



RITUALS AND CELEBRATIONS

woodcuts, lithographs and serigraphs
by Charles Wollowitz

Artist's Statement

All peoples have given their lives form and meaning by their myths, both religious and secular, which incorporate, in various manners, ritual and celebration. Our American society has spawned personal myths which I find fascinating material for picturemaking. Our infatuation with beauty and power, for example, is a constant source of interest to me. By color and shape, I try to explore some of these myths which feed our vanities and adorn our culture.

Printmaking has a wonderful ability to incorporate drawing, collage, color, photography, with the ever-fascinating meticulousness of plate-making. The manipulation of these elements onto a fine receptive paper is itself a celebration.

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The SUNY-Binghamton Art Gallery is pleased to present an exhibition of forty lithographs, serigraphs, and woodcuts by Syracuse artist Charles Wollowitz. Wollowitz, currently teaching at Nottingham High School and LeMoyne College, has exhibited widely in the northeastern United States.

Born in New York City in 1927, Wollowitz is married and the father of five. He received his BFA in 1967 and his MFA in 1968 from Syracuse University where he is still continuing graduate education. His caustic commentary centers around the leitmotif of social ritual — the vacuity of repeated gestures and performance are evident in Wollowitz's treatment of such themes as female vanity in "No Split Ends," the mystique of American football in "Big Man," and car-racing in "Homecoming." Wollowitz provokes his audience into response primarily because of his own response to the familiar modes of conventionalism and their concomitant loss of meaning.

"Wollowitz's mastery of printmaking processes is exceeded only by his prowess at penetrating the layers of vanity, self-deception, and superficiality which accumulate in the average lifetime," wrote Ann Hartranft-Temple in the *Syracuse Herald-American*.

In addition to his teaching career, Wollowitz's direct involvement with the professional art world has been evidenced by shows at the Lowe Art Center, the Munson-Williams-Proctor Institute, the Coopers-town Art Association, the Roberson Memorial Gallery, and the Rochester Memorial Gallery.

Catalog of the Exhibition

1. *As of September*, lithograph
2. *Tribute*, serigraph
3. *Faithful Companion*, serigraph
4. *American Landscape*, lithograph
5. *The Great Dream Machine*, lithograph
6. *The Visit*, woodcut
7. *Haldeman Swears*, serigraph
8. *I remember Tommy Manville . . .*, lithograph
9. *Incident #2*, lithograph
10. *Red River Valley*, lithograph
11. *Puzzle Piece*, lithograph
12. *I'm glad that Rachel isn't mad at Alice anymore*, lithograph
13. *Corridor*, lithograph
14. *Stonewall*, lithograph
15. *At the end of every rainbow*, serigraph
16. *Portrait*, lithograph
17. *Thar's gold in them thar hills*, serigraph
18. *Big Man*, serigraph
19. *Americana*, woodcut
20. *Gasless Sunday*, serigraph
21. *Bless the Ladies*, serigraph
22. *The Truce*, lithograph
23. *The Neighbors*, litho/seri
24. *Madrid que bien resiste*, lithograph
25. *Brought to you in living color*, lithograph
26. *Homecoming*, serigraph
27. *Definitions*, lithograph
28. *Woman with a blue sky*, serigraph
29. *Fellow members*, serigraph
30. *Then I said to him*, woodcut
31. *He cares*, serigraph
32. *Passage*, lithograph
33. *Rites of Passage*, serigraph
34. *Brittany-Rocks*, lithograph
35. *No Split Ends*, lithograph
36. *Dynasty*, lithograph
37. *Four figures*, woodcut
38. *Figures in interior*, woodcut
39. *The Romance of Illusions*, serigraph
40. *Ritual Object*, serigraph