Artists of the '80s: Selected Works from The Maslow Collection

Sordoni
Art
Gallery
Wilkes
College
Wilkes-Barre,
Pennsylvania

Artists of the '80s: Selected Works from The Maslow Collection

April 9 through May 7, 1989
Sordoni Art Gallery, Wilkes College

Table of Contents

5 Introduction and Acknowledgements

7 Figurative Artists

41 Non-Figurative Artists

Introduction and Acknowledgements

This catalog and exhibition are the second in a two part series presented and organized by the Sordoni Art Gallery, Wilkes College and based on the holdings of The Maslow Collection, Wilkes-Barre. The first, *American Art Since WWII from The Maslow Collection,* was held from April 10 to May 8, 1988 and focused on well established, modern American artists. This second event concentrates on the younger and current generation of artists whose reputations have not yet been subject to the test of time. They represent a broad range of media and style but for the purpose of a more cogent presentation have been grouped in the catalog and exhibition according to two groups — figurative and non-figurative. Works by thirty-five artists are reproduced in the catalog to represent the breadth of The Maslow Collection while eighteen were selected for the Sordoni exhibition — they are designated in the catalog by an asterisk in front of their names.

Artists were asked to provide a brief statement pertaining either directly to their piece in the Collection or to their work in general. This, as always, proved to be an enlightening process for those of us on the curatorial end of the project. We knew we were asking a lot for visually oriented artists to work in another medium — that of organizing words on paper. Some chose not to, feeling that their works should stand on their own. Three asked that we excerpt material from previous publications about their work. One, Edward Henderson, opted to remain in the visual realm and provided a new drawing (drawn on my letter of request for a statement) to support his piece *Vein, Vain, Vane*. Peter Bommels, for whom English is a second language, made a great effort to provide his thoughts on *New York – Natural History.* The statements were not edited as would be the case for many compilations in an effort to standardize style and format. Instead it was felt that the pieces reflected the creative personalities of the artists involved and therefore should not be altered.

We are indebted as before to Richard and Marilyn Maslow who have made this catalog and exhibition possible by the generous loan of the art work and support for this publication.

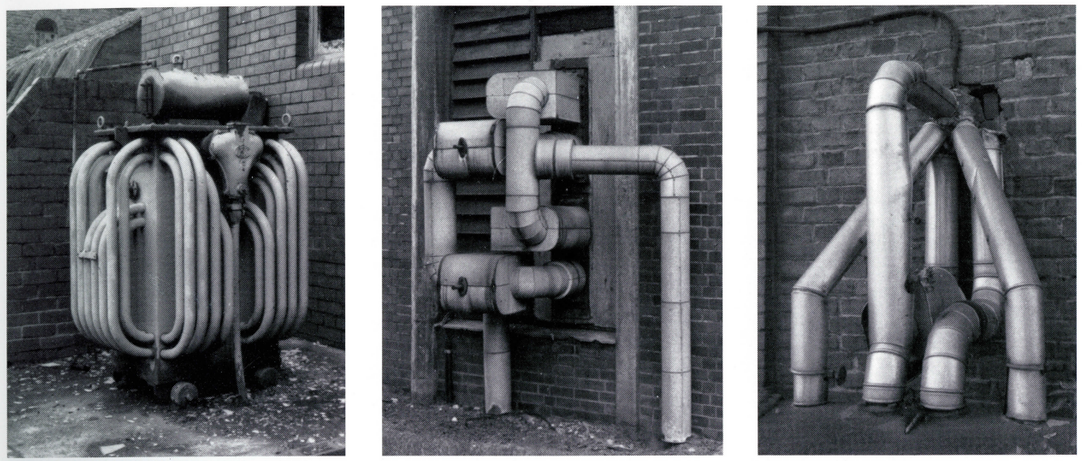
Both the event and the document will provide the opportunity for a larger audience to know and appreciate The Maslow Collection. Anthony Sorce selected the works for the catalog and helped make important decisions regarding the format of this catalog. He also advised in the selection of artists for the exhibition and assisted in the installation. Deane Berger arranged for the photography of the work, proofread our checklists, and compiled quotations for the three artists who asked that these serve in lieu of statements. Jean Adams co-ordinated many small but essential details and also designed this handsome catalog. Kimberly Andrews transformed the artists' statements, which came to us in many forms from scribbles on loose leaf paper to faxed versions of computer print outs, into one clean, typed manuscript. I am grateful to all of the above for their efforts in making this project a success.

Judith H. O'Toole, *Director*

Figurative

*Becher
*Beerman
Bömmels
Campbell
*Cumming
DiGiorgio
*Fulton
*Goldstein
*Grayson
Henderson
*Jessup
*Kasten
Kelley
*Lau
Porter
Skoglund

Hilla and Bernd Becher



Hilla and Bernd Becher
Coal Mines (details), 1988
Black and white photographs,
20×16 inches each

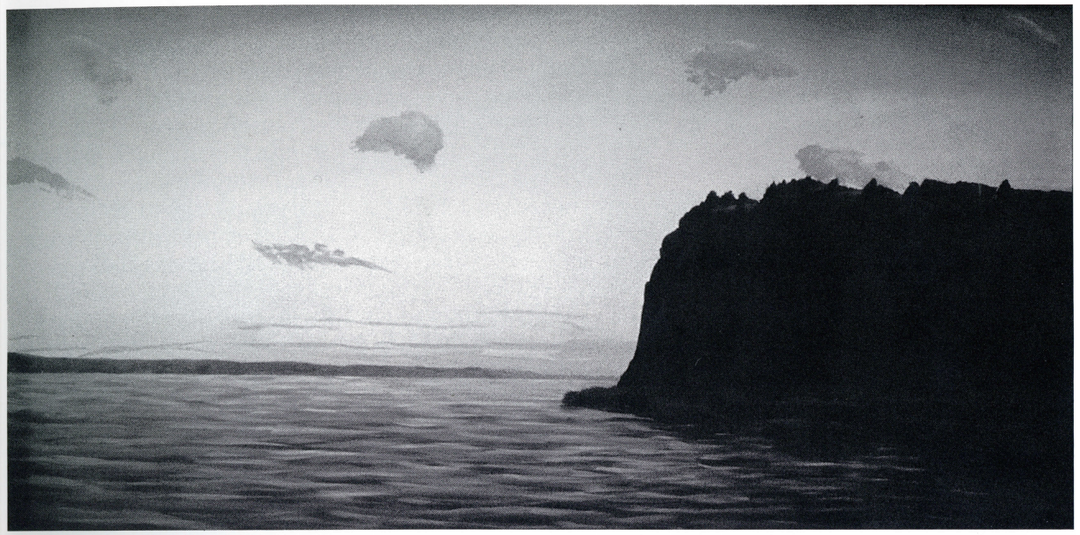
John Beerman

I attempt to paint something which deals with the wondrous mystery of our experience in the landscape. I try to describe a presence, something not only seen but sensed. Although I have a few ideas about why I paint the landscape, these ideas in themselves can be limiting. The experience that I try to render is pro-verbal. It is a product of my observations and my imagination.

If my work is associated with the need for preserving the natural landscape, then this is welcome. I am seeking to reconnect with the vital energy that seems to be anxiously awaiting our return.

I resonate with the nineteenth century American Transcendentalist notion that there is a spiritual presence to the landscape. The American Luminists' works reflect Ralph Waldo Emerson's words that "all mean egotism disappears . . . . and man becomes a transparent eyeball." These paintings of stillness and silence, measured and exacting deliniation of space, and the crystalline clarity of the light and objects depicted embody Emerson's concept. They are a constuction of artist's imagination as well as a view of the landscape. And in the silence of the Luminists' work a spiritual presence becomes evident.

I return to the landscape seeking out the few moments of the day when grass, trees, rocks, mountain and sky are transformed with the twilight. This is the time when colors appear their most mysterious and shadows become luminous. Nature's spiritual presence becomes almost palpable. For me, this is the time when Nature most closely overlaps with my imagination. For a moment one is no longer a viewer but a participant, a co-creator with Nature.



John Beerman
Unpossessible Being, 1986
Oil on wood and masonite,
20½×35½ inches

Peter Bömmels

New York – Natural History was done after my first visit to New York City. Especially the Museum of Natural History left behind a lot of impressive pictures, one of which I used for this work. In the center of the painting is a kind of UFO, the fuselage of which is a mummified person (as seen at the Museum of Natural History) holding a thin object in his hand. The tail of the UFO is dominated by a shrinking sky scraper (you can recognize the lights). The person tries to get in contact with a long thin form which stretches from one wing to the other (you can call it a rope). It all happens above a hole. Can the person bring himself and the melting object (you can call it New York) into good shape again — notice a rope above the hole which can become a string, tune it right (the right tension) and it will produce good vibrations (the appropriate sound) — or will it all go down into the hole, into the earth again? New York City seems to be a place which is doomed to be moved. While working on this painting I had no clear idea of this possible interpretation. I followed the strange laws of my aesthetic feelings, element by element. Therefore it is obvious that even a lot more stories can be told by you and you. So, go on!

Peter Bömmels
New York-Natural History, 1982
Dispersion on canvas,
78¾×118 inches

Steven Campbell

"I usually paint things which are typically Scottish because apart from Landseer no one's really done all that."

"I do one every six days . . . . After six days they tend to look finished and I can't work on them any more. After that time another painting has crept in and I have to work on that one."

"These men [in his paintings] are young boys growing up. They haven't learned very much. . . . not the things they should have learned."

"There's a kind of confusion in my paintings but there's also some order in it and the order tends to be the composition . . . . the painting starts off as one thing and if that doesn't work I try something else until a memory of all these things is in it but none of them is particularly true except the one I've picked to title the work. The picture is a summing up of all the mistakes. It's what's left."

Artscribe
September/October, 1984, pp.30-35.

Steven Campbell
Young Man Frozen by a Waterfall, 1985
Oil on canvas, 103×95 inches

Robert Cumming

"An art work for me is a number of things; an out-loud (objectified) speculation, an answer to the rhetorical questions of the physical universe, a personal antidote to the chaos of the world and finally, a gesture of interpretation and good will to my fellow humans in hopes that these intuitive inventions may somewhere generate a small degree of enlightenment. I depict objects usually; they're my vehicle. Strung together over the years, they've been my tickets of passage."

Whitney Museum of American Art, 1986 —
Mechanical Illusions by Robert Cumming

"The Senior Safety Engineer [Fermilab 1980] got the job of escorting us through. At the end of the day, out in the parking lot, he began to wax philosophic about the nature of new particles, the origins of the universe and the inter connectedness of everything."

"The shape analogies of star charts with bears, goddesses, hunters and kitchen utensils have innumerable parallels not only in earlier belief systems but in contemporary cosmology where the new and unimaginable can be illustrated with equally simple cupboard metaphors."

"The (object) personifications of . . . abstract concepts involving time, the universe, mystery of the past and uncertainty of the future, what become of us after death, etc. are at the heart of things . . . here, I think. I like the interchange; the disproportionate match-ups, even things that get lost in translation; the mixed metaphors, and malapropisms."

Robert Cumming 22 October
November, 1988, Castelli Graphic

Robert Cumming
Small Constellation 3, 1987
Oil on canvas, 84×72 inches

Joseph DiGiorgio

In 1977 I lived for three months in Oceanside, a small city on the California coast north of San Diego. I had never lived in such close proximity to the sea and as was my first habit, I took many long walks along the beach and soon became fascinated by the motions, sounds, patterns and the constant changing of the ocean. Swirls of light and dark rough and smooth textures of the water, the interplay of warm and cold soon became a fertile bank of information for future paintings. When I got back to my studio in New York City, I started a group of paintings called the Oceanside Series, all based on memory and data I had absorbed in my many long walks along the Oceanside beaches. The paintings were mostly done in a 72″ x 84″ format of which I completed fourteen. The last Oceanside painting was commissioned by the Shell Oil Company of Houston and measured 96 x 288 inches. The paintings were all about the surface of the water with no land references. Not the conventional seascapes with the usual accompanying rocks, cliffs and sand etc. Another investigation I dealt with was the actual size of the area of water depicted. In most conventional land or seascapes the subject portrayed is always smaller than actually seen. In the oceanside paintings I painted the sea as if it had been measured same size to correspond to the dimensions of the canvas. (Ie: when the canvas measured 6 x 7 feet, I painted 6 x 7 feet of ocean — as if it had been "cut-out" of the actual sea surface.)

I have often thought of going back to a seaside place and continuing my investigations of the faces of the ocean, an unlimited and inexhaustible subject.

Joseph DiGiorgio
Oceanside No. 11, 1979
Oil on cotton duck, 71×83 inches

Hamish Fulton

MY ARTFORM IS THE SHORT JOURNEY –

MADE BY WALKING IN THE LANDSCAPE

TIME IN THE PRESENCE OF NATURE

INFLUENCE AND ACCUMULATION

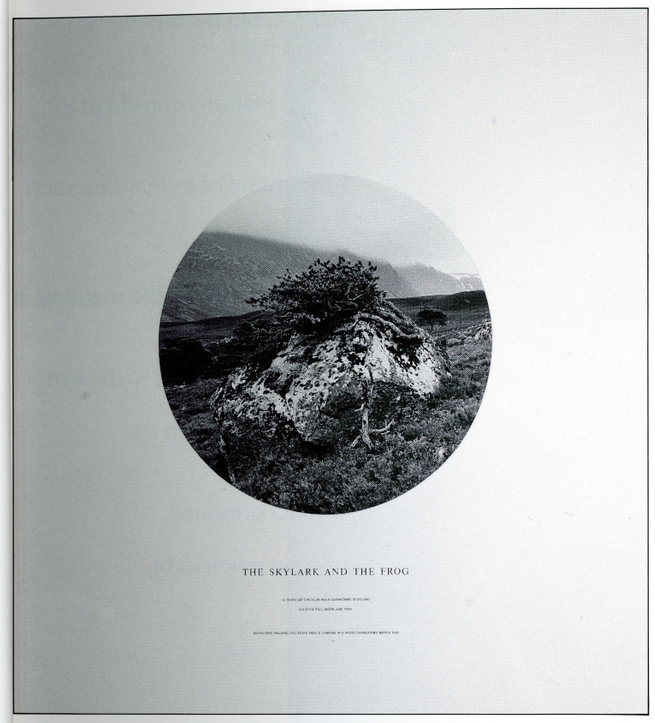
PARTICLES SUBSTANCES AND FORCES

THE LIGHT OF DAY AND THE DARKNESS OF NIGHT

THE CIRCLE AND THE UNRECOGNIZABLE SHAPE

WALKING TRANSFORMS — WALKING IS MAGIC

HAMISH FULTON



Hamish Fulton
The Skylark and the Frog, 1986
Black and white photograph,
44½×42½ inches

Jack Goldstein

Light is not the secret that discloses, but the all encompasing moment when all is in light.

The rewards of seeing occur in the margins outside of a center.

Light expresses itself fully, in the instant of its manifestation

Revelation is hidden outside the range of sight.

The suspension between the manifestant and the manifest pure image.

The exact moment of manifestation is blinding to the eye.

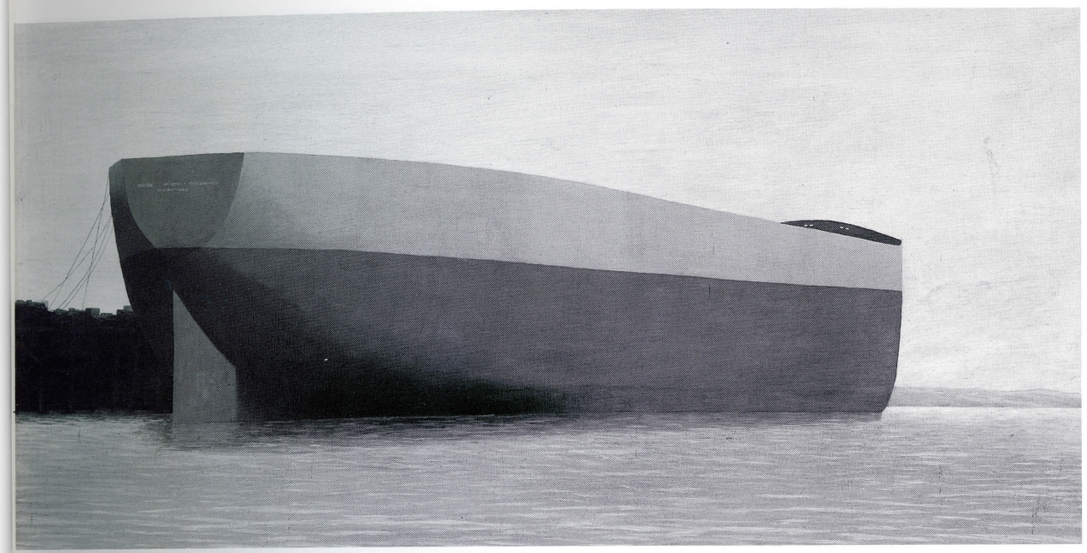
Light proposes a perfect congruence between the expression and that which is expressed.

Light produces a moment of perfect presence.

Vision blinds itself as sight from too much light.

Jack Goldstein
Untitled, 1984
Acrylic on canvas, 96×36 inches

Tracy Grayson



Tracy Grayson
Untitled, 1988
Oil on wood, 24×48 inches

Edward Henderson

Edward Henderson
Vein, Vain, Vane, 1985-86
Oil on inlaid wood on canvas,
84×66 inches

Robert Jessup

The four large canvases depicting the seasons were painted between September, 1986, when Fall was begun, and March, 1987, when Summer was completed. Winter was painted during the week of heaviest snowfall in late January, 1987.

As I began work on the paintings, it became clear to me tha I was more interested in the dramatic progression from one season to the next than in a sense of cyclical recurrence. I saw the order of the seasons as crucial and came to see the series as akin to a symphony in four movements or a play in four acts.

Normally, when the seasons are used as an allegory of the stages of life, the first season is spring and the last is winter. However, in my earliest thoughts about these paintings, I knew I didn't want my series to end in the image of winter an that spring would be more about procreation than birth. No, i was in the fall that I first put sizing and paint to one of my big canvases and it would be Fall, with its associated reflections and forebodings about the passage of time and life, that woul be the first image of the four. (Nor is this so unusual for, after all, our academic and cultural calendars also begin with fall.) saw then that Winter would be an image of harshness and battle while Spring must be a scherzo both sensual and foolish.

And so, from the very beginning, I knew the ending would come in summer. On a hot summer stage, before a vast mountain view, with all the people gone. Only their masks and idols left to silently ask unanswerable questions.

(The above is a condensed version of m statement that appeared in the catalogue fo the exhibition of The Four Seasons produced b Ruth Siegel Gallery and Michael Walls Gallery

Robert Jessup
Winter, 1987
Oil on linen, 90×110 inches

Barbara Kasten

I have chosen elementary materials of mirror, wood, screen and metal to construct theatrical-like sets to be photographed. With geometric shapes of color and light I work with space as an abstract reality. This placement of objects is intended to be viewed as an independent experience. The photographs, as an extension of that experience, present my personal vantage points, not for reconstruction by the audience but as an alternative vision. The illusionary possibilities through a camera's lens enable me to reorganize perspective and change physical orientation into a visual experience that is a hybrid of realism and constructivism.

Barbara Kasten
Architectural Site 8 - Loyola Law School, 1986
Cibachrome print, 47×60 inches

Scott Kelley

THE IMITATION OF THE INVISIBLE

Art which does not question the realm of the social is absolutely, utterly worthless. Either through ignorance, or apathy, or conspiracy, we allow ourselves to see only the surface. Selectively, we ignore the very information that our continued survival depends upon.

The population of the earth is presently 5 billion. By the year 2010, that figure will double to over 10 billion human beings. At present, we cannot feed ourselves, or house ourselves, or even contain our wastes. At least half of the earth's water is contaminated, a non-renewable resource. W are incapable of solving the riddle of a tear in the ozone, an scientists cannot even bring themselves to admit that acid ra is the product of mid-Western industry. This is done in the interest of "commerce."

The rainforests continue to burn, rain refuses to fall, babie develop breasts and body hair from eating meat grown with steroids. Toxic wastes are poured on land and sea, evaporating and becoming airborne in our atmosphere. We have produced compounds so complex we cannot even decipher them, only give them numbers in anonymity. Entir segments of our culture are dying from mysterious afflictions while still others consume themselves with substances that were unknown a decade ago.

And all the while, artists paint apples, or worry about the strength of a red next to a blue.

How, if we cannot begin to meet even our own needs, are we supposed to handle the needs of 10 billion in twenty years?

The answer is simple: we can't.

Prepare yourselves.

Scott Kelley
Shores of Perth (Number 4), 1988
Oil, wax and varnish on paper mounted on canvas,
80⅛×67½ inches

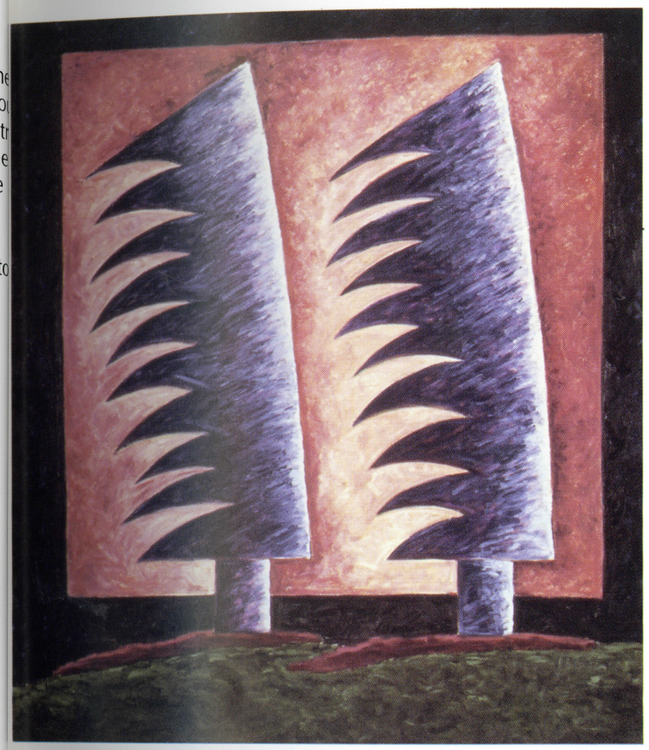
Rex Lau

In 1976 I took a small block of wood and carved it, and painted it to form a mountain. This was in New York City where I was living at the time, and the more I looked at it, the more I thought about the landscape. The more I thought about the landscape the more I thought about moving to the country.

I was able to do this in 1979 and indeed began to paint the landscape. I looked at the trees, the rocks, the water and the horizon line. I found this to be a vivid experience.

One afternoon in 1982, during a fierce thunderstorm, I watched a cedar tree bent by the wind. Its branches forced to one side, it was unable to return to its normal position; it lasted all day. This became a series of paintings titled *The Wind Demons,* one of which is reproduced here.

How do you paint the wind? I did not start with the question, however, I ended up with it.



Rex Lau
The Wind Demons, 1982-83
Oil on canvas, 72×63 inches

Katherine Porter

Katherine Porter
1000 Red Burning Nights, 1986
Oil on linen, 80⅛ × 67⅛ inches

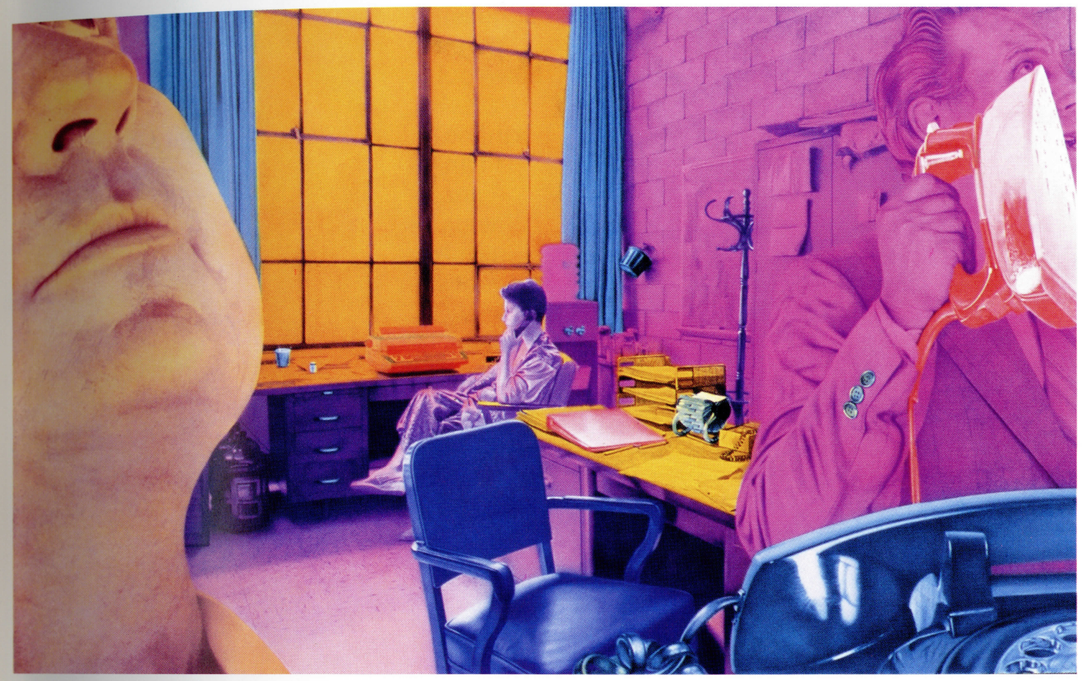
Sandy Skoglund

As an artist, I have no strong allegiance to any particular medium. Rather than being a photographer, sculptor, or painter, I am an image-maker. Learning how to use new materials and methods is a constant part of an ever-changin process.

A lot of American work in the eighties can be divided int pictures of signs. There are enough signs on the highway, a the airport, and in the supermarket. Pictures are less authoritarian in the way they communicate.

My work involves the physical manifestation of emotiona reality. Breaking through the art barrier, the invisible becom visible; the normal, abnormal; and the familiar, unfamiliar. Ordinary life is an endless source of fascination to me in its ritualistic objects and behavior.

Like an illustrator or filmmaker, I enjoy exercising almost total control over the visual and dramatic elements. I restructure events by creating them from scratch and force chance to blow things my way.



Sandy Skoglund
Something on the Wall, 1986
Acrylic on canvas, 60×96 inches

Non-Figurative

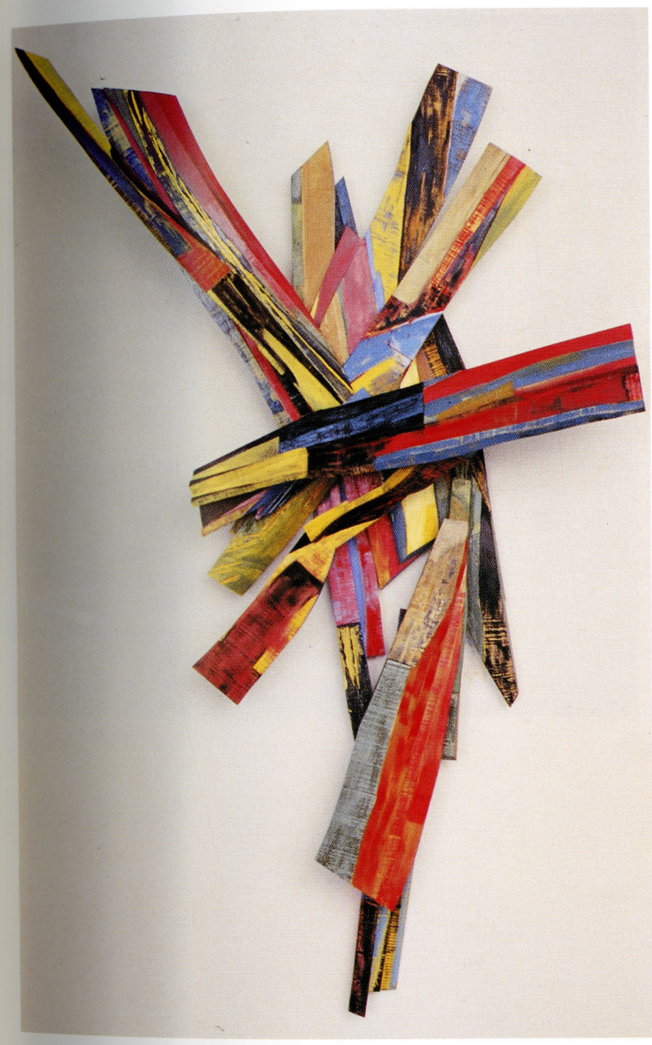
*Biederman
*Brown
Buchwald
Heeks
*Kendrick
Knight
Lang
Laufer
*Meyer
Neher
Owen
*Partenheimer
Reed
*Sorce
Spence
*Wiley
*Willis
Winters
Zeniuk

James Biederman

Go-Jo is a polychromed wall relief which I fabricated in a spontaneous, intuitive manner. The energy of the material a process: its compression and expanding forces create its for and content.

Historically, I was influenced by the Russian Constructivi as an alternative to traditional and minimal sculpture makin While oil paint adds another illusionistic dimension — sometimes colliding with its supporting wood structure — t paint and structure create energies by working within and against themselves. Sometimes we hold on to the wall — a cultural invention of divisions, enclosures and privacies. Sometimes we push forward and explode into unbounded space. But hopefully, we begin to enter a place unknown before the work's inception. Otherwise, why begin. There a no apriori blue prints for a product — only an energy which must be expended to exhaustion — a life. But somehow we need an inner logic of its own making for the work to declar itself to the world independent of its maker.

Go-Jo is also the name of a historic district in Kyoto, Japan where I resided with my wife on our honeymoon in 1984. The kimono is a complicated structure of various layers of clothing, each giving a hint of itself and revealing another substance — not too dissimilar from a thinking and perceivi process.

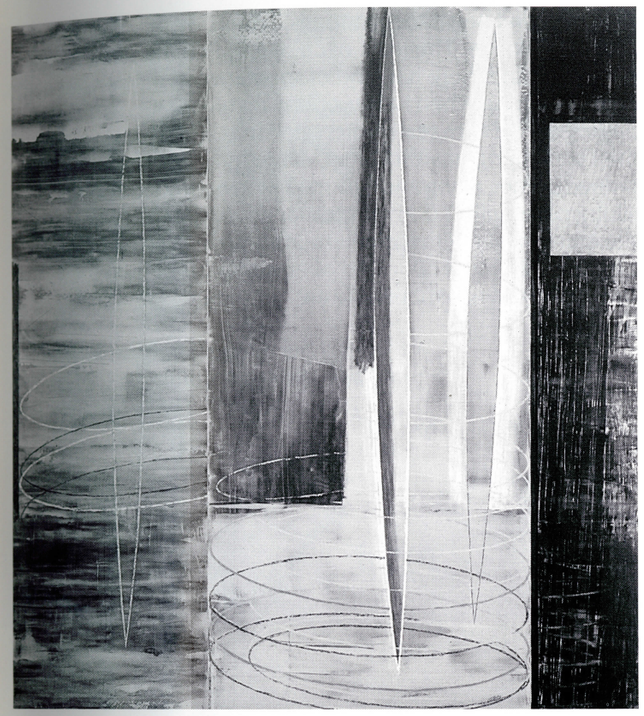


James Biederman
Go Jo, 1984
Oil on wood, 90×50×20 inches

Larry Brown

Each new painting is a discovery, in a sense, a story about painting, its references, principles and processes. *Mesa Amarillo* is characteristic of this attitude as has been most of my work since the early 1970s. The basic reference points have been those ideas of conflict and opposition, contrast an contradiction. My work is dependent fundamentally on thes concepts and how they are layered within meaning and visu form. The exploration of these ideas of the past fifteen years has led in a number of directions, one evolving into the next consistent in a concept of overall conflict of form but in final manifestation quite different from the last. Each progression brings new images, attitudes and technical process together, creating an atmosphere and personality which seem remarkably "right." It is a continual surprise to me how an idea can roll over repeatedly, each time revealing a new and unexpected face.

Mesa Amarillo is a part of a testing process, an experiment with imagery. It tends to challenge the notion of landscape and nature yet remain obscure and mysterious; scientific; abstract. It is a play of space and figures, time, strong light an dark, all static and dynamic simultaneously, moving front to back, side to side, horizontally and vertically in a flip-floppin space, changing and probing as to what and where they are. I is ambiguous but convincing as well.

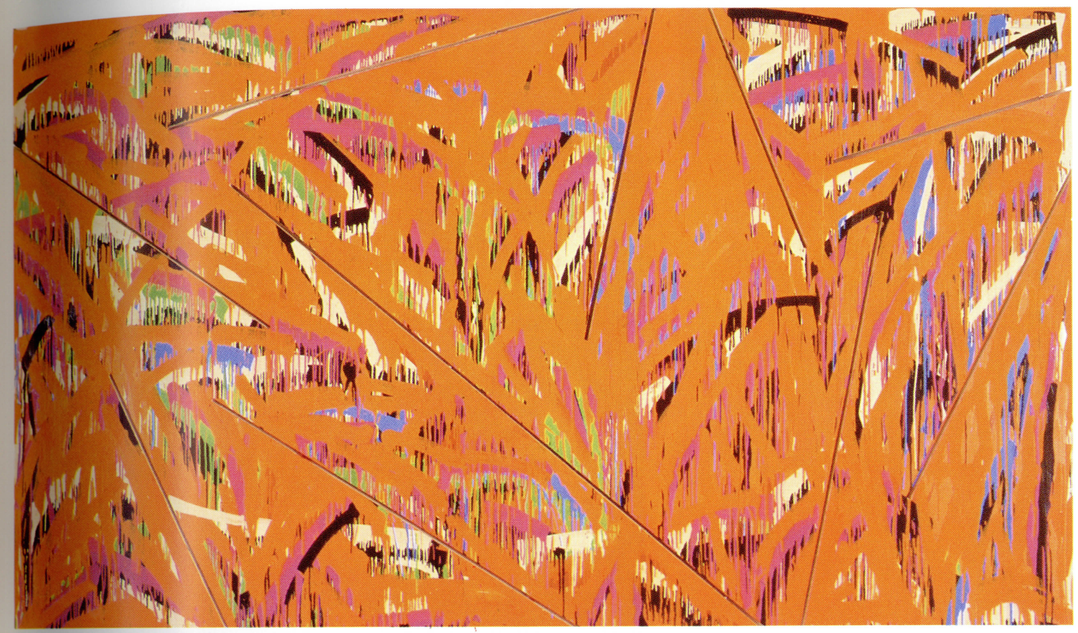


Larry Brown
Mesa Amarillo, 1987
Oil on wood, 80×79×5¼ inches

Howard Buchwald

" . . . When I begin the paintings, I don't know what they're going to look like. The idea, of course, is that the work is not anticipated and there is a kind of spontaneous interaction with what I am doing when I am working on any particular painting. What I am really interested in is a kind of surprise, when something unanticipated, something that I have not planned comes along and hits me in the eye, so to speak. Talking personally, I don't understand what's at issue in a work unless one engages that element of surprise. It seems to me that the artist would be a kind of executor of his own ideas otherwise. And a lot of people are."

Howard Buchwald during an interview by Katie Lipsitt for Columbia University radio station WKCR - FM



Howard Buchwald
Plane Field, 1986
Oil on canvas, 75 × 109½ inches

Willy Heeks

I grew up on a farm by the ocean, and nature has always been my grounding influence. But in my work I consistently peel away the obvious from my response to the world aroun me. I paint personal statements and have no interest in ideology. I go to the studio every day, I get coffee on the way unlock the door, I turn the lights on, I sit and look at what I di the day before. With every painting I am looking for something, but I never know what it is until I find it. I paint, I sit, I smoke a cigar. As the work takes on a life of its own, it begins to dictate its own direction, acquiring a physical and mental space where I can act intuitively. The environment becomes euphoric as a sort of alchemy clarifies the meaning in the painting. Then I know I am close to a finished work.

Willy Heeks
Untitled, 1988
Mixed media on paper,
44¾ × 32¾ inches

Mel Kendrick

" . . . in 1978, something came from a whole other place and helped loosen things up. Suddenly, what I had been doing seemed dogmatic; the rules had been broken. I started thinking, whose rules are these that I am following anyway?

"[Today,] In order to work the way I do, I've accepted certain things - that it's okay to put sculpture on a base, for on - and accepted that you don't have to keep on challenging those notions . . . .

"Sculptor's Interviews," Art in Americ
November 1985, p.12

" . . . I'm interested in the concept of energy generated from the center of a sculpture, but I am also opening up the spaces in the work and seem to be readressing the forms of my earlie linear sculpture."

"My work is abstract . . . . My view of recent art history is that art reached a reductivist point in the late 60's . . . . The question became, how do I start from ground zero using minimalist building blocks and work toward a form of self-expression?"

"The interesting point in art today is the fine line that exists between representation and abstraction. There are only a limited number of shapes or forms in the world and the viewer will see some reference or image in the sculpture whether or not it's intended. Every form has the potential for association."

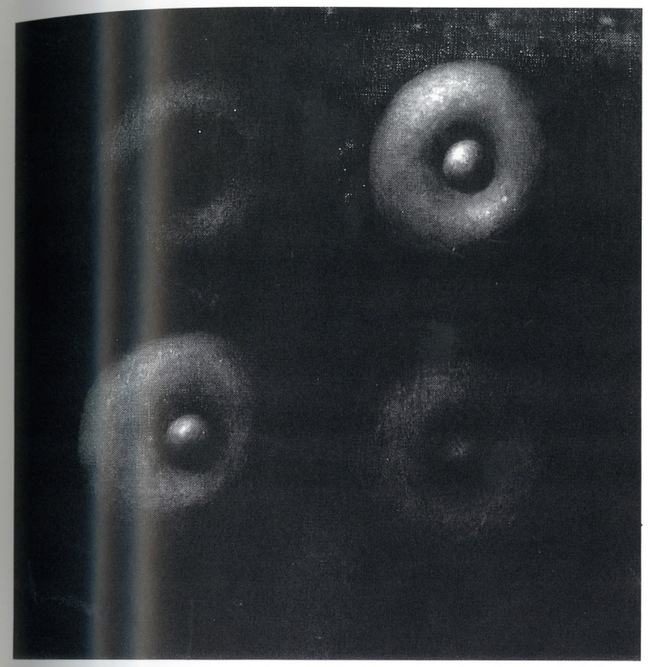
"The subject matter of my sculpture is simply its own making; any reference is extraneous. The irony is, that is where the tension lies."

Betsy Siersma, Mel Kendrick: Recent Sculpture
University Gallery, University of Massachusett
at Amherst, 1986

Mel Kendrick
Basswood with Clay and Holes,
1986
Basswood and clay,
27½ × 12 × 10½ inches

Karla Knight

This painting is one in a series called *Full and Hole,* followed by another series called *Half and Hole.* It uses archetypal objects in combinations, phases, and mutations to play with the idea of fulfilling one's center and losing it simultaneously.



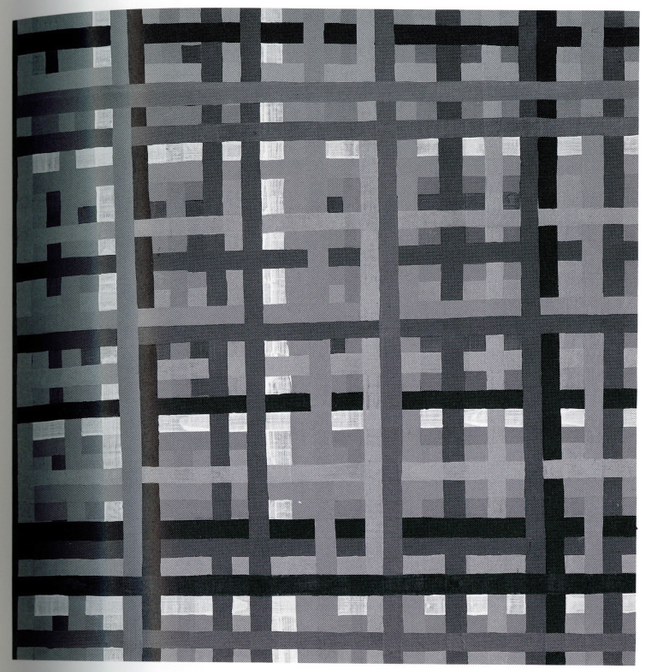
Karla Knight
Full and Hole, 1987
Oil on linen, 15×15 inches

Gary Lang

My work has always been about the same thing; words/concepts like: shimmer; awe; the geometry of nature and sensation — the notion of vibrating in unison with my maker; the fabric of existence, infinity, the carnivorous nature of love; reflections of myself in other people and things; the way nightmares extend time; BEING in my studio; sidestepping erosion; the faithful activity of overcoming the mundane through my work; constantly reinventing the moment; extending the self; hovering; and consigning gravity to oblivion.

To behave naturally or with regard to my nature is an achievement in itself; an act of creativity. The intention of my painting is to bring the moment into exact focus and actualize the here and now. The process is constantly changing and growing in order to accomodate the non-static climate of the present tense. Everything is shifting in all directions — at all times; at once. In order to realize this end, I move through space without a destination or reference to what I see. Looking at the picture interferes with painting it.

I think of my painting as the remnants of a dream vital to my existence, like a diagram that suggests how I arrived where I am — not in a romantic sense, but in an organic, mystical, compulsive manner that is actual and balances and propels. Having survived the seduction and trauma of illusion, my fixation is on the moment; to be fearless and crude before and beyond knowing or imagining. In this sense I achieve my nature, more profound than my fears or my dreams. My work is my breath. I do not make "art"; I make myself in the image of my wellspring source.



Gary Lang
Back-Out, 1988
Acrylic on canvas, 27×27 inches

Susan Laufer

Painting can create a place which exists between the worldly and unworldly. This gap, which is a point of departure for life, is a hovering place which moves from chaos to order, from darkness to light, and back again.

Susan Laufer
Moor, 1987
Acrylic and mixed media on panels
102×110½ inches

Melissa Meyer

I was really influenced by Gorky because I liked his painting better than anybody's.

Willem De Kooning

Dancing is a sweat job. You can't just sit down and do it, you have to get up on your feet. When you're experimenting you have to try so many things before you choose what you want, that you may go days getting nothing but exhaustion. This search for what you want is like tracking something that doesn't want to be tracked. It takes time to get a dance right, to create something memorable.

Fred Astaire

In the field of observation, chance favors only the prepared minds.

Louis Pasteur

Quotations selected by Melissa Meyer.

Melissa Meyer
Untitled, 1987
Oil on canvas,
14×24 (diptych) inches

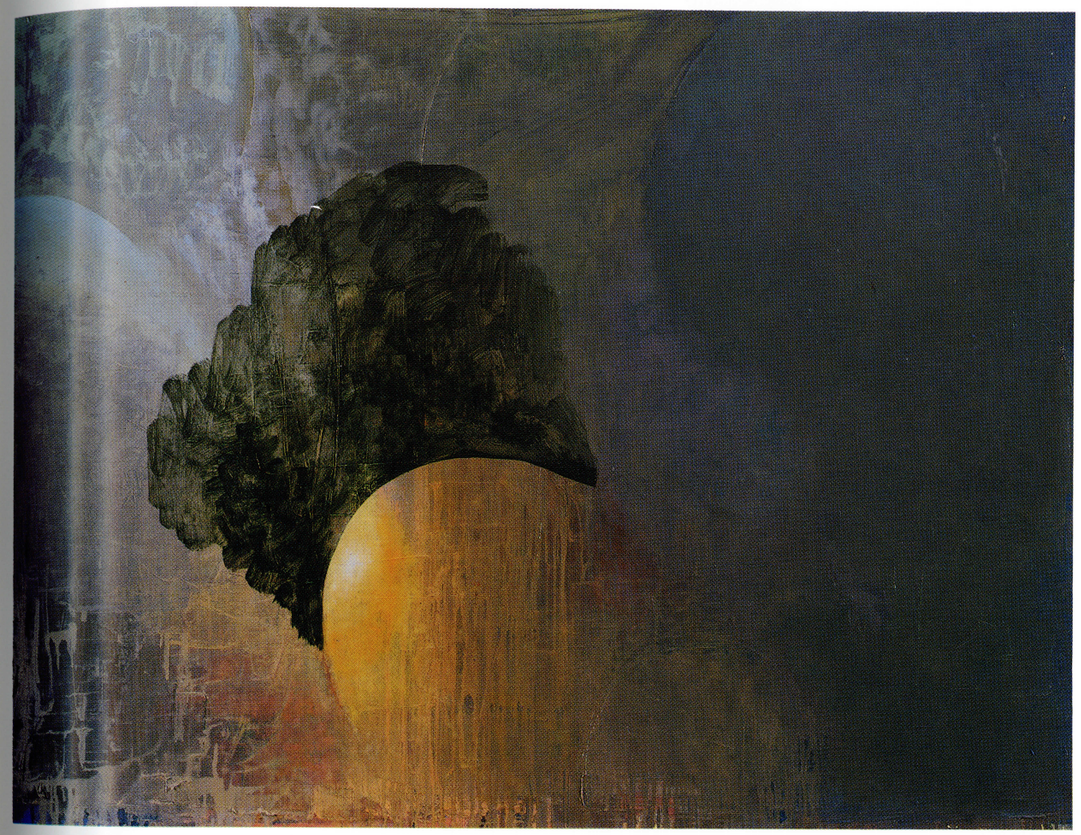
Ross Neher

Summer – Fall 1988. A difficult, unproductive period, not only for myself but for many friends as well. It was as if we were collectively encased in hardening cement. (No doubt the awful summer heat wave had something to do with this.) My painting activity was restricted to working on a single canvas.

The painting was originally to have been titled *Passing*. It was to have been about the nature of learning, about the passing on of knowledge, (a lot of my new paintings depict head-like forms, illuminated globes, and so forth). I suppose any attempt to impose a theme on the painting was doomed from the start. Paintings have minds of their own, or more accurately, truly reveal the present state of their author's minds. Ultimately, I had no choice but to submit to the painting.

I slogged through to where the painting was in a pleasant field-like state and I could have left it there. But complacency, in me, breeds panic. There was no risk here, no danger. So one morning, sometime in late October or early November, I got out of bed, mixed up a brownish glaze, and "hit" the painting. At once the painting snapped into focus, the glaze defining the roundish central form and bringing the painting back up to the surface.

Why *Dreamer*? The title seems poetically apt though I can't really say why. Certainly there is something "dreamy" about the painting which remains my most elusive to date.



Ross Neher
Dreamer, 1988
Oil on linen, 36×48 inches

Frank Owen

The painting, *After,* occupied me during August and September of 1982. It was the first major painting attempted after setting up a new work place in the Adirondack village I had moved to following a disastrous studio fire in New York City. In all senses, this piece was an effort to 'rise' to the occasion. It was also a homage to Picasso's 1932 Crucifixion which was based in turn upon Grunewald's. In loose terms, I was responding to an idea of doing something "after" Picasso "after" Grunewald while making a new beginning.

The dominant image is of a linear cylindrical chamber positioned in a special assembly of synthetic cubist shapes and surfaces. The chamber image had been evolving in my work as a metaphor for a minimal architecture to contain events.

I have a mental list of my paintings that rank in a personal top 10. *After* attained position on that list upon completion and has persisted there.

Frank Owen
After, 1982
Acrylic on canvas, 102×90 inches

Frank Owen

The painting, *After,* occupied me during August and September of 1982. It was the first major painting attempted after setting up a new work place in the Adirondack village I had moved to following a disastrous studio fire in New York City. In all senses, this piece was an effort to 'rise' to the occasion. It was also a homage to Picasso's 1932 Crucifixion which was based in turn upon Grunewald's. In loose terms, I was responding to an idea of doing something "after" Picasso "after" Grunewald while making a new beginning.

The dominant image is of a linear cylindrical chamber positioned in a special assembly of synthetic cubist shapes and surfaces. The chamber image had been evolving in my work as a metaphor for a minimal architecture to contain events.

I have a mental list of my paintings that rank in a personal top 10. *After* attained position on that list upon completion and has persisted there.

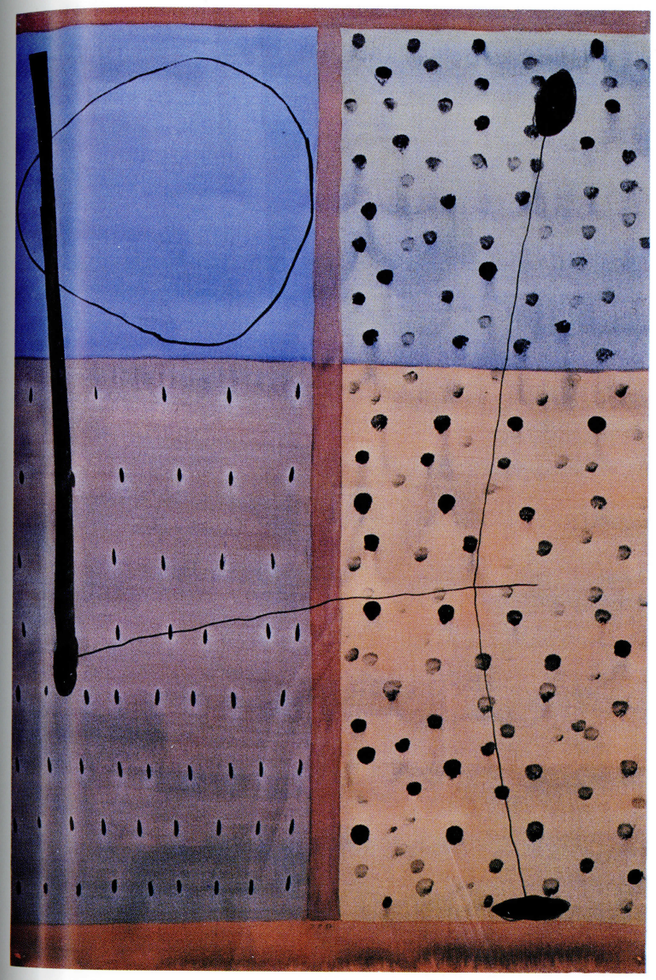
Frank Owen
After, 1982
Acrylic on canvas, 102×90 inches

Jürgen Partenheimer

The artist is both huntsman and herdsman. He saves and guards the dreams; he preserves the idea of things for us in reviving the forgotten and obscure as remembered and experienced being. He shows the sources to all the innocent who have no memory. He leaves the warmth of the hearth, the safety of the enclosed pasture and unlike those who love the sea — though just from the shore — he leaves the pier into the ocean and in accepting shipwreck, in accepting to fail, he commits all the errors for humankind by going astray and learning about such qualities as fire and rain!

In poetic-symbolical form the artist also is the huntsman of the idea of the image. In the form of the idea he attains the invisible obscurity of utopia with great strength, comprehends, molds and 'sacrifices' it. The hunting of the image corresponds with the longing to dominate over the sublimity of mystic power, to rule over the inexplicable, over the Divine, which innocently touches the lost paradise within us. The artist comes close to the mystic quality of creation through the image. Conscious of the second creation, he unites knowledge and ignorance in a Faustian sensitive balance.

Jürgen Partenheimer
from the Provincetown Lecture, 1987.



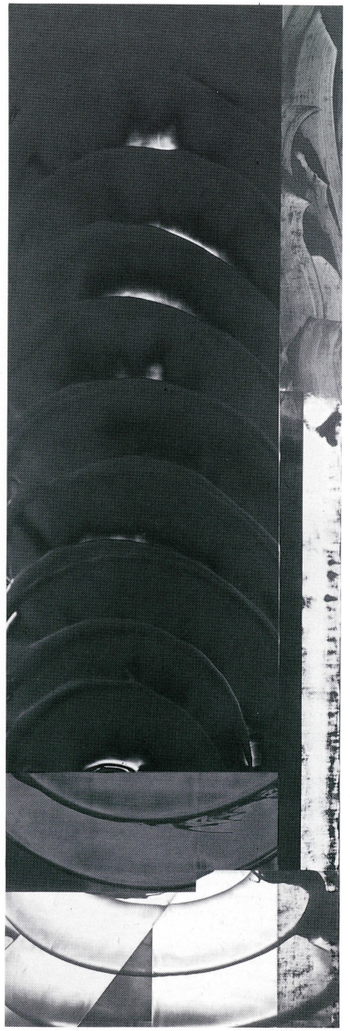
Jürgen Partenheimer
Wanderings III, 1987
Watercolor on paper,
30¾ × 20¾ inches

David Reed

Although my painting is abstract, I've been influenced by Cinquecento and Seicento Italian painting — color, light, ambiguous spatial constructions, illusions of time and immediacy. I've even been influenced, I think, by a sense of narrative in the paintings which I would like to somehow get into my paintings. I want a sense that something has happened or is about to happen, even though there are no objects and no clear story.

In my paintings the viewer is a participant in these experiences rather than the figures in the paintings. I mark the painting in a way that is transparent and flowing. It often resembles modeled drapery, a very loose fitting garment for the viewer.

#230 reminds me of a painting I love in the Pinacoteca in Siena, *Christ in Limbo* by Beccafumi.



David Reed
#230, 1986
Oil and alkyd on canvas,
108×36 inches

Anthony Sorce

The elements of painting and their denotations are my means of narration. Painting for me is more about knowledge than truth. It's knowing the conventions and the limits and then breaking and/or expanding them successfully. Each work I start is a new beginning. I like to discover when I paint, and in the process I find more about what I don't know than what I do know.

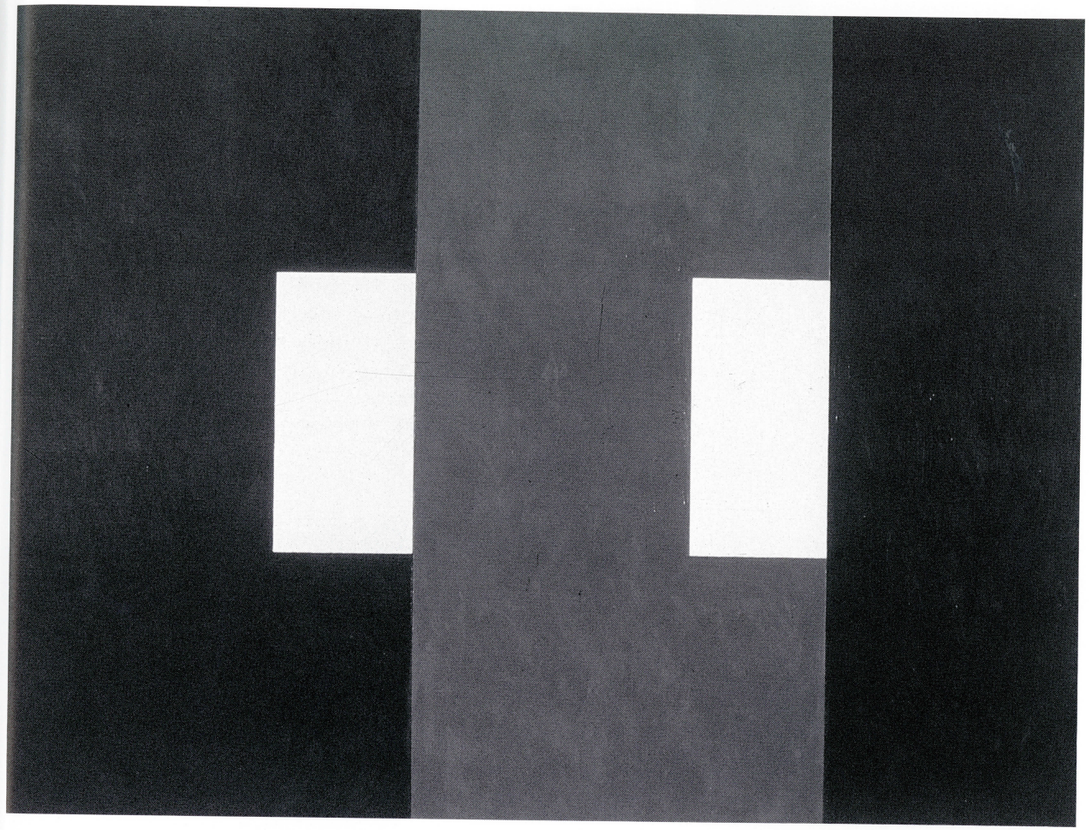
Matins was part of the series of image-generated, shaped paintings I began in the mid 70's. The paintings were composed with sheets of pre-painted flexible paint film. The orientation, size and shape of each work resulted from the intrinsic outgrowth of its image, rather than being predetermined by a specified ground or support.

Anthony Sorce
Matins, 1981
Rhoplex on board, 61×74 inches

Andrew Spence

Switchplate is part of an ongoing shift away from a pure geometric abstraction toward a more personalized one. The composition is reduced to emphasize a kind of balancing act between the white shapes and the red-orange-red shapes.

Switchplate was painted just after my studio had been renovated. The idea came to me at a time when I was considering such things as switchplate covers, doorknobs and other hardware items. The image of a switchplate cover as a painting had become irresistible.



Andrew Spence
Switch Plate, 1986
Oil on linen and wood,
60×80 inches

Tad Wiley

Bouy Tree grew out of a desire to break up a tall vertical plank of pine into four separate but related sections, which when fused together would work as some sort of whole, setting up a situation of shifting planes, both in a physical and illusionary way.

The use of intense coloration was necessary in separating the two major internal forms, creating a shearing and at the same moment, a joining of the two elements. The internal "zig-zagged" line created by the joining of each separate wood plane echoes the overall back and forth, in-out movement of the piece itself.

Bouy Tree is the name given to a location used by the commercial Hual-Seine fishermen of the east end of Long Island. It refers to a marker set out in the water. Traditionally it would consist of a sappling or a wood pole, painted or unpainted, indicating either a channel or submerged obstruction.

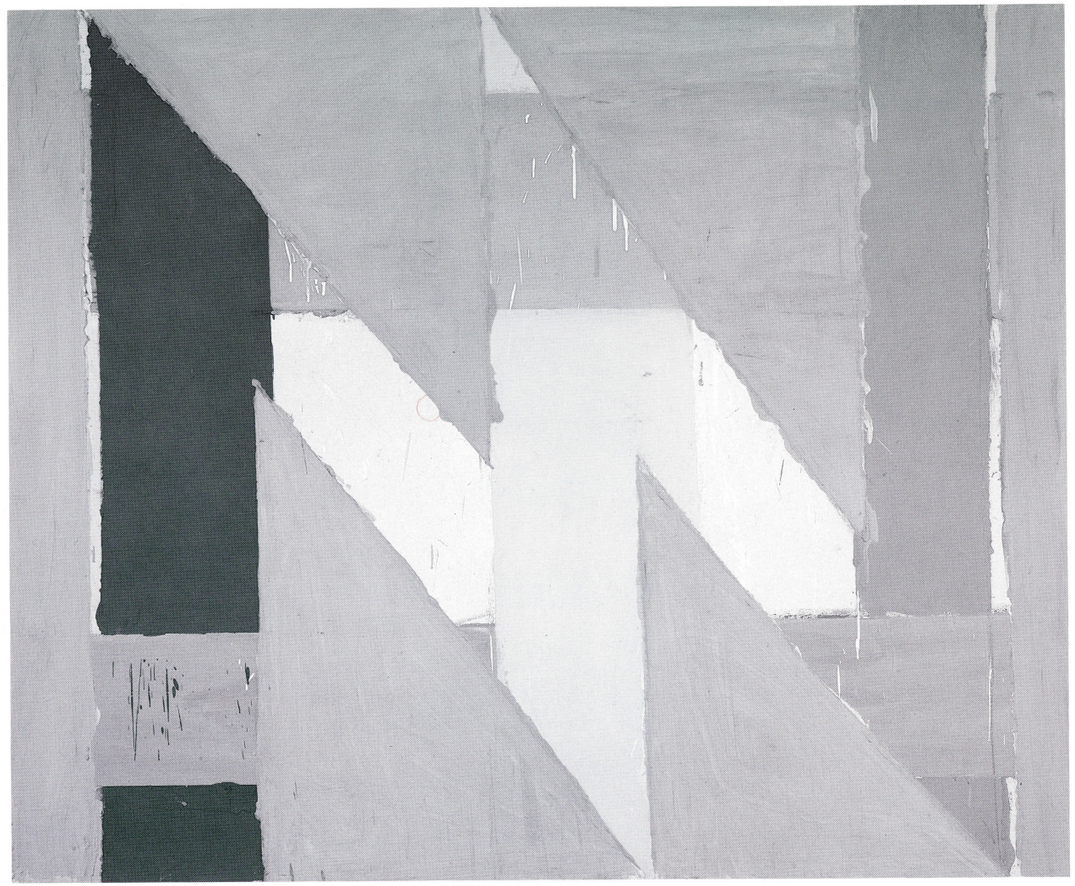
Tad Wiley
Buoy Tree, 1987
Marine enamel and spar varnish
on sugar pine, 79×17×6 inches

Thornton Willis

Streets of Tupelo, like many of my titles has reference to the South, where I was born and where as a child I first encountered the beauty of nature. However these personal experiences are *not* the focal point of my work. In my painting I strive for a humanness through non-representational means, without reference to landscape or without direct reference to the human form. What then makes my paintings humanistic, and to what might they have reference? Perhaps to an inner-state-of-mind or an inner-state-of-being? After all it is here that we are all the same, male or female, poor, rich, black or white.

Abstract painting has always interested me because it offers the broadest means to express universal qualities and values. It is my personal preference, as an artist, to investigate metaphysical realities which transcend the depiction of physical realities that carry their own connotations. It is a matter of *choice* for me to work out of, within, and towards a tradition of painting which has its roots in abstraction; which remains international in style, and holds to certain expressionist tenets which, for me at least at the present time, are more clearly and purely held to through a non-representational means.

The painting must ultimately speak for itself. The paintings I make are made to be looked at as having presence. I think of my paintings as objects, and further, as objects of a special nature in that they contain information visually on a two-dimensional plane. The content is a result of the way the painting is made, that is to say, the paint itself, and this content is always on some level necessarily illusionistic (by necessarily I mean that the illusion again is a result of the way the painting is made). The attempt to do otherwise — to contrive illusion — is for me to deny the two-dimensionality of painting. Painting is a two dimensional art which necessitates illusion in order to remain vital. The degree to which I am able to contain the illusion within the planar dimensions, that is to say, the extent to which I am able to respect the two dimensional nature of painting and maintain it, is relevant to the degree of purity within my work.



Thornton Willis
Streets of Tupelo, 1984
Acrylic on canvas, 69×84 inches

Terry Winters

Terry Winters
Schema, 1985-86
Vinylic, graphite and gouache
on paper, 12×8½ inches

Jerry Zeniuk

Jerry Zeniuk
Untitled, Number 117, 1988
Oil on linen, 67×76 inches

Sordoni Art Gallery Advisory Commission

Charles Shaffer, *Esq., Chairman*

Deane Berger
Christopher N. Breiseth, Ph.D.
Rosemary Caputo
Lou Conyngham
Mary Lee Cuscela
Virginia Davis
Doris Fordham
Marilyn Friedman
Robert Heaman, Ph.D.
Ann Marie Kennedy
Susannah Kent
Marilyn Maslow
Constance McCole
Betsy Morris
Hank O'Neal
Judith H. O'Toole, *Director*
Arnold Rifkin
Kim Ross
William Shull
Helen Farr Sloan
Andrew J. Sordoni, III
Sanford Sternlieb, M.D.
Diane Ushinski
George Waldner, Ph.D.

Gallery Staff
Judith H. O'Toole, *Director*
Jean C. Adams, *Assistant Director*
Kimberly D. Andrews, *Secretary*

Cover Design: Jean Adams
Frontispiece: Thornton Willis
Inside Layout & Design: Llewellyn & McKane
Typesetting, Color Separations & Printing: Llewellyn & McKane
Type Face: Omega
Cover Stock: 85# Consolidated Reflections Cover
Text Stock: 90# Consolidated Reflections Text
ISBN 0-942945-01-8