The Faculty Show

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 included 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 × 3 3/4 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 Tsu, Tao Te Ching,
translated by Gia-Fu Feng and Jane English,
Don DeMauro

New Light Still Life

oil on paper,

$22\frac{1}{4} \times 30$ inches,

1987
Don DeMauro

Unbearable Lightness

oil on canvas,

30 1/4 x 36 inches,

1987
Charles Eldred

Art Theater,

brass, bronze,

19h x 15 x 8 1/2 inches,

1986
Charles Eldred

*Dream Car (Theater)*,
brass, bronze,
19h x 15 x 8½ inches,
1985
Aubrey Schwartz

Francis Poulenc,
monotype, 15 x 13 1/4 inches, 1986
Aubrey Schwartz

Erik Satie,

monotype, 15 x 13 3/4 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
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
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, “su-
cessful images” from these Kodachromes (someone else’s) but they
will not enjoy the struggle, nor improve their concentration, nor re-
create 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 × 29 1/2 inches, 1987

Right: *Window with Large Chain and Hole*, wood and steel, 41 3/4 × 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:


Land Area: 100'L x 68'W

Model Scale: ½” = 1'

Model Scale: 7'L x 3'W
University Art Gallery

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