ZUP NICK
60-62
ONE MAN SHOW OF ART WORKS BY

IRVING L. ZUPNICK

AT HARPUR COLLEGE STATE UNIVERSITY OF NEW YORK AT BINGHAMTON

18 NOVEMBER TO 15 DECEMBER 1962
Dr. Zupnick has been teaching at Harpur College since 1958, both as art historian and studio artist. He has had about a dozen one-man shows since 1953, and his works appear in innumerable private collections. Before coming to Harpur College, he taught at Dartmouth College, the College of the City of New York, and San Antonio College. In addition to his teaching experience, he has been on the curatorial staff of the Detroit Institute of Arts, and for four years he directed a five state art program in the Southwest for the United States Army. In addition to his work as an artist, he is active in art historical research and has an increasing list of publications in professional art historical journals. For the past two years he has been the art critic for the Sun-Bulletin in Binghamton.
9. Waiters Waiting for Waiters

LIST OF EXHIBITS

Two-Dimensional Drawings

1. Dancers (printing inks)
2. Figure (printing inks)
3. David as Victor (oil paint)
4. Snipers (ink and watercolor)
5. Apotheosis of Philosophy #6 (ink and watercolor)

Three-Dimensional Drawings

6. Seated Figure (marking ink on wood)

Two-Dimensional Paintings

7. Bodhisattva (oil paint)
8. Seated Figure (oil paint)
9. Waiters Waiting for Waiters (oil paint)
10. Elephant Charging (oil paint)
11. Jeremiah (oil paint)
12. Haunted Face (oil paint)
13. The Waiter (oil paint)
14. Cain Stalking Abel (oil paint)
15. Landscape (oil paint)
16. Abraham and Isaac (oil paint)
17. Little Girl Yawning (oil paint)
18. Sun Bather (oil paint)
19. Fromage a Degas (mixed acrylics)
20. Seascape (mixed acrylics)
21. Landscape (ink, crayon, watercolor)
22. Water Study (sand, ink, crayon, watercolor)
23. Tight-Rope Walkers (mixed acrylics)
24. Quartet (oil paint)
25. Split Personality (oil paint)
26. Sidewalk Art Exhibitor (oil paint, wood, acrylic)
27. Landscape of the Imagination #1: City Scene (lucite glazes)
28. Landscape of the Imagination #2: Passing Season (oil paint)
29. Variation on a Sphinx (acrylic)
30. Girl Combing Her Hair (casein, wood)
31. Three on a Subway (acrylics)
32. Patient Waiting (lucite glazes)
33. Icarus Launching (sand, acrylics, lucite glazes)
34. Ritualistic Dancer (oil paint)
35. Barbarians (lucite glazes)
36. Old Veteran (casein)
37. United Nations (oil paint)
38. Still Life (oil paint, wood)

39. Susquehanna River God (casein)

40. The Swimmer (walnut)
41. The Unvanquished (apple wood)
42. Head (ebony)
43. Job (coco bolo)

44. The Skater (plywood)
45. The Watchers (cypress)
46. The Corps de Ballet Waiting in the Wings (cypress)
47. Ambiguous Figure (cherry, plywood)

48. Seated Girl (mahogany, cypress)
49. Study for a Monument to an Undefined Scientific Principle (plywood)
50. Mask (maple, cypress)
51. Metropolis (cypress on oak)
52. Torso (rosewood, walnut, oak)

Three-Dimensional Paintings
Four-Dimensional Paintings
Wood Sculpture
Two-Dimensional Sculpture
Assembled Relief Sculpture
Assembled Sculpture

39. Susquehanna River God
Manifesto Against Manifestos

Whoever
whatever the trade-mark
pigeon-hole, blend, or
badinage, art is
a form of magic-making
and has been since man
invented it

You can do your enemy -
human, spiritual, or
ideological, and say
there you are you______
get out of that one!

You can do something and say
go to pot or go to
blazes but this is the way you will look
as long as the warp crosses
the woof in my canvas
or the wood grain lies side by side

You can let something
take over your hand or
let your eyes be pulled to
a certain discovery and feel
that this is something never
before seen or understood
by man

You can be both witness
and creator
of an event
Now each artist
being a natural man
naturally considers himself
to be super- or supra-natural
as if he
in the reflected aura of his talent
does for everyone
what everyone would do
if he could do

but in reality
he risks self-hypnosis and enchainment
offering as universals
his personal discoveries

Such as when he like some
judges these particulars
as incontrovertable
rendering them into laws:

like the world is made of straight lines
or squares or smears
or dribbles:

and were it not for the obvious
for the perverse prevalence of perception
we might all play the same games

see the world as if it ran from a paint can
or marched along the ruler and T-square
or turned into squiggles and flapjack shapes
but facts are facts (or are they?)
and there are those of us who say
if these are the emperor’s clothes

it will be a long hard winter

Art for some is craft
filling in the invisible
but remembered numbered shapes
from other digested works

Art for some is system
pre-ordained
playing the game by rules
(so that figures become illegal -symbols abhorrent-
   natural forms a crime)
and what the rules eliminate
must perforce
be replaced by words

Art for some is communication
as if the effort is equal to the deed
35. Barbarians

We inherit a tradition of change
of perpetual renewal
of discovery - of horizon-shoving
and there are some of us -
content to perfect single steps
some who use steps as steps
some who plot their paths in advance
some who don't know
or want to know
the path in advance
because then
it would not be unknown territory
(except to the natives)

One is not always able -
probably fortunately -
to judge one's self

It is hard to fight off
pigeon-hold smell
without making your own
but I would say this

Art is not a novelty business
Innovation is hidden eclecticism
Rules are like horse-blinders
Art is a branch of magic
Tangibility through suggestion
is magical, but the secret
ingredients, the power of
suggestion and provocativeness
are psychological, developing
through self-hypnosis and
hallucination, and the dream-like
association with reality.
12. Haunted Face
31. *Three on a Subway*
49. Study for a Monument to an Undefined Scientific Principle

44. The Skater

51. Metropolis
30. Girl Combing Her Hair
32. Patient Waiting

36. Old Veteran
29. Variation on a Sphinx
16. Abraham and Isaac

47. Ambiguous Figure