
STUDENT SHOW 1985



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**University Art Gallery
April 12-May 19, 1985**

University Center at Binghamton State University of New York



Todd Standish 85

Todd Standish, *Untitled*, drypoint, 7¼ × 6 inches

In 1936, Henri Matisse, having owned Cezanne's "Trois Baigneuses" for nearly four decades, decided to give the canvas to the Museum of the City of Paris. Matisse had purchased the painting from Vollard, and he had embraced it through major personal financial difficulties. In *Matisse on Art*, Jack Flam reveals Matisse's profound sense of loss as the artist relinquished the canvas and accompanied it on the journey to its new home with a letter to the director of the museum:

"Allow me to tell you that this picture is of the first importance in the work of Cezanne, because it is a very solid, very complete realization of a composition that he carefully studied in several canvases, which, now in important collections, are only the studies that culminated in the present work.

"In the thirty-seven years I have owned this canvas, I have come to know it quite well, I hope, though not entirely; it has sustained me morally in the critical moments of my venture as an artist; I have drawn from it my faith and my perseverance; for this reason allow me to request that it be placed so that it may be seen to its best advantage. For this it needs both light and perspective. It is rich in colour and surface, and seen at a distance it is possible to appreciate the sweep of its lines and the exceptional sobriety of its relationships."

Matisse on Art, Phaidon Press, 1973, page 75

While your work is on these walls, you'll look carefully at your best attempts whose initial impact, on the day they were made, transformed them into major moments in your preparatory work of initiation. That adventure, that passion you felt then proves that work is an act of belief, that it helps retain your equilibrium.

All serious studio art majors already have some notion about the loneliness of their job. With no rules other than those that fit their own particular temperaments and with a memory of those principles which nourished them and helped to form their language, they must rely on their honesty and sincerity of perception. Their duty is to keep track of the production which has preceded them, from the recent past and from ancient civilizations. Simultaneously, those initiates must belong to their time and share its hopes and delusions.

The annual student show (for those of us who are close to the sculpture, the paintings and the drawings, the designs and prints) leaves us feeling better. Here are the tangible results of hard work with no set theories. The problems of a young art student are serious as they form the foundation for further work before the components are fixed. We are left with questions and surprises, on the periphery of complicated answers.

The studio faculty commends the students who have been recognized for outstanding work during their four-year experience. They are: Angela Debe, Patricia O'Malley, David Skyrca, Todd Standish, Sarah Suh, and Brenda Sherburn-Zimmer.

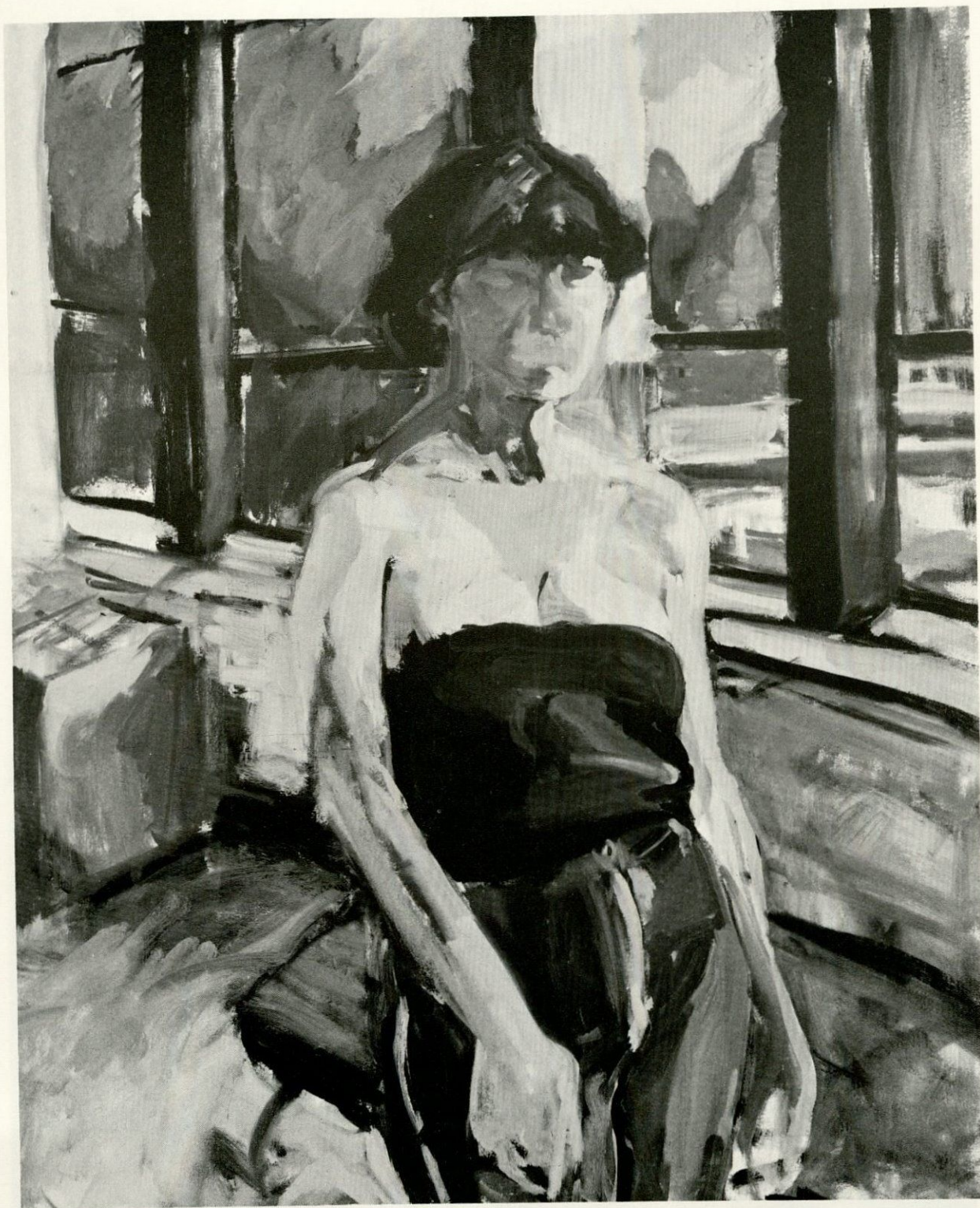
—Linda Sokolowski,
Associate Professor of Art



Pat O'Malley, *Untitled*, oil on canvas, 29 × 34 inches



Brenda Sherburn-Zimmer, *Matrix: Involution*, soapstone, $6\frac{1}{4} \times 7\frac{1}{4} \times 5\frac{1}{4}$ inches



Angela Debe, *Self Portrait*, oil on canvas, 34½ × 27½ inches



50

Carolyn Ordower '84

Carolyn Ordower, *Untitled*, soft ground etching, 11 $\frac{3}{4}$ x 8 $\frac{3}{4}$ inches



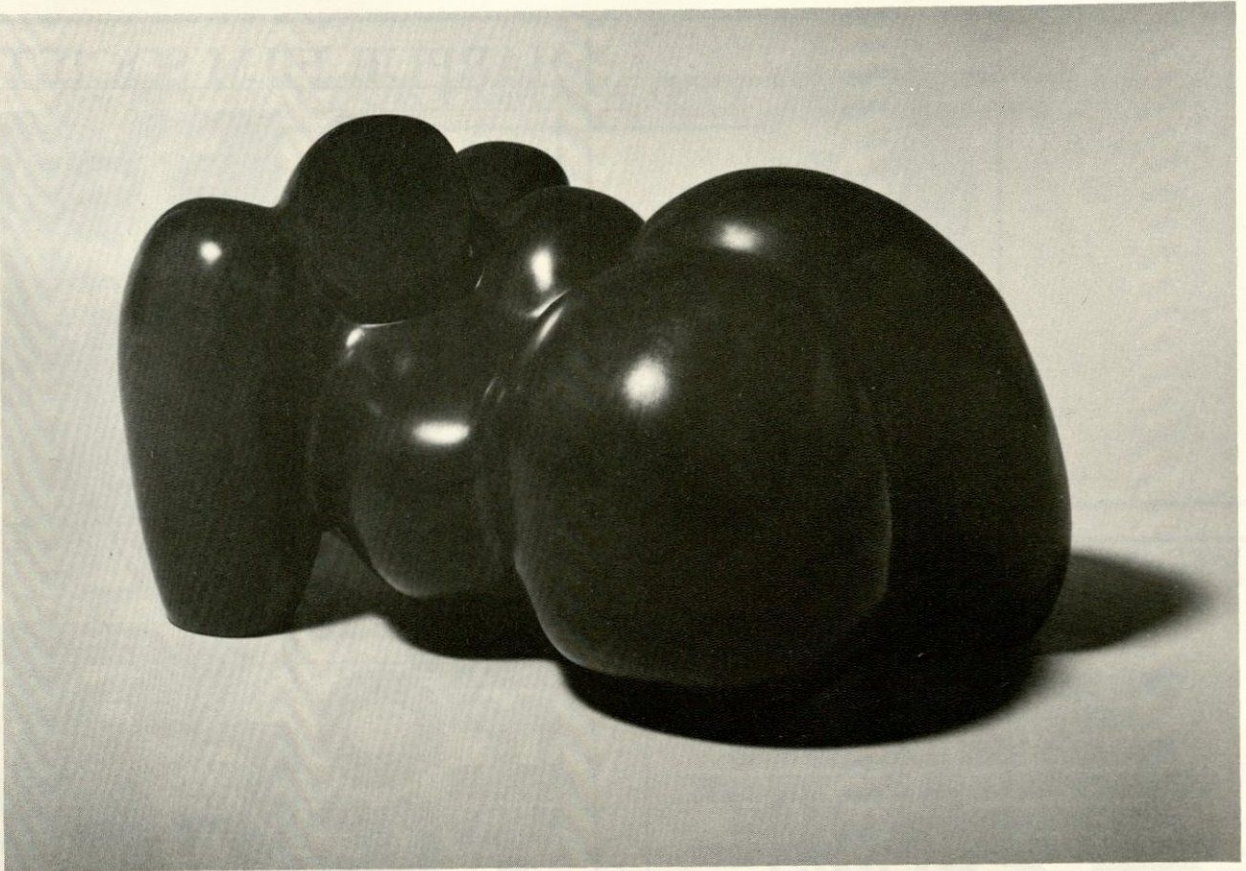
George Perez Orta, *Madonna della Sabbia Silice*, DZR bronze, $5\frac{1}{2} \times 5\frac{1}{2} \times 5\frac{1}{2}$ inches



Katherine Coleman, *Untitled*, monotype, 15 x 16½ inches



Sarah Suh, *Untitled*, conte and charcoal drawing, 29 $\frac{3}{4}$ x 41 $\frac{1}{2}$ inches



Rick Pisani, *Reclining Figure*, African wonderstone, 16 × 9 × 9 inches

THE BATTLE OF ALGIE

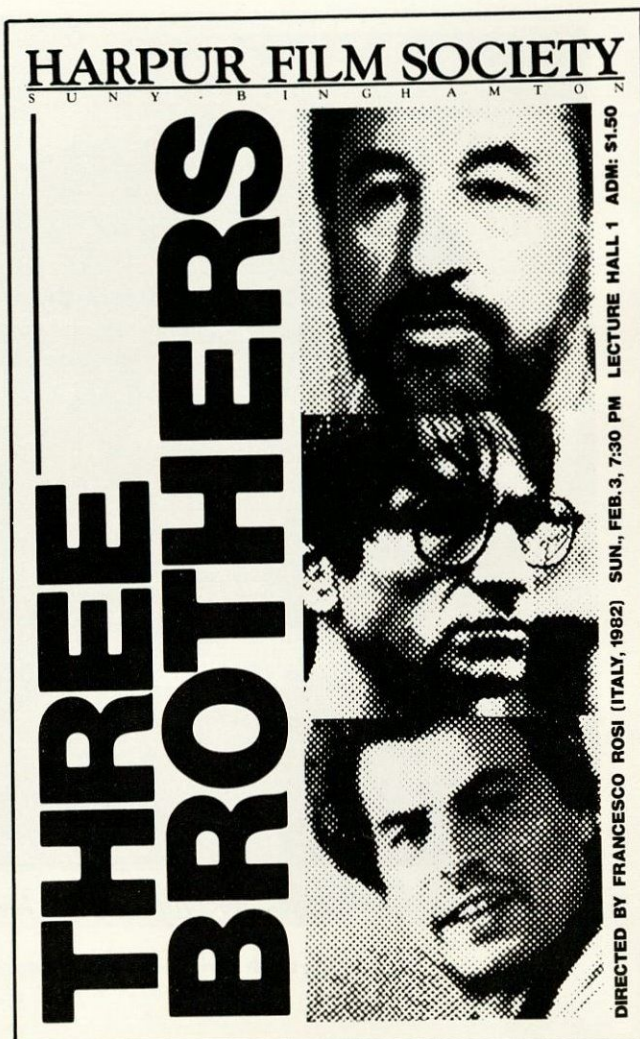
Painted by J.M.W. Turner in 1825, this oil painting depicts the Battle of Algiers, a significant naval battle between the British and the French.

Turner's painting is a masterpiece of Romanticism, capturing the chaos and heroism of the battle. The scene is set in the harbor of Algiers, with the British fleet attacking the French ships.

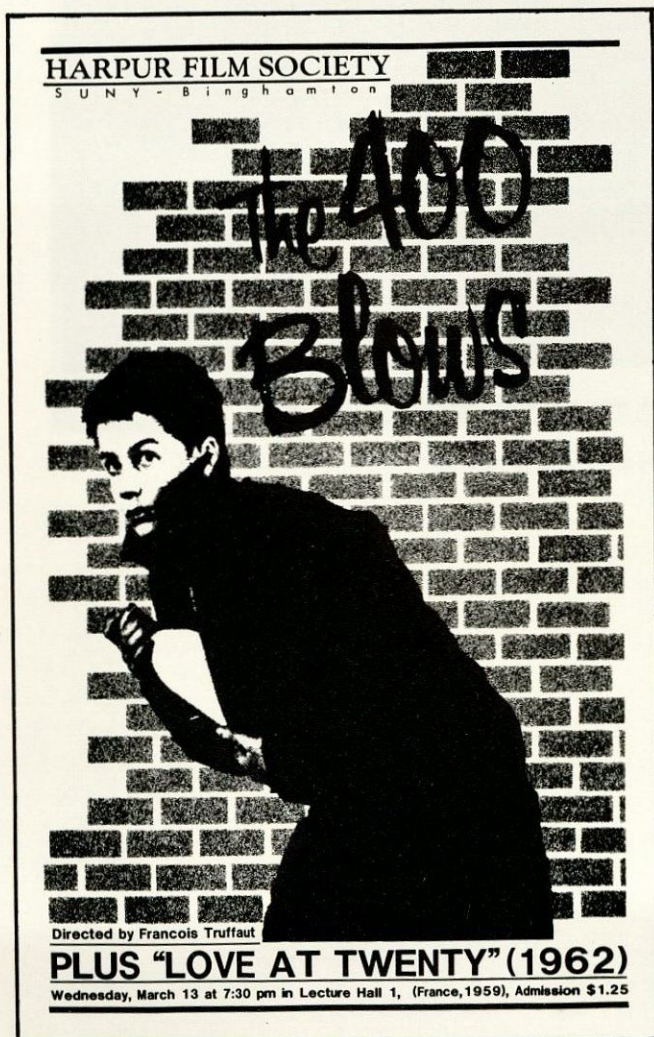
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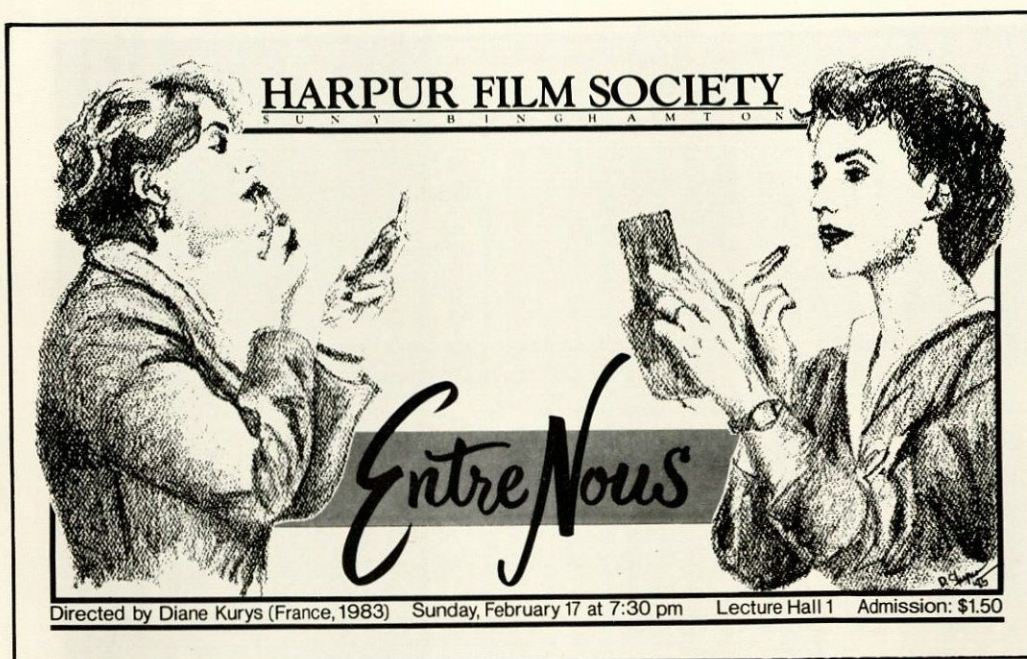


David Skeyrca, *Three Brothers* poster,
offset lithograph, 16 × 10 inches

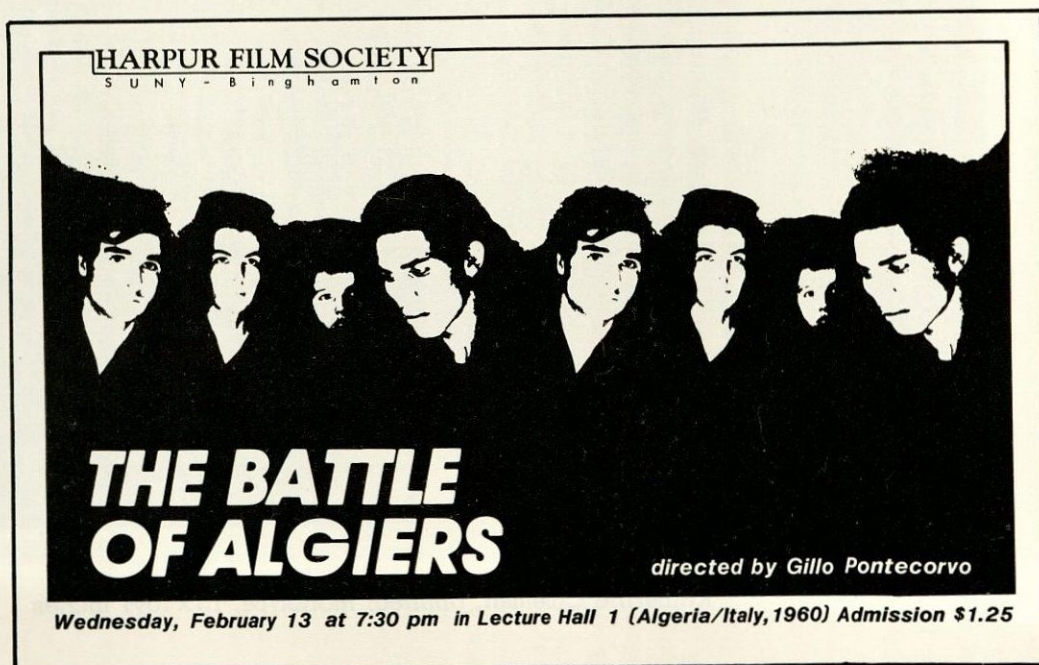


Jennifer Fuchel, *The 400 Blows* poster,
offset lithograph, 16 × 10 inches

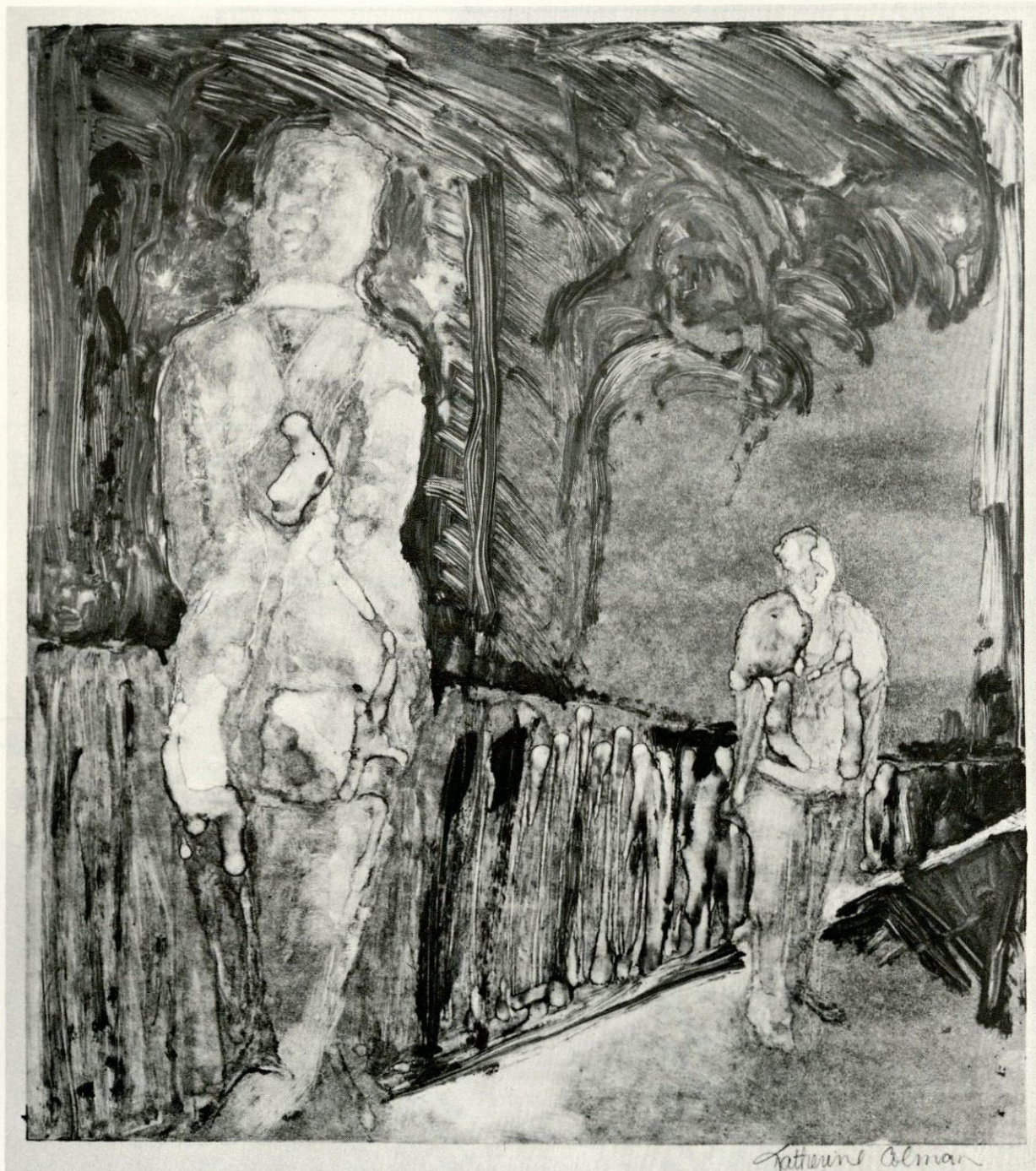




David Skyrca, *Entre Nous* poster, offset lithograph, 10 × 16 inches



Jennifer Fuchel, *The Battle of Algiers* poster, offset lithograph, 11 × 17 inches



Katherine Coleman, *Untitled*, monotype, 15 × 16½ inches



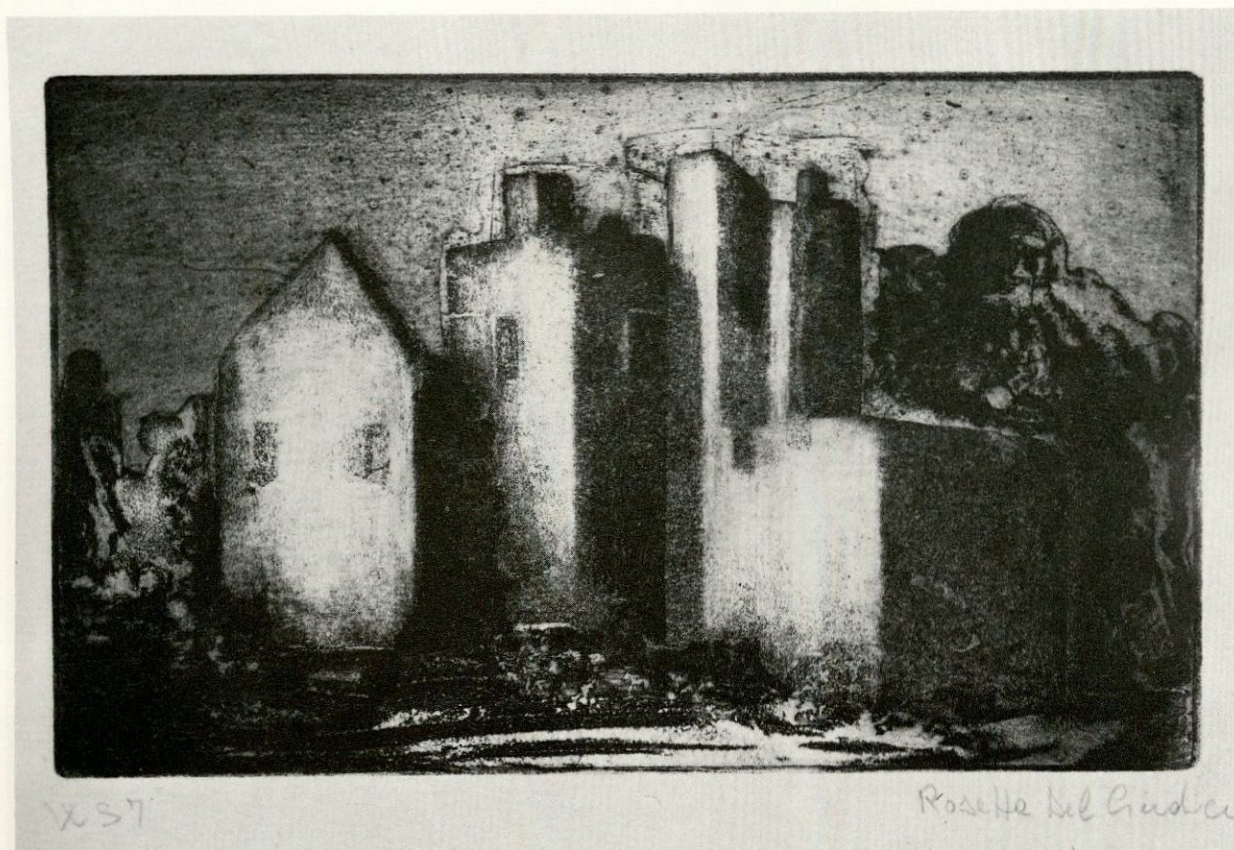
Todd Standish, *Untitled*, oil and charcoal on canvas, 37 x 37 inches



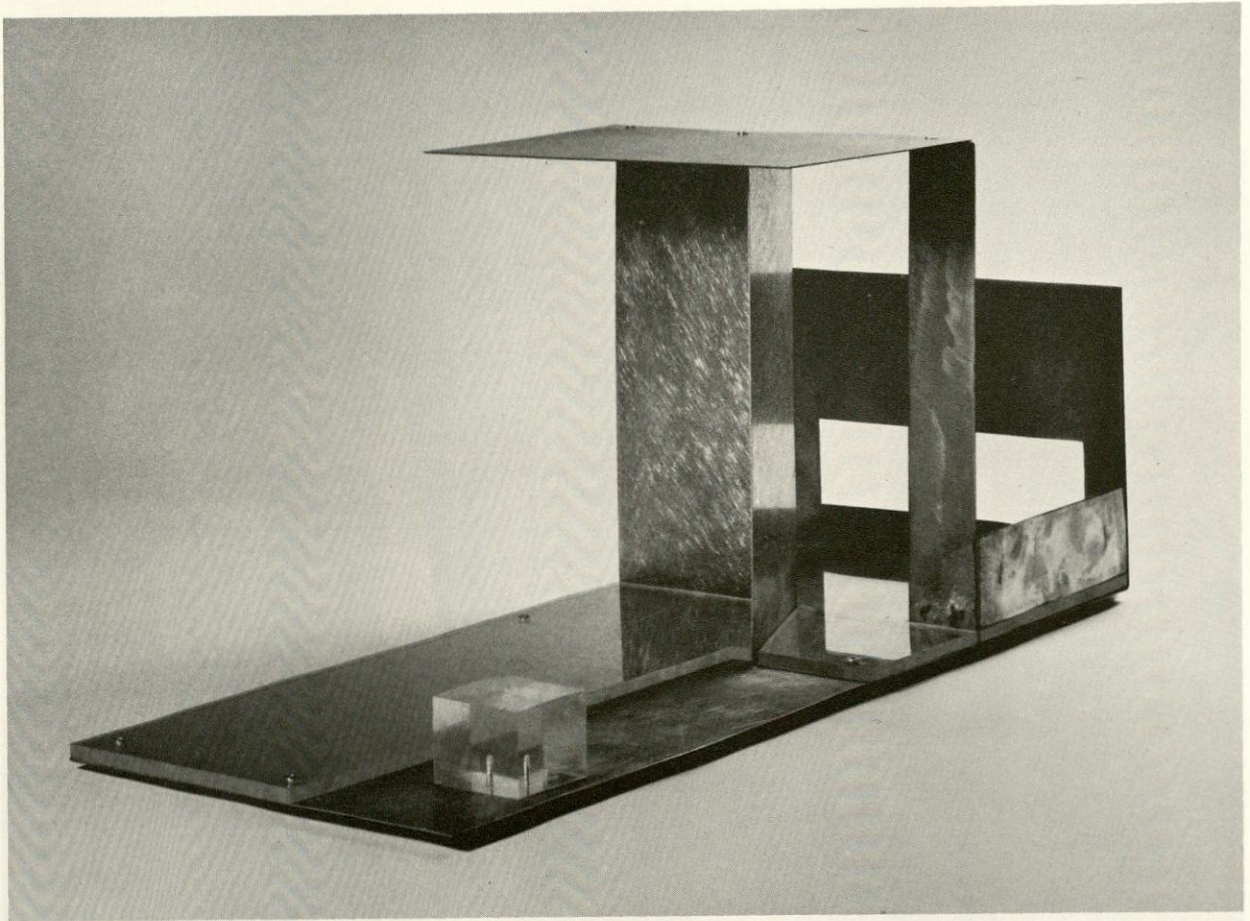
Sarah Goodman, *Hanging Lamp*, corrugated cardboard, 11 × 11 × 14 inches



Sabine E. Guenther-Freyer, *Peaceful Warrior*, woodcut, 11¼ × 20½ inches



Rosette Del Giudice, *Untitled*, etching, 5¼ × 8¾ inches



Jim Gardner, *Planar Study*, steel and acrylic, $21\frac{1}{2} \times 9\frac{1}{2} \times 9$ inches

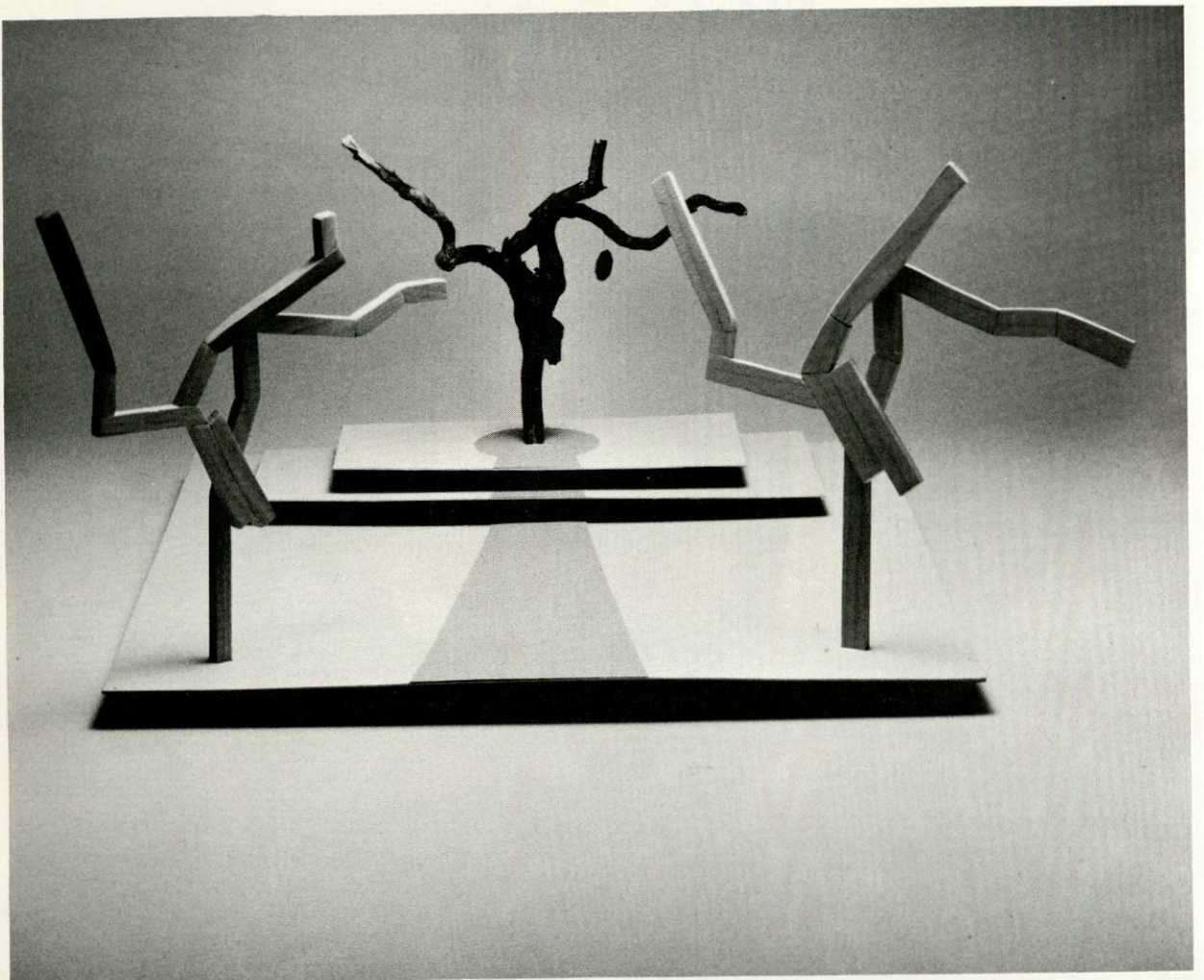


David Skeyrca, *Reclining Figure*, pencil drawing, 36 × 24 inches



Joan Hall, *Another Dimension*, oil on canvas, 44 x 50 inches

David Swelling, *Plastic Man*, collage, acrylic, spray on board, 23 1/4 x 12 inches



Bob Klag, *Display for a Natural Object*, cardboard and wood, 10 × 17 × 18½ inches

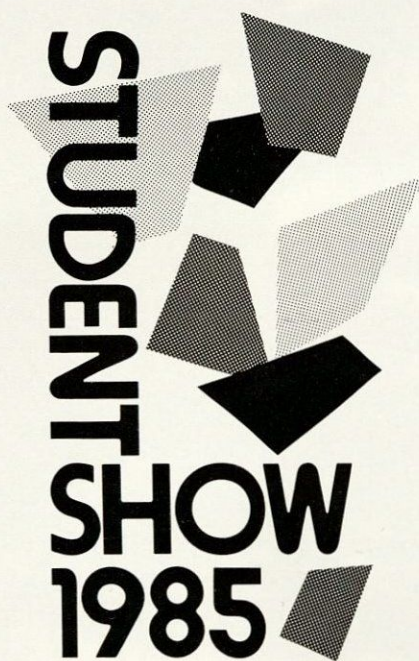


David Smedley, *Plastic Man*, cellastic, acrylic, styrene on board, 23¼ × 12 inches

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