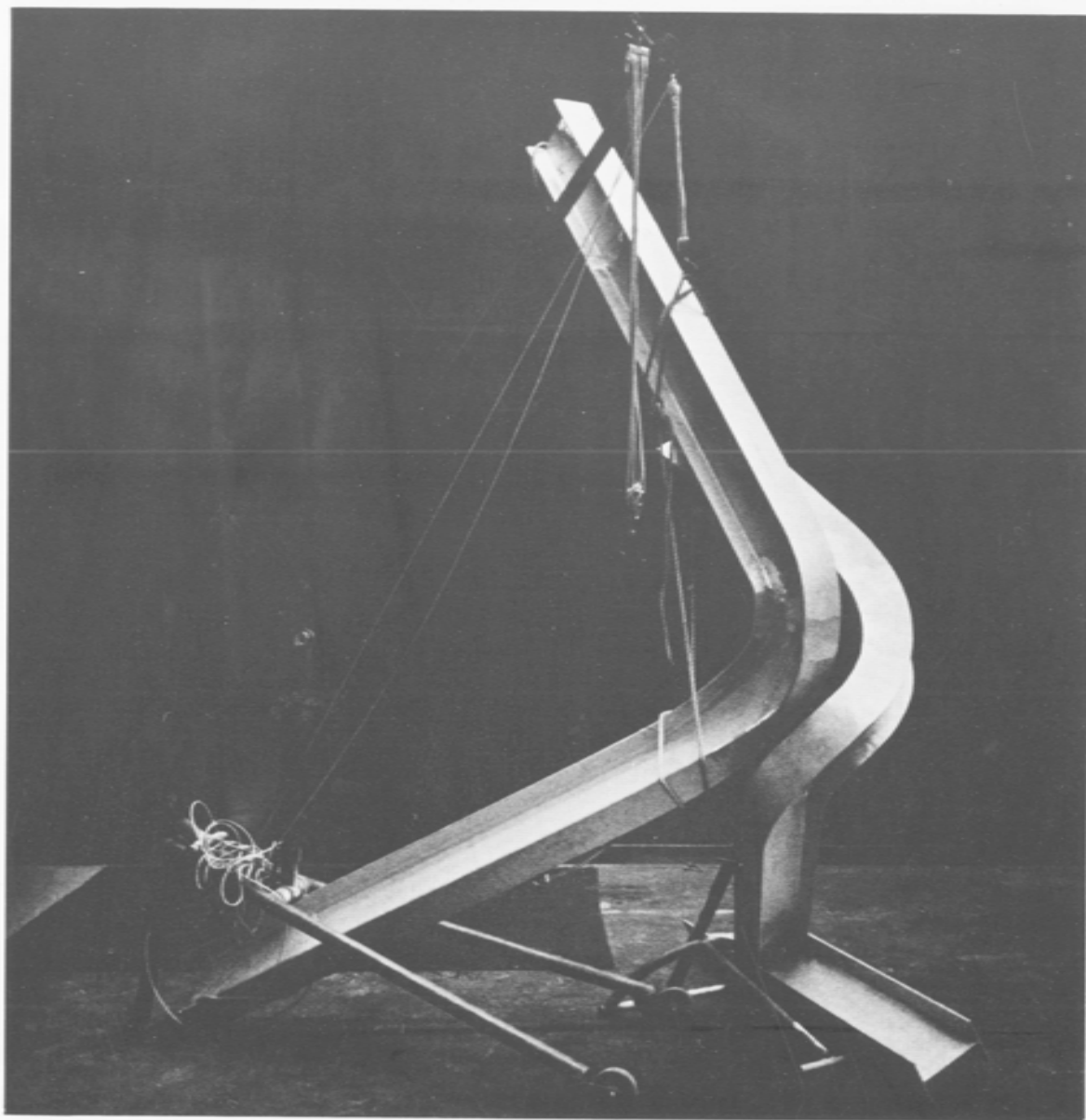


# K L E E G E



JANUARY 28 — MARCH 5, 1986

## ACKNOWLEDGMENTS

I want to thank Mel Pekarsky, Chairman, Department of Art, SUNY at Stony Brook, for his contribution to this catalogue. I would also like to thank James Beatman, Sculpture Technician, Department of Art, for his assistance and support throughout the preparation of this exhibition.

Thanks are also due to Gary Floyd, Technical Director, and Jay Strivey, Assistant Technical Director, Fine Arts Center, for their technical assistance and exhibition lighting; Michael Giangrasso, Ophelia Lopez, George Olson, and Barbara Sant Anna, Art Gallery Assistants, Louise Landreville, and Christina Menza, Gallery Interns, and Mary Balduf, Gallery Secretary, for their help with the exhibition.

Most of all, I want to thank Jim Kleege for once again sharing his work with the Stony Brook Community.

Rhonda Cooper  
*Director, Art Gallery*

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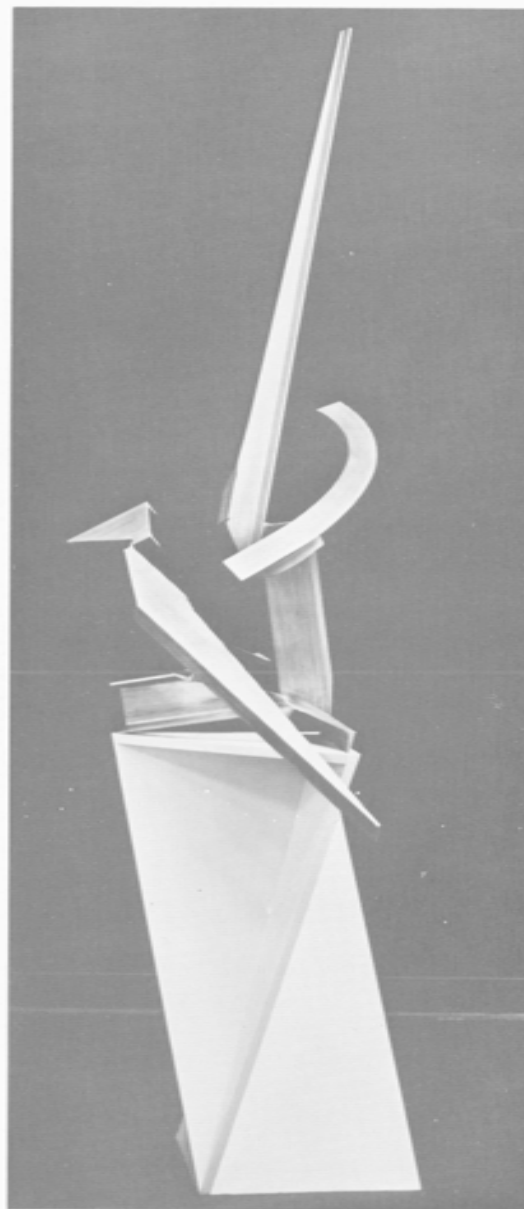
Front Cover: *Work in Progress*, 1985  
Aluminum, 112" high  
Photo Credit: ©Petroske 1985

## JAMES KLEEGER

**J**ames Kleege retired last May from the Department of Art here at Stony Brook after nineteen years of dedicated teaching. We go through our routine each day, and get used to the person next to us; maybe it takes something like the imminent loss of regular contact with a totally reliable colleague to make us look up from that routine and take note again of who it is we've been working with. We've been working with someone remarkable.

Professor Kleege's biographical notes tell us he was born in Nebraska, but not that he left for Syracuse, New York, at the age of eighteen months and grew up there; that he taught in the schools of architecture of Syracuse University and the University of British Columbia, but not that he also taught skiing and mountain climbing there, respectively (he was a professional skier because that was the only way he could afford skis!). The list of his studies, though, tells us quite a bit more; he was in the middle of it all in one of Modern Art's heroic periods: at the Art Student's League, studying with Morris Kantor (whom Kleege regards as one of the great art teachers); after that with Hans Hofmann at his school ("a delightful guy, but disappointing"); then in Paris with Fernand Leger at his famous atelier ("brilliant outside of class, but in it, he wanted to turn out lots of little Legers"); working then with the innovative and influential Stanley E. Hayter at his renowned Paris workshop, Atelier 17; returning here to become one of Hayter's personally selected directors of the equally important New York Atelier 17 (where he met another of our former faculty, the late Professor Edward Coney), and continuing his studies, attending the intellectual stews that were bubbling then — in the post-war 'fifties — at the New School for Social Research and the Sculpture Center.

He was at the Cedar Bar and the White Horse and the Artist's Club with John Cage and Dylan Thomas, and Pollock and De Kooning, and Franz Kline (with whom he argued, as did everyone else at the old Cedar). Jim Kleege got around, "knew the right people," was in the middle of it all. And of course, he was working at his art all the time, arriving at the muscular sculpture standing in the Fine Arts Center Gallery for this exhibition, and permanently in the plaza outside. And he did some thinking and made some choices.



Contra Lineal Structure, 1964  
Aluminum, 63 x 43 x 25"  
Lent by James Beatman  
Photo credit: © Petroske 1985

He brought his wide experience and interests to a young Stony Brook campus and a very young Department of Art in 1966, and he brought his strong, lucid convictions about the making and teaching of art, and the ways of being an artist. For two decades here, his students have been challenged with the methods and delighted with the results of his "non-directive" means of presenting challenges in the visual arts: of setting up problems whose core concern is insuring that the student discover in his own way the required materials, techniques, and solutions. Kleege has worked hard and long and with unusual dedication to reveal to successive generations of students that art is not an object, but a sensation of discovery shared. He has tried to keep the "Eureka!" and the "Aha!" in front of the teaching and experiencing of art. Some of us who have walked down the halls of the department into his class's happily mad creations — sometimes battalions of them — have on occasion had the surprise of sharing with a class this sense of discovery!

Professor Kleege is at home in any number of subject fields, and student or colleague alike can sit down and talk with him about an amazing variety of things, and almost invariably come away with widened and new ideas. He is the sort of person whom one might encounter whose work and thoughts may not fit your ideas — so you change your ideas; he opens minds. Comfortable in both the technical and theoretical areas of the profession, he's done a lot to keep art honest in the art department, making minced meat out of baloney with a glint in his eye. No small service.

The President of this campus wrote Professor Kleege on his retirement, "The breadth of your expertise and depth of your devotion to your students have been inspired and inspiring," which is right on the mark. I have never known Jim Kleege to bang his own drum, but there are plenty of former students, now artists, designers, teachers and engineers — you name it — who'll be glad to do it for him.

Mel Pekarsky  
*Chairman, Department of Art*

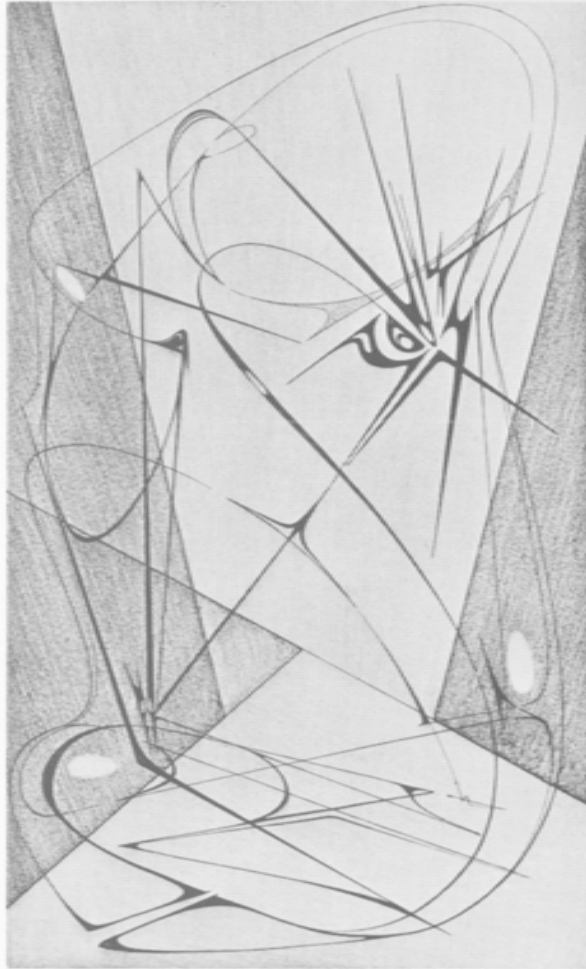


*Tension*, 1973  
Aluminum and stainless steel cable, 135 x 126 x 104"  
*Lent by the artist*

## JAMES KLEEGER: SCULPTOR

It is with great pleasure that the Fine Arts Center Art Gallery offers a retrospective showing of the work of James Kleege. He is one of our own, and we applaud not only his teaching career but his artistic career as well.

Kleege's earliest work was not in the area of sculpture but rather in painting, drawing, design, and printmaking. His exquisitely drawn and



*Centers in Tension*, 1952  
Engraving, 15 $\frac{3}{4}$  x 9 $\frac{3}{4}$ "  
Lent by the artist

subtly colored prints were dominated by curvilinear patterns influenced in part by the abstract designs of the Indians of western Canada, which he saw when teaching in British Columbia. The artist's inclination toward sculpture, however, might readily have been anticipated in the etched copper and zinc plates from which the prints were run.

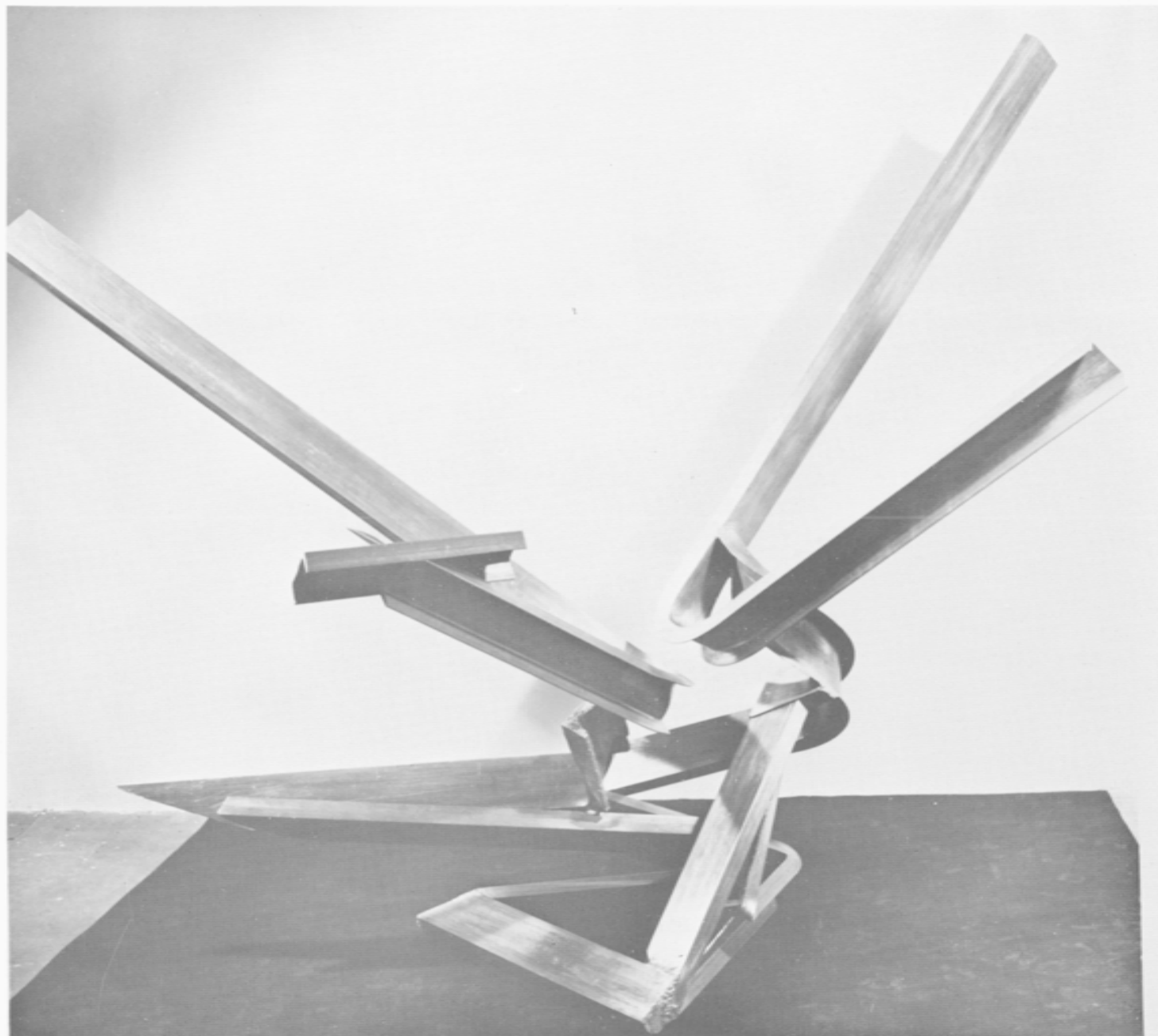
Not content with creating the illusion of three dimensions in painting and prints, Kleege turned his attention in the early 1950's to sculpture, a medium in which he could produce actual three-dimensional forms in space. The curvilinear forms remained, but the medium had changed to metal wires and soft solder. Kleege describes these early sculptures as "engraved lines in space." Gradually, Kleege moved on to using cut and folded metal that became increasingly unfolded as he sought to open up the inner space of his sculpture. Impressed by the work of Julio Gonzalez, who made no attempt to hide the mark of his tools, Kleege abandoned the mirror finish that he had previously been using.

As the urge to open up his sculptures led to an increased unfolding of the metal, Kleege's desire to work bigger led him to the use of aluminum I-beams. To create the distinctive curvilinear forms that give his work their characteristic energy, Kleege began to fabricate special tools with which to bend the beams, and these rather awesome tools often proved to be impressive pieces of sculpture in their own right.

Kleege's recent sculptures employ curved I-beams held together by spring compression with the aid of wire cables. Each wire must be constantly readjusted to keep the balance as subsequent pieces are added on. The resulting sculptures are works of extraordinary artistic and engineering beauty. His powerful 1973 sculpture entitled *Tension* dominates the current exhibition in the Gallery. Long interested in problems of projection and perspective, Kleege has also recently addressed himself to the hypercube and to movement in abstract space. His recent approach to the resolution of these problems is expressed in the intriguing three-dimensional investigations included in this exhibition.

The art of Jim Kleege constantly challenges the viewer to rethink certain fundamental assumptions that we all tend to take for granted. By lifting some of the veils that prevent us from seeing the truth, Kleege perhaps brings us all a bit closer to a truer understanding of our existence.

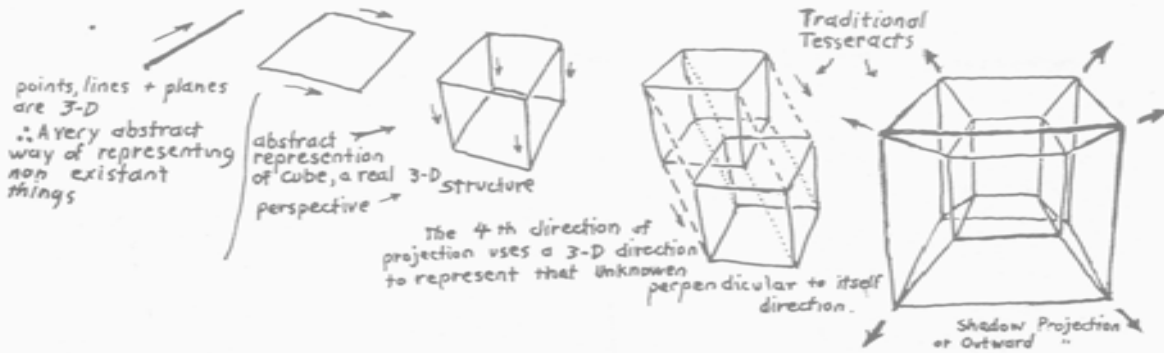
Rhonda Cooper



*Implosion*, 1965  
Aluminum, 84 x 108 x 54"  
SUNY Collection at Alfred College  
Photo credit: Eric Pollitzer  
(not in exhibition)

# Notes on 4-D projection

a point projected one unit measure - perpendicular to itself = a line  
 a line " " " " " " " " = a square  
 a square " " " " " " " " = a cube  
 a cube " " " " " " " " = a 4-D Hypercube = Tesseract



These diagrams of the cube moved thru space cannot be drawn in traditional perspective, the lines that represent the fourth dimensional movement create warped but readable perspectives showing the number of points, lines, planes, cubes - that would be generated. A numerical description of a simple structure of 4-D is:

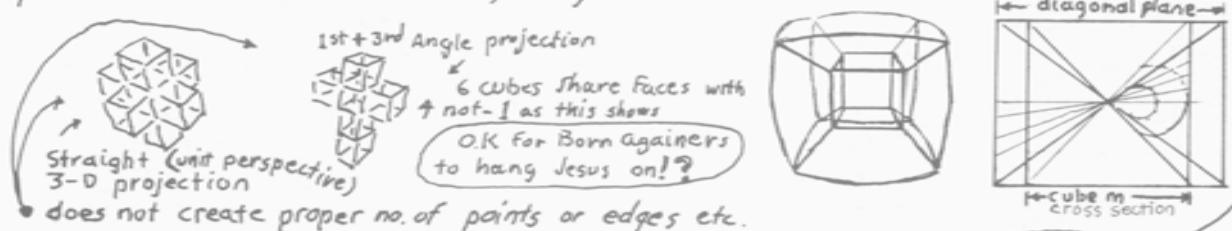
- 4-D Hypercube has: 16 points (corners?)
- 32 Lines (Edges?)
- 24 planes (squares)
- 8 cubes
- and is 1 Tesseract

Many Questions: The shape? (a cube looks different than a square). Would the cube disappear or must it be one of the eight cubes? What does a cube faced Hypercube look like (a cube has a square face). If inside of a tesseract we should be able to reach + touch all inside surfaces without penetrating others? Four edges on every corner(?) means that we should be able to trace every edge without repeating any line(?) edges.

We are thinking of Euclidean space not Space time. In real space there are certainly more than 3 dimensions.

I used the tesseract in drawing classes to point out that many design techniques are needed. Once when talking about Piet Hein's Superellipse, I suggested that if the shadow tesseract were projected by measured unit for each point on the line edges - the curve might resemble the Superellipse (The curved shape still had corners). The warped cube drawing created interesting discussions, I used it often. Later I thought that if projected inward thru zero, it would represent negative space - a place we know nothing about. I expected a warped cube but was surprised by the extent of curvature. Neither of my projects show a more accurate or even more readable diagram than the shadow projection; but the almost complete reversal of the idea of Hypercube is provocative.

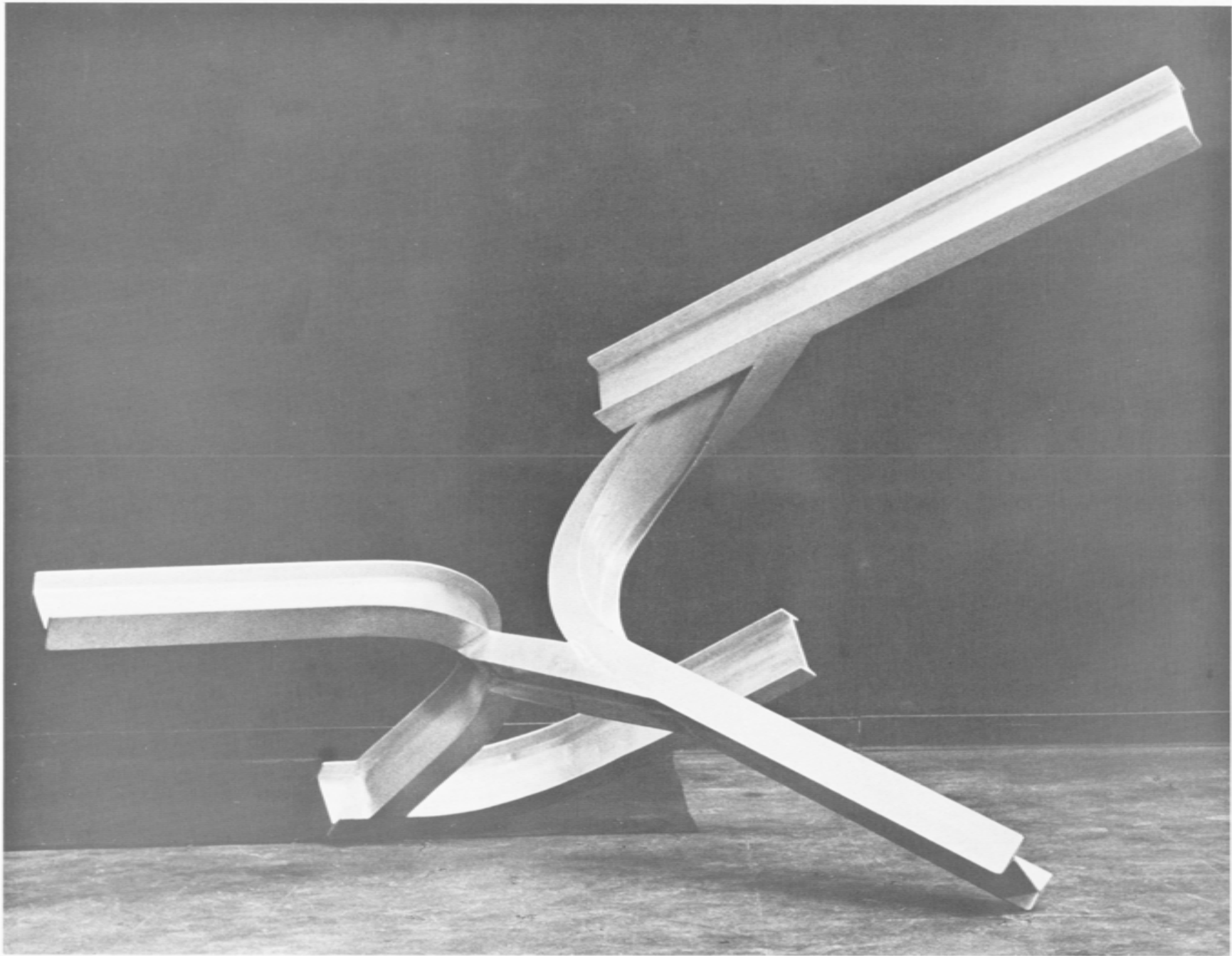
The model uses one-eighth structure and 7/8th's reflection. The 3 Faced Mirror (lense) uses: echo reflection (direct), and inverted, and reversed reflection. The transparent mirrors allow seeing a transparent, solid, and skeletal structure; and the observer's reflection is in the action. Working on it gave me no clues, of what a four-dimension structure would look like, instead it created more questions -- I like to exercise my imagination.



See Photo for various views  
 edge  
 projection in lines  
 4-D edge  
 as I drew the measurement diagram I realized that a hyperparabolic curve would allow projection without curved edges. the projection plane would curve to the new edge position - or? is rotation that fourth direction? If so does it package: into, or out of a cube, into a unit shape? You try it.

If interested in 4-D you might enjoy reading:  
Mathematical Carnival by Martin Gardner  
Flat Land by A Square (Dr. Edwin Abbott)  
Alice's Adventures by Lewis Carroll  
The Fourth Dimension by Charles H. Hinton also A New Era of Thought





*Multi Position Sculpture #13, 1971*  
Aluminum, 64 x 98 x 72"  
*Lent by the artist*  
Photo credit: © Petroske 1985



## JAMES H. KLEEGER

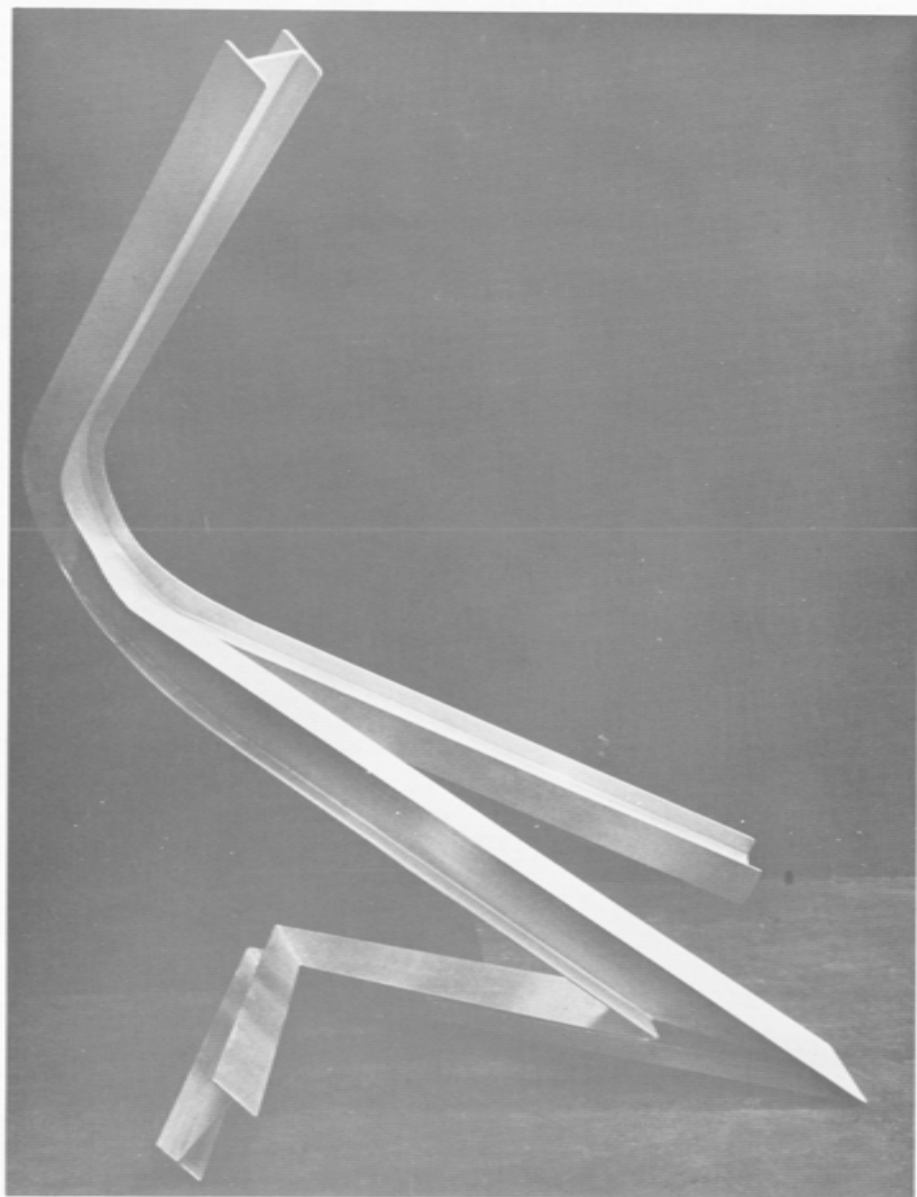
Born Havelock, Nebraska, 1921

James Kleege received his B.F.A. from Syracuse University in 1945. He subsequently studied at the Art Student's League and the Hans Hofmann Art School in New York in 1946, the Fernand Leger Atelier and Atelier 17 with S.W. Hayter in Paris in 1950 and 1951, and the New School for Social Research and the Sculpture Center in New York in 1952 and 1953. After teaching at the School of Architecture at Syracuse University from 1947-49, he became first an Instructor and then an Assistant Professor at the University of British Columbia's School of Architecture (1947-50). From 1951 to 1953, James Kleege was the Director of the Printmaking Workshop for Artists and Students at Atelier 17 in New York City. He taught at the University of Colorado from 1953-55 and at Hunter College from 1956-66.

James Kleege joined the staff at SUNY at Stony Brook in 1966 as Assistant Professor and was promoted to Associate Professor in 1968. Although he retired from that position in the spring of 1985, he still maintains close informal associations with the Stony Brook community.

### SELECTED EXHIBITIONS

- 1952 Philadelphia Print Club, Philadelphia, PA (purchase prize)
- 1953 Metropolitan Museum of Art, NYC  
Museum of Modern Art, NYC  
American Graphic Artists, NYC  
Audubon Annual, NYC
- 1954 The Brooklyn Museum, Brooklyn, NY  
City Center Gallery, NYC  
Western Artist  
Audubon Annual, NYC
- 1955 Artists' Gallery, NYC (one-person)  
Nonagon Gallery, NYC
- 1958 Brata Gallery, NYC
- 1959 Stone Gallery, NYC  
Ball State College, Muncie, Indiana (prize)
- 1960 Green Gallery, NYC
- 1964 A.M. Sachs Gallery, NYC  
Bowery Church, NYC
- 1965 A.M. Sachs Gallery, NYC (one-person)  
Corcoran Gallery of Art, Washington, D.C.  
Contemporary Sculpture and Drawing, Peia, Indiana
- 1966 Ammann College, State University of NY at Stony Brook, NY  
(one-person)
- 1967 University Artists, State University of NY (traveling exhibition)  
(purchase award)



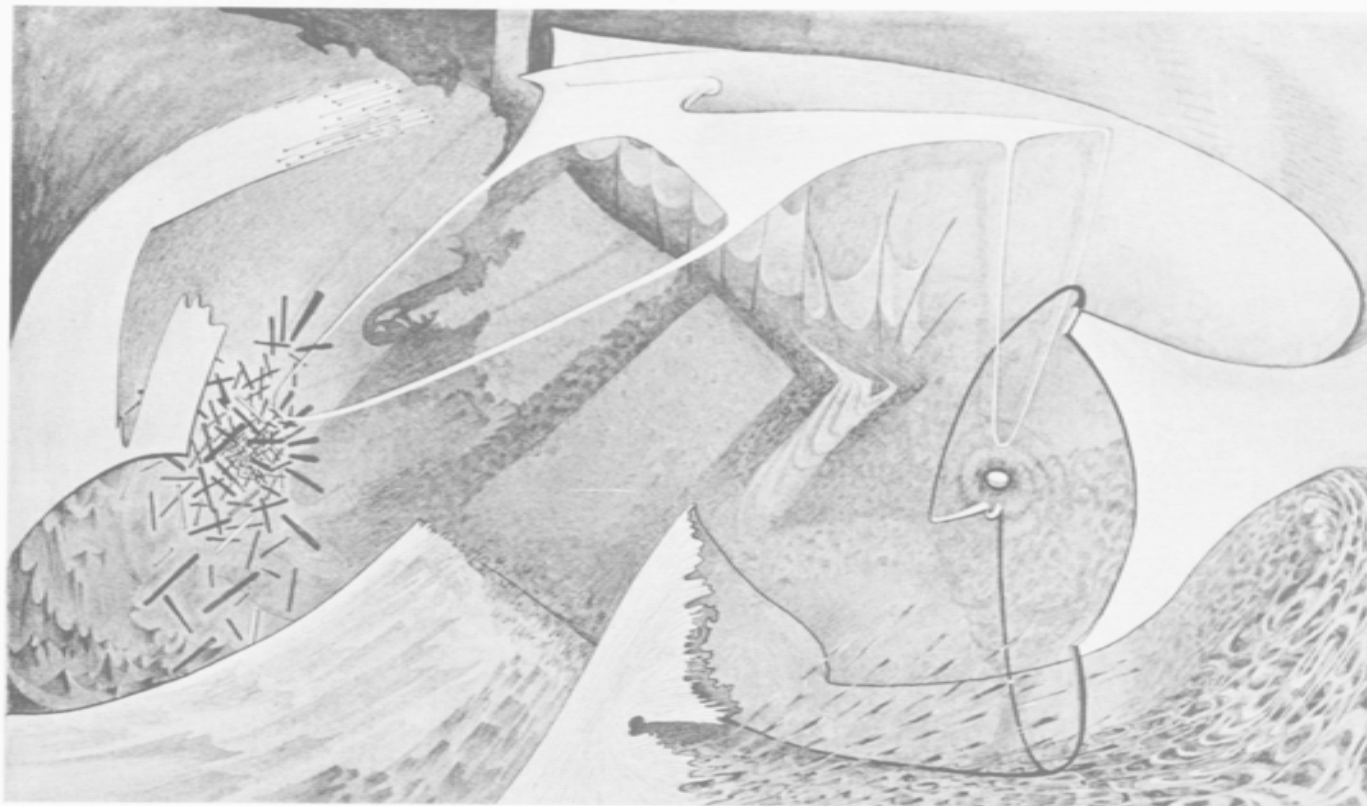
*Torque*, 1980  
Aluminum, 103 x 107 x 72"  
*Lent by the artist*  
Photo credit: © Petroske 1985

- 1970 Berkshire Museum, Pittsfield, MA  
Norman Green Associates, Huntington, NY
- 1971 State University of NY at Stony Brook, Art Gallery (one-person)  
Norman Green Associates, Huntington, NY  
University Artists, State University of NY (traveling exhibition)
- 1973 State University of NY at Stony Brook, NY, President's House  
Norman Green Associates, Huntington, NY
- 1974 State University of NY at Stony Brook, NY (outdoor exhibition)  
Norman Green Associates, Huntington, NY
- 1975 State University of NY at Stony Brook, NY, Fine Arts Center Art Gallery  
(faculty exhibition)
- 1977-78 Atelier 17 retrospective traveling exhibition  
(The Brooklyn Museum, University of Illinois, University of Iowa,  
University of Michigan, University of Wisconsin)

- 1978-79 Winter Arts Festival, Long Island, NY
- 1979 Mills Pond House, St. James, NY
- 1980 State University of NY at Stony Brook, NY, Fine Arts Center Art Gallery  
(faculty exhibition)  
Gallery North, Setauket, NY
- 1983 State University of NY at Stony Brook, NY, Fine Arts Center Art Gallery  
(faculty exhibition)

## SELECTED COLLECTIONS

Deer Park High School, Deer Park, NY  
Kaiser Aluminum, Deer Park, NY  
Library of Congress, Washington, DC  
State University of NY at Fredonia  
State University of NY at Stony Brook



*Untitled, 1949*  
Watercolor on paper, 9 x 15"  
*Lent by the artist*

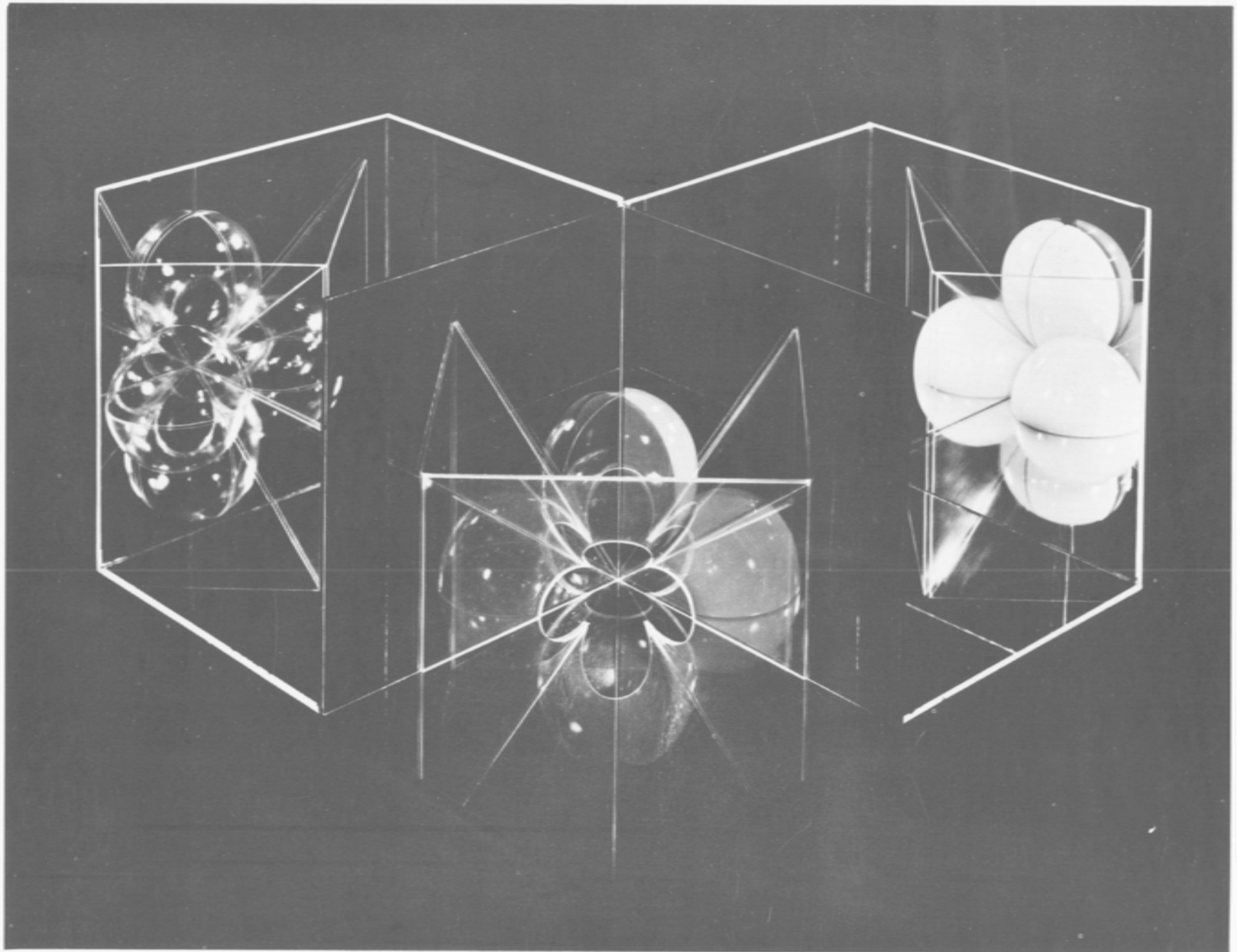
PREVIOUS EXHIBITIONS AT THE ART GALLERY

- 1975 FACULTY EXHIBITION
- 1976 MICHELLE STUART  
RECENT DRAWINGS (AN AMERICAN FEDERATION OF ARTS EXHIBITION)  
SALVATORE ROMANO
- 1977 MEL PEKARSKY  
JUDITH BERNSTEIN  
HERBERT BAYER (AN AMERICAN FEDERATION OF ARTS EXHIBITION)
- 1978 LEON GOLUB  
WOMEN ARTISTS FROM NEW YORK  
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  
CECILE 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  
FRANCESCO TORRES: PATHS OF GLORY  
HOMAGE TO BOLOTOWSKY: 1935-1981  
FREEDOM WITHIN: PAINTINGS BY JUAN SANCHEZ/INSTALLATION BY ALFREDO JAAR  
ABSTRACT PAINTING REDEFINED

Director ..... RHONDA COOPER

Back cover. *Negative Hypercube*, a Tesseract Projection Model, 1985  
Mirrors and plastic, 12 x 24 x 24"  
*Lent by the artist*  
Photo credit: © Petroske 1985

STATE UNIVERSITY OF NEW YORK AT STONY BROOK  
THE FINE ARTS CENTER  
 art gallery



THE FINE ARTS CENTER ART GALLERY  
STATE UNIVERSITY OF NEW YORK AT STONY BROOK