

# ALUMNI ARTISTS

STATE UNIVERSITY OF NEW YORK AT BINGHAMTON



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October 16–November 8, 1981

University Art Gallery

State University of New York at Binghamton

Published by the SUNY-Binghamton Alumni Association, Inc.



# FOREWORD

I am pleased that you have chosen to indulge yourself in this foolish endeavor.

"Foolish" is meant to be ironic: both blatantly misstated yet somehow profoundly true.

Art is also ironic; and foolish in the sense stated above.

Living artists are always fools or ironies or even worse. We who take them seriously are hardly better.

We are living in a critical age; that is to say, a time of crisis. We are not our own selves, but rather we are cast in socio-economic roles: father/child/dentist/farmer/pervert/priest/consumer/car salesman/client. We are in grave danger of losing the right to be.

Danger is nothing to be eradicated. Nor ignored.

Fraught with threats, it is sensible to seek shelter. Where is one to hide?

Perhaps what threatens most is when danger itself hides.

What is hidden has not disappeared. Life is always danger: to live is to flow ever toward death, annihilation. Careers are not stopgaps. No role surmounts the "ultimate" end.

And still we persist.

"Who is kidding who?" might be a question to ask this flock, herein represented by names, pictures, and words. What are these so-called artists trying to pull?

These "pictures" represent an effort by each artist. That effort is precisely what I want to call foolish.

Human effort logically (meaning practically) resolves itself toward some end: daily bread, wealth, prestige, health, happiness. How do art works resolve themselves? This is a question which remains questionable.

For the artist, is the art work the end, or is it something else?

We can readily understand if the artist creates the

work to gain food, money, or reputation. Or if art is a hobby to be enjoyed at one's leisure. But what if the work, and not these "reasonable motivations," is the end or goal for which the artist strives?

Should we not then see the work in a different light?

A comfortable exposition might trace history: charting out in broad strokes the genesis, growth, and maturation of the university, the studio art faculty, and each individual artist. That would be lying.

What these works deal with rests in no detail other than what the works in and of themselves exhibit. That we tend (and wish) to perceive meaning in works of art reveals a subtler truth. The art work activates in us our own craving that objects have meaning. It is the art of the artist that this revelation comes to pass.

So are we too not fools? We gaze to plumb something from out of the depths. We speak of genres, images, texture, and light. Of tradition. Of forebearers and inheritance. And of the new.

In common, the artists share the experience of the south shore of the Susquehanna, two-and-a-half miles west of its confluence with the Chenango, a conclave of varied mentors and adepts\* and the uncommon venture of making mystery out of what really is not.

I apologize if I have misled you. Perhaps if you read again, as I hope you will look again and again at the plates which follow, a sense of light will emerge. The light these words intend should only enliven what follows.

I have been difficult. Foolish. I cannot speak for the artists but can only direct you to look and possibly see.

*Stephen D. Seaberg, '74*  
*Coordinator of Alumni Relations*

\*A reverent reference to the studio faculty. See appendix.



All dimensions in inches unless otherwise noted; height precedes width.



# LINDA ARNOLD

Class of '78  
313 Boswell Hill  
Endicott, NY 13760

Sometimes certain things have a mesmerizing effect on me, it can be a radiator, a figure form, or a certain group of trees. It is an attraction, an affection, that is beyond me or the subject. It's simply form, color and rhythm.

*The Thin Man*, 1981

Oil on clay with silk cord, 9 x 6

*Mask I*, 1981

Oil on clay with pink ribbon, 12½ x 7

*Red Mask*, 1981

Oil on clay with gold cord, 14 x 7½







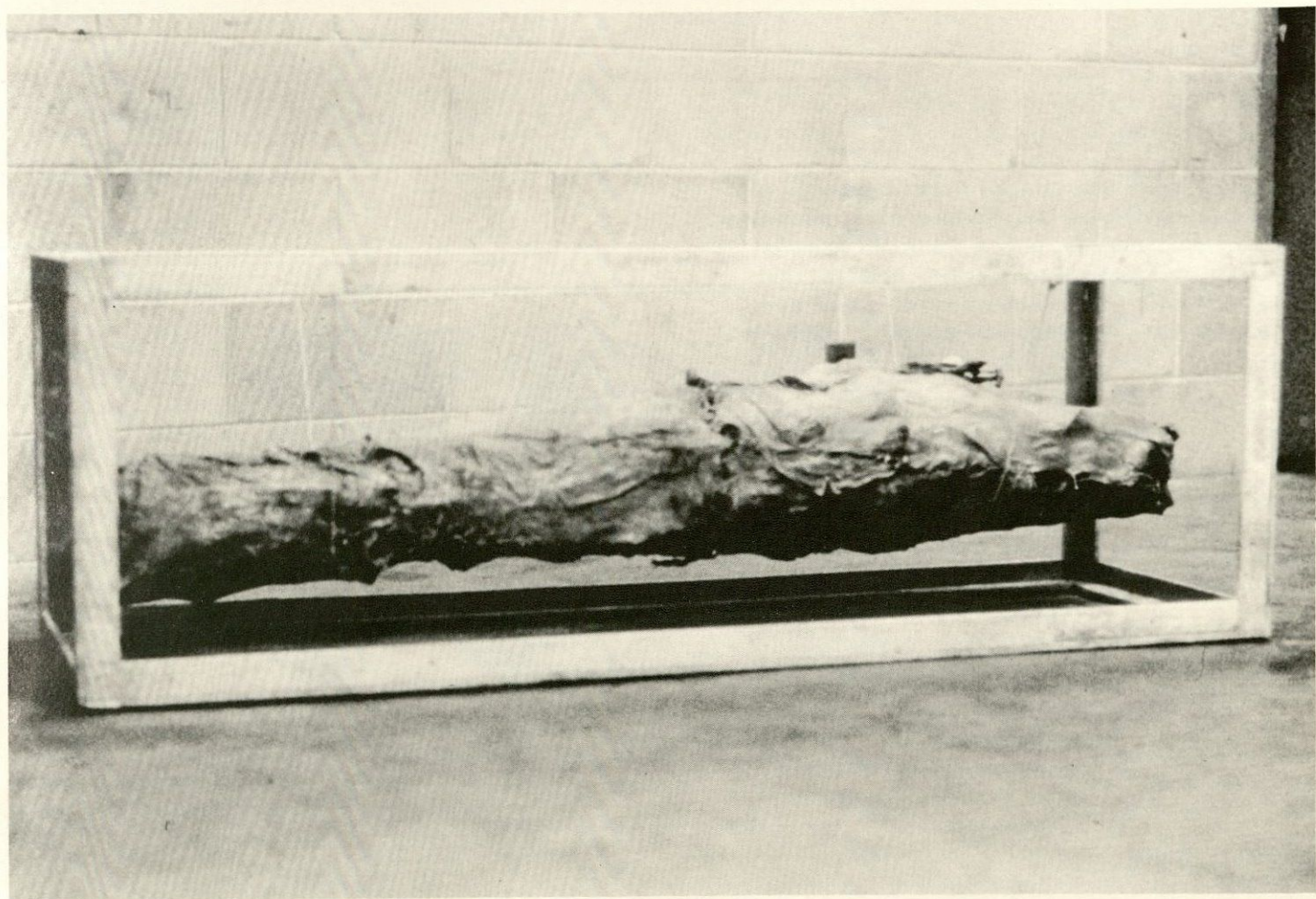
# TONY ASCRIZZI

Class of '75  
9 Pembroke Street  
Somerville, MA 02145

Recently the major work I have done has taken the form of installations. These pieces have been sculptural in scope with some incorporating video and/or sound elements. Although some of these pieces can be duplicated for other settings most are site-specific and are not meant to be repeated.

*Natura Morta*, 1980  
Wood, goatskins, branch, 2' x 5' x 2'







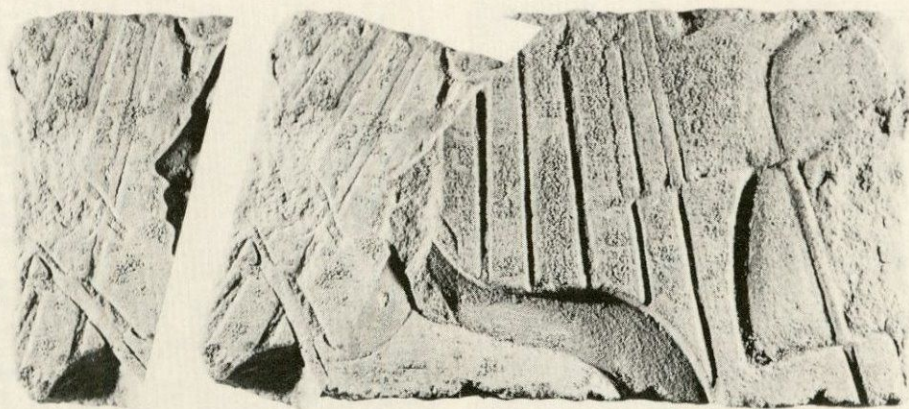
# ANDREA BARBAKOFF

Class of '77  
9 Minden Avenue  
Binghamton, NY 13905

The expression of an ideal intuition powered by nonverbal, unconscious thought most nearly resembles a natural formation. Intentional, conscious action is backed by verbal thoughts. Its object bears the mark of its maker. There is movement between these two modes amongst these works as well as within a single work.

*Untitled,*  
Collage, 5½ x 11¾







# ROBERT BOWEN

Class of '76  
543 Union Street  
Brooklyn, NY 11215

Charles Olson once observed that as man evolved from a creature on all fours towards man who stands vertically incremental to the Earth, that there must have been a tremendous shift in the importance of the spatial sense perceptions which perhaps leads directly to the discovery of tools and language.

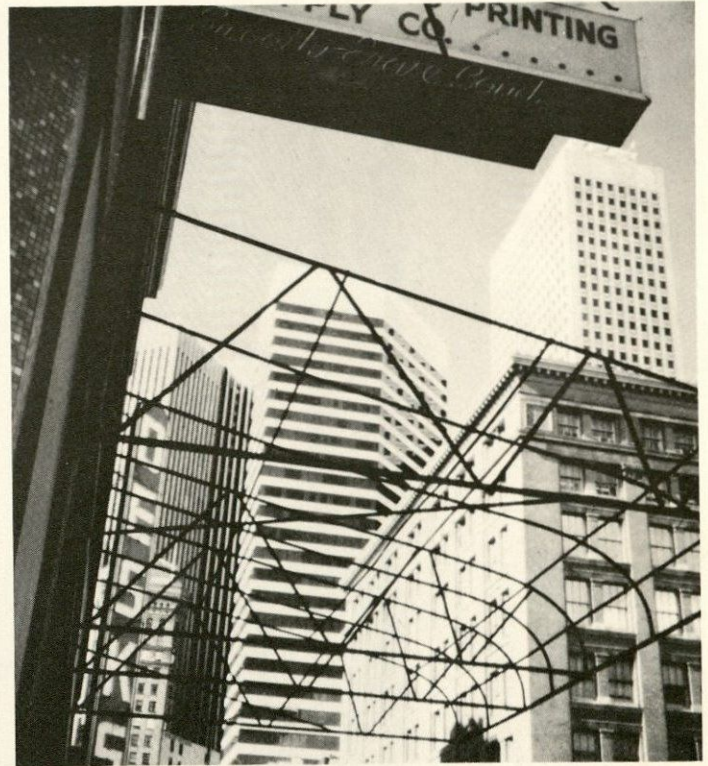
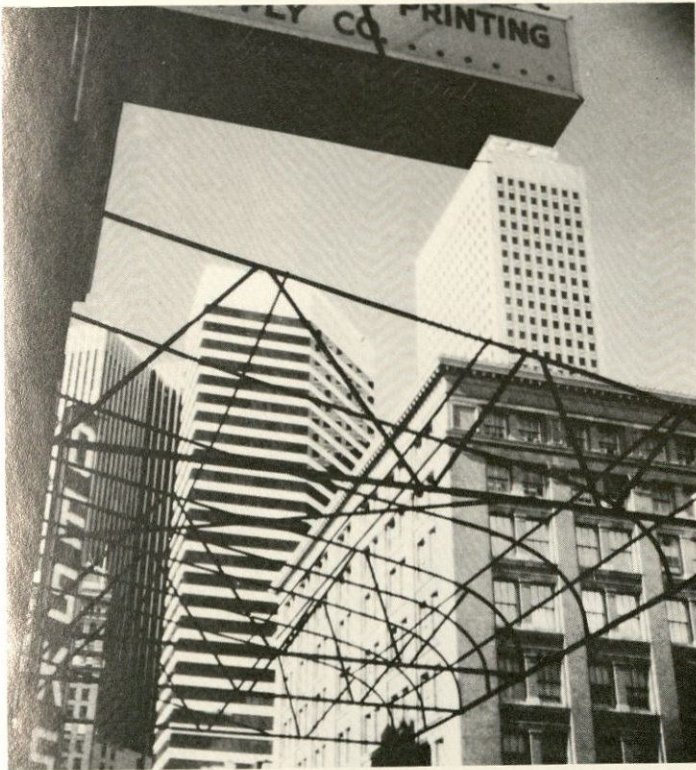
My work in three-dimensional photography has led me to observe another shift in attention. In straight photography the spatial concerns encompass the flattening of 3-D space onto a two-dimensional plane. In contradistinction, stereo photography takes on some of the concerns of sculpture or the charting of actual space. However, there is a particularly resonant vocabulary of differences. It is these uniquenesses that become the subject of the work.

Gernzheim once wrote that stereo photography was "the mental fusion of the slightly dissimilar images seen by our two eyes separately – into one image giving the effect of solidity." In fact the word stereoscopic may be retranslated from the Greek roots: I look at solidness.

It is in the rendering of this particular solidity that collage emerges as a yet dark zone of possible exploration. The poet Robert Duncan once suggested the phrase "the possibilities of discontinuous form in a spatial composition". This is a point of departure.

*Untitled*, 1980  
Color Stereograph, 3 x 5 $\frac{7}{8}$







PATRICIA BROWN

Class of '80  
2720 Plaza Drive  
Endwell, NY 13760

*Figure*, 1980  
Conte and graphite on paper, 30 x 22







# CHERYL BROZOST

Class of '70  
605 Main Street  
Vestal, NY 13850

After a five-year hiatus, I began drawing again recently when I lost my summer job. Despite the evidence of these self portraits, I am a person who smiles alot . . .

*Untitled*, 1981  
Graphite on paper, 30½ x 25½







# MARGUERITE BUNYAN

Class of '76  
296 Columbia St.  
Brooklyn, NY 11231

*Untitled*

Oil on canvas, 12 x 12







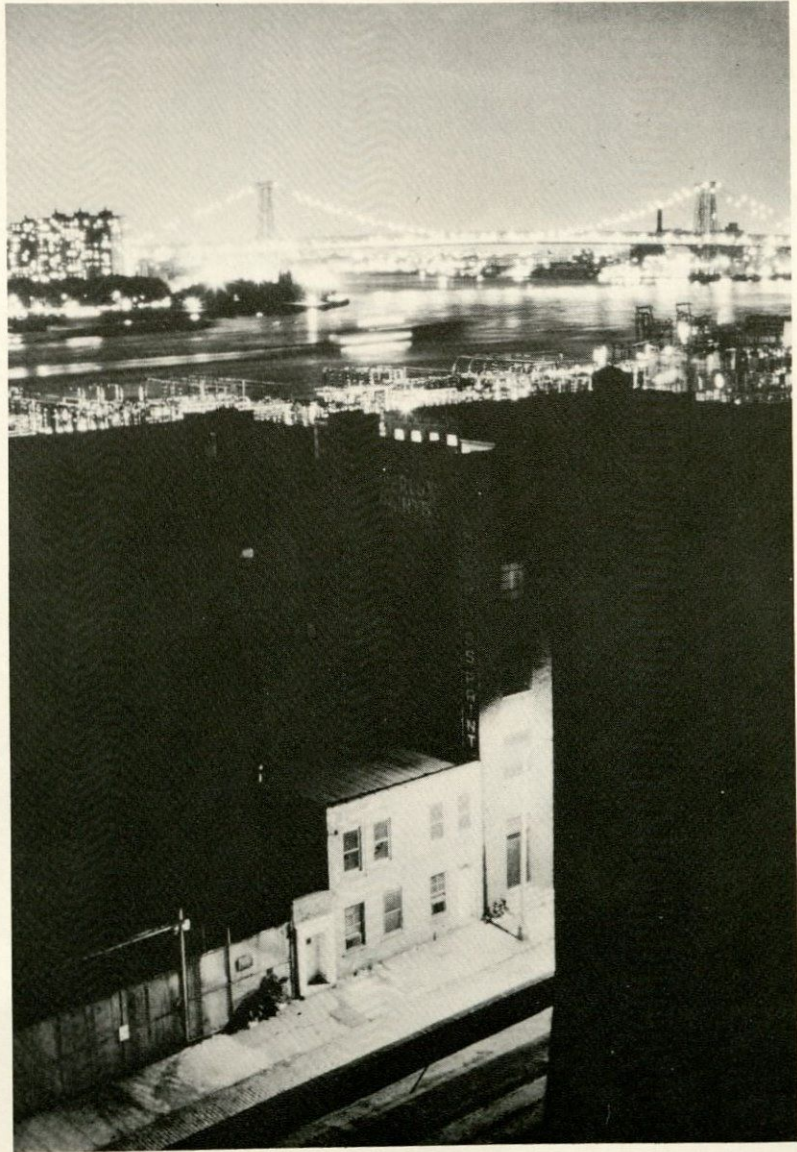
# BARRY BUTTERFIELD

Class of '75  
235 Grand Street  
Brooklyn, NY 11211

I photograph New York because I grew up here and I love the city. Almost all of my city-scenes and landscapes are taken at dusk. I photograph the light as it changes, the nebulous time when it is neither day nor night. To me, dusk represents the unification of opposites. It is the yin and the yang; the black and the white.

*Williamsburg Bridge*, 1979  
Color photograph, 5 x 3 $\frac{3}{8}$







# TRISSY CALLAN

Class of '77  
325 E. 12 Street  
New York City, NY 10003

Art Points the Way to the Real.

*Untitled*, 1979  
Ebony pencil on paper, 24 x 18



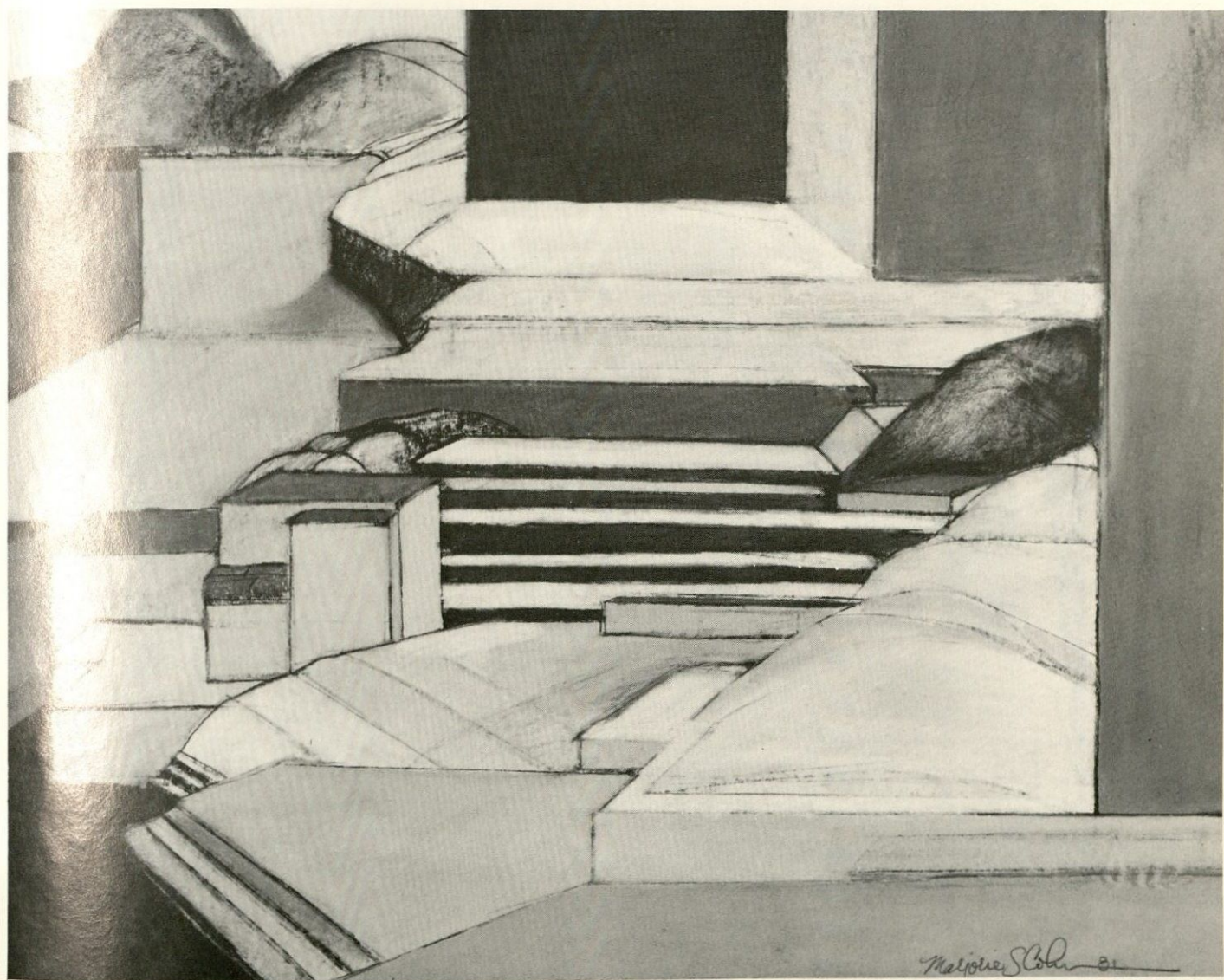


# MARJORIE COHN

Class of '78  
62 Chaucer Street  
Hartsdale, NY 10530

I have found the biggest impediment to continuing with my artwork after graduation to be the all-encompassing problem of "making a living." While seeking acceptable modes that correspond with or at least meet my bottom line of how life should be lived, my whole relationship with my work has undergone drastic changes.

*Untitled*, 1981  
Conte, pastel and gouache on paper, 18 x 24





# DEBORAH DAVIDSON

Class of '72  
103 Fort Hill Street  
Hingham, MA 02043

The piece included in the exhibition is part of a range of subject matter that interests me. It is in essence a dialogue with the figures and landscapes. All my work reflects the idea that all subject matter, medium, tools are used in service of the vision; or the act of painting itself.

*Triangle of Tomato*, 1980  
Oil on canvas, 36 x 36

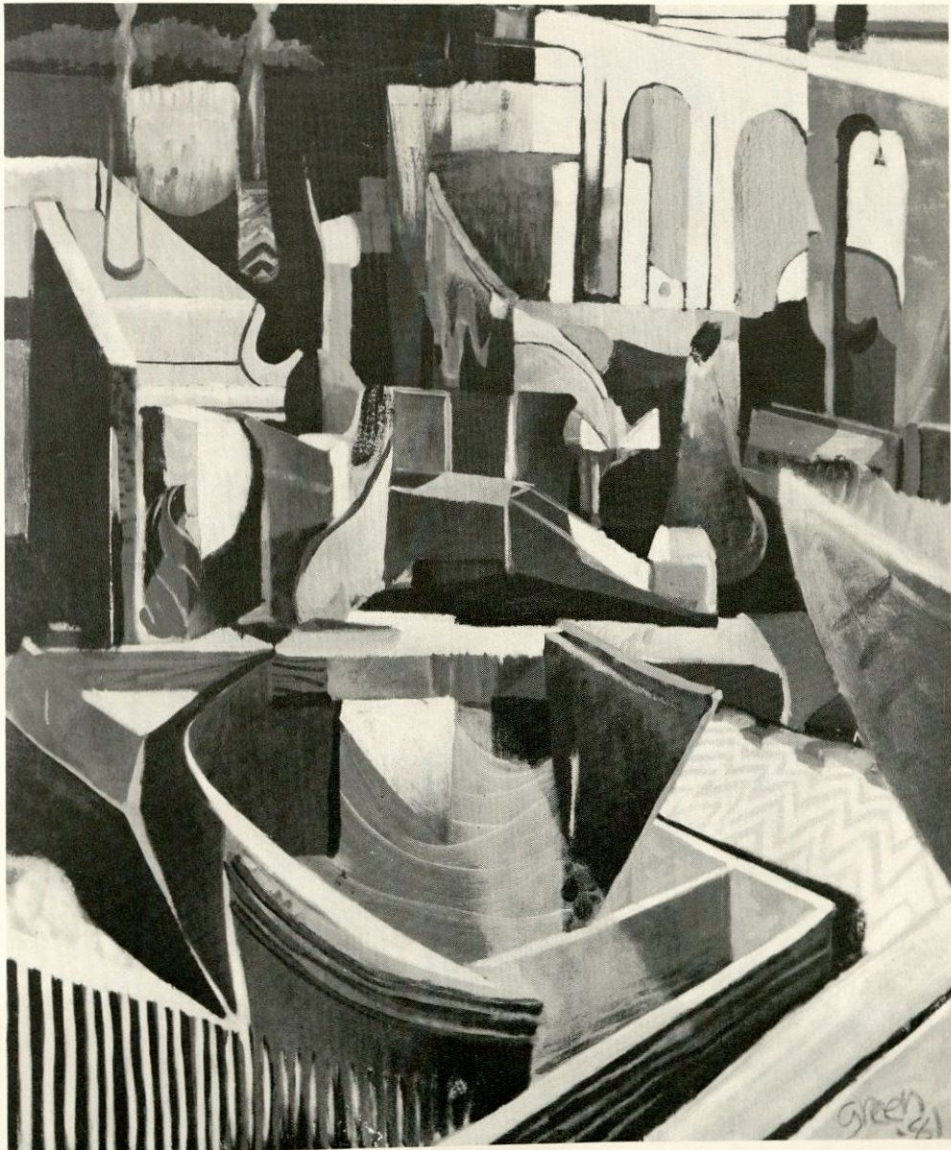




DENNIS E. GREEN

Class of '75  
223 Water Street  
Brooklyn, NY 11201

*The Supernal Furnace*, 1981  
Oil on canvas, 54 x 44





# LESLEY HENDERSON HARRIS

Class of '80  
Kelsey Rd.  
Candor, NY 13743

*Seated Figure*, 1980  
Graphite, 26 x 20





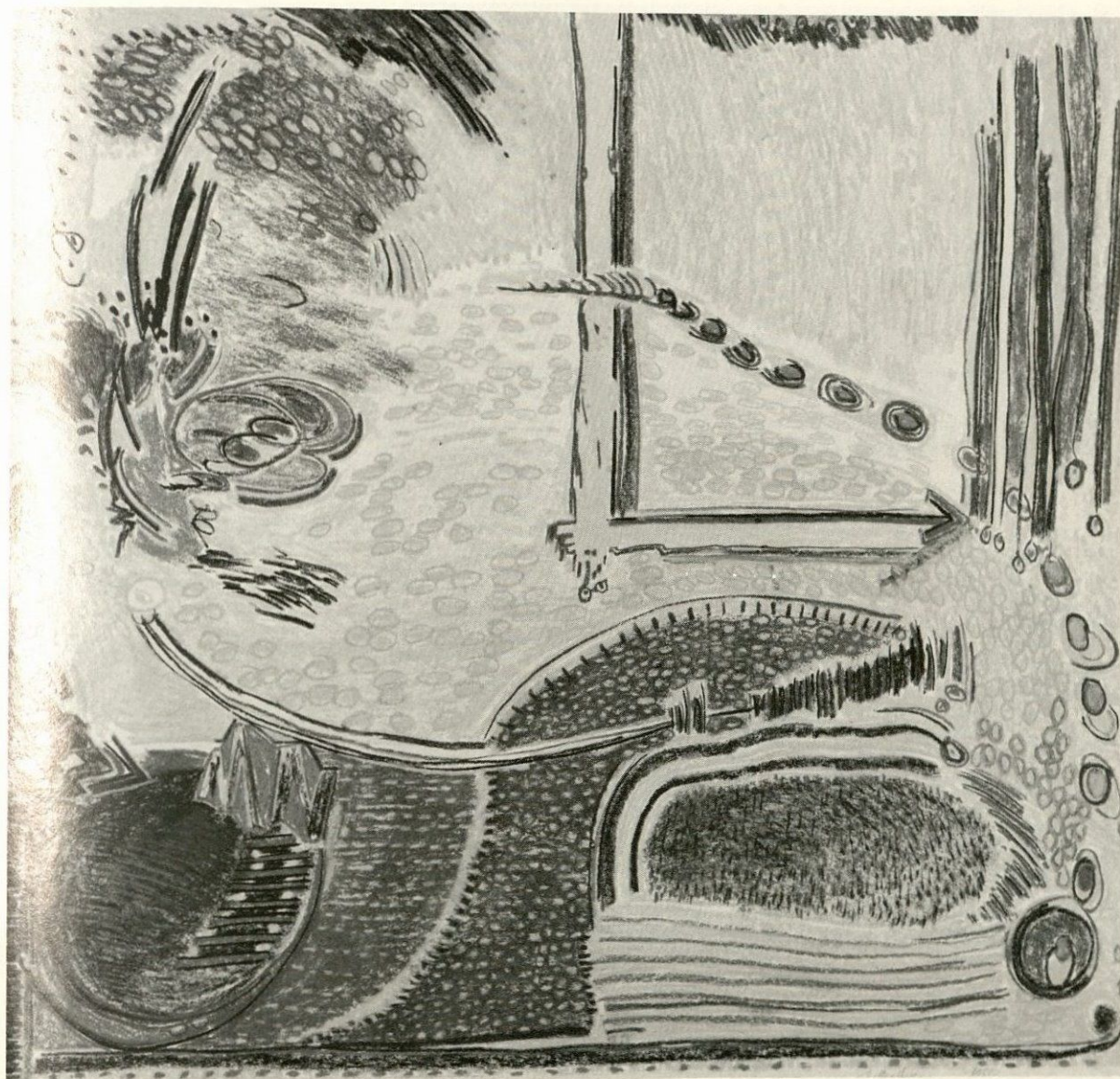
# SHELLEY HAVEN

Class of '73  
28 East Broadway  
New York, NY 10002

My work brings together past, present, and future, conscious and unconscious. It focuses and then unfocuses between reality and the imagined. It moves within the rhythms of life's contradiction and absurdity, and outside again. I ask my work to use these energies and create new energies.

*Untitled*, 1980  
Pastel on paper, 26 x 25







# DAWN JENSEN

Class of '75  
223 Water Street  
Brooklyn, NY 11201

*Untitled*, 1981  
Collage, 33½ x 48





# KAREN KUCHARSKI

Class of '80  
16 Standish Drive  
Apalachin, NY 13732

Karen Kucharski was born in 1958 in Nanticoke, PA., and now resides in Apalachin, NY. Karen enjoys working in various mediums, whether in an outdoor setting or in her Endicott, NY studio. At present, she is working towards teacher certification and plans to pursue a master's degree in fine arts.

*Trees On A Riverbank*, 1980  
Conte, ink and turpentine wash, 22 x 30







# SUSAN MORAN

Class of '70  
104 South Main Street  
Afton, NY 13901

*Spruce Grouse*, 1979  
Brush drawing, 16 x 15½





# GEORGE PEREZ ORTA

Art Department  
Suny-Binghamton

*Untitled*, 1980–81  
Pencil on paper, 15 x 12<sup>3</sup>/<sub>4</sub>





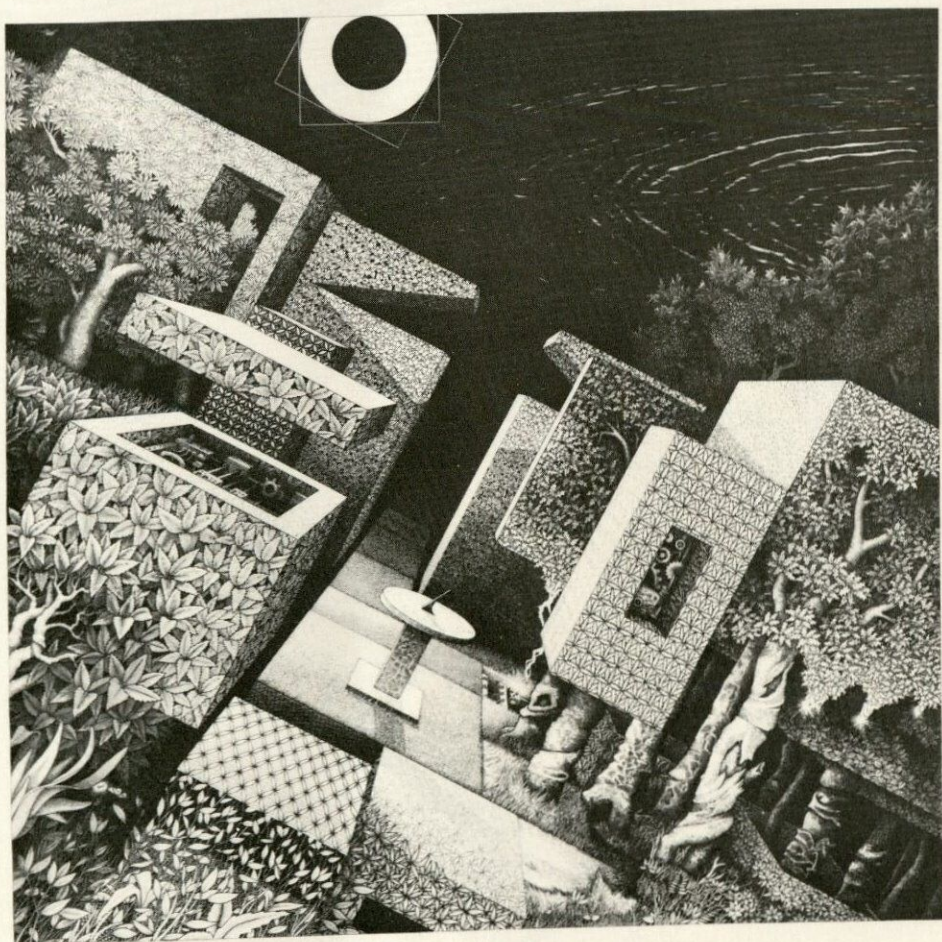
# RON POLESNAK

Class of '69  
407 Arthur Avenue  
Endicott, NY 13760

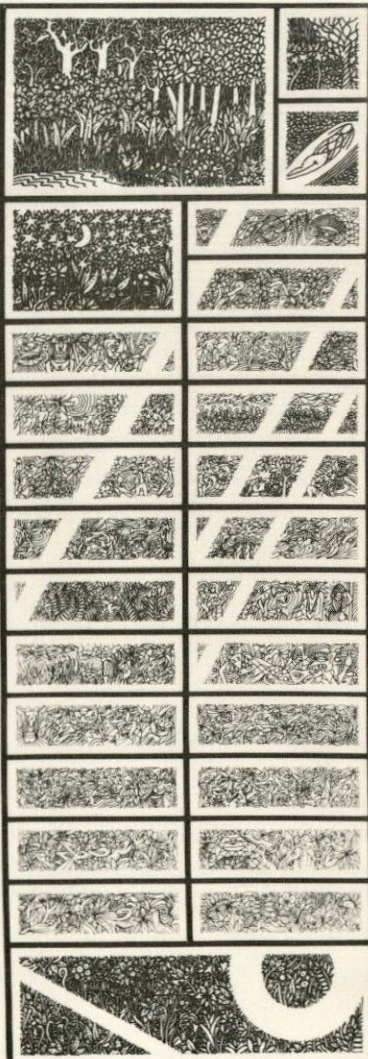
Why I draw is what I draw.

*Metaforestry II: 'Quieta Non Movere'*, 1980  
Pen and ink, 17 x 23





METAFORESTRY 2: 'QUIETA NON MOVERE'





# LEE RANALDO

Class of '78  
178 Duane Street, #4  
New York City, NY 10013

Continued explorations into the nature of "realism":  
the relationship between image and life.  
Emotion and reflection.  
Distance.  
Scale.  
Photography: an interpretation of the world; a  
source for "hand-made" pictures.  
The frame as frozen moment.  
(The curiosity of) picture-making itself.

*Amanda*, 1981  
Nu-pastel on paper, 42 x 56





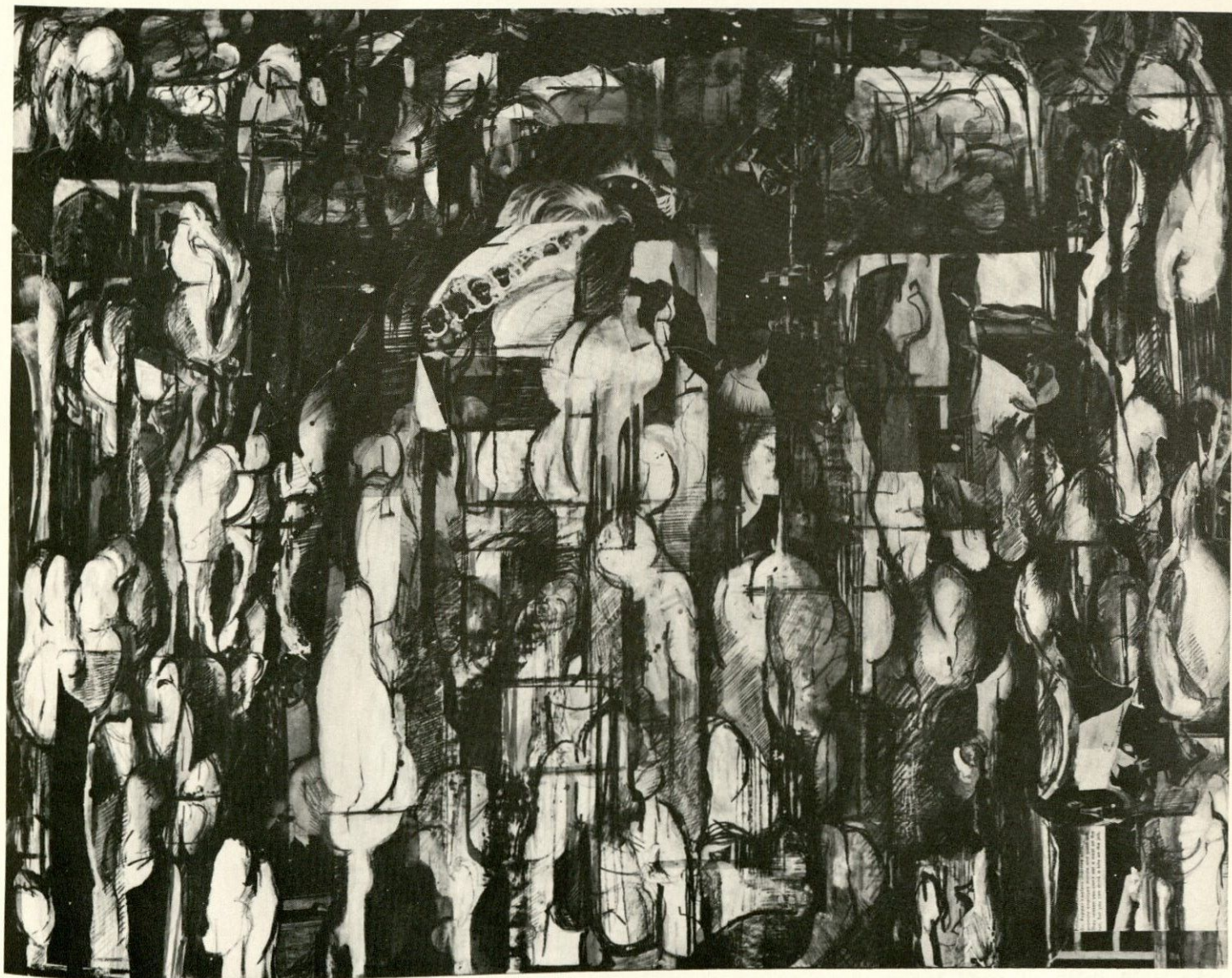
MARC SERVIN

280 Nevins Street  
Brooklyn, NY 11217

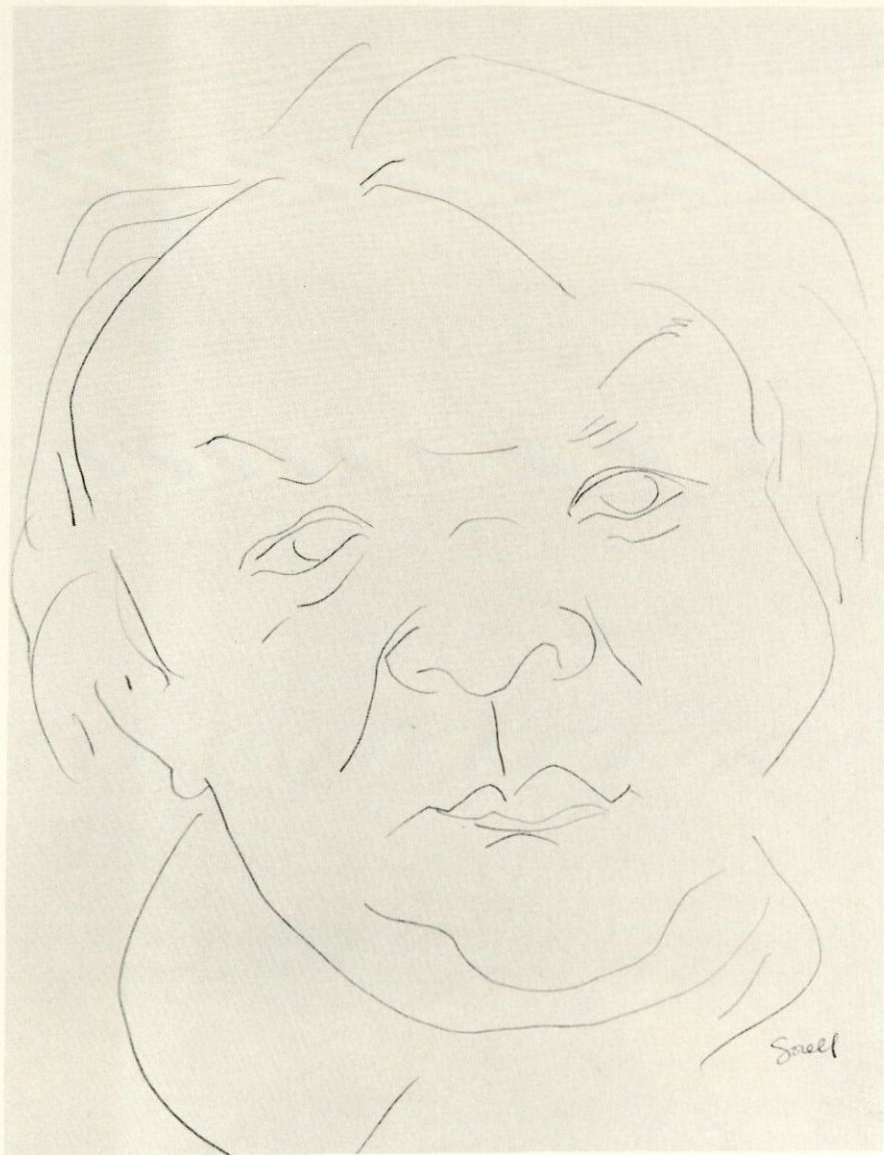
*Growing Up In Rome*, 1979  
Oil on canvas, 54 x 55















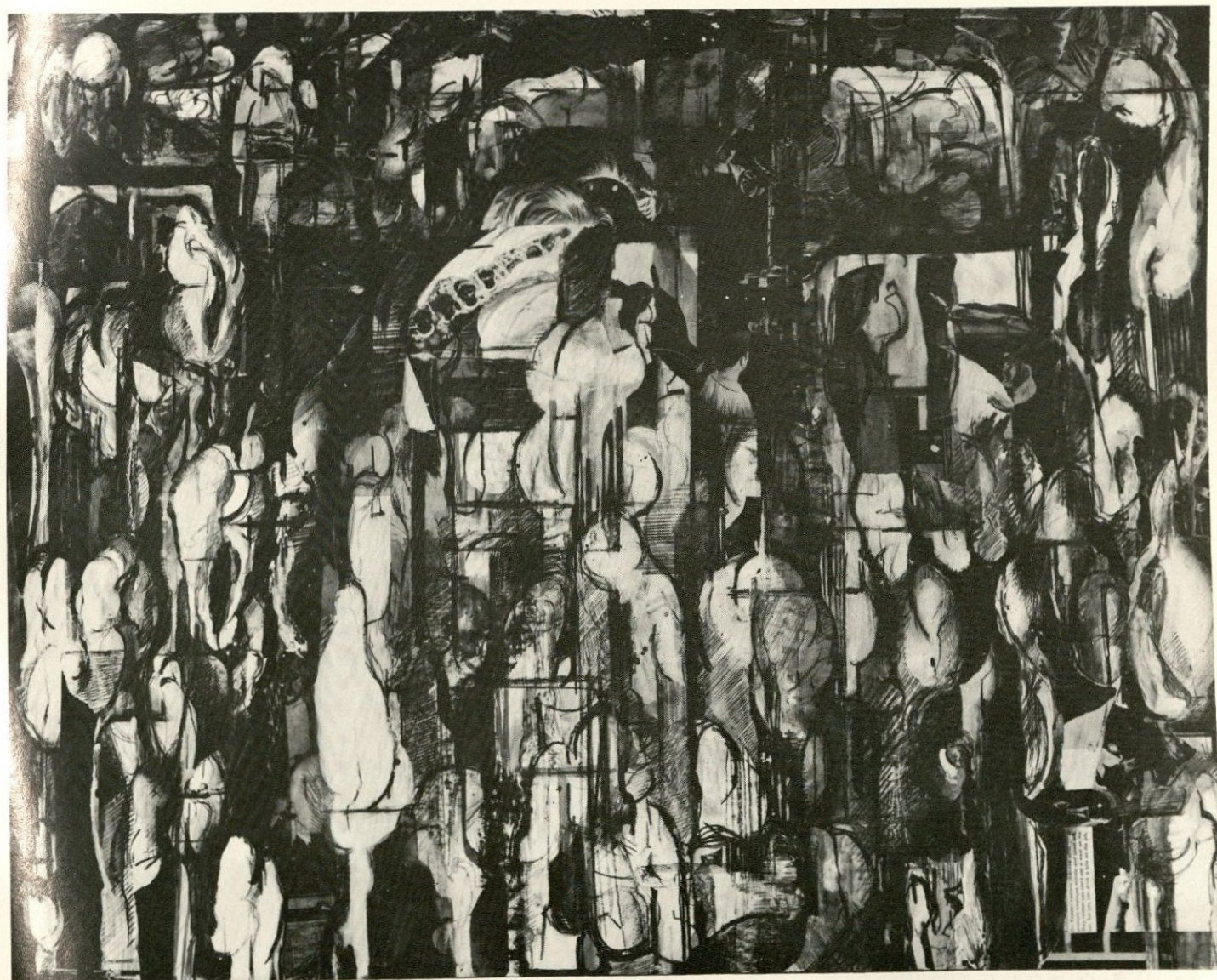
# GARY E. SHAHEEN

Class of '75  
7 Schubert Street  
Binghamton, NY 13905

I distrust everything I do. Sometimes in the course of working, one "slips on the banana peel" and things begin to happen. Each part laid down implies its own next part. This can be all right, provided one works with a healthy skepticism and is not afraid to pull down monuments. To destroy is healthy. I can live with my works (can justify their existence) only when they have exacted their own toll from myself. When they have fought me for their survival—and won.

*Black Drawing*, 1981  
Mixed media on paper, 21 x 27







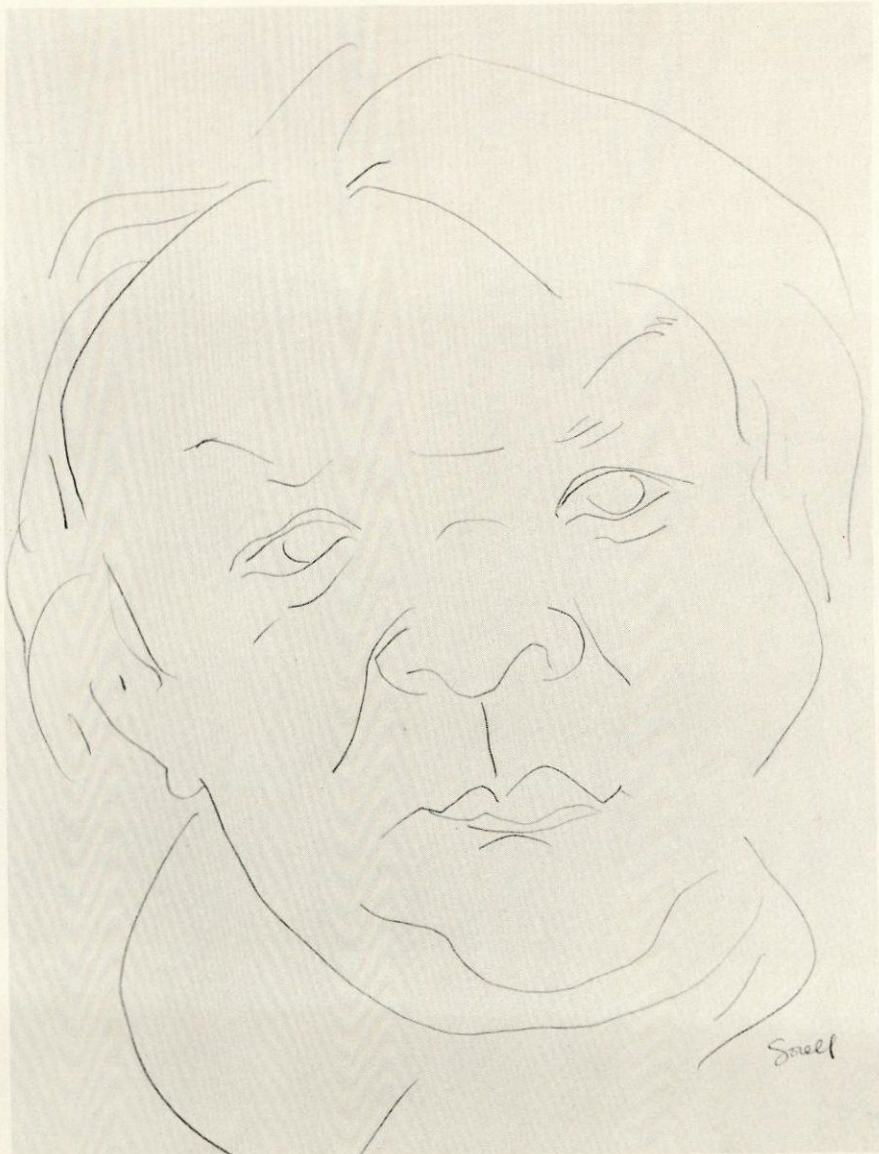
IANCU SORELL

83 Canal Street  
New York City, NY 10002

*Untitled*

Pencil on paper, 14 x 10 $\frac{3}{4}$





# MARCIA TYRRELL

Class of '78  
36 Spring Street  
Norwood, NY 13668

I am interested in representing what is usually seen  
as the commonplace –or the ordinary.

The Studio Interiors completed while a graduate  
student at Chapel Hill and the domestic still lifes reflect  
my fascination and appreciation for the every dayness  
of life.

It is to me, of course, anything but that.

*Still Life: 11G, Carol's Place, 1981*  
Oil on board, 36 x 39





# MICHAEL UFFER

Class of '73  
120 Chapin Street  
Binghamton, NY 13905

*Parade, Broome County Fair, 1981*  
Black-and-white photograph, 9 x 12







# DONALD WHEELER

Class of '80  
138 Giles Street  
Ithaca, NY 14850

Any environment generates gestalten. The focus of my painting is to express something of the gestalt of a peopled space; to reify the psychological and spiritual energies and tensions emanating from beings interacting with each other and with their environment.

*Figure/Space #7*, 1981  
Oil on canvas, 68 x 68





# EVELYN BUSCH WILSON

Class of '78  
RD#1 Box 63  
Friendsville, PA 18818

The monotype enables me to render a subject freely or slowly build a composition with several colors. Most of my subjects are drawn from memory. They are images that represent fragments of motion and attitudes.

*Nude*, 1981  
Monoprint, 17 $\frac{3}{4}$  x 11 $\frac{7}{8}$





# DENA A. ZEMSKY

Class of '76  
99 West 27 Street  
New York City, NY 10001

My color paintings are emotional interpretations of environmental situations.

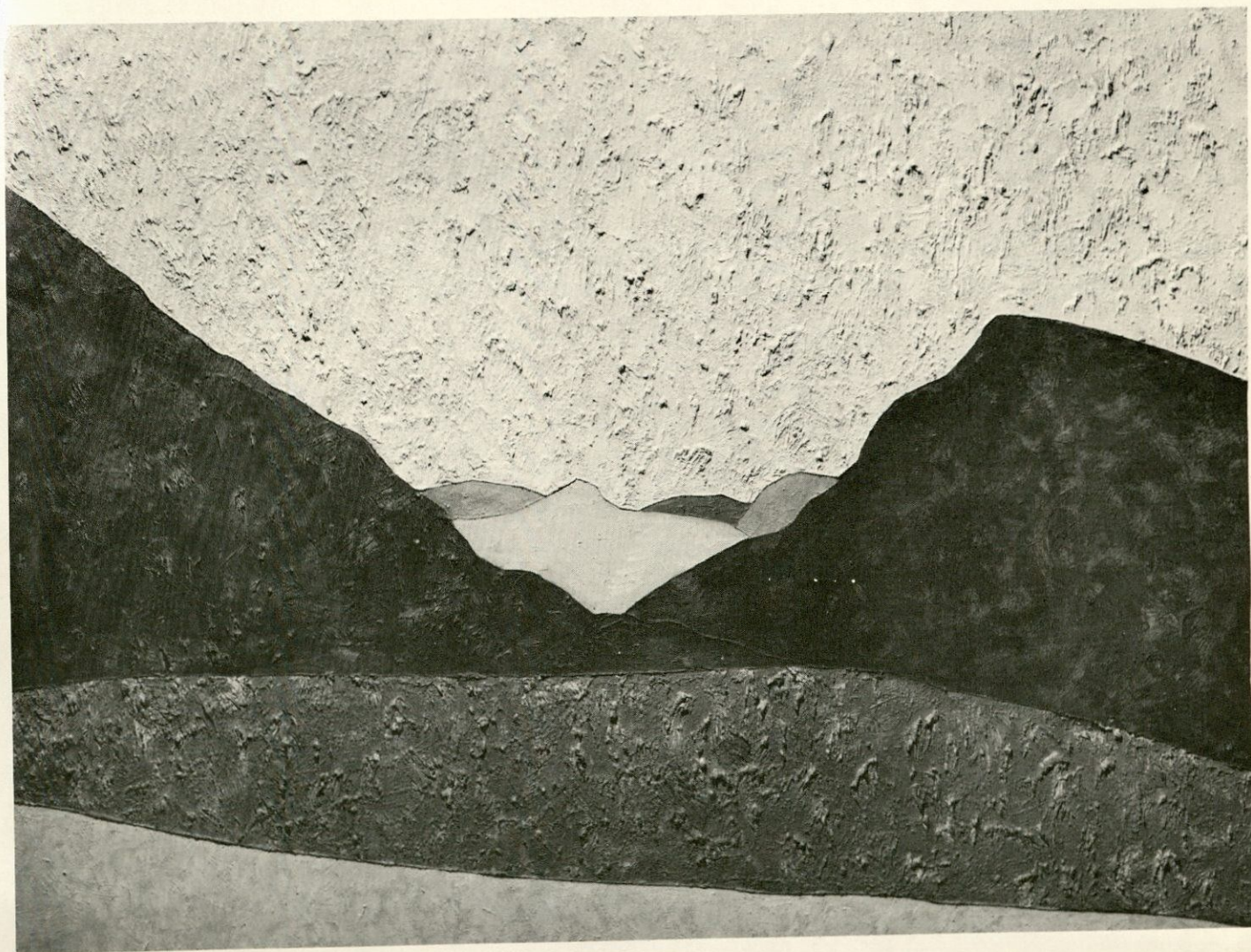
The texture and color are reactions to light absorption and refraction on natural surfaces.

In these landscapes I translate color in terms of water, land and sky giving the surfaces equivalent emotions.

The completed work tries to achieve a mood, a quality that particular space signifies.

*Southwest #2*, 1981  
Oil on canvas, 48 x 66







# APPENDIX

## ART DEPARTMENT FACULTY

### *Present Faculty*

Donald Bell  
Don DeMauro  
Charles Eldred  
Angelo Ippolito  
Aubrey Schwartz  
David Shapiro  
Linda Sokolowski  
James Stark  
John Thomson  
Ed Wilson

### *Adjunct (past-present)*

Katherine Kadish  
Fred Mitchell  
Carol Aronson  
Thomas Prochaska

### *Past Faculty*

Ferdinand DeVito  
Robert Marx  
Judith Smith



500 copies of this catalog were printed on  
Warren's Lustro Gloss by Frank A. West Company, Inc.,  
with composition by Eastern Graphics.  
Photographs by Rachael Sadinsky  
Catalog production by Barbara Perkins  
Production coordinated by Stuart McCarty at The Geryon Press  
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