

August 24 - September 23, 1987
University Art Gallery

State University of New York at Binghamton

The Faculty Show

Don Bell

Don DeMauro

Charles Eldred

Angelo Ippolito

Aubrey Schwartz

David Shapiro

Linda Sokolowski

Jim Stark

John Thomson

Ed Wilson

Studio Art Program

The Studio Art Faculty teaches a curriculum that offers a broad background in visual arts training, leading to either a BA or a BFA degree. The program offers training in drawing, design, painting, sculpture, and printmaking.

There are ten members of the studio faculty, all of whom are practicing artists or designers. Each has brought to Harpur College established professional associations and careers which continue to progress. Over the past year, work by the studio faculty has been in-

cluded in numerous gallery and museum exhibitions, many of which were solo presentations.

The studio art facilities are recognized as some of the finest available. The individual studios are well equipped and include new painting and drawing studios, a relocated printmaking workshop with new etching and lithography presses, refurbished design studios, and new sculpture, powershop, and foundry facilities.

Don Bell

Left:

untitled landscape,
watercolor,
3 × 3¾ inches, 1987

Right:

untitled landscape,
watercolor,
3 × 3 5/8 inches,
1987





Forty-three

The softest thing in the
universe

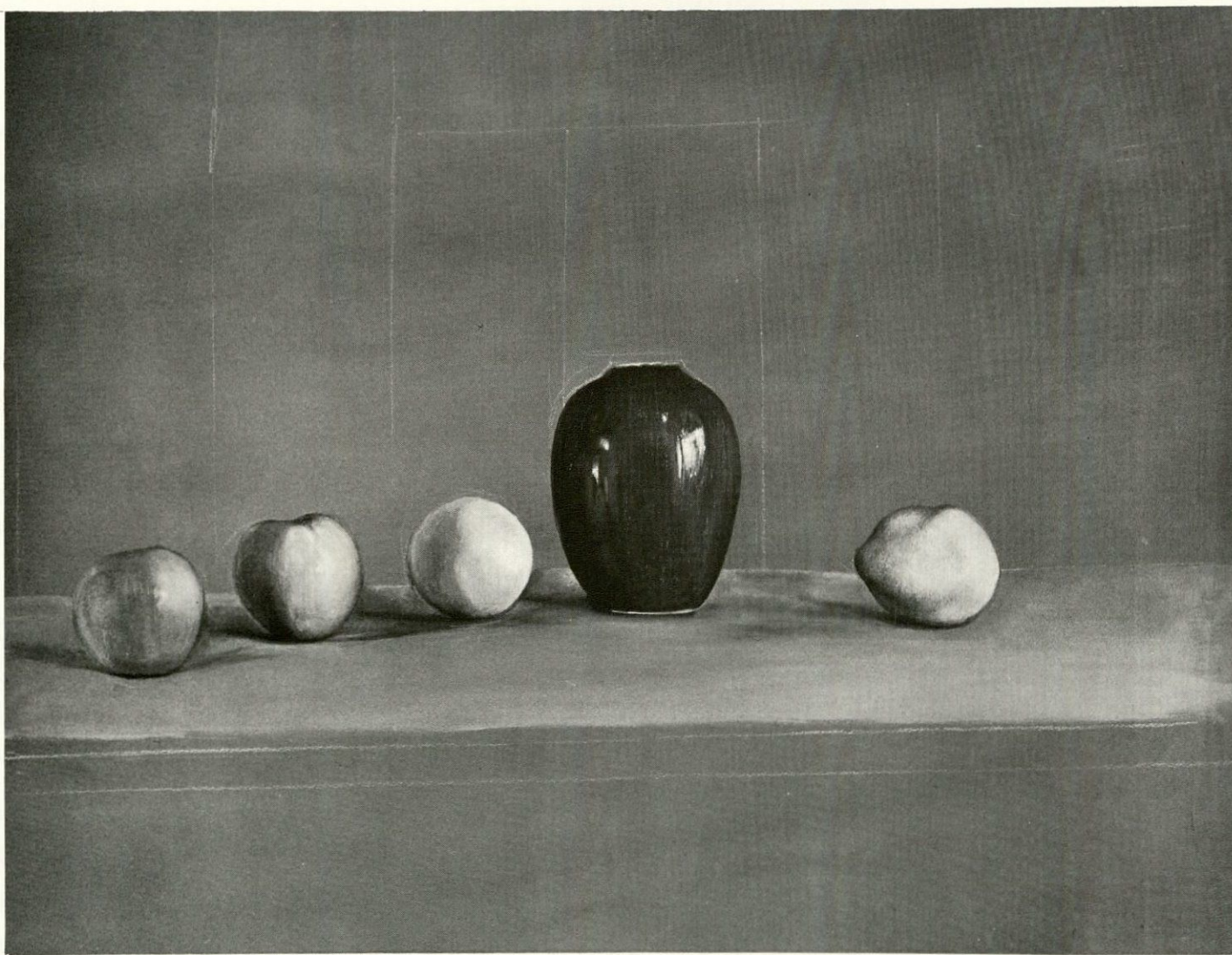
Overcomes the hardest
thing in the universe.

That without substance can
enter where there is no
room.

Hence I know the value
of non-action.

Teaching without works
and work without doing
Are understood by very few.

—Lao Tzu, *Tao Te Ching*,
translated by Gia-Fu Feng
and Jane English,
Vintage Books, NY, 1972.



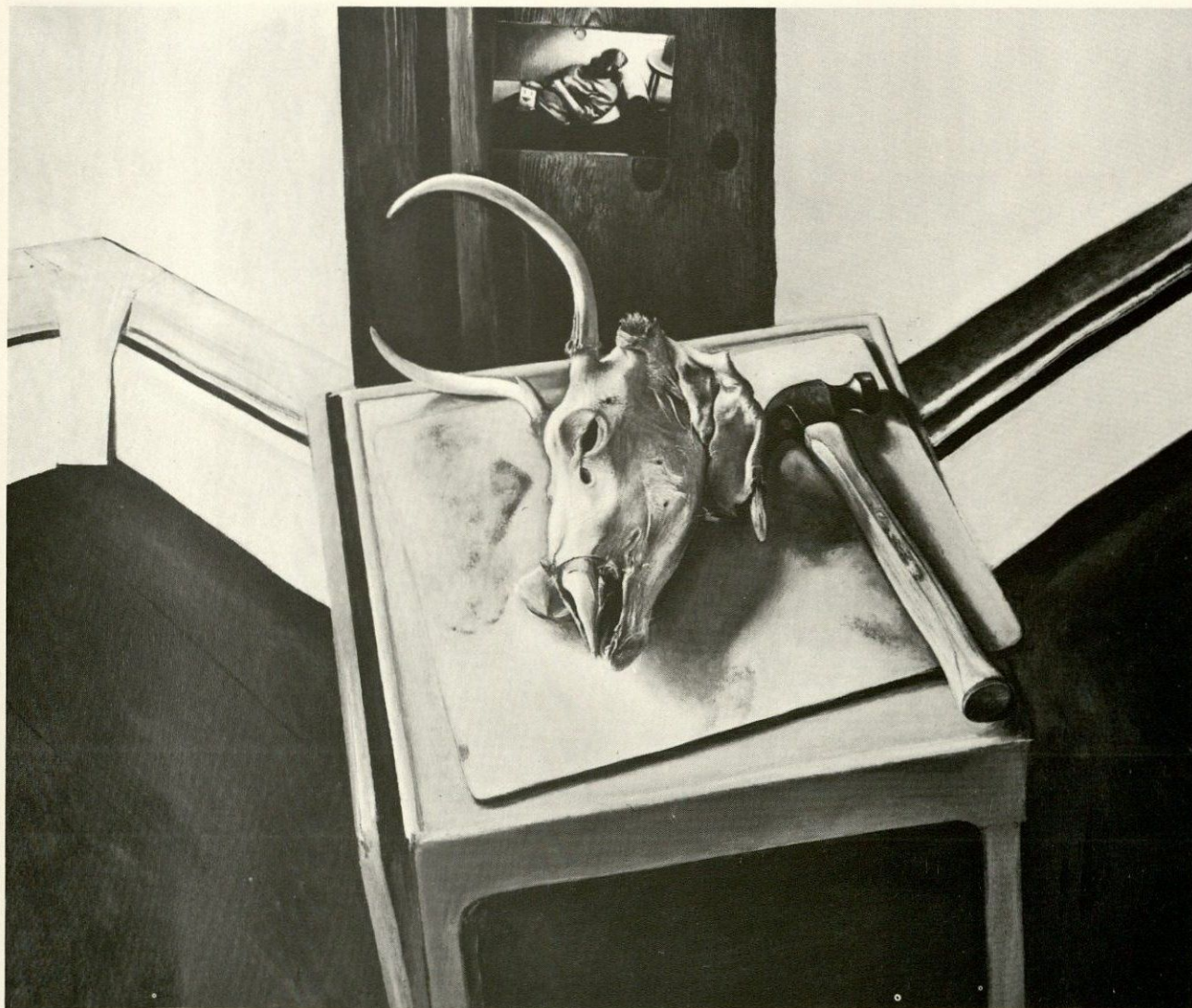
Don DeMauro

New Light Still Life

oil on paper,

22¼ x 30 inches,

1987



Don DeMauro

Unbearable Lightness

oil on canvas,

30¼ x 36 inches,

1987



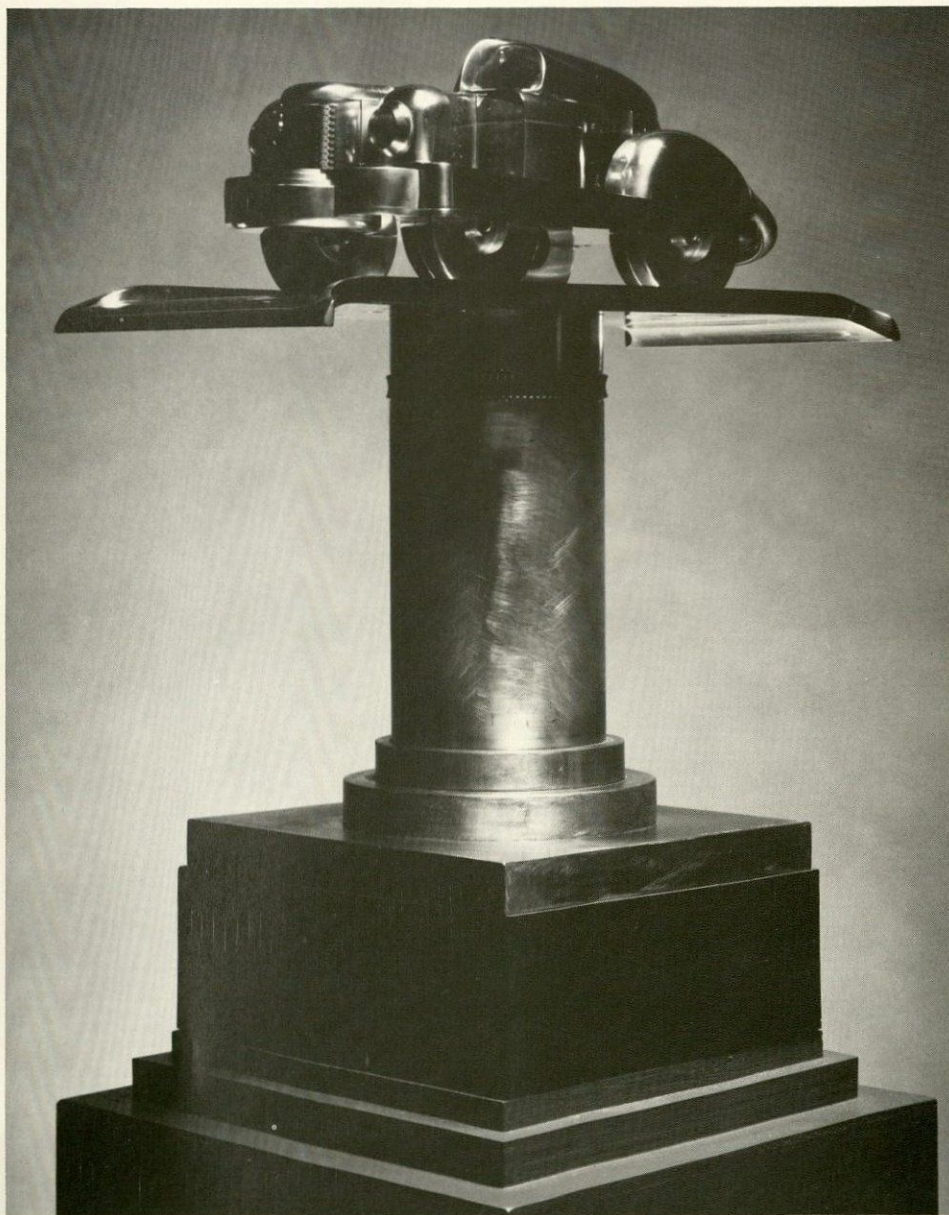
Charles Eldred

Art Theater,

brass, bronze,

19h x 15 x 8½ inches,

1986



Charles Eldred

Dream Car (Theater),

brass, bronze,

19h x 15 x 8½ inches,

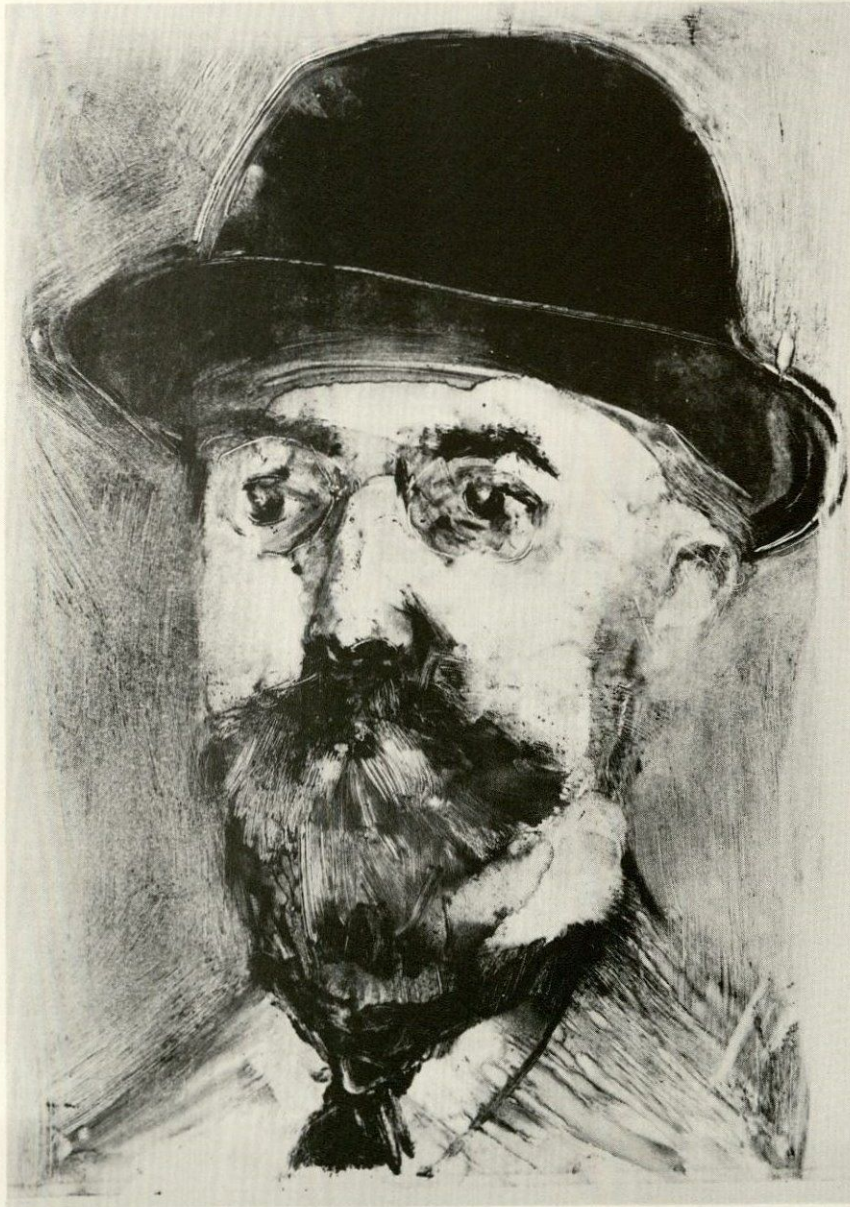
1985



Aubrey Schwartz

Francis Poulenc,

monotype, 15×13¼ inches, 1986



Aubrey Schwartz

Erik Satie,

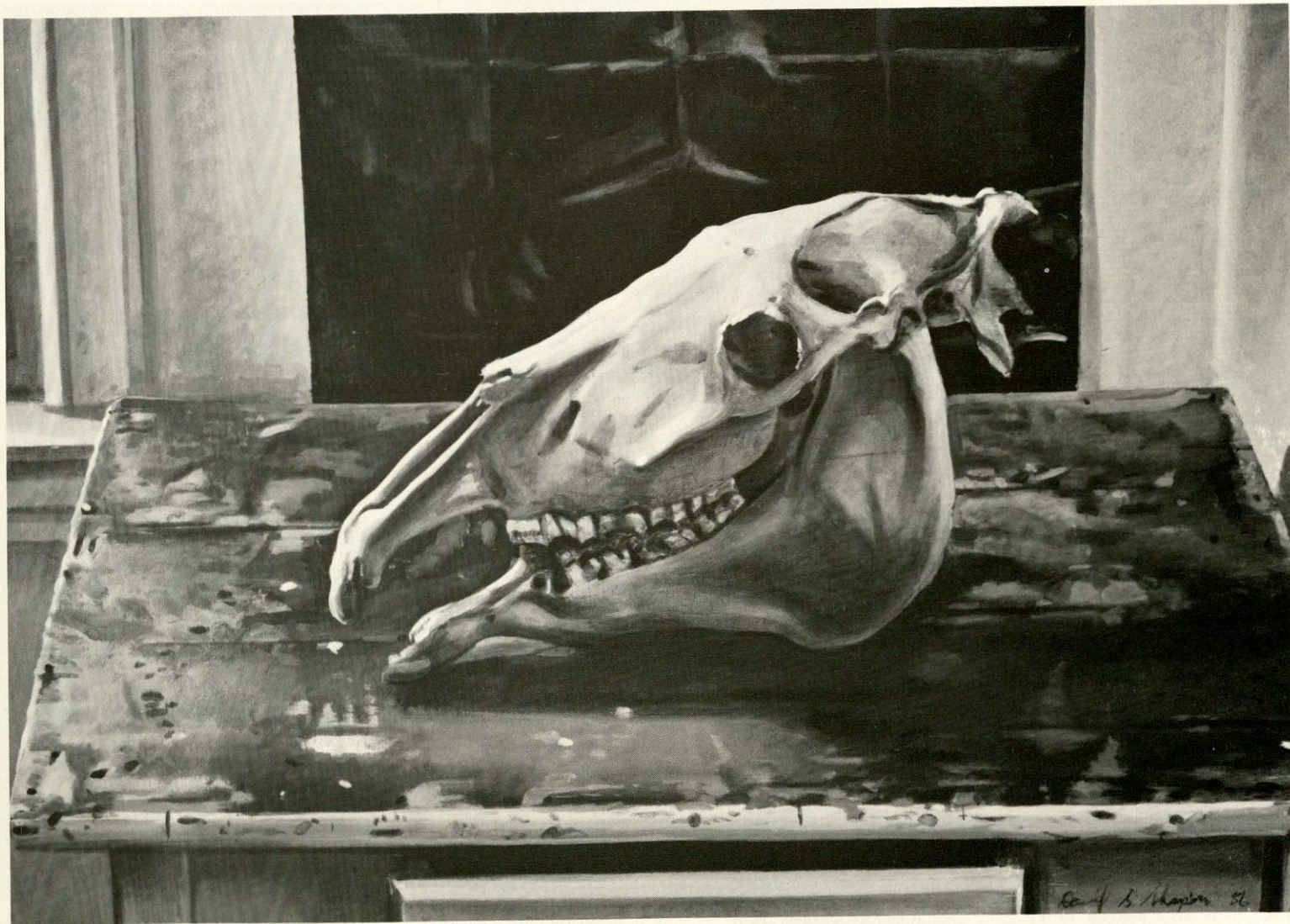
monotype, 15×13¼ inches, 1986

My major concern in drawing and painting is space. Space that is real, believable, tangible. The kind of space that can be walked into, that has personality and force.

Art is not passive or still. Art is animated, full of tension and anxiety.

The ability to see rather than just look is inherent in the studio process. Seeing is believing.





David Shapiro Above: *Skull*, oil on linen, 40×58 inches, 1986

Left: *Pond*, pastel on paper, 29½×22½ inches, 1986

Linda Sokolowski

Ravanna Hill,

oil on canvas, 50×60 inches, 1987



All works need air space. Without air there is just picture, a localized illustration. And unless a person has made a habit of searching for 2-dimensional space, he will not find it. No wonder then that so many people decipher images, looking for their meaning, rather than experiencing forms that live by way of air.

It is the first hour of a new landscape that for me is always so

simple, straightforward, instinctive. The un-self-conscious contact with the source of the growing image and the materials (tools and surface) is the result of pure sensibility. Into the second hour, I notice a difficult picture beginning to form. The wide open space bows out to the recognizable, the ordinary, the unexciting. Marks and image begin to separate, argue. Oxygen is no longer pushed back and forth amongst



Linda Sokolowski

Mares and Foals,

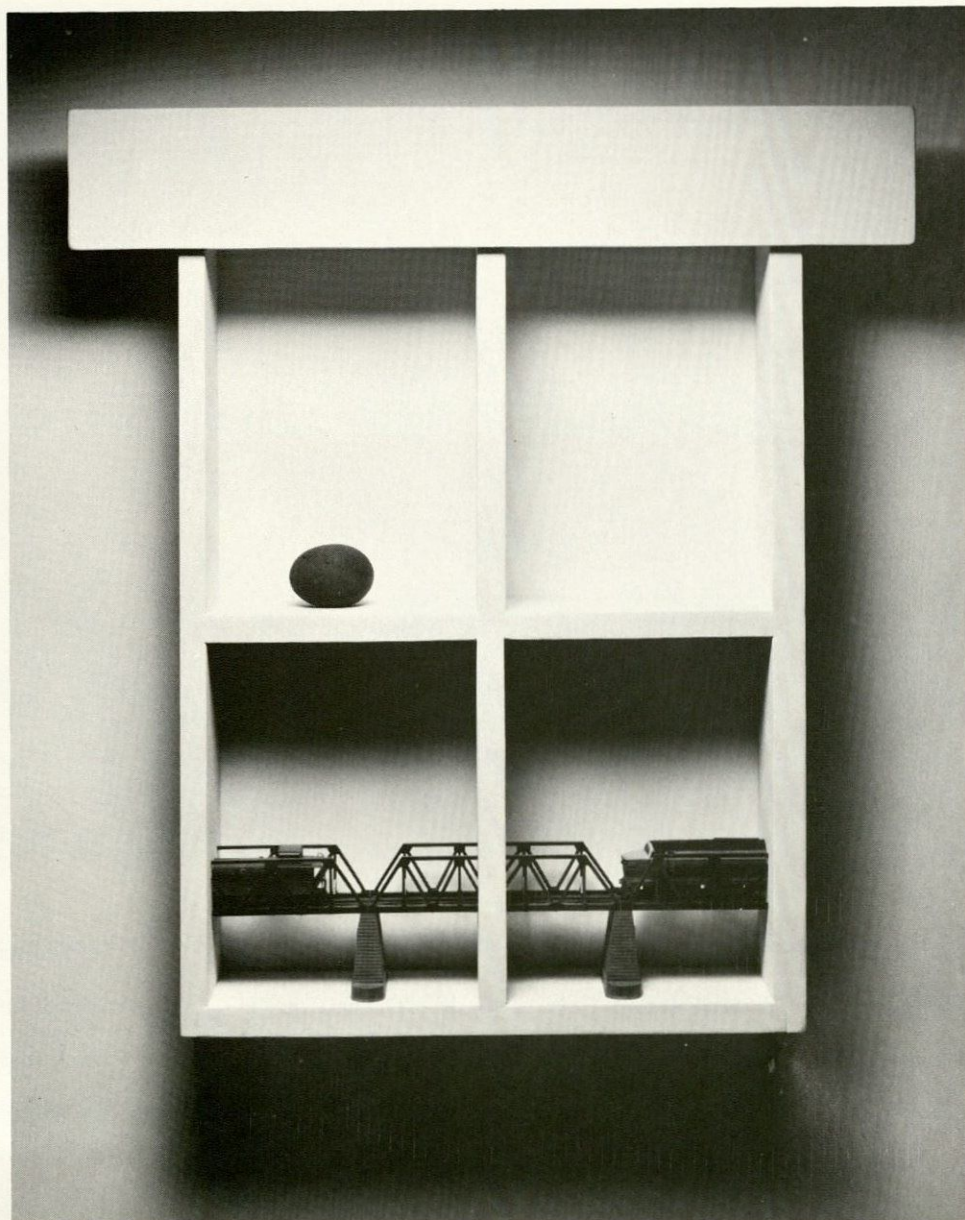
conte, 30×44 inches, 1987

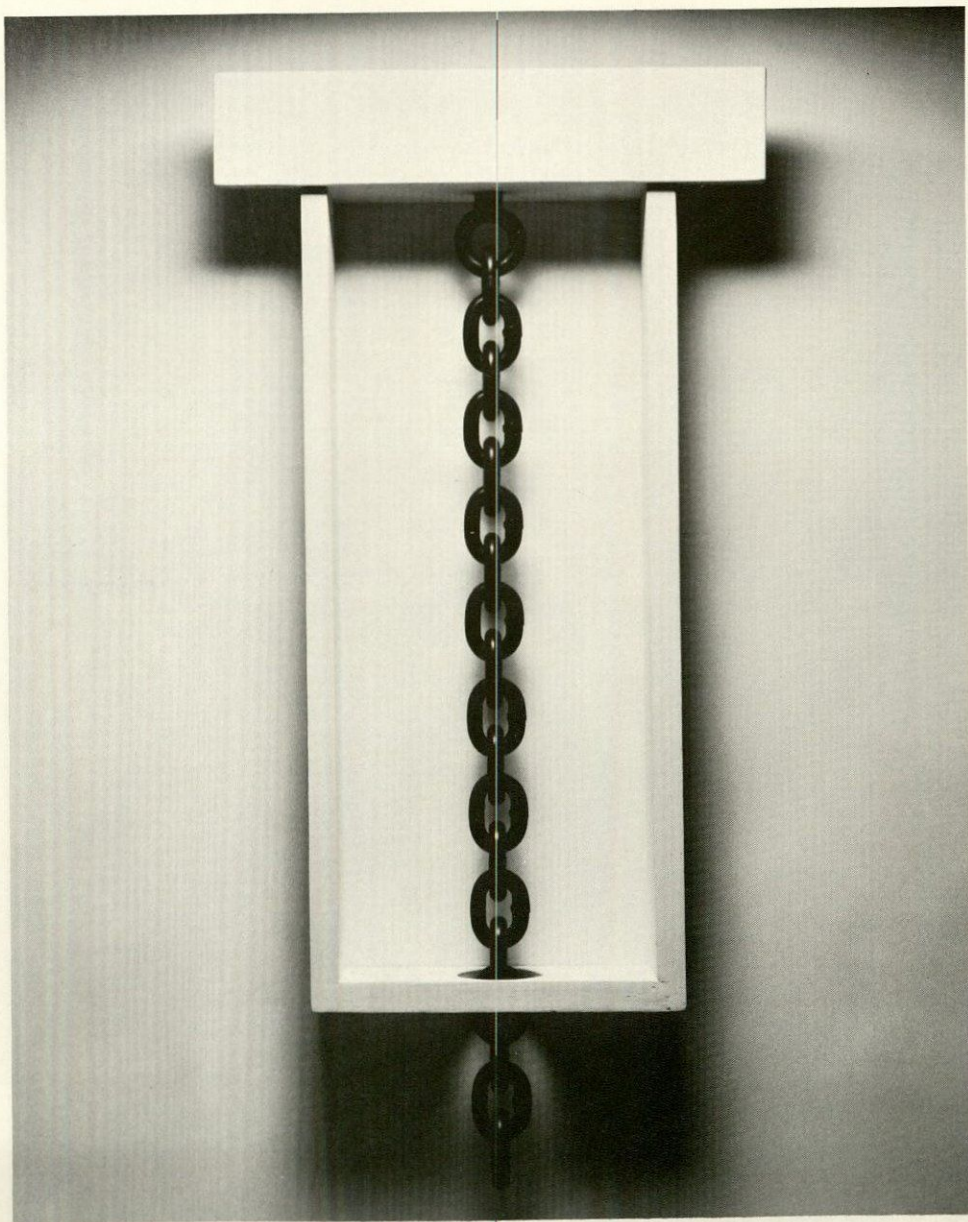
the forms. The air becomes opaque with paint. The twenty acres of land, the whole of which was seen as easily as an architect's model in one glance, now closes. Seemingly infinite space reverts to the eight-foot distance of the artist's model in her cell, the stand.

Beginners, after discontent with the land of the '70s, and '80s, travel by way of *National Geographic*. They may make pleasant, "suc-

cessful images" from these Kodachromes (someone else's) but they will not enjoy the struggle, nor improve their concentration, nor recreate their own images, which comes only of being last in new research each time the artist sits in a site.

Jim Stark compels us to look at, not through, the window frame. In so doing, he makes us conscious of the eye, that organ the Western artistic tradition has privileged over all other senses, not because of its natural priority but because of its immediate power to contain, name, locate, and pacify the play of difference that temporality disseminates. They are de-framing frames, in which heterogeneity overpowers and disintegrates the official agency of Identity: inside becomes outside and outside, inside. They are, in this sense, contemporary versions of what Bakhtin calls the carnivalesque. The finished (monumentalized) world the finishing (monumentalizing) frame normally legitimates and authorizes for all time is not simply up-ended. It is de-territorialized, as it were. However much we, as viewers inscribed by the law of the Logos, would like to plug the holes, finish the frames, re-place the protruding chains and ropes, engage the hook and eye, re-





arrange caboose and engine, the recalcitrant *other* refuses our will to power over it, not by an act of force but by *simply being there*, not by an act of gravity that would change nothing, but by the liberating spirit of laughter. And so the immobile (dead) transhistorical world of the frame becomes always already contemporary: temporal, open-ended, novel, errant. And the Medusan gaze of our panoptic eye, horizontal.

It is precisely because Stark's sculptures are intertextual in this sense, because these frames deconstruct the Frame, that his work must be called postmodern.

—Bill Spanos, 1987

Jim Stark

Left: *Window with Rock and Trains*, wood, rock, and plastic, 33×29½ inches, 1987

Right: *Window with Large Chain and Hole*, wood and steel, 41¾×20 1/8 inches, 1987

Function, efficiency, structure and, above all, finesse are ideas that excite me. They define an approach to design perhaps best expressed by, of all people, old hellfire and brimstone Jonathan Edwards (1703-1758), who said, "Beauty is the visible fitness of a thing to its task." Yes. In recent years, my work has centered around sailboats and musical instruments, objects which, of all human artifacts, might best exemplify these ideas.

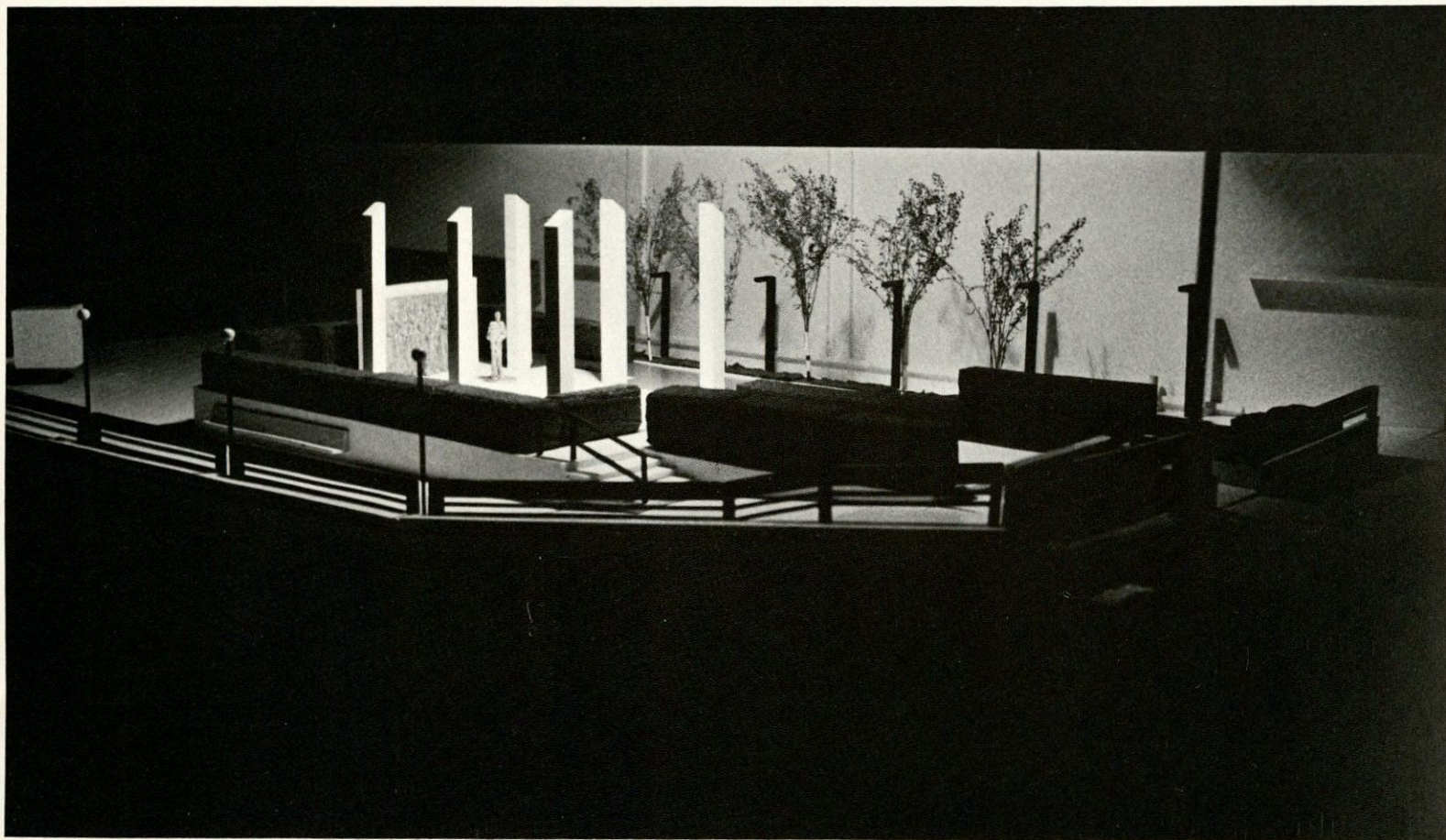




John Thomson

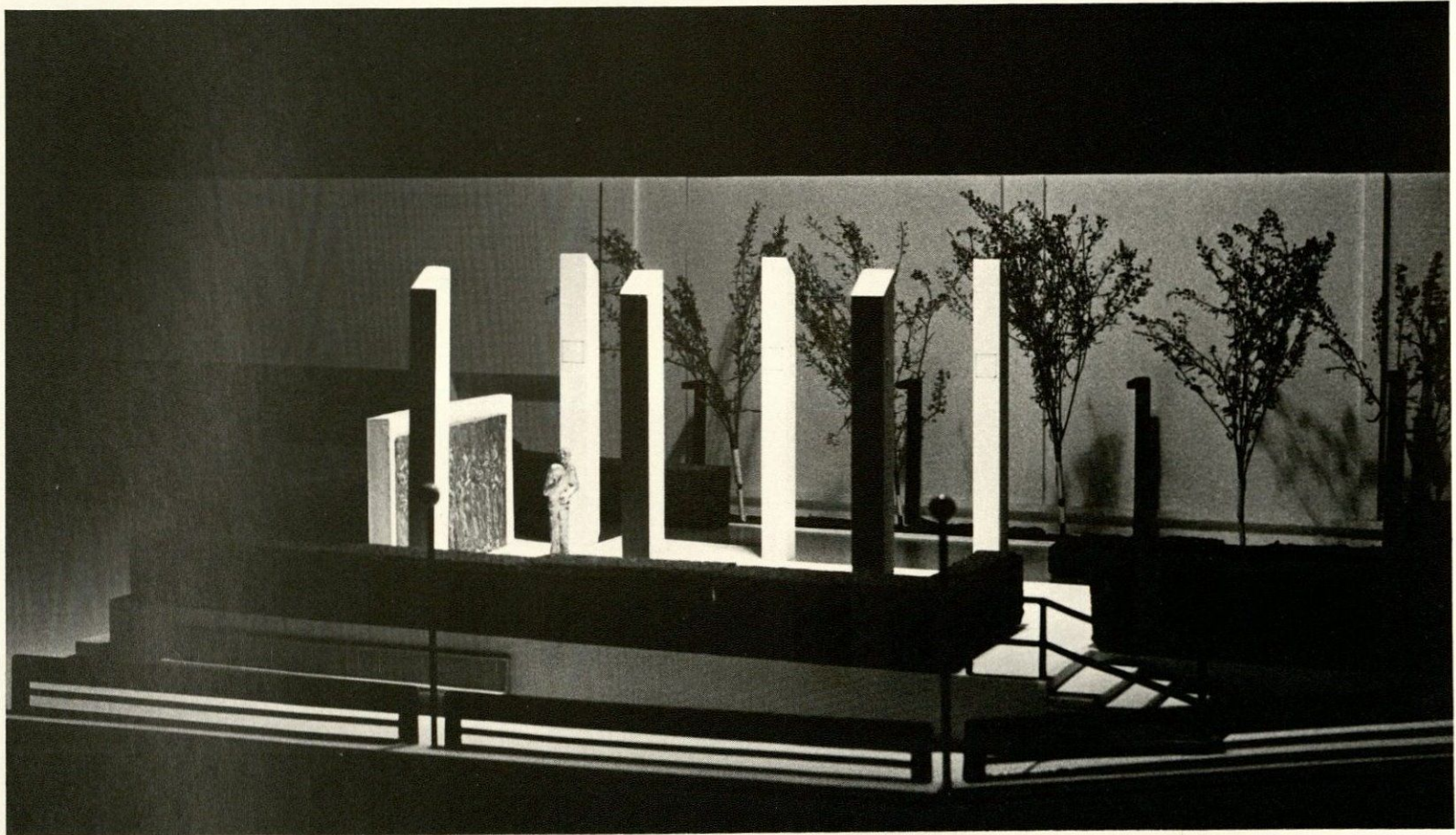
Left: *Minimal Cruising Boat*, 1987

Right: *Guitar*, 1987



Since 1965 I have committed myself mainly to making sculpture for public spaces—exterior and interior, large and small. There is a need and place for such a specialization on the one hand, and, for me, a deep satisfaction is derived from working close to architectural elements.

There have been occasions when I have had to shape the environment totally or in part. These occasions have been a most fulfilling experience: from concept, design development, execution, installation, coordination of other specialists, and public reaction that I have received over the years.



Ed Wilson

Architectural Model:

Martin Luther King, Jr. Memorial Sculpture proposed for City of Binghamton, New York. Designed and built by Ed Wilson at the request of Mayor Juanita Crabb, 1986-87.

Land Area: 100'Lx68'W

Model Scale: $\frac{1}{2}''=1'$

Model Scale: 7'Lx3'W

University Art Gallery

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