

# student art show

student art show 1981 ~ may 2-may 31  
university art gallery ~ suny binghamton



## Foreword

It is difficult to be a student. The age itself, the early twenties, is a transitional one. The problematic student-mentor relationships (the parental professorial figure is a complicated and confusing one for all), the growth and development of the mind and abilities (sometimes so rapid it induces its own confusions) and the struggle for self-knowledge, identity, and independence combine to make college life a thicket of ambivalences and conflicting pressures.

If most liberal art students find the going rough at times, how much harder the studio major finds it. There is the private struggle between the self and the work to be considered. The struggle is perhaps more intense for the studio major than for others, because it is eventually made public. It is a unique and essential professional demand that studio majors are asked to put themselves on the line in this way at the end of each year. It can be argued that the personal drama is lessened because to place a work of art in a gallery is also to socialize the experience. The work of art becomes the property of others while still belonging to the artist. To counter this, the artist might reply that there still remains a greater trauma in hanging a work on a public university wall than in handing in a research paper to be read in the privacy of a faculty office.

There is another difficult dimension. The studio major is often regarded with suspicion by many—though not by all—of the larger university community. Professors and students of other departments who are not always able to take art seriously, who do not realize that art is crucial to our society, are not able to take its practitioners seriously. Neither is it easy to be graduated as a studio major into a world which is indifferent, at best, to art and to artists. There are days when we hear it said that art is only an ego trip. How can a student be graduated into making a living out of being an artist, if this attitude prevails?

As these remarks go to press, some students are talking, among themselves and with their faculty, on how to improve the end-of-year show. Student proposals tackle, among other issues, the problems of selection and quality. Quality is an important consideration in professional presentation, which is part of the training this exhibition experience can offer. Though many of the points have been raised in previous years by faculty and students, a new determination distinguishes their re-emergence this year. Though not all the desired changes can be effected in the '81 show, and they realize this, the students persist.

The changes proposed are now affecting student self-perceptions, identities, and roles. If you work cooperatively toward changes, and you see proposals listened to, and points of view altering, your idea of your own validity sharpens. The proposals may also change the internal and external perceptions of the campus art community. Discussions going on now cannot but help bring faculty and students to different views of their own interactions, functions and roles, and their community persona. Larger questions are being posed also. What is the wider purpose of this show? How can it affect the relationship between the campus art community and the larger university one? The activities this spring help to bring these questions, which one day we'll have to answer, into clearer view.

Josephine Gear  
Director, University Art Gallery





**Roger E. Cook:** Bolton Landing Spirit, graphite on paper





Martha Ansley: Still Life, etching





Barry Barré Collection

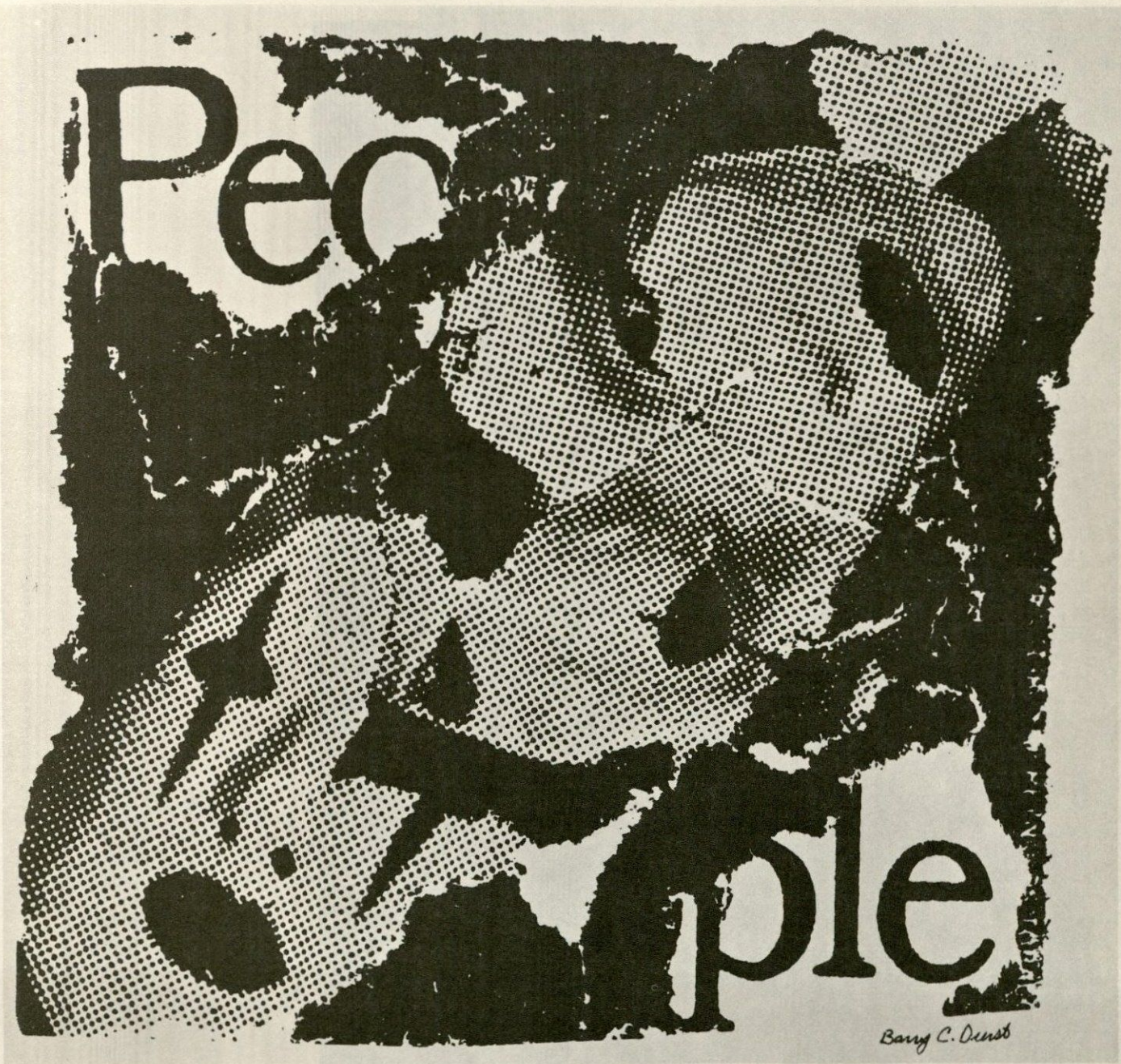
**Kate Collie: Still Life, oil**





**Claire Trovato:** Music, serigraph





*Barry C. Durst*

**Barry Durst:** Overtones, photographic silkscreen





**Ronald Gonzalez:** Double State, plaster bowe color





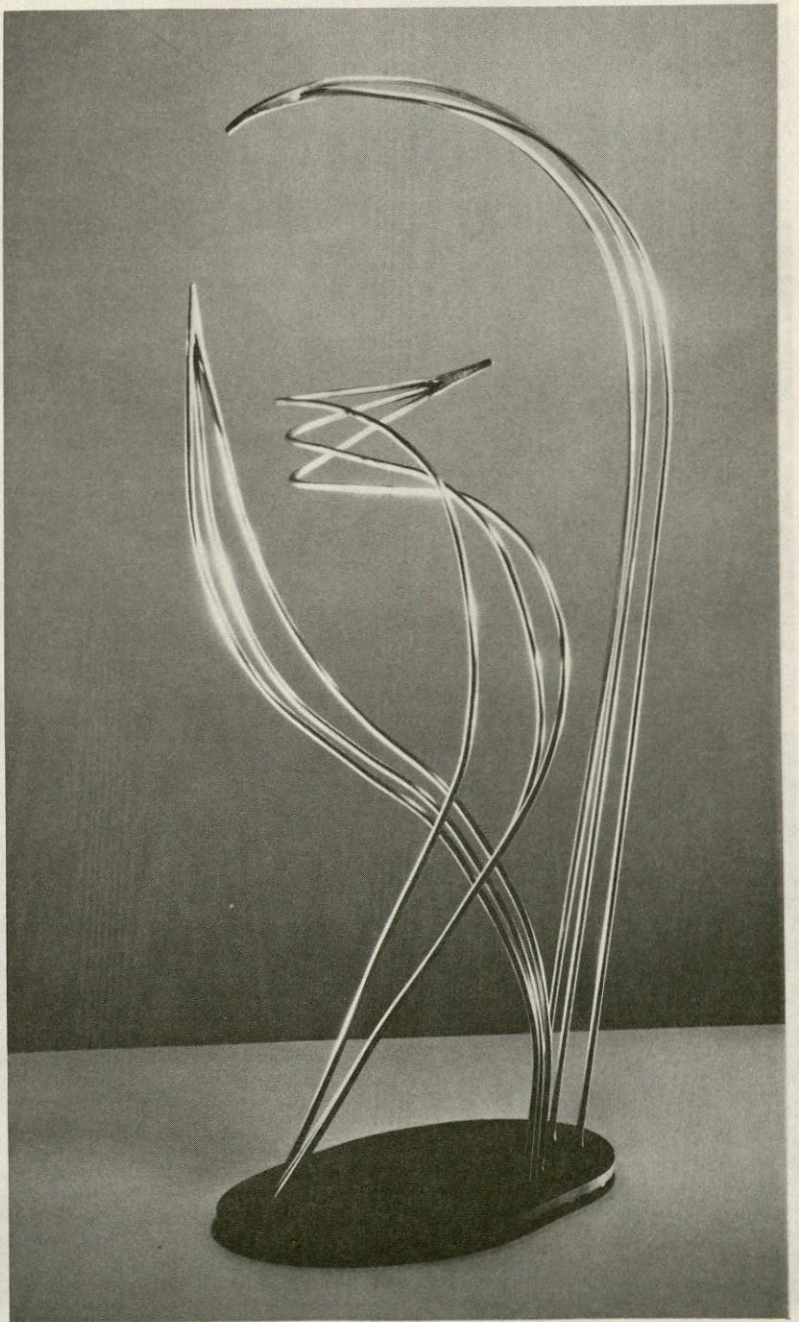
**David Aaron Friedman:** Figure III Birdman, hydrocal





**Michael L. Aboody:** Figure Drawing, charcoal





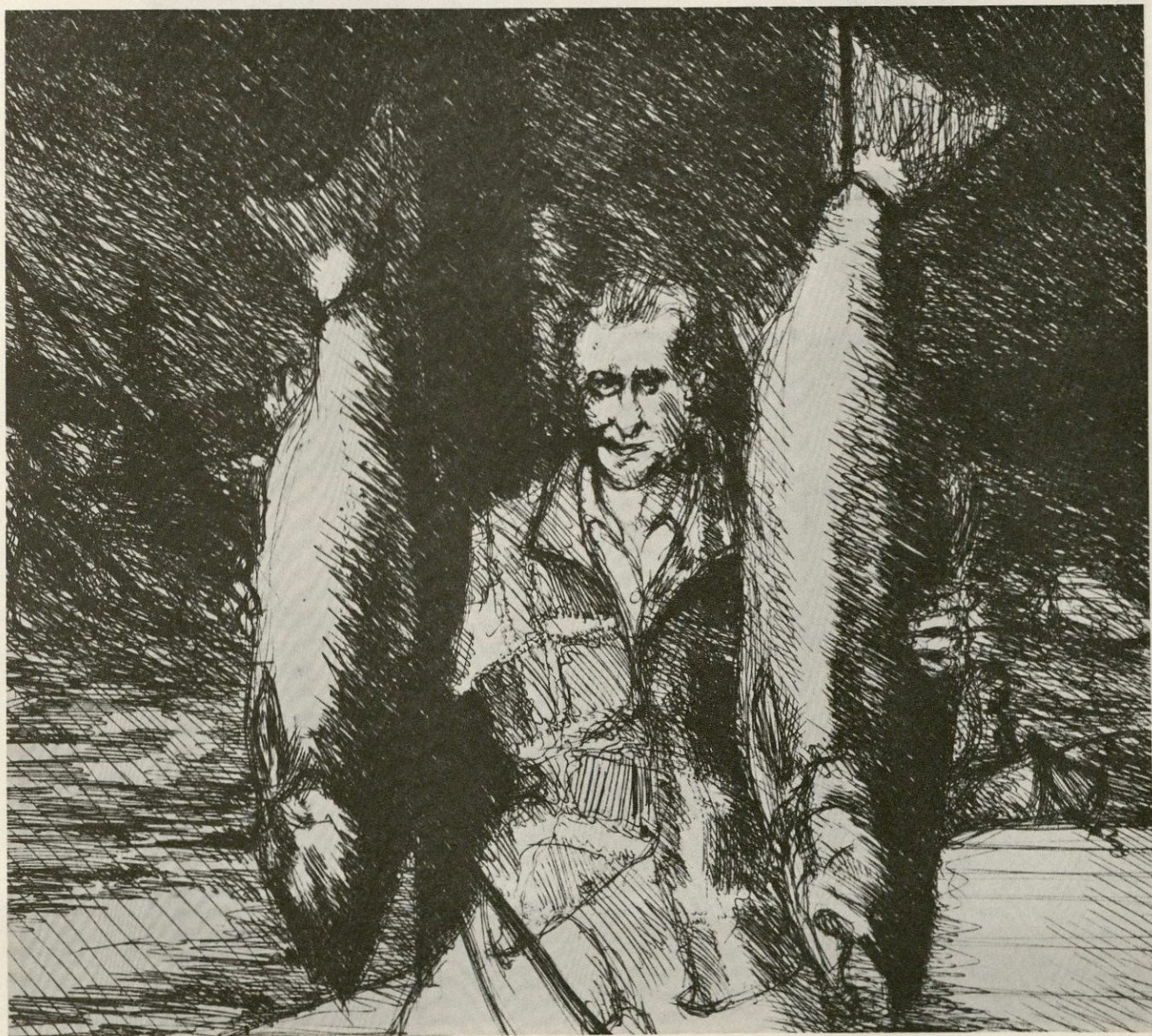
**Roger E. Cook:** Untitled, welded steel





**Michael Aboody:** Untitled, Monoprint





**David Taft:** Untitled, Lithograph





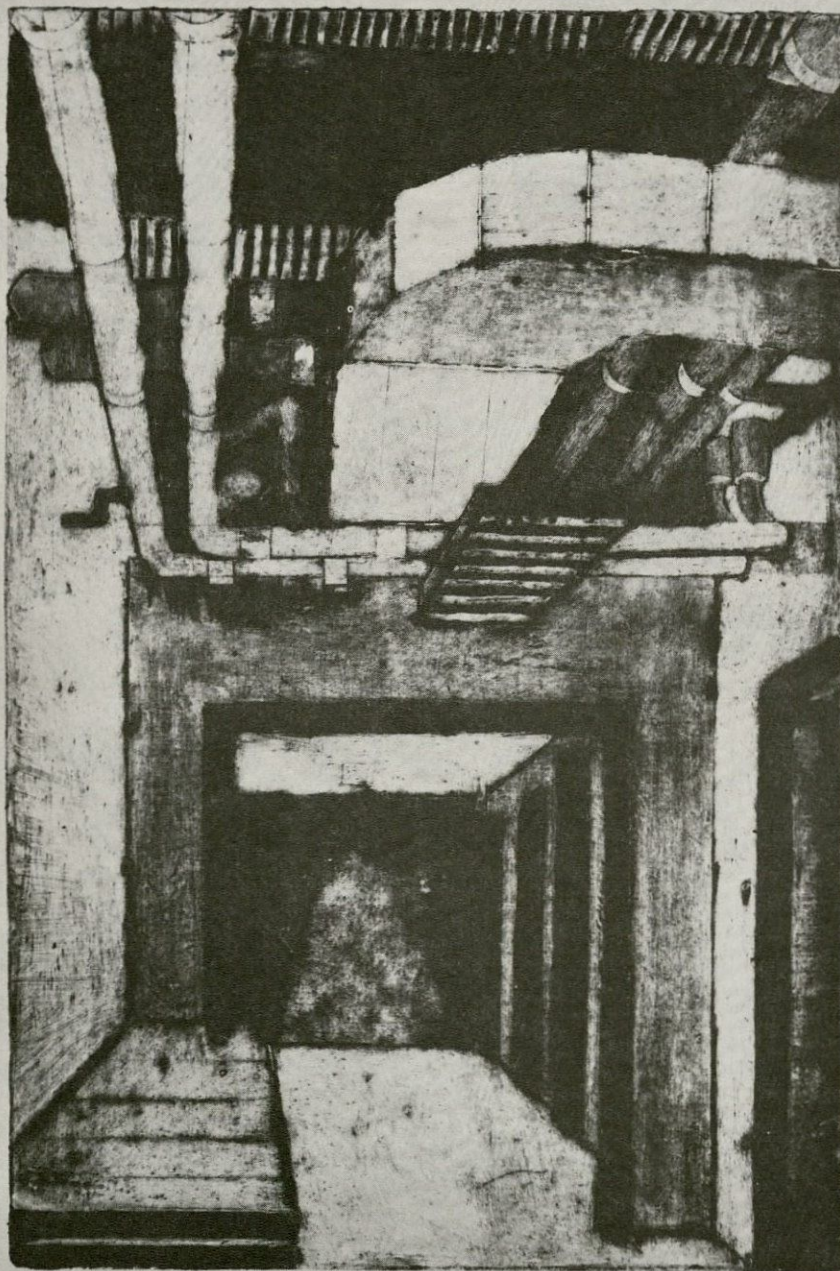
**Emilie Blabac:** Untitled, oil





**Amanda Conklin:** Madame Pompadour, oil





**James Chee:** Untitled, Collograph



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