

FACULTY EXHIBITION 2018

PAUL W. ZUCCAIRE GALLERY | STONY BROOK UNIVERSITY | OCT 17 – DEC 16, 2018

FACULTY EXHIBITION 2018

INTRODUCTION

Stony Brook University is fortunate to have distinguished artists on our faculty, whose work engages a broad range of media, crossing boundaries in sometimes playful and sometimes challenging ways. Our faculty include artists whose work is commissioned and exhibited internationally. The work shown here provides just a taste of the range, creativity and intellectual depth of their practice.

What is not on view is the commitment and focus they also bring as teachers and mentors to our students, by example, and in the classroom and studio. The Studio program at Stony Brook offers a demanding three-year Master of Fine Arts degree, as well as a Bachelor's degree with concentrations in digital media and photography, painting, printmaking, ceramics and sculpture, preparing students for successful careers in art making and art handling, in video and media production, in education and curatorial practice. Our faculty also serve a wide range of students who choose to pursue a minor in Studio Art or in Digital Arts, while completing their degrees in other fields.

In addition to the expertise our faculty provide in the classroom, they also bring their knowledge and stature within the art world of New York, from the Hamptons to the galleries and museums of Manhattan and beyond, enhancing the reputation of Stony Brook as a world-class research university. Our studio faculty collaborate and engage with scholars and scientists across the disciplines, bringing critical conceptual and visual consciousness to contemporary concerns.

We want to thank Karen Levitov, Director of the Paul W. Zuccaire Gallery, for her energy and commitment in making this exhibit possible, and for her fresh perspective on the world of contemporary art. Finally, we welcome Amy Cook as the new chair of the Department of Art and ask that you join her in taking time to engage with these works, question them, learn from them, and enjoy them.

Barbara E. Frank
Associate Professor and Former Chair
Department of Art



Toby BUONAGURIO

Professor

Neon Auroras is my latest series of figurative works. After almost 50 years of creating hyperbolic ceramic sculpture, these unique "fembots" are intended to celebrate personal freedom and physical exuberance. As newly interpreted female creatures (for 30 years I created androgynous robots), they exalt enlightened cultural mores that embrace all human beings. *Emerald Suns, Celestial Body* dons a "stellar" gown bedecked with transparent colored orbs, situating her in an implied universe where she, of course, remains at the center.

Neon Auroras Series: Emerald Suns, Celestial Body, 2018; ceramic and other elements; 42 x 27 x 27"

```

not the only one - first_out.py 2018 - 74x23
> hello
- So making
Speak:
You said: what are you making
- I with up in Staten movie. It
Speak:
You said: what is a movie
- Wonderful up making Staten mother. It was
Speak:
You said: leave hanging
- She mother.
Speak:
You said: who is your mother
- So up up in Staten Island.
Speak:
You said: Staten Island your mother
- So.
Speak:
You said: so where are you from
- I with up it's farmland. It was
Speak:

```

Not the Only One—Alpha Release 2, 2018; 3D print + AI chatbot; 11 ¾ x 10 ¾ x 15"

Stephanie
DINKINS

Associate Professor

Not the Only One is the multigenerational memoir of a black American family told from the "mind" of an artificial intelligence (AI) with evolving intellect. This AI storyteller is trained on data supplied by three generations of women from one family. *Not the Only One's* narrative is derived from the experiences and demographic information culled from three generations of women from a close-knit family.



The Blue Danube, 2017; fine inkjet print on silk, mounted on Chinese album and Lan Ling silk; 10 x 60 ⅜"

Qin
HAN

Adjunct Lecturer

As a digital artist and printmaker, my work examines issues of belongingness and migration. Through migrants' stories and travel impressions, I seek to visualize the movement, as well as its connection between our desires and longings.

My work flows from my own experience of home and relocation. I feel the ambivalence between nostalgia and wistfulness of transition. This encouraged me to explore this uncertainty and spectacular feeling throughout my work. I'm inspired by poetry, surrounding stories, also translation or mistranslation between English and Chinese. I visually translated the moments they are passing through, getting together, migrating, and even conflicting.

The process's excitement comes when it produces happy accidents. The blue comes from Cyanotype, which can produce blue by ultraviolet light. The bamboo rice paper and folding book format not only act as a way of self-expression, but as a method of cross-cultural dialogue and collaboration between hand-making and technology.

Takafumi IDE

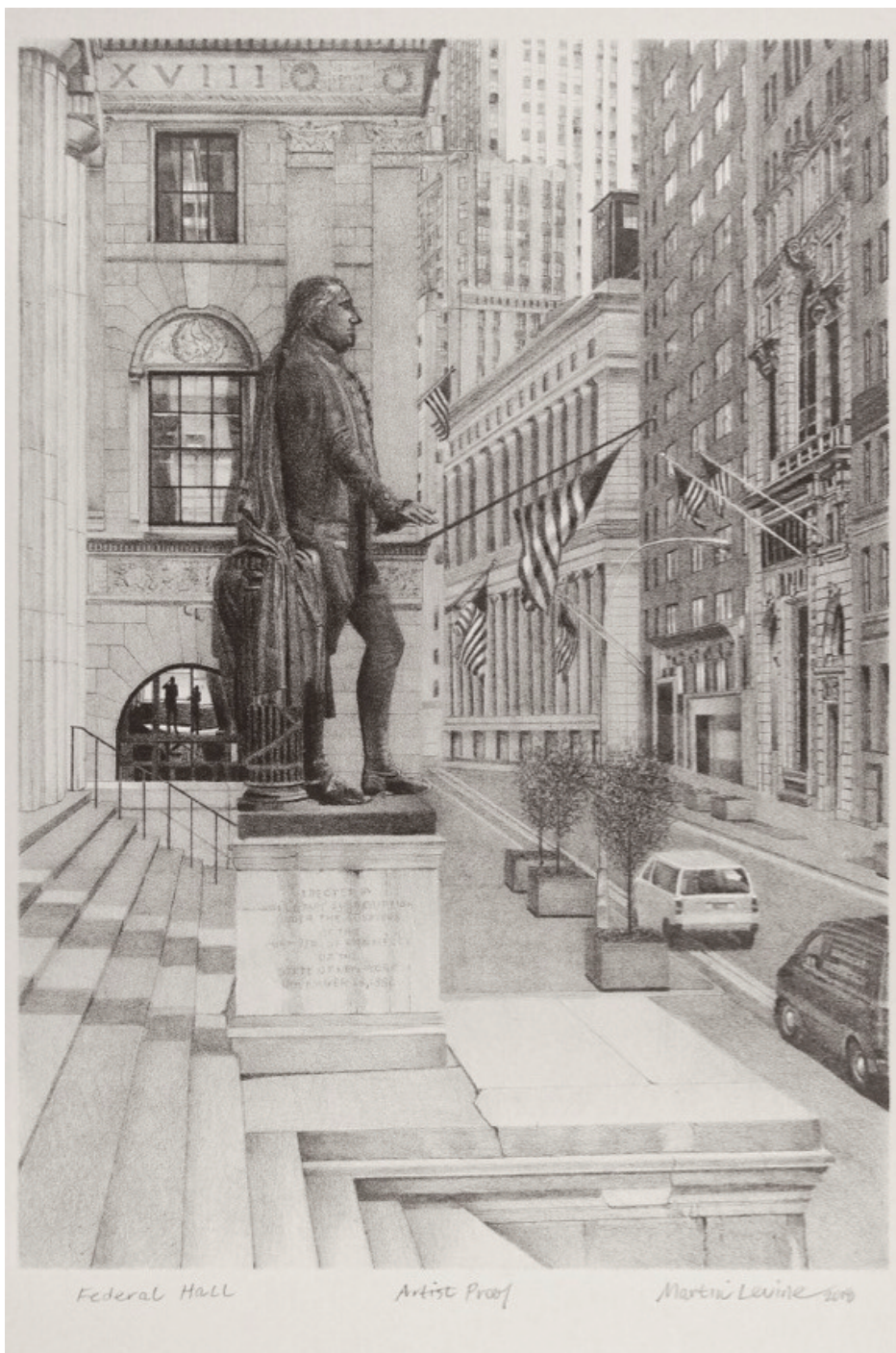
Instructional Support Technician / Lecturer

Weaving the flowing time with minor natural phenomena in the space, I seek "beauty" from ephemeral life.

The audience remembers the experience through the process of interpreting my installation. I hope my audience has a chance to think about "the meaning of being" through my art.

waft, 2018; wind chime, pipe, servo motor, microcontroller; 144 x 36 x 36"





Federal Hall, 2018; lithograph; 21 x 16"

Martin LEVINE

Professor

"Men are only as great as the monuments they leave behind" — *Napoleon*

Architecture is the primary inspiration for my art. This preoccupation was developed through my conviction that architecture is one of humankind's greatest achievements, when one considers our humble beginnings when basic shelters were constructed of wood, straw, leaves, and earth. Both rural and urban buildings remain the attention of my work, with an historical reverence to the generations of artists who share my love and motivation. Constructed edifices and structures, both old and new, not only embody the visual dynamics of the environment we exist in, but help us live our lives more comfortably and resourcefully.

I'm interested in challenging the viewer to make connections and associations with my imagery, based on physical existence, perceptions, and past experiences. I want my images to entertain, capitulate, evoke emotion and inspire the imagination by drawing attention to what humans can achieve with the strength of their own two hands, by taking one of life's necessities of shelter for survival, to amazing and unimaginable heights.

Bruce LIEBERMAN

Adjunct Lecturer

In my studio listening to a lecture on ethics and morality, I heard a story about a conversation between God and an Angel. In this story, God commands the Angel to destroy a city filled with evil, exclaiming that good men did nothing to stop the bad. The Angel argues, "The good could not have stopped the evil, no one would have listened." God's response, "They could have tried."

It still sends chills up my spine.

The angels in the painting are a device. This painting is not about religion, it is about a sense of an existential threat, real or imagined, caused by our chaotic political climate. The battle of good vs. evil.

"The mystic chords of memory... will yet swell the chorus of the Union, when again touched, as surely they will be, by the better angels of our nature." — Abraham Lincoln, *First Inaugural Address*



A painting in search of a title, 2018; oil on canvas; 66 x 60"



Victrola, 2018; dye sublimation on aluminum; 24 x 36"

Patricia
MAURIDES
Adjunct Lecturer

Victrola is a palimpsest of images that collect, overlay, obscure and remember. When my father died he left behind metal tins and bins filled with coins that were hidden under beds, in closets and behind walls. He grew up in the village of Arahova in southern Greece, moved to Chicago in the 1930s during the Great Depression and experienced an era when banks and nations could not be trusted. I continue to use these coins when making my photographs. Also depicted is my grandfather's Victrola which still plays 78's. I love the sound; the scratches and jumps toggle me back and forth through time.

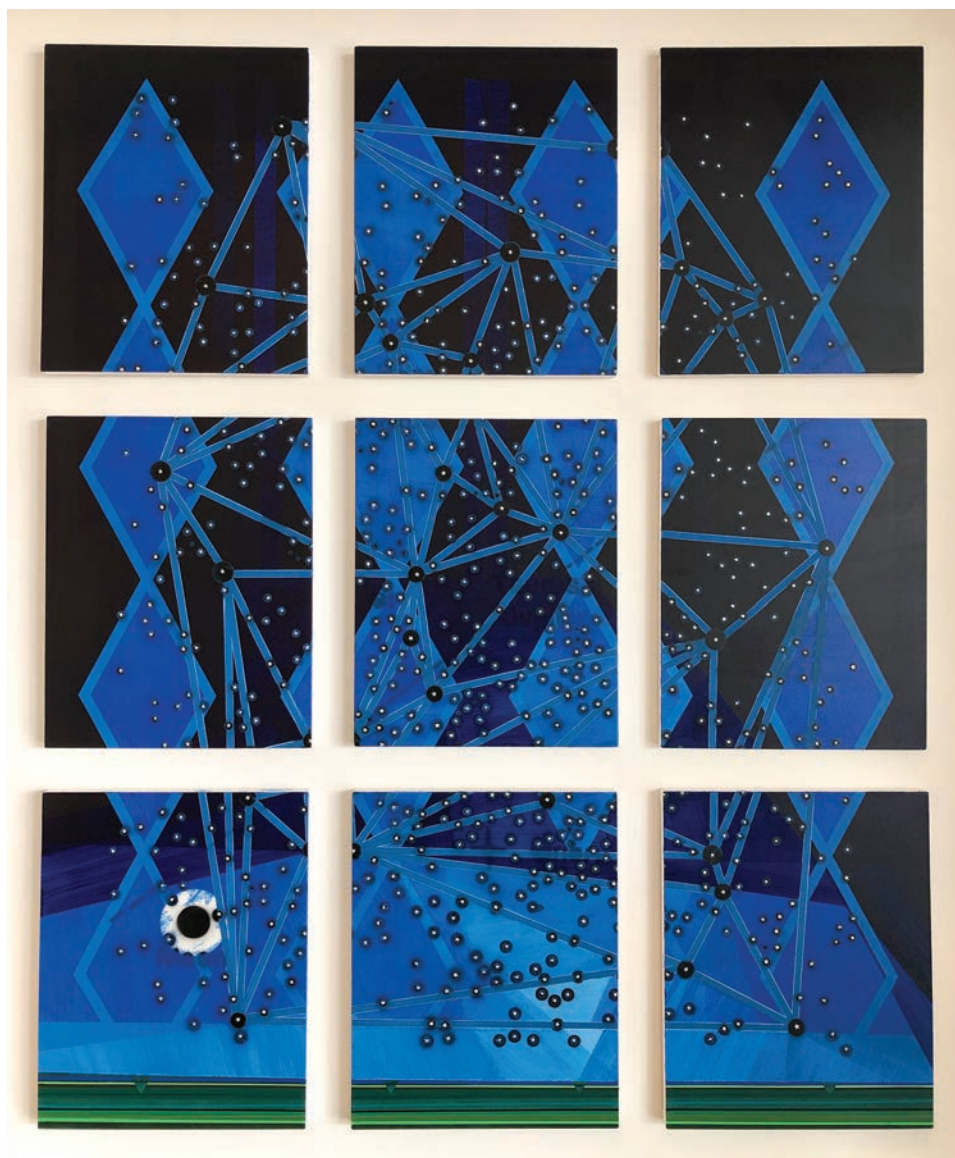


Luminescence, 2018, Hunter's Point South, Long Island City, New York. Photo: David Lloyd

Nobuho NAGASAWA

Professor

For many early civilizations, and to this day, the phases of the moon have been a measurement of time. An ancient custom still remaining in many of the world's lunar calendars is a day to observe the moon. *Luminescence* consists of seven sculptures that emulate the seven phases of the moon. Arranged in a semi-circular configuration, the work creates a sensory experience that metaphorically and poetically links to the tidal rhythm of the adjacent East River. Using NASA's topographic survey data collected by the Lunar Reconnaissance Orbiter, the 6-ft diameter domes depict stylized but accurate representations of the moon's craters, mountains, and valleys. Each moon contains phosphorus particles that absorb sunlight during the day. As dusk approaches, the phase of each moon is revealed by sparkling blue points of light blended into a glowing soft blue background as the light is naturally released. This land art is located on 30 acres of waterfront in Long Island City, a 6-minute ferry ride from midtown Manhattan across from the Empire State building, the Chrysler tower, and the United Nations building. The placement of the seven phases of the moon on the peninsula lawn makes a natural overlook where people observe the water, the sun, the moon, and the sense of time passing.



Lexington Kaleidoscope (Windows), 2017; acrylic and spray paint on 9 canvases; 96 x 80"

Jason PARADIS

Adjunct Lecturer

In my art, there is a sense of contemplation or of reverie that speculates on fundamental mysteries—this being the result of a lot of camping under an expansive sky in the northern Canadian wilderness. There, questions emerged regarding the existence of something much larger than the immediate world. I am very interested in a moment where the past, present, and future collide. Modes of my current environment, laced with reflection, memory, and speculation, filter into the development and translation of the work. This disjunction demands a layered approach in both the meaning and implementation of the artwork. The pieces end up feeling like some sort of phenomenon (either natural or supernatural) has occurred, or is occurring. They are at once primitive, timely, and futuristic.



Negative Monument, 2018; posters; 18 x 24"

Ian Alan
PAUL

Assistant Professor

Negative Monument is an anti-monumental gesture that invites its audience to engage in a participatory yet imperceptible negation of a monument. As both a concrete and practical proposal and a speculative and conceptual intervention, the work aims to probe the relations between publicity and privacy, memorialization and defacement, affirmation and negation, and consensus and dissensus that suffuse contemporary debates concerning the role, significance, and use of monuments in political, social, and everyday life. Audience members are invited to take a copy of *Negative Monument* with them to disseminate and disperse the work into a wide range of diverse and unanticipated contexts.



Ashes, 2018; mixed media (oil, oil crayon, pastel, pencil, colored pencil) on canvas; 40 x 60"

Mel
PEKARSKY
Emeritus Professor and Chair

An artist and old friend visiting my last show told me I was painting psalms, and I was struck by the clarity of that.



Untitled #6F, 2009; mixed media on paper collage; 6 ½ x 11 ¾";
courtesy the artist and Garth Greenan Gallery, New York

Howardena PINDELL

Professor

The circle/sphere has fascinated me for many years... the moon, the sun, the earth, stars, and planets are round. It is an iconic form that permeates our natural world. I was frightened by a circle when I was a child during segregation in the 1940s. My father and I stopped by a root beer stand in northern Kentucky. We at the time were visiting my mother's mother and sisters in southern Ohio, a short hop by car to northern Kentucky. My father liked to see new things and visit new places in spite of segregation, which could make our adventures somewhat dangerous. My father ordered two root beers and we were served two frosted mugs with a red circle on the bottom of each of them. I asked my father, why the circle and my father explained that under segregation all plates, glassware, utensils, etc. that were for non-white customers had a red circle. My obsession with the circle began as a wish to untie the circle in my mind from all negative connotations.



Swampsnake, 2018; bronze; 16" height, variable width and depth

Dan RICHHOLT

Instructional Support Technician / Lecturer

As a sculptor, I value traditional and non-traditional approaches to artistic ideas and mediums; throughout the course of my career, I have never settled for only one. While I often utilize painting, printmaking, sculpture, and various other forms of mixed media, the process of creating art is paramount to me. While I am used to repeating the common motions of manipulating materials, I have trained myself to contemplate everything happening around me in the process. My piece was inspired by a particular presidential debate and a notion I believe in that, in many cases, the blind are leading the blind.

Swampsnake is comprised from multiples and can be arranged into many different compositions. Though despite whatever form it may take on, the core concept remains unalterable. While I am generally not a political artist, I was struck with inspiration for this piece and decided to bring it to fruition.

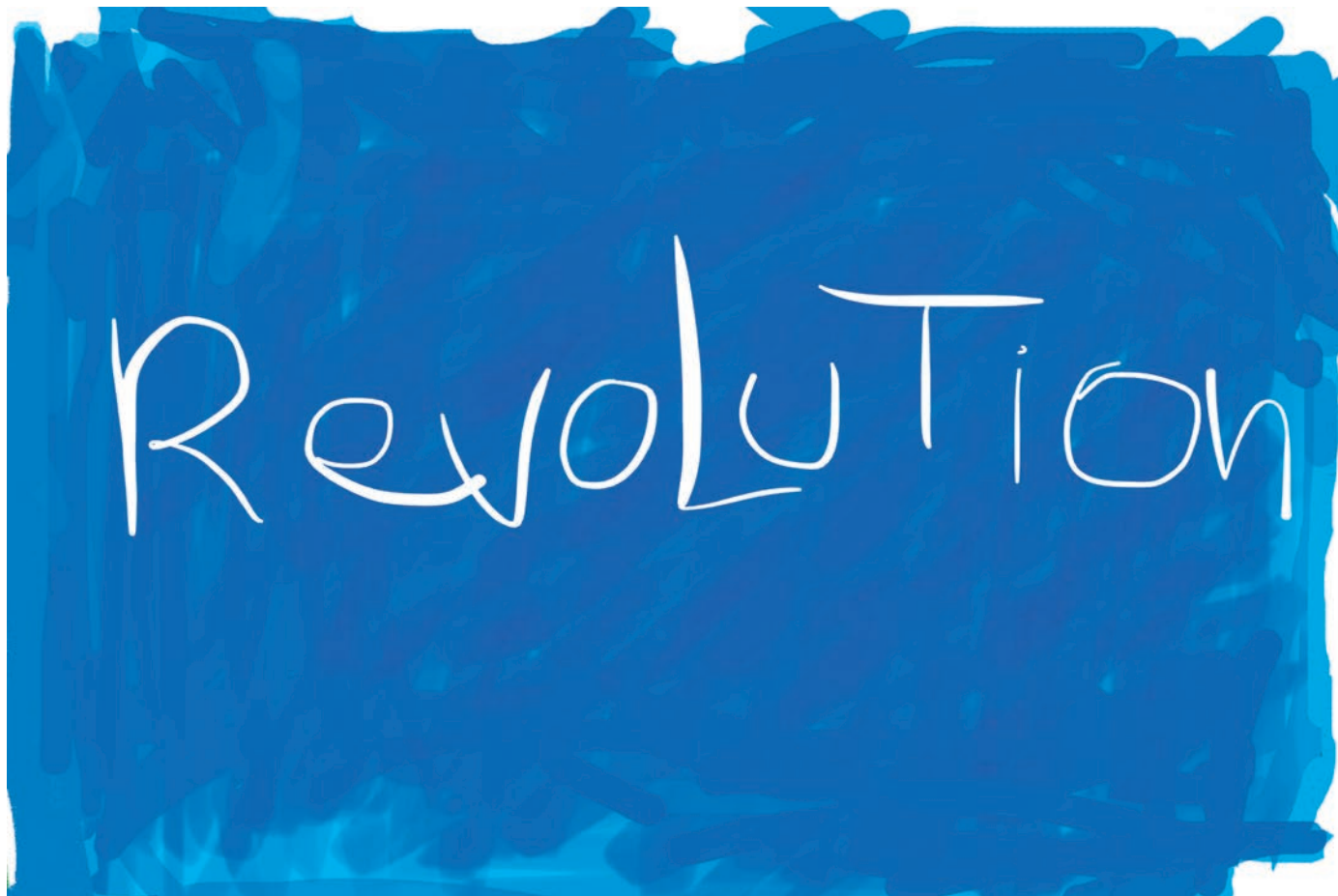


Lake Erie 2, 2014; charcoal and watercolor on paper; 42 ½ x 54"

Lorena
SALCEDO-
WATSON

Full-time Lecturer

My imagery describes temporal qualities of life, both witnessed and experienced. Based on a fascination with human anatomy, botany, and entomology, my work explores phases in biological development and perceptions of the human body. I am interested in revealing our relationship to the world as a part of an open, living system, embracing ambiguities in nature's architecture. Through my imagery I want to evoke unconscious associations with the natural world, pulling the viewer into ambiguously familiar terrain. My work transforms and interprets aspects of nature; filtered through personal experience, observation and imagination.



REVOLUTION, 2018; poster and mixed media installation; dimensions variable

Maya
SCHINDLER
Full-time Lecturer

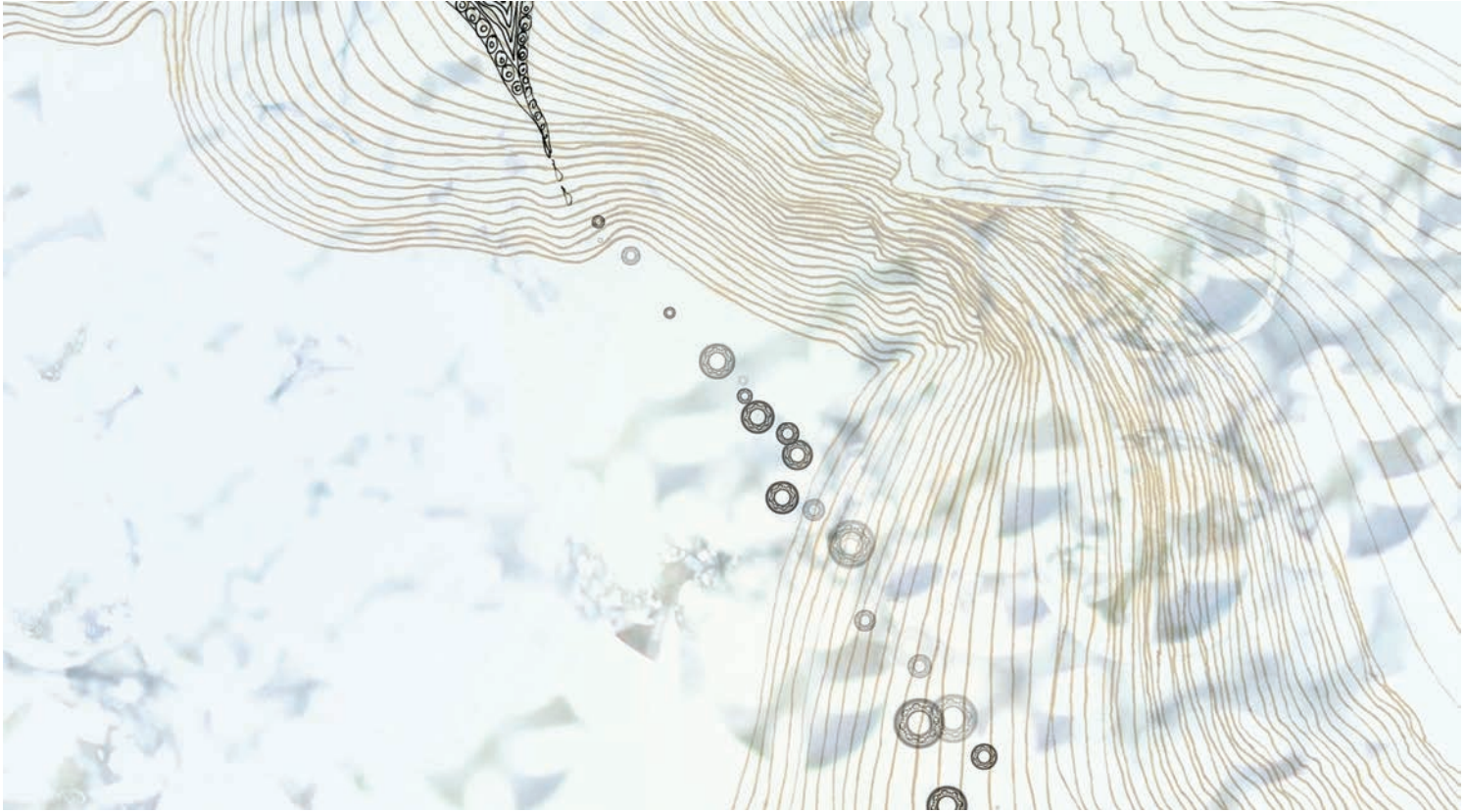
“Tell your own story, and you will be interesting” —*Louise Bourgeois*



Metamorphosis; secret dialogues, 2018; animation

Jeong-A
SEONG
Adjunct Lecturer

My work explores freedom of form, instability of identity, and metamorphosis from form to substance. I project visual metaphors in time and disjoin the general order of images by disrupting the supposed harmony or experience. When secret dialogues take place between beings, the visual immediacy calls the mood of wonder. What is most usual itself becomes the most unusual. A singular perception is freed.



Forest of Manifolds, 2018; video/animation
 Opposite page: *Untitled*, 2018, drawing on wood panel, 7 x 5 x 1 5/8"

Lorraine WALSH

**Art Director and Curator,
 Simons Center for Geometry
 and Physics, Visiting Associate
 Professor, Department of Art**

Forest of Manifolds debuted earlier this year as part of a 2018 Claude Debussy Centennial Festival. For this event, I selected Debussy's seminal *Prelude to the Afternoon of a Faun* as inspiration for my 10-minute movie, which is approximately the same length as the composer's prelude.

I combine my drawings with code to weave together analogue and digital in a form of expanded animation. Working with varied layers of ideas and chance, *Forest of Manifolds* slowly reveals an imaginary landscape with flora informed in part by differential geometries' curves and surfaces with spiraling pseudospheres. Another stratum in the work imbues fluid dynamics in a river of spherical rolling elements. Creating at the intersection of art and science, *Forest of Manifolds* seeks play in a confluence of geometric forms, hydrodynamics, and even ball bearings.

C H E C K L I S T O F T H E E X H I B I T I O N

Toby Buonagurio

Neon Auroras Series: Emerald Suns, Celestial Body, 2018; ceramic and other elements; 42 x 27 x 27"

Stephanie Dinkins

Not the Only One—Alpha Release 2, 2018; 3D print + AI chatbot; 11 $\frac{3}{8}$ x 10 $\frac{3}{8}$ x 15"

Qin Han

The Blue Danube, 2017; fine inkjet print on silk, mounted on Chinese album and Lan Ling silk; 10 x 60 $\frac{3}{8}$ "

Home, 2017; silkscreen, fabric, animation, projection; 156 x 60"

Takafumi Ide

waft, 2018; wind chime, pipe, servo motor, microcontroller; 144 x 36 x 36"

Martin Levine

Big Brothers and Little Sisters, 2017; pencil drawing; 28 x 20"

Federal Hall, 2018; lithograph; 21 x 16"

Bruce Lieberman

A painting in search of a title, 2018; oil on canvas; 66 x 60"

Patricia Maurides

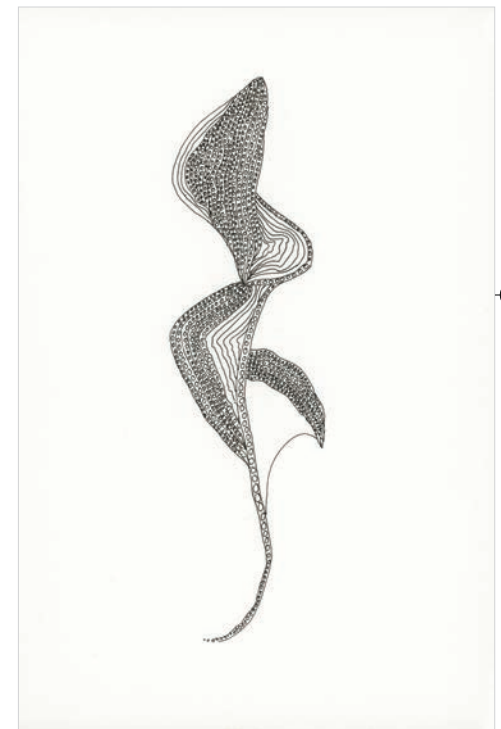
Victrola, 2018; dye sublimation on aluminum; 24 x 36"

Nobuho Nagasawa

Documentation of public artwork: *Luminescence*, 2018; study model, samples, video; dimensions variable

Ship Shape Shifting Time, 2013; architectural model, photographs; dimensions variable

Sun Catcher, 2014; cast polyurethane, photovoltaic cells, LEDs, tilt switches, resistors, rechargeable batteries, electrical wiring, stainless steel, galvanized steel; dimensions variable



Jason Paradis

Lexington
Kaleidoscope
(Windows), 2017;
 acrylic and spray
 paint on 9 canvases;
 96 x 80"

Ian Alan Paul

Negative Monument,
 2018; posters;
 18 x 24"

Mel Pekarsky

Ashes, 2018; mixed
 media (oil, oil crayon,
 pastel, pencil,
 colored pencil) on
 canvas; 40 x 60"

Howardena Pindell,
Songlines: Labyrinth
(Versailles), 2017 (detail);
 mixed media on canvas;
 40 ½ x 80"; courtesy the
 artist and Garth Greenan
 Gallery, New York

Howardena Pindell

Songlines: Labyrinth
(Versailles), 2017;
 mixed media on
 canvas; 40 ½ x 80"

Untitled #46, 2010;
 mixed media collage
 on board;
 9 ¼ x 8 ½ x ½"

Untitled #6F, 2009;
 mixed media on
 paper collage;
 6 ½ x 11 ⅝"

All work courtesy
 the artist and Garth
 Greenan Gallery,
 New York

Dan Richholt

Swampsnake, 2018;
 bronze; 16" height,
 variable width and
 depth

Lorena Salcedo-Watson

Lake Erie 2, 2014;
 charcoal and
 watercolor on paper;
 42 ½ x 54"

Little Gull II, 2013;
 charcoal and
 watercolor on paper;
 46 x 42 ½"

Spine, 2018;
 charcoal on paper;
 54 x 42 ½"

Maya Schindler

REVOLUTION, 2018;
 mixed media
 installation;
 dimensions variable

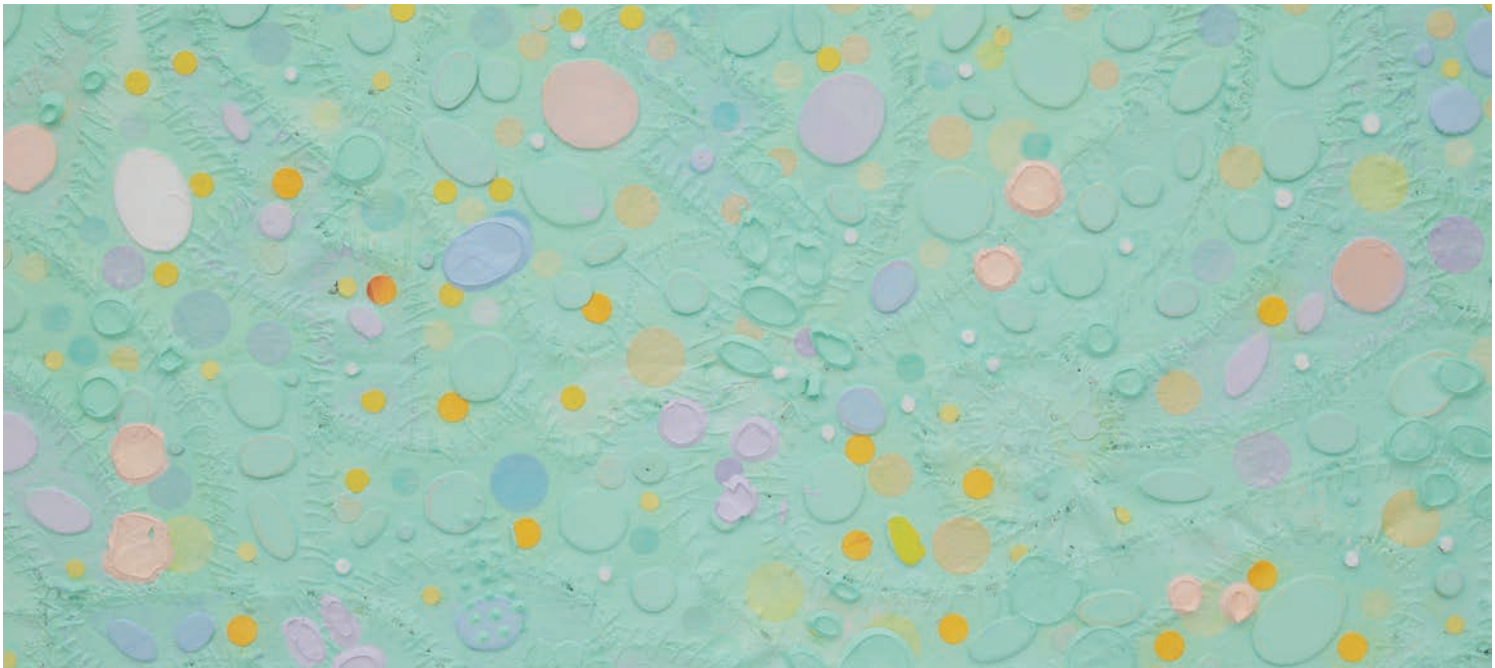
Jeong-A Seong

Metamorphosis; secret
dialogues, 2018;
 animation;
 dimensions variable

Lorraine Walsh

Forest of Manifolds,
 2018;
 video/animation;
 dimensions variable

Untitled, 2018;
 drawing on wood
 panel; 7 x 5 x 1 ⅝"



ACKNOWLEDGMENTS

I am proud to exhibit the creative and thought-provoking work of Stony Brook University's talented faculty artists. My thanks to the Art Department faculty who created the extraordinary work in this exhibition and my appreciation to Amy Cook, Chair of the Department of Art; Barbara Frank, former Chair, and the Art Department staff. I would also like to thank the staff of the Staller Center for the Arts, especially Alan Inkles, Director, and Samantha Clink, Gallery and Communications Associate. Many thanks as well to our wonderful Student Gallery Assistants and Interns.

The *Faculty Exhibition 2018* and the 2018–2019 Paul W. Zuccaire Gallery schedule is made possible by a generous grant from the Paul W. Zuccaire Foundation. Additional funding is provided by the Friends of Staller Center. I am very grateful for their support.

Karen Levitov
Director and Curator

Paul W. Zuccaire GALLERY

Staller Center for the Arts
Stony Brook University
Stony Brook, NY 11794-5425
631.632.7240

ZuccaireGallery@stonybrook.edu
<http://ZuccaireGallery.stonybrook.edu>

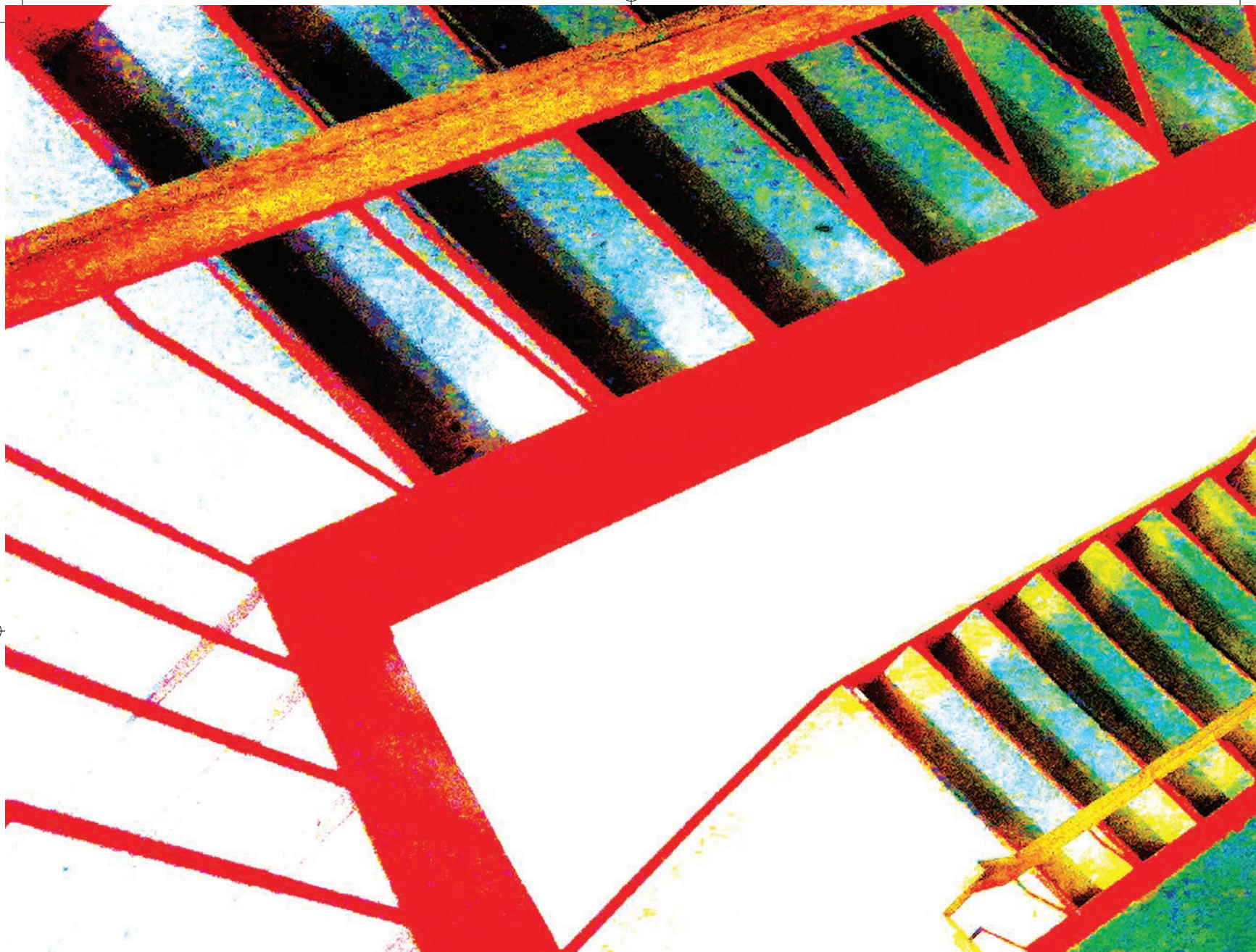


Gallery Hours
Monday–Friday, 12–4 pm
Also open during intermission and one hour prior to most Staller Center season performances and films. Free Admission.

© 2018 Paul W. Zuccaire Gallery
Stony Brook University
Brochure design: MACOMEA@optonline.net

ISBN: 978-9909614-5-1

STONY BROOK UNIVERSITY
STALLER
CENTER FOR THE ARTS



 Paul W. Zuccaire
GALLERY

Staller Center for the Arts
Stony Brook University
Stony Brook NY 11794-5425