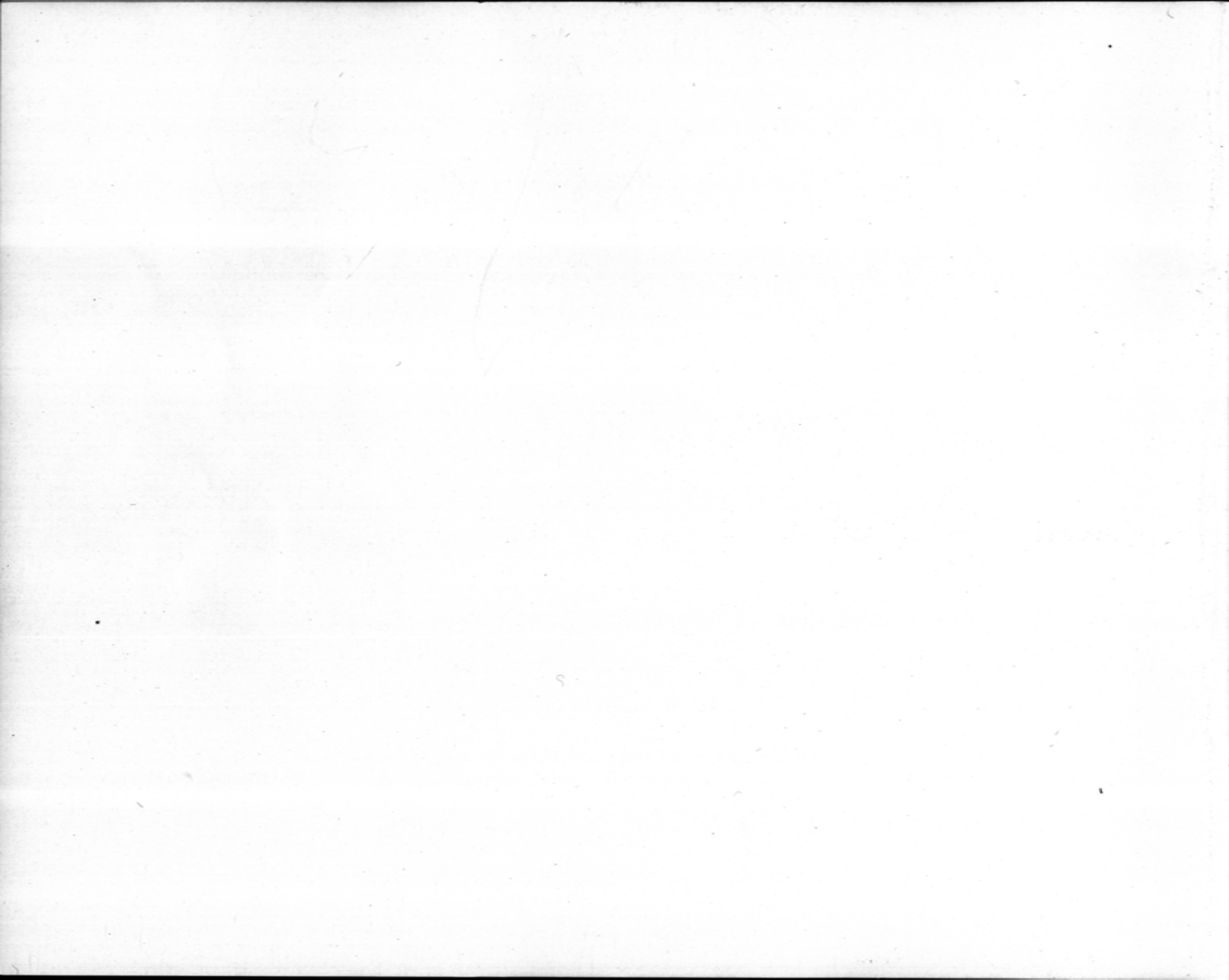
Rhonda Cooper
Gallery Director

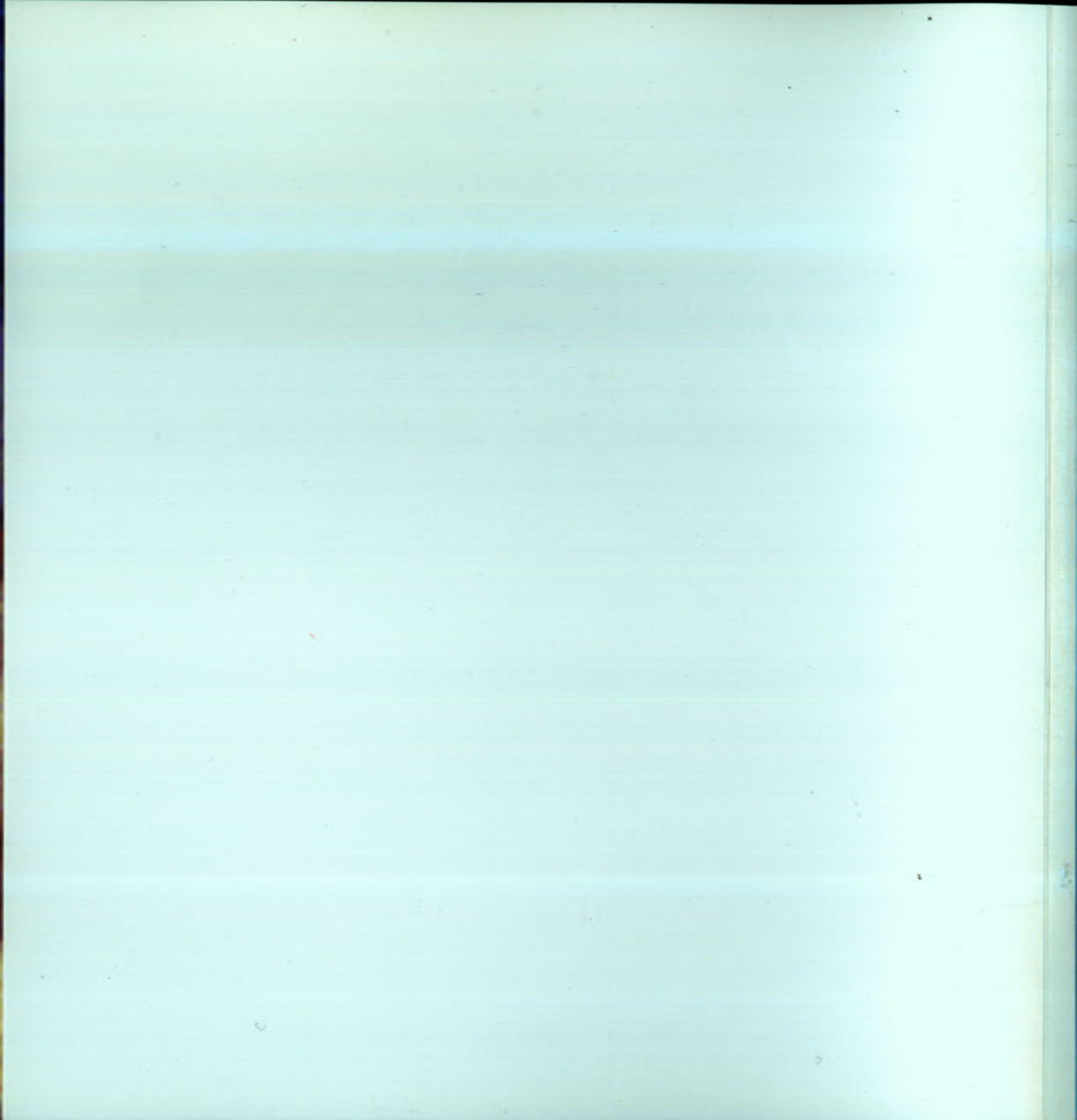
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