ALUMNI ARTISTS

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University Art Gallery
State University of New York at Binghamton

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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 forbearers 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 1, 1981
Oil on clay with pink ribbon, 12½ x 7
Red Mask, 1981
Oil on clay with gold cord, 14 x 7½
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’
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
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 college 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.
Class of '80
2720 Plaza Drive
Endwell, NY 13760

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

Untitled, 1981
Graphite on paper, 30½ x 25½
Class of '76
296 Columbia St.
Brooklyn, NY 11231

Untitled
Oil on canvas, 12 x 12
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 3/8
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
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
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
Class of '80
Kelsey Rd.
Candor, NY 13743

Seated Figure, 1980
Graphite, 26 x 20
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 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
Class of '70
104 South Main Street
Afton, NY 13901

Spruce Grouse, 1979
Brush drawing, 16 x 15\frac{1}{2}
GEORGE PEREZ ORTA

Art Department
SUNY-Binghamton

Untitled, 1980–81
Pencil on paper, 15 x 12 3/4
Class of '69
407 Arthur Avenue
Endicott, NY 13760

Why I draw is what I draw.

Metaforestry II: 'Quiesa Non Movere', 1980
Pen and ink, 17 x 23
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
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
83 Canal Street
New York City, NY 10002

Untitled
Pencil on paper, 14 x 10 3/4
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
Class of '73
120 Chapin Street
Binghamton, NY 13905

Parade, Broome County Fair, 1981
Black-and-white photograph, 9 x 12
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
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 3/4 x 11 3/8
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.
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
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