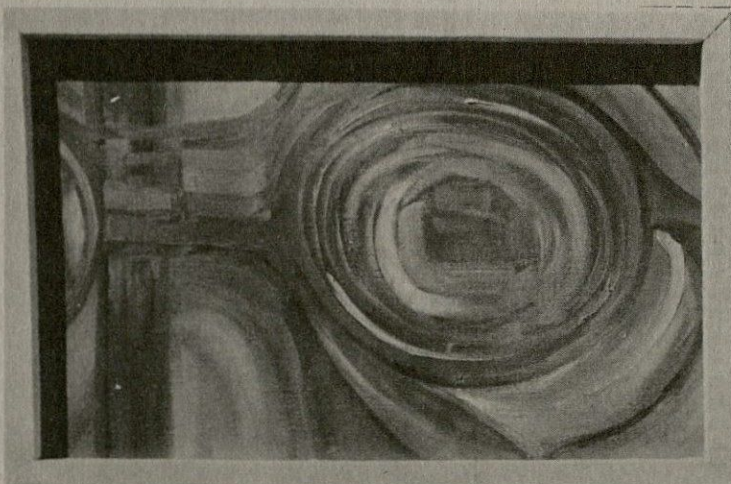


Harper Archives



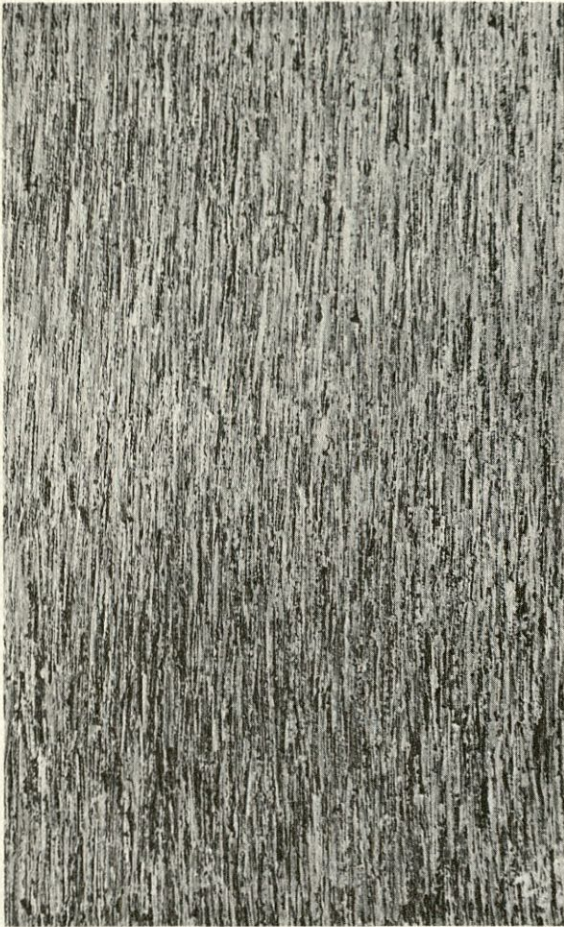
IRVING
ZUPNICK

The Gallery Committee of Harpur College
in its first exhibition in the new art
gallery, Library Building, Harpur Campus
presents an exhibition of art works by

DR. IRVING L. ZUPNICK
of the Art Department

Opening:— Oct. 8, 2:00 p.m.

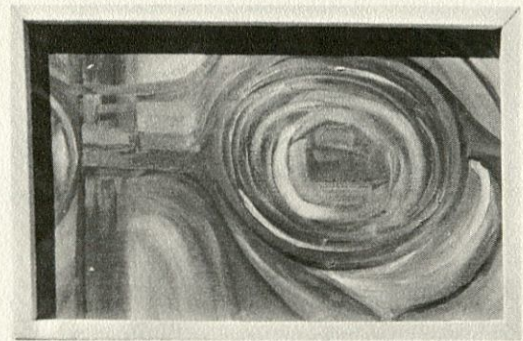
Closing:— Oct. 22



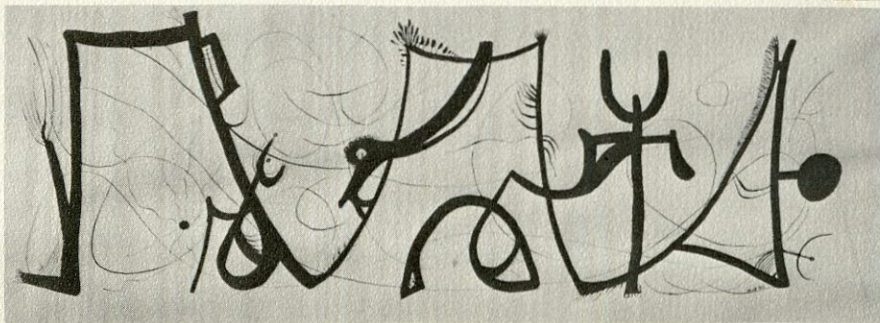
70 - Rainy Day



74 - Life Process



53 - Self-Portrait



61 - The Coffin-Makers Survey a Dragon

Irving Zupnick is an artist and an art historian, and actively produces in both fields. Indeed, Zupnick is that type of person for whom productive difficulties are rare: ideas come to him naturally; he writes and paints with ease (though by no means facilely); and he can work anywhere - even in the bedlam of a studio full of students.

Most of his creative momentum is generated by the sheer love of doing, which, as if through contagion, he spreads among his pupils.

The artist's early works indicate that he could have developed into an able and talented illustrator. However, the unusual orientation of his wit and his strong compassion for the human predicament - particularly in its more problematical moments - turned his attention to new directions. Leaving the specific urban subject matter of his early period behind, he has forged out a visual statement which is individual both in technique and content.

Zupnick is sophisticated and knowledgeable, but he is not a dilettante who embraces the latest fashion. Each of his borrowings - from Shahn, Klee, and Cubism, to name a few - have been creative adaptations. He responds to a new device like a good craftsman but then employs it imaginatively, like a true artist.

During his two years at Harpur College, Zupnick has developed most strongly in oil painting. His latest landscapes and his figurative works like the *Juggler* indicate a conceptual maturity wherein the hand is surely guided by the heart.

Kenneth Lindsay

Dr. Zupnick was born in New York City in 1920. He studied at the City College of New York, and after his military service (1942-1946), at Columbia University, where he was awarded an M.A. and Ph.D. in the History of Art. Before coming to Harpur he taught at the City College, Dartmouth, and San Antonio College. He was a museum curator at the Detroit Institute of Arts, and the administrator in charge of Fourth Army's 5-state Art Program in the Southwest. He has had four one-man shows and participated in over twenty group shows. In addition to his work as an artist, he is a researcher and writer in the field of Art History, with a number of publications to his credit.

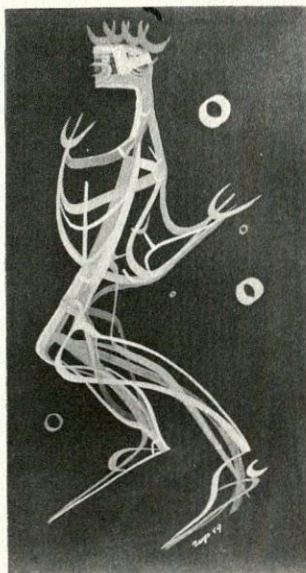
STATEMENT

The artist is a juggler who balances subject, content, and technique.....

Technique relates most directly to the art to the way of doing or saying.

Content relates to the artist's impressions and is his emotional contact with the beholder

Subject is what is being said and relates to the understanding of the beholder



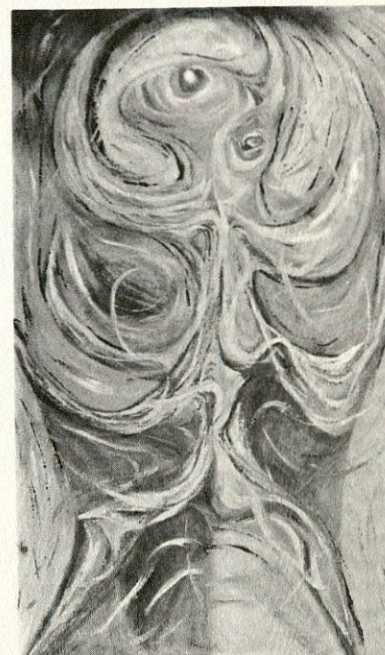
46 - Juggler

The art is in finding the most suitable balance of the three, which sometimes means fencing with the beholder, luring him into the trap of understanding or feeling, rather than hitting him in the face with a bald fact.

Sometimes the discovered meaning, through the exertion of the discoverer, is stronger than the one that just lies there.....

And sometimes the artist outfoxes even himself.

(Continued on Page 14)



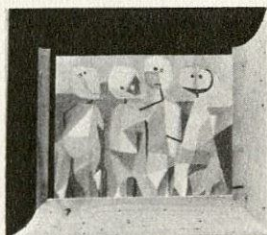
45 - Juggler



49 - Carnival



20 - *She had to have a family*



23 - *Four Boys*



9 - *Politics*



16 - *Honkytonk*



32 - *Discussion Group*



54 - *Kamerad*

FIGURE COMPOSITIONS

Exhibit No.

Pre-1945 Undated Works

1. Workmen (*pencil sketch*)
2. Dancers (*wash and pen*)
3. Strikers (*ink*)
4. Political Cartoon (*pencil*)
5. Chess Game (*ink*)
6. Chess Game (*linoleum print*)
7. Drinker (*ink and brush*)
8. Return (*ink and brush*)

1945-6

9. Politics (*ink*)
10. Prejudice (*ink*)
11. Goodwill Ambassadors (*ink*)

1947

12. Impression of a Transport (*ink*) 11x15
13. Battle of Blenheim (*lithograph*) 11x15
14. Conditions in a Madhouse (*lithograph*) 11x15
15. The Rape (*serigraph*) 11x15

1948

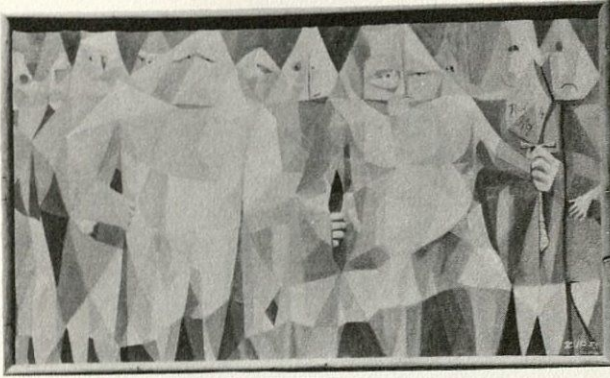
16. Honkytonk (*watercolor*) 6 1/2 x 11 1/2
17. Accordion Player (*watercolor*) 7x11
18. Odysseus' Return (*watercolor*) 6x10
19. Mystery of the Sphinx (*watercolor*) 6x10

1949-1950 (from "The Circus")

20. She Had to Have a Family (*ink*) 11x15
21. It's Always the Woman who Pays (*ink*) 11x15

1951

22. The Generals (*oil*) 24x36



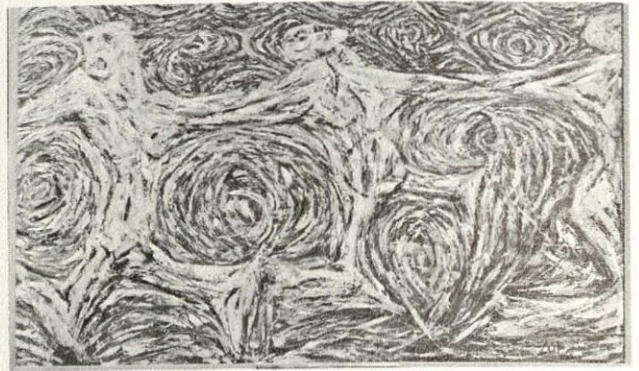
27 - *Secret Society*



31 - *Appalled Assemblage*



43 - *Cossack Bogeyman*



33 - *Hora*



35 - *Big Game*



48 - *Lorenzo Magnificat*

FIGURE COMPOSITIONS

Continued

Exhibit No.

1952

- 23. Four Boys (*oil*) 8x10
- 24. Discussion Group (*watercolor*) 12x18
- 25. Funny Men (*watercolor*) 12x18
- 26. Strange Music (*watercolor*) 9x10

1953

- 27. Secret Society (*oil*) 20x36

1954

- 28. Cartoon (*pencil*)

1957

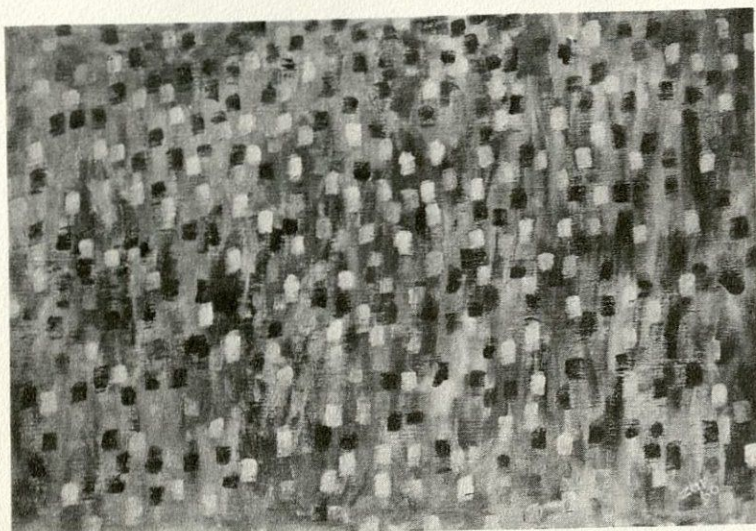
- 29. Combo (*oil*) 28x40
- 30. Fear Dancer (*oil*) 24x40
- 31. Appalled Assemblage (*ink*) 5 1/2 x 10 1/2

1958

- 32. Discussion Group (*oil*) 25x40
- 33. Hora (*oil*) 36x40
- 34. Transformation (*watercolor*) 11 1/2 x 17 1/2

1959

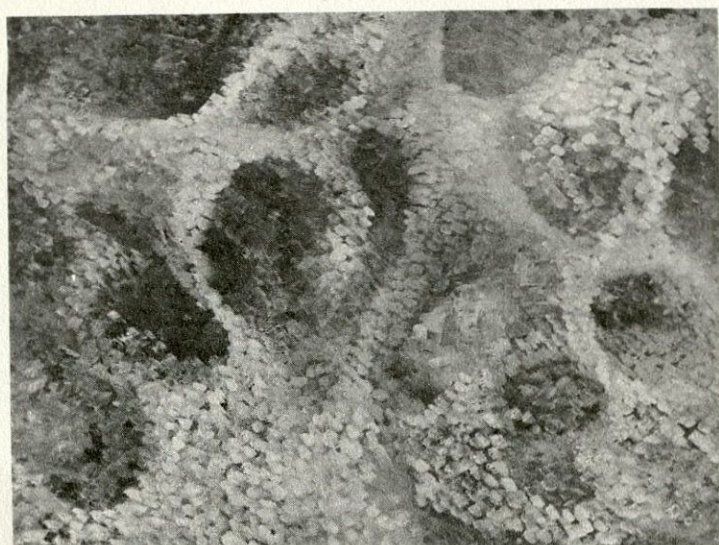
- 35.-42. Big Game (*oil*) 48x60; with seven watercolor sketches
- 43. Cossack Bogeyman (*oil*) 48x60
- 44. Blue Cossack (*oil on cardboard*) 23x29
- 45. Juggler (*oil*) 36x60
- 46. Juggler (*tempera*) 15 1/2 x 30
- 47. Musician (*tempera*) 12x24



51 - *The Audience*



72 - *Fire on Water*



71 - *Waves*



65 - *Trees*

FIGURE COMPOSITIONS Continued

Exhibit No.

1960

- 48. Lorenzo Magnificat (*oil*) 14x24
- 49. Carnival (*oil*) 15 1/2 x 24
- 50. Coney Island (*oil*) 16x24
- 51. The Audience (*oil*) 24x36
- 52. Study for Statue of Job (*oil*) 13 1/2 x 24
- 53. Self-Portrait (*oil*) 9 1/2 x 15 1/2
- 54. Kamerad (*oil*) 12x24
- 55. Member of the Jury (*oil*) 10x24
- 56. Blindfolded Diogenes (*ink*)
- 57. Cain (*watercolor*) 12x18
- 58. David and the Others (*watercolor*) 12x18
- 59. Prophet in the Wilderness (*ink*) 23x29
- 60. Parade (*ink and crayon*) 14x22
- 61. The Coffin-makers Survey a Dragon (*ink*)

LANDSCAPE COMPOSITIONS

1952

- 62. A City Man's Day in the Country (*watercolor*) 8x10

1953

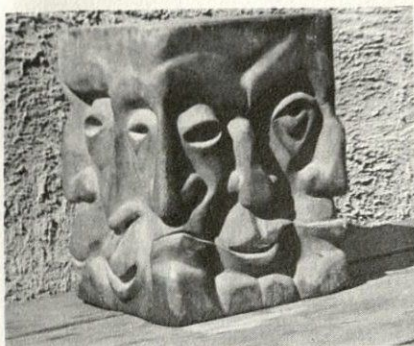
- 63. Optical Illusion (*ink*) 10 1/2 x 12

1957

- 64. Fall Landscape (*oil*) 24x48
(From the collection of Mr. and Mrs. Stewart Gordon)

1959

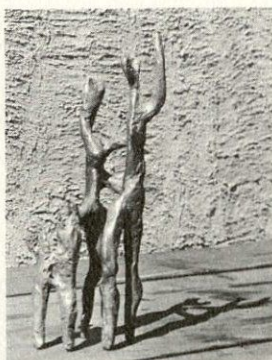
- 65. Trees (*watercolor*) 9x12
- 66. River View (*watercolor*) 12x18
- 67. Slanting Hill (*watercolor*) 8x11



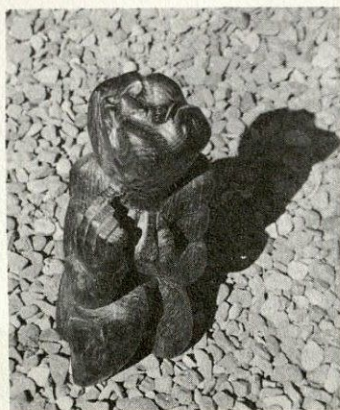
76 - Rough Crowd



77 - Hale and Farewell



78 - Skywatchers



79 - Job

LANDSCAPE COMPOSITIONS

Continued

Exhibit No.

1959

- 68. Hill Through Trees (*watercolor*) 8 1/2 x 12
- 69. Spring Landscape (*oil*) 30x48
(From the collection of Mr. D. Wiesen, New York City)

1960

- 70. Rainy Day (*oil*) 30x48
- 71. Waves (*oil*) 24x32
- 72. Fire on Water (*oil*) 24 x 29 1/2
- 73. A Sort of Landscape (*watercolor*) 9x11
- 74. Life Process (*watercolor*) 9x11
- 75. Tree Landscape (*oil*) 24x29

SCULPTURE

1951

- 76. Rough Crowd (*mahogany*)

1957

- 77. Hale and Farewell (*aluminum, solder, wire*)

1959

- 78. Skywatchers (*steel*)

1960

- 79. Job (*cocobolo Wood*)

(PRICES ON REQUEST. TERMS MAY BE ARRANGED)

STATEMENT CONTINUED

The point of view of the critics, the art historian, or the investor, is not the true test of a work of art.

Although considerable interest may attach itself to the artist's theories, to dramatic incidents in his life, to cumulative directional tendencies in his works, each performance by itself, must stand or fall in the eyes of the beholder.

In the last analysis the only relevance is in the relationship between the work of art and the beholder; just as in true love, it requires no other corroboration.

Since this is the case, communication is the essential function of art. To this end, sometimes technique and style are shaped by idea and mood; sometimes the reverse is true.

It is not necessary to know which came first, the chicken or the egg, since the relationship, through the years, generally has been successful.

These remarks are made in the hope that the artist's theories which follow, will neither come between you and his works, nor influence your appreciation of them.

They are general observations which may contribute towards understanding, but are not to be considered as the artist's guiding principles, since with each work he remains an active beholder who deals with a unique problem.

When an isolated, contrasting, and moving sensation invades our consciousness, it captures and draws our attention in its direction.

A motionless daub of paint on the white canvas stands out but does not go to any place, nor do a few isolated patches of color (or the art-nouveau shapes of Kandinsky) - however; when these suggest a gestalt, or configuration, through proximity (of distance, color, or shape relationships), there may be a dominant axis or direction (the static equivalent of motion), or a symmetric, inconcusive shape, which through counter-balances, cancels out motility.

The elements of style and technique (mass, point, line, color, shape, texture, etc.) are purely visual stimuli. In arranging them, we can promote sensations of dynamism or quiescence.

Our understanding of nature is that it sometimes seems to be dynamic, sometimes static. The ancient debate over whether it is solid or atomistic, still seems to crop up now and then, and sometimes, in art techniques, it is best expressed as a texture of small elements, sometimes in a planar fashion.

Through technical experimentation we learn much that there is to know about the operational devices of art. In themselves these devices are nothing, unless they contribute to the effective expression of content and subject matter.

Technical experiment without application, without the express will to communicate through style and technique as well as through subject and content, is an avoidance of the essential function of art.

The ineffable does not lend itself to construction. When it appears, it is in spite of our conscious efforts.

