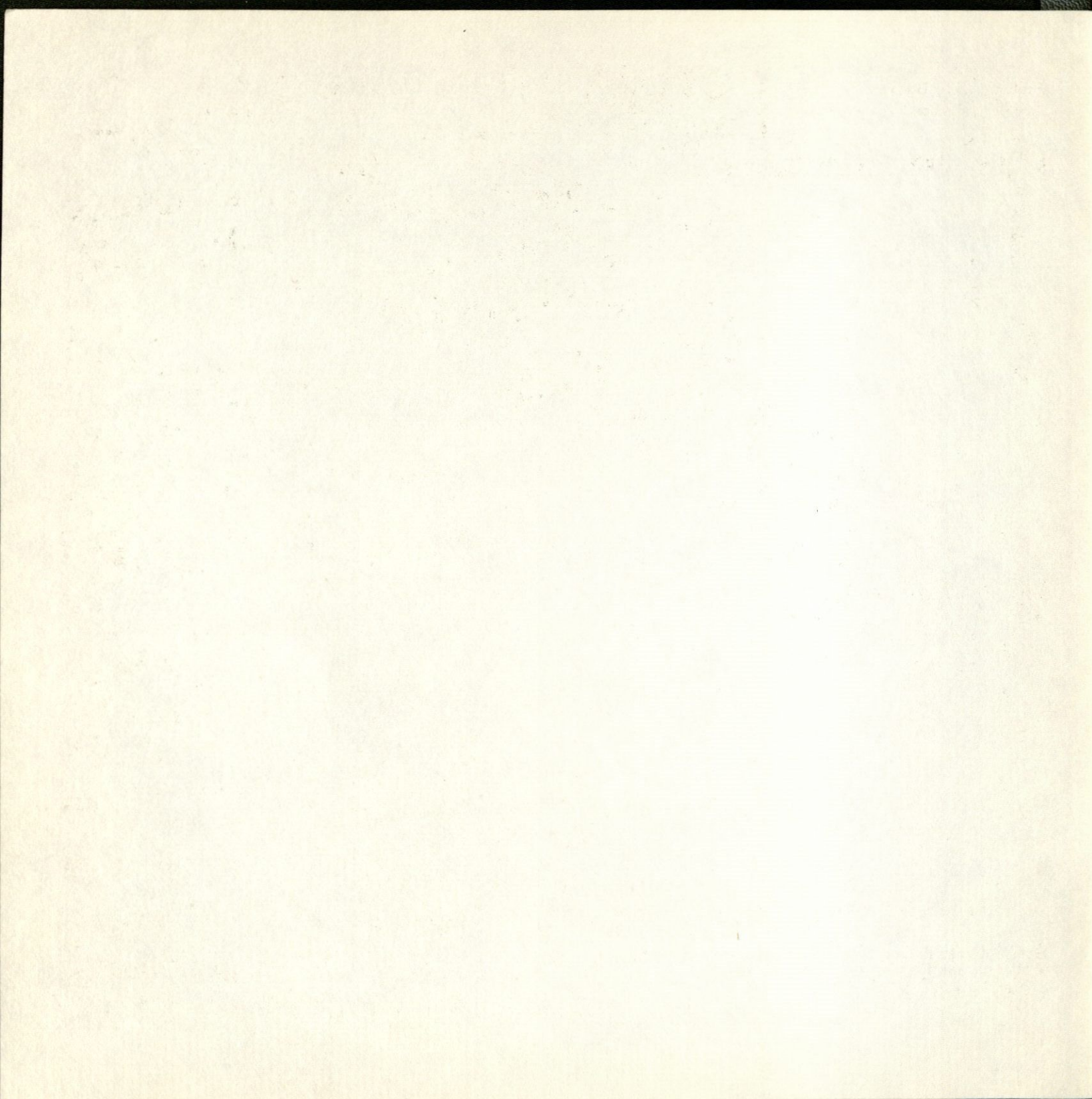


STUDENT ART SHOW 1980

Photo by Heidy King



STUDENT ART SHOW 1980



FIGURE STUDY, pencil by Chris Williams



MODEL INTERIOR, collage by Pamela Becraft

To make visual order and beauty has always been a deep-rooted need in a scientific age and society. This is evidently demonstrated here in a liberal arts university where students desire those particular experiences of making drawings, prints, paintings, sculpture and designs.

In this annual Student Art Exhibition we see that exciting process whereby students must find for themselves their own identity within the changing modes of art.

Works of art closeted are lonely objects. Displayed, they become a shared experience for artist and audience. This interaction is a reminder to us of the importance of the University Art Gallery as a place where the community can share in seeing the efforts of artists and students seeking the forms of visual expression.

Aubrey Schwartz
Chairman
Art and Art History Department

Some Thoughts on Transitions

The moment of transition of the work of art from the private working space to the public exhibition area is, for many artists, no matter their experience, a traumatic one. But a very interesting one. Metamorphoses happen overnight. To the work. To the artist.

A painting which loomed large on the easel shrinks when jostled on the gallery wall. Other works get bold beyond recognition when moved from the familiar to the unfamiliar realm.

Relationships between the artist and the work change also. The painting which, in the studio, seemed such a private reverie begins to take on a social meaning in a gallery. The audience, acquired along with the public space, enters into a dialogue with the work of art. Thus begins life after death. The work is technically finished; but the dialogue testifies to its new life.

The artist in the studio stands in front of the work as its maker. In the gallery the artist may become the spectator, or the judge. Or, the confrontation between artist and the work in the public space may precipitate a startling new perception. The maker recognizes in the work another creator. The work of art/creator fashioned anew the artist/work of art. 'Help!' a piece of me is nailed to the wall' screams the artist's inner voice at the shock of recognition.

All change at the next station.

The University Art Gallery is happy to have provided cover for one stop along the way.

Josephine Gear
Director
University Art Gallery



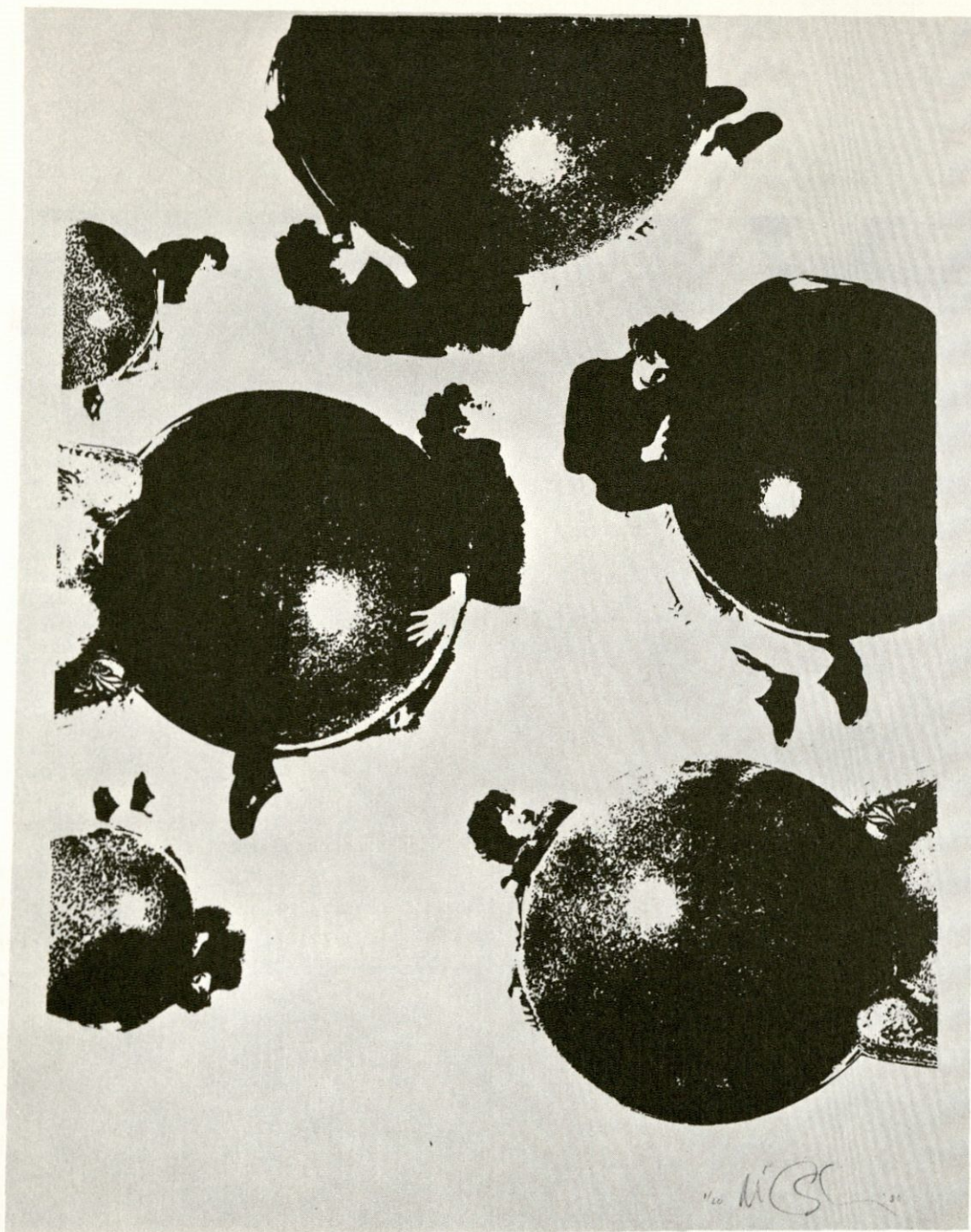
TRYPTCH, plaster for bronze by Ronald Gonzalez



UNTITLED, oil on canvas by Amanda Conklin

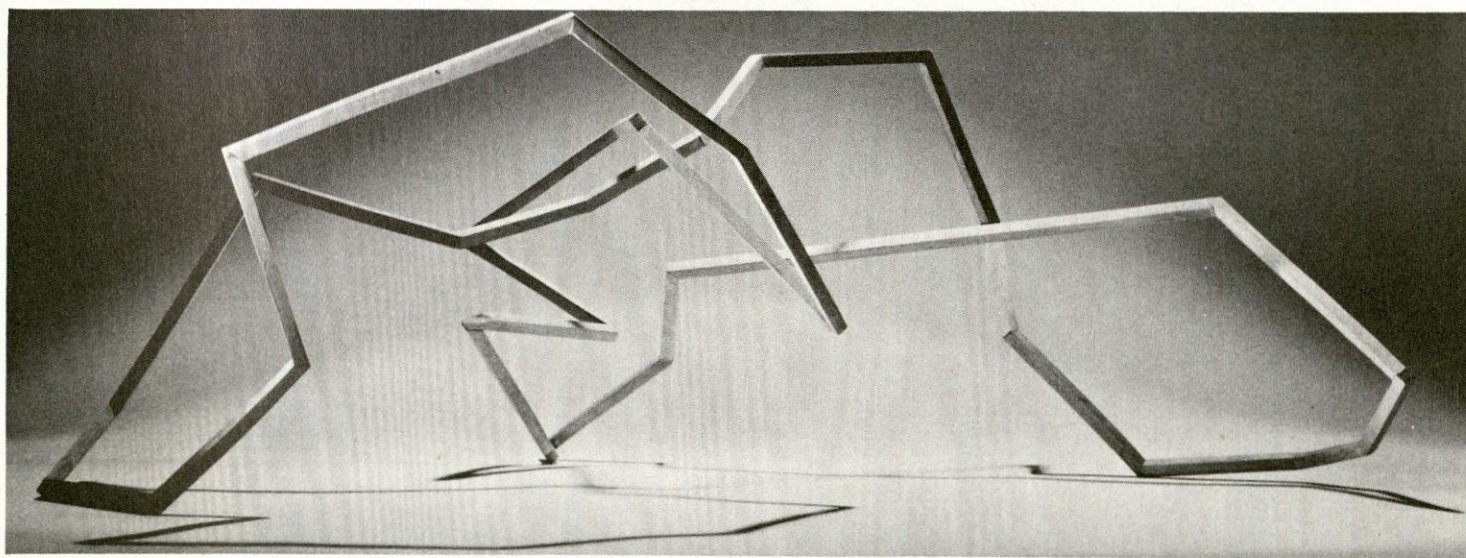


PASSAGE SET #2, acrylic by Ted Skyrca



UNTITLED, silkscreen by Michael Celbar

VIEWS OF MY HEAD, BLACK #6,
conte crayon by Emilie Blabac



LINEAR STUDY, maple by Peggy Stanton



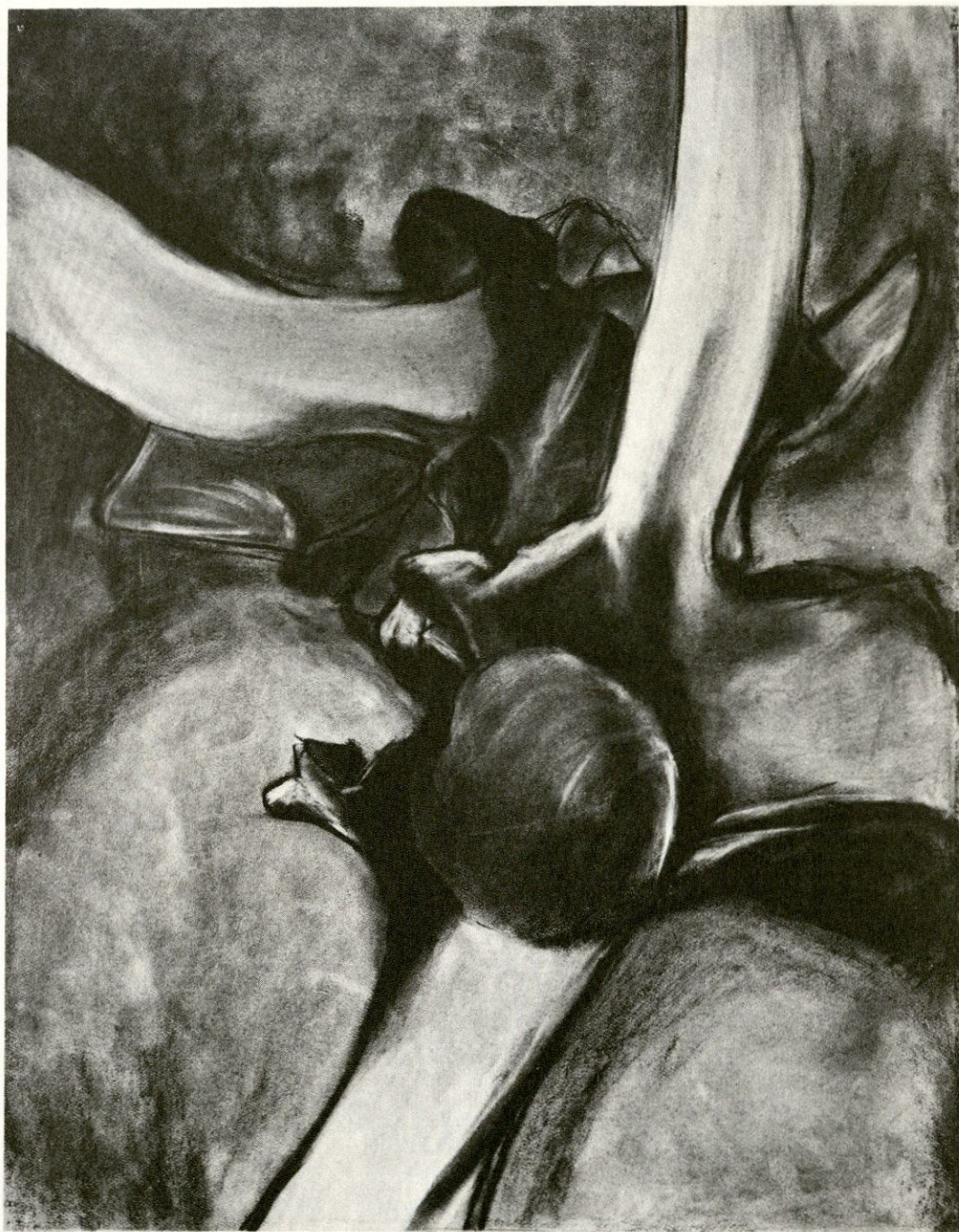
THE HOUSE THAT JACK BUILT, oil on canvas by Judy E. Zacharias



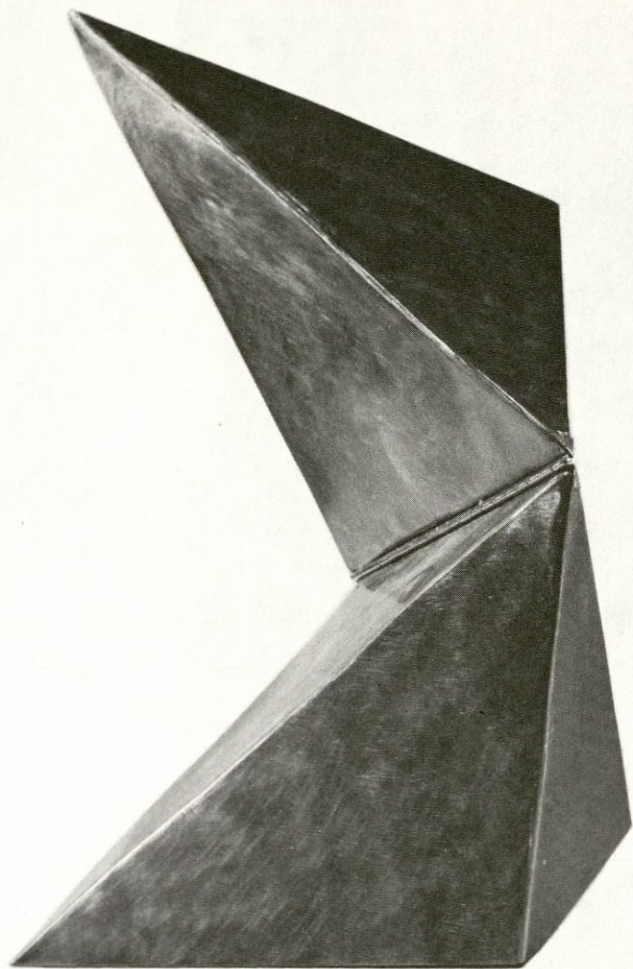
SCREAM, monotype by Donald Wheeler



UNTITLED, lithograph by Robert Rano



FLYING VERTEBRAE, charcoal by Susan Greene



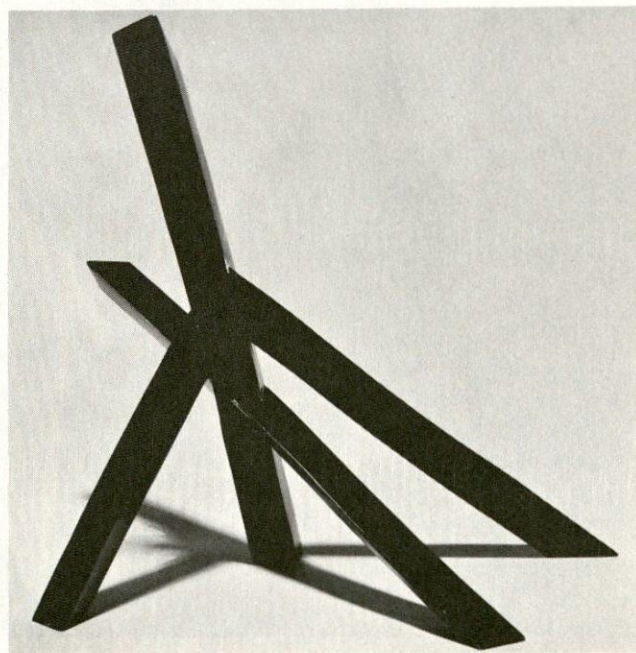
UNTITLED, steel by Dorothy Byer



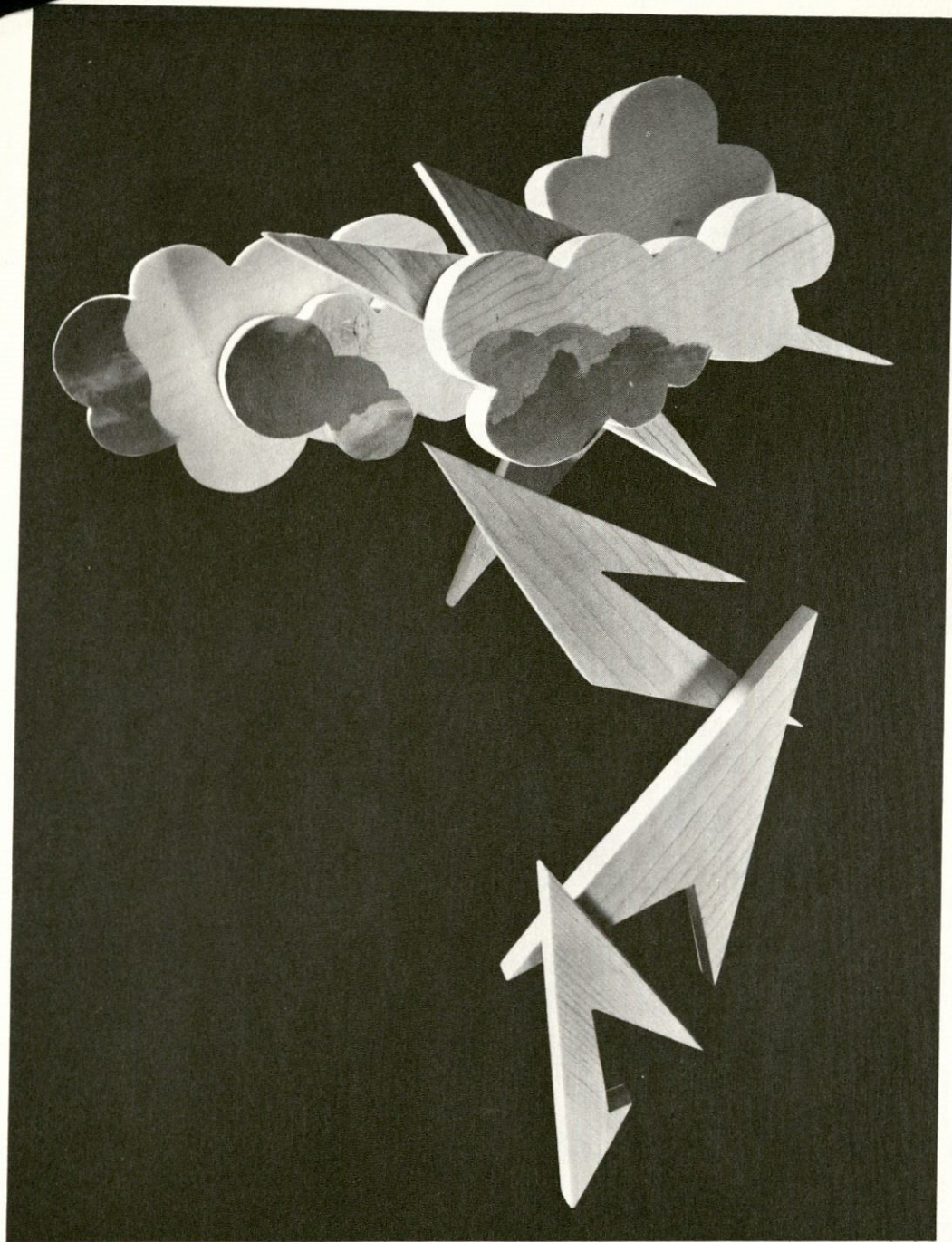
REPEATED PATTERN, silkscreen by Nancy Anderson



UNTITLED,
oil on canvas by Debra Swack



QUADRUPED, welded steel by John Stella



RELATED FORMS, wood and collage by Wendy Shulman

Photographs by Barbara Perkins
Catalog Production by Gary Zuckerbrod

Special thanks to Don Bell, Norma Moses, Chris Focht and
Walter Luckert for their help and advice.

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