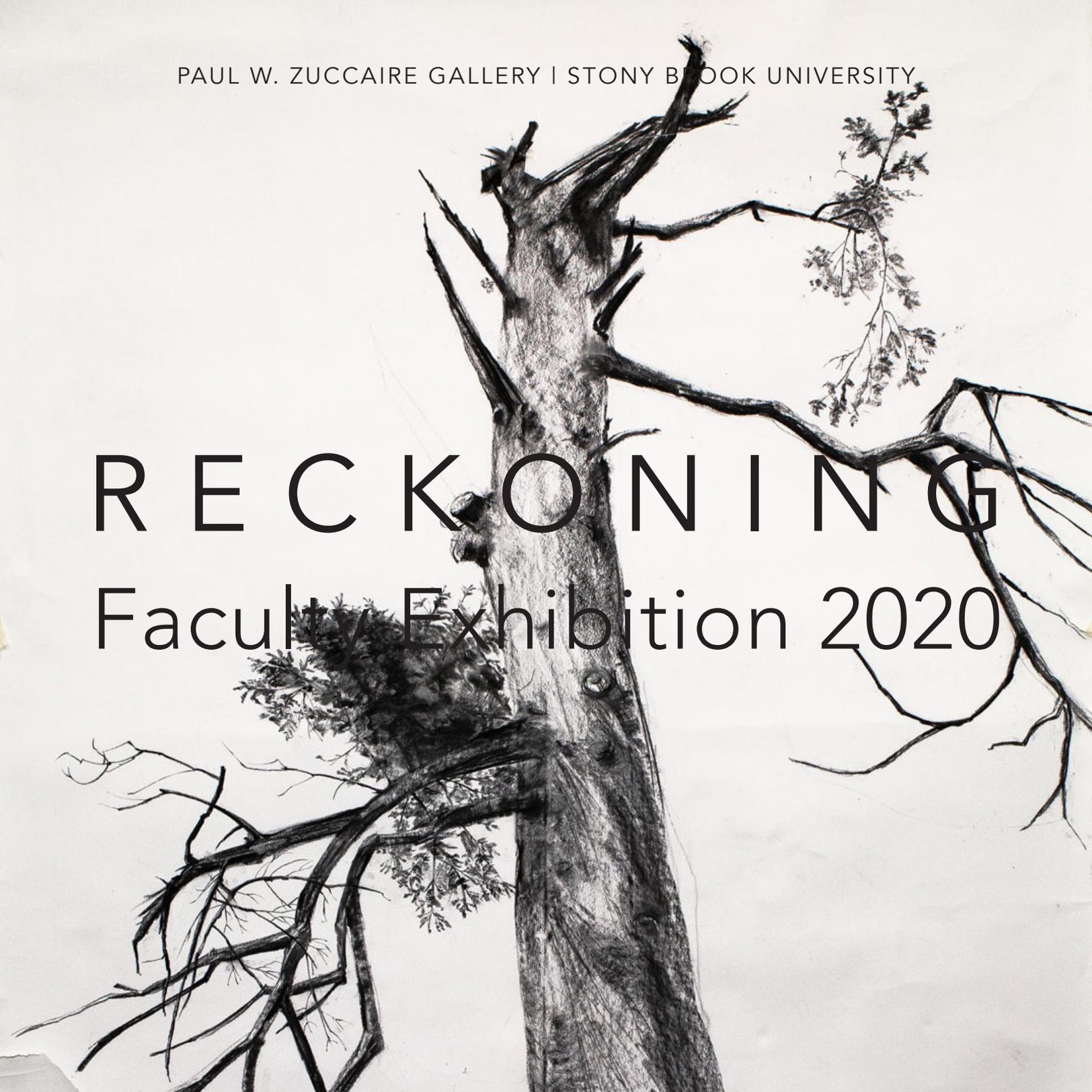


PAUL W. ZUCCAIRE GALLERY | STONY BROOK UNIVERSITY

# RECKONING

Faculty Exhibition 2020



# Artists

Izumi Ashizawa

Shimon Attie

Isak Berbic

Toby Buonagurio

Stephanie Dinkins

Qin Han

Takafumi Ide

Carter Johnson

Martin Levine

Bruce Lieberman

Patricia Maurides

Nobuho Nagasawa

Jason Paradis

Howardena Pindell

Dan Richholt

Lorena Salcedo-Watson

Margaret Schedel

Maya Schindler

Lorraine Walsh

# Introduction

It is my privilege to introduce RECKONING, a Paul W. Zuccaire Gallery exhibition featuring the profound work of Stony Brook University's world-renowned faculty artists.

Artists play a critical role in deepening our understanding of social issues by providing a powerful means and platform for self-representation. The RECKONING artwork depicts social movements across cultural narratives, animated imagery, and inspired emotions in a soulful way that embraces your heart.

The various artists speak directly to you through their creative work. They provide knowledge, dialogue, and interdisciplinarity that create safe spaces for intellectual interactions, reflections and questioning, which are the foundation of resistance against inequality and oppression.

Art creates a contextual understanding of historical interactions across social evolution, many times painful. It aims to elicit enriched conversations and reflections on how art can prompt us to consider questions of identity (human, natural, and material).

Finally, RECKONING highlights the juxtaposition that we should pause in this noisy world to reflect on the beauty, patterns, textures, and inspirations that surround us, in an inclusive effort to bring all communities together.

Peace and Affirmation!

Judi Clarke  
Vice President of Equity & Inclusion and Chief Diversity Officer  
Stony Brook University

Front Cover: Qin Han, *New Growth – Globalization*, 2020, charcoal on paper  
Back Cover: Maya Schindler, *whose land*, 2020, digital poster



*I Cried Because I Had No Shoes Until...*, 2019, performance art

## Izumi Ashizawa

Associate Professor

A duo show with a live musician on stage, this was an unconventional puppet performance inspired by the Japanese traditional Bunraku puppet theatre's invisible puppeteer called "Kurogo." In Bunraku, Kurogo is dressed in black from the head to toe, being considered "invisible" or "non-existent." I adapted this theatrical code and put this invisible figure as a main character in my piece. By doing this, I tackle the issue of identity and gender politics. What is perceived as "invisible" is spotlighted, and "invisibility" becomes the core.

At the very beginning of the performance, I appeared as a female character, but was soon forced to turn into an "invisible" character. My co-performer was a British male actor who interacted with countless shoes without owners manipulated by an "invisible" female. The intentional casting of British male actor juxtaposed with shoes without owners evokes the wound of social invisibility and colonization.

Performance commissioned and premiered in Liverpool, U.K. Co-performer: Matthew Austin. Musician: Chris Jones.



*Night Watch (Mikaela with Liberty)*, 20' wide LED screen on barge, Hudson River, digital C print of floating media installation, 30 x 45" / 48 x 72"

## Shimon Attie

Charles C. Bergman Endowed Visiting Profesor in Studio Art

In late 2018, I created a floating multi-media installation that brings to light the experiences of refugees and asylum seekers in NYC, under the current Administration. The installation, titled *Night Watch*, featured large scale video portraits displayed on a high-resolution LED screen. The installation traveled the city's waterways aboard a large, slow-moving barge and tug boat. The artwork moved into view and docked at several ports along its route up and down the coast of Lower Manhattan and Brooklyn. Viewers were also able to view the artwork as it traveled past pre-publicized points of public viewing.

The screen featured silent close-up video portraits of 12 new New Yorkers, individuals largely from the international LGBTQI communities or unaccompanied minors detained at the border, two of the most vulnerable groups fleeing violence in their homelands. The installation was on view for eight consecutive evenings, September 20-28, during UN General Assembly Week.



## Isak Berbic

Associate Professor

*Tame the Wilderness?* is a hot flash, a volume of sorts, it arrives after the season, in retrospect, or perhaps in astonishment that things remain as uncertain as ever. The contributions of art, poetry, essays, vocal exercises, survival instructionals, word puzzles, horoscopes, and dream analysis together provide a temperature and way of seeing, and living through, our spiraling conditions. The summer 2020 issue is the first zine by Brief Histories Press, based in Crown Heights, Brooklyn. It is a communal achievement, its production is based in collaboration with our community in Brooklyn and nearby. This collection speaks to matters of being together in the world, addressing ongoing issues of colonialism, race, indigeneity, class, and the climate, the current global pandemic, and the courageous social justice movements happening in New York and around the world, from Black Lives Matter and beyond.

*Tame the Wilderness?* (2020) is a book publication edited by Isak Berbic and Fawz Kabra, with contributions from twenty-two participating artists and culture workers living in New York City.

*Brief Histories: Tame the Wilderness?*, 2020, community organizing, publishing

# Toby Buonagurio

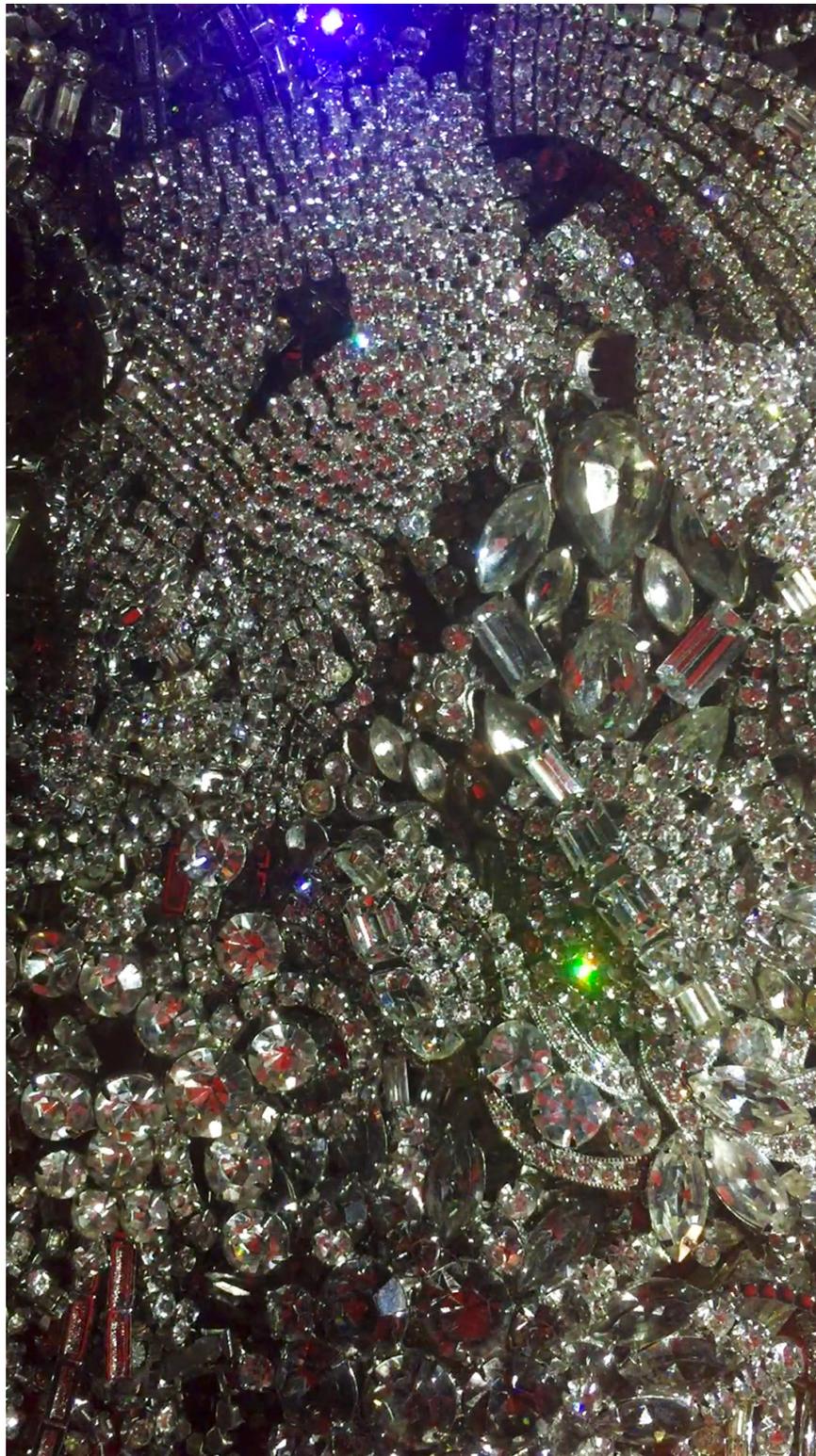
Professor

RECKONING is the first themed studio faculty exhibition to take place at the Paul W. Zuccaire Gallery, Stony Brook University. I realized the uniqueness of this timely exhibition required a different conceptual and visual approach on my part; a departure from my figurative ceramic sculpture.

I set out to create a singular photograph. My intention was to use a sparkling display to serve as a metaphor for optimism. The lighted arrangement, to be photographed, produced an array of changing, flickering lights, visible to my naked eye, but not adequately captured in a still image. This short video resulted. The changing punctuations of light reminded me of a fireworks display projected onto a night sky filled with flickering stars, creating at least momentarily, our own beautiful contribution to the cosmos.

"Sunrise," the prelude to Richard Strauss' 1896 composition *Also sprach Zarathustra* immediately came to mind—the iconic soundtrack from Stanley Kubrick's 1968 film, *2001: A Space Odyssey*.

*EVERYONE*, 2020, video, 1:26 min





*#WhenWordsFail*, 2020, WebXR experience

## Stephanie Dinkins

Associate Professor

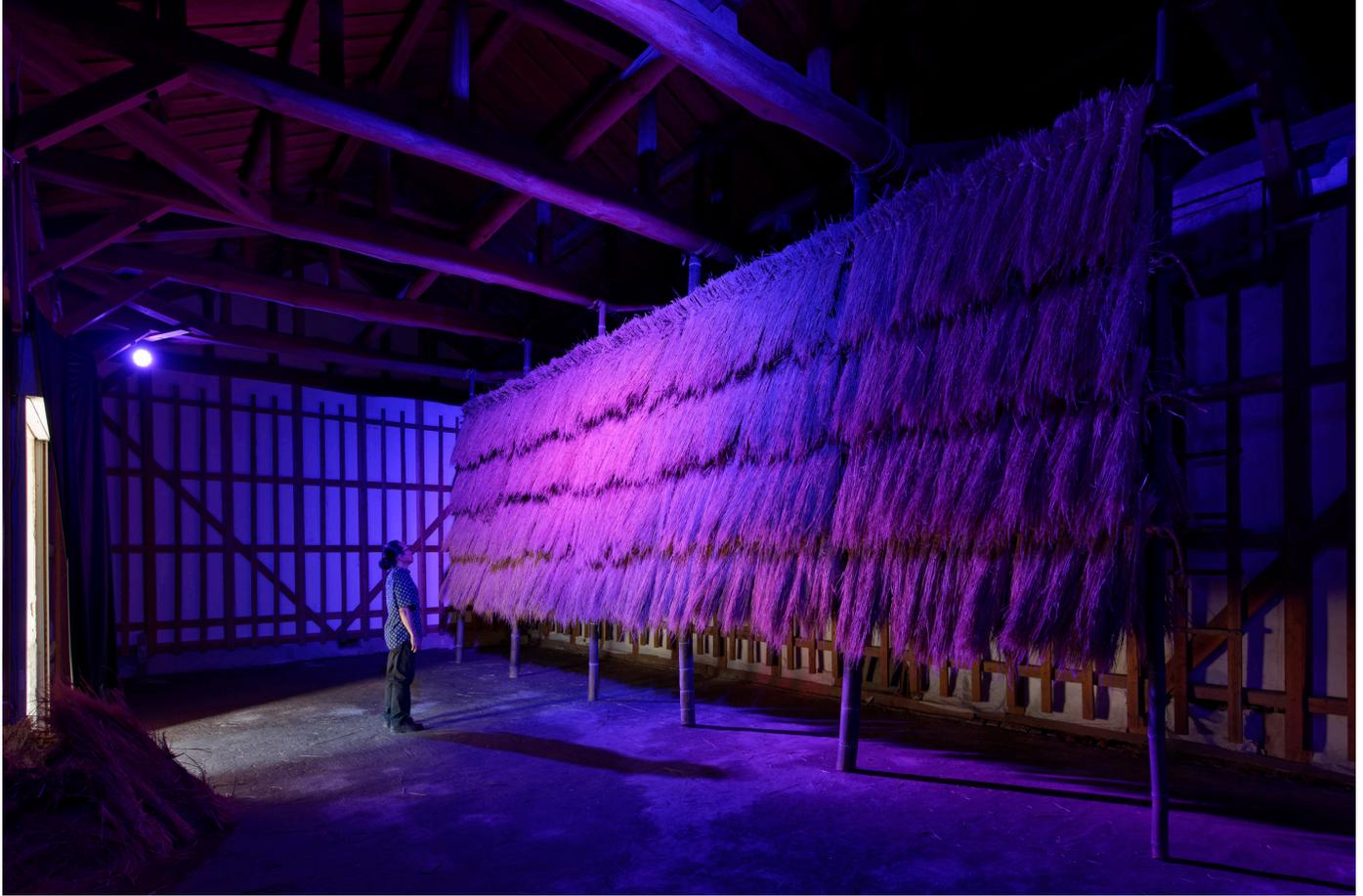
It is easy to believe that words are the pinnacle of human expression. Art, song, dance, gesture, ritual, sport, stillness, violence, letting go, and so on, can invite and allow for expressions that are less filtered and more open than words typically are.

*#WhenWordsFail* is a WebXR experience that creates space for the nonverbal expression of feelings bubbling just below the surface. Words are often inadequate to express the depth and often invisible impact of our experiences. What happens when words are not enough? How do you express yourself? How is meaning made and understood?

*#WhenWordsFail* provides the public space to add expression to public discourse. It honors ways of knowing and feeling customarily masked by the perceived efficiency of words. It is a collective argument and evidence for the way we are feeling now.

Experience *#WhenWordsFail* at: <http://whenwordsfail.herokuapp.com/>





*hover* [サマヨヲ], 2019, arduino, bamboo, DMX light, electrical cable, motion sensor, rice straw, straw rope, sub-woofer, temperature sensor, 180 x 372 x 72'

## Takafumi Ide

Instructional Support Technician

*hover* [サマヨヲ] was exhibited at the Nakanojo Biennale 2019 in Japan. The exhibition theme was "Anthropocene" (the age of humanity). Based on the theme, I created a work that reacts live, focusing on the temperature rise due to environmental changes caused by human beings and the traces of humankind that appeared in the stratum. I installed three motion sensors in the space to detect the presence of the viewer and activate the system. The color of the light that illuminates the piece is programmed to instantly measure the outside air temperature and the ground temperature at a depth of 5 cm with a temperature sensor. The light becomes reddish when the outside air temperature rises, and bluish when the outside air temperature falls. In addition, a subwoofer is installed at the venue, and the bass frequency that echoes throughout the venue is determined by the difference between the outside air temperature and the ground temperature.



*algorithm*, 2019, video

## Carter Johnson

Adjunct Professor

Each day, for the first few minutes upon entering my studio for over a year, I made something and shot the process with my video camera. Sometimes I played with paint, sometimes it was clay, or other tactile arts and crafts materials such as glitter and glue, and other times it was a digital production. Truthfully, it could have been anything I decided to do on that day in that moment. The only rules were that it had to incorporate the color green and take less than 5 minutes to complete. I then overlaid the video clips and used a chromakey algorithm to remove the color green from the clips rendering those areas transparent or translucent.



## Martin Levine

Professor

During a time in history when we are questioning monuments of our former heroes, founding fathers, military leaders, contributors in the sciences, literature, and the arts, etc., this is a statue of George Washington who was inaugurated as the first President of the United States on April 30, 1789, at Federal Hall, NYC, then the nation's capitol. Washington owned slaves, but provided for their emancipation after his death, which reflected his changing attitude toward enslavement. Now in light of Black Lives Matter, do we reevaluate his overall standing as an important and great leader and the "father of our country"?

*Federal Hall, 2019, lithograph, 12 x 8 1/2"*

# Bruce Lieberman

Adjunct Professor

These paintings are my response—my “Reckoning.” They are about my hiding. They are about my condition, my mental state—my reckoning. They are, apolitical and political. I took a “political” stance of sorts. Consumed with the rise of tyranny and fascism in our country, in a quote often attributed to Sinclair Lewis, “arrived wrapped in the flag and the bible,” my work turned inward to find peace. I planted my feet and determined to make paintings that I needed to make.

*COVID DRIVEWAY SERIES:* A group that began shortly after the “sheltering in place” quarantine. Painted at the end of my driveway, as if a prisoner, a dog confined by an invisible fence. Noting the time clicking by—the seasons. An acceptance of my isolation, I no longer found the strength to fight the battles. Trapped, isolated and confined I went as far as my leash would allow and lost myself to my work.



*COVID 19 Spring, 2020, oil on canvas, 50 x 40”.*  
Collection of the Center for Figurative Painting, New York



*Charmolypi*, 2020, photograph – archival pigment print, 22 x 28"

## Patricia Maurides

Adjunct Professor

During the past several months, I felt lodged between a state of grief together with a feeling of hope. There is a Greek untranslatable word for this, 'Charmolypi' (χαρμολύπη) which means sorrow and joy at the same time.

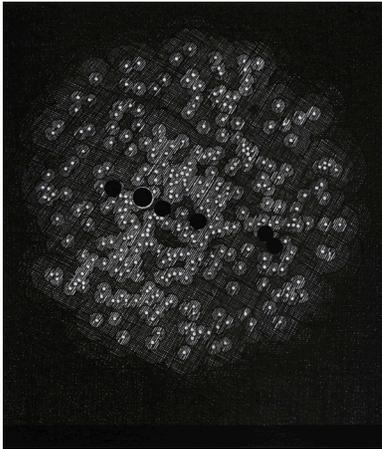


*Transformation and Resilience, 506 Broadway, New York. Photo: Teri Henry*

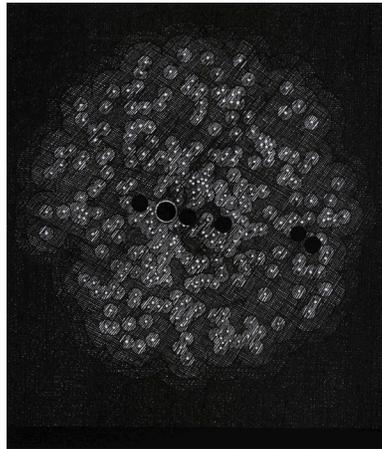
## Nobuho Nagasawa

Professor

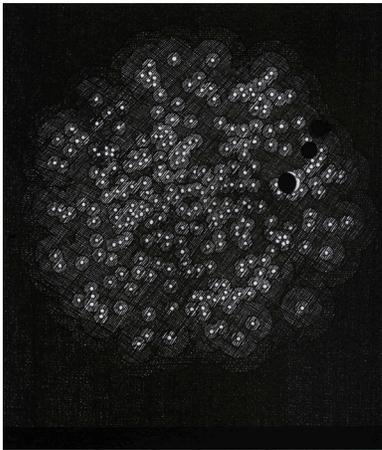
White cicadas represent the 17-year life cycle of cicadas emerging from the earth this summer. Spiraling outward, they represent the different stages of their transformation from nymphs to adults spreading their wings to fly and sing symbolizing resilience, survival, ephemerality, and the cycle of life. June 20th was the summer solstice, the longest day of the year. This made it possible to work from 8 am to 9 pm. At the end of the day, a total of 109 cicadas were swarming in three SoHo locations, sending a hopeful message of the resurrection of New York City. One hundred and eight is the number of times a gong is struck at midnight throughout the Buddhist temples in Japan on New Year's Eve. Each ring represents one of 108 temptations a person must overcome to attain a better life. There is no "going back to normal." Adding one extra cicada, a total of 109 is an indication for all to move forward.



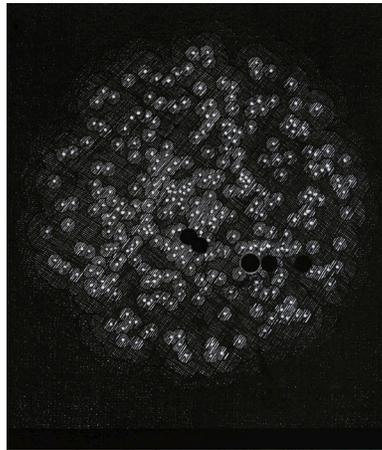
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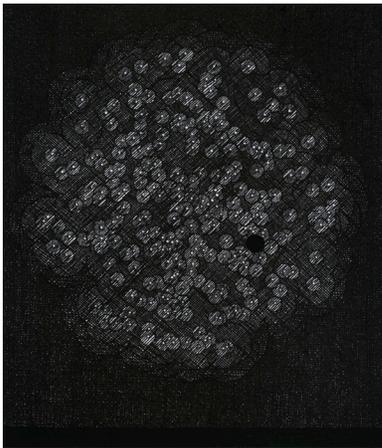
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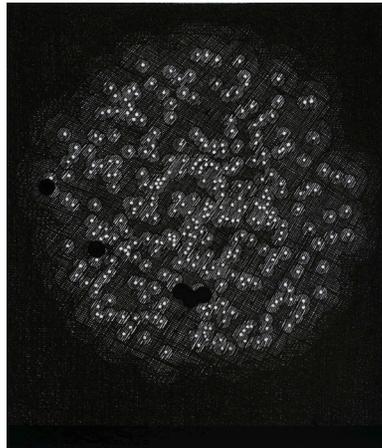
05.25.2020.21:25



03.11.2020.15:33



01.20.2020.21:00



08.19.2020.22:26

## Jason Paradis

Full Time Lecturer

For RECKONING I am creating an ongoing drawing project “documenting” events of 2020. These events range from the global to the personal. Some are of contextually large-scale concerns while others are of my individual daily moments. The only indication revealing the source of each are numerical titles that catalog the date and time. Each drawing starts with the transfer of a map recording the exact location of the stars and planets on the particular date (and time) of the event. The drawing process is the same for every piece as individually layered ink-lines abstract the impetus. Every few days a new drawing is added to the series. The resulting compilation of similar looking images with slight, possibly indiscernible, variations alludes to the desire for significant change but reflects the reality of consistency and constant repetition.

Ink, carbon, and acrylic on paper, 10 x 9” each

**BLACK LIVES MATTER**

Howardena  
Pindell

Distinguished Professor

NOTE: Trump supporters are currently painting over with black paint the huge texts painted in yellow on streets in a number of cities. Trump refers to BLACK LIVES MATTER as hate speech.

*BLACK LIVES MATTER, 2020, text*



Black Lives Matter, 2020, acrylic on canvas, 68 x 48"

## Dan Richholt

Instructional Support Technician

Black lives matter.

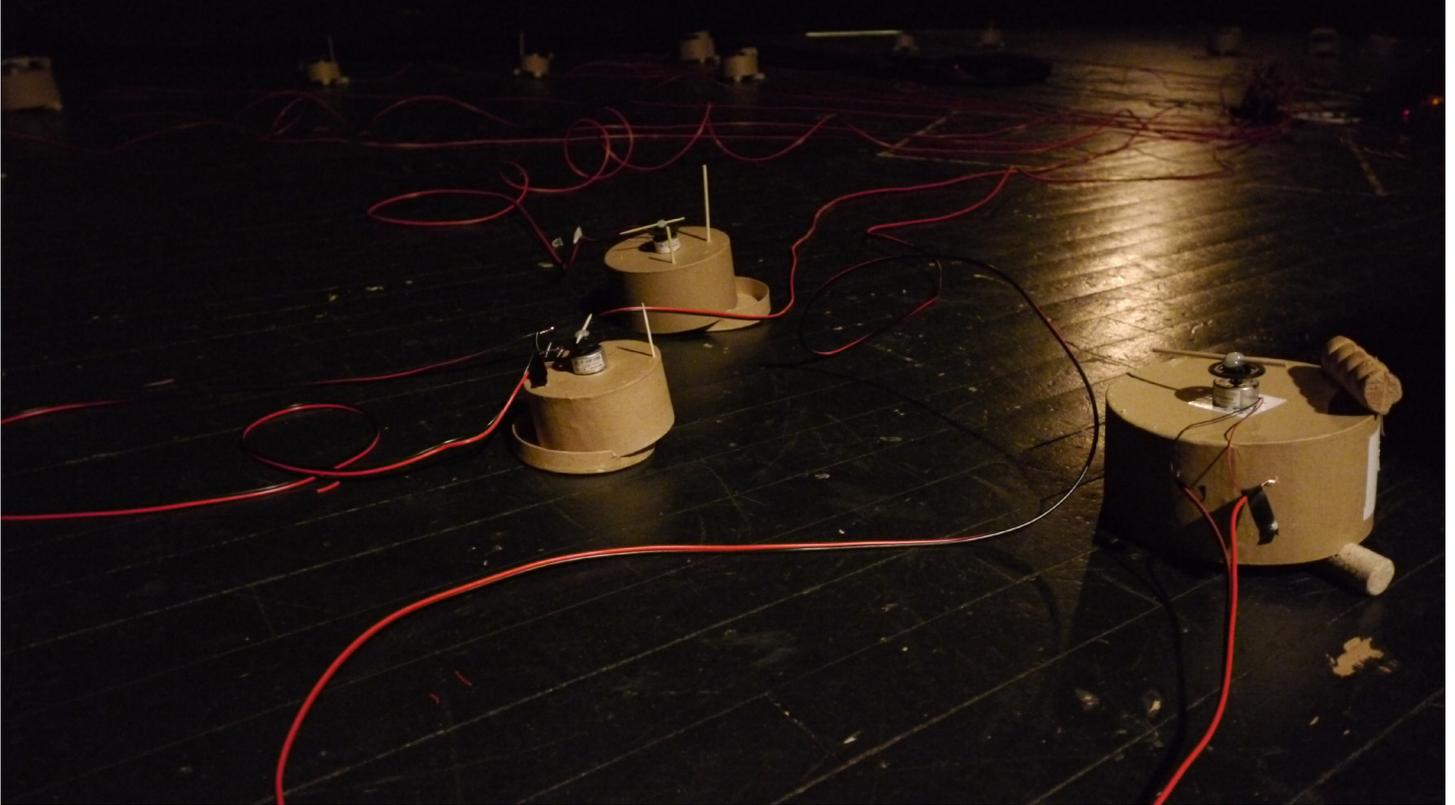


*Limbo*, 2020, charcoal on paper, 40 x 40"

## Lorena Salcedo-Watson

Full Time Lecturer

This drawing references feelings of uncertainty, isolation, fear, and caution we are facing during this pandemic. The images suggest a loss of gravity. Human potential is analogous to seed pods floating in space, holding the potential for germination. The drawings allude to Svalbard Global Seed Vault in Norway, which preserves plant seeds to protect against their loss during large scale global crises. The vault represents over 13,000 years of agricultural history protected in the permafrost. We are similarly guarding "seeds" for an unknown future. My drawing reflects the preoccupation with creating a protective environment. *Limbo* reveals the delicate complexity of the seedpod as a nucleus, seeds floating within it, lacking ground on which to germinate. The negative space contains auras suggestive of solarized photographic images, evoking the surreal nature of this time.



*Rhumb-Line*, 2020, sound installation and video documentation, 2 min 14 sec

## Margaret Schedel

Associate Professor and Chair

with Robert Cosgrove, Nick Hwang & Brian Smith

*Rhumb-Line* is a sound installation that contends with ecosystem silencing in the anthropocene. Audiences listen to a live chorus of robotic frogs whose presence is heard but initially unseen. Their calls act as rhumb lines—navigational tools relying on a fixed reference point to establish a constant bearing. In our work, sound becomes a spatial bearing and an agent of reckoning. Visitors engage in acts of sonic retribution against an advancing tide of environmental silencing caused by climate change, urbanization, and habitat destruction.

Because of the pandemic, visitors participate virtually and become members of a fragile online sonic ecosystem, performing rhythmic calls with a computer mouse on a website connected to the frogs. Audiences listen to their calls mimicked by the frogs and evolved through artificial intelligence while controlling ambisonic microphones used to generate the listening experience. By listening for rhumb lines, visitors attend to a community of bodies that call for stewardship and protection from violent acts of imposed silence.

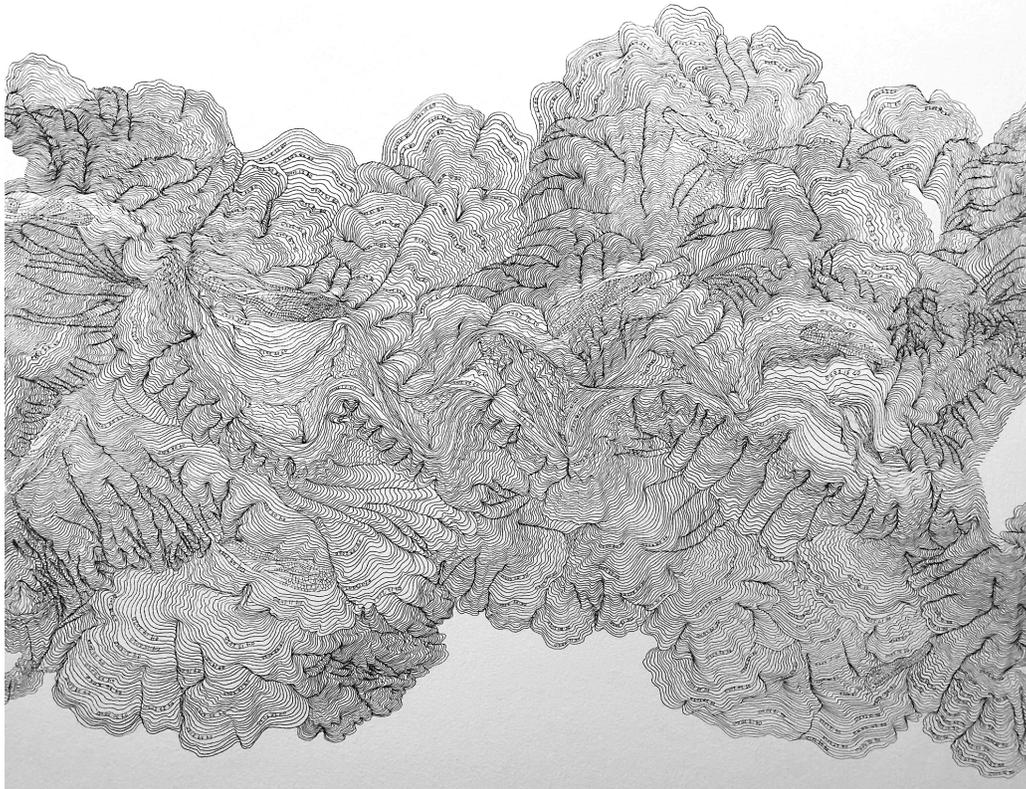


*whose land, 2020, digital poster, 42 x 36"*

Maya Schindler

Full Time Lecturer

whose land, do we need a question mark?



*Marking Time*, 2020, drawing, ink on birch panel, 16 x 20 x 1.5"

## Lorraine Walsh

Visiting Associate Professor of Art  
Art Director and Curator of The Simons Center for Geometry and Physics

Pre-pandemic, I began a drawing considering climatic change. I was drawn to glacial flow and established a horizontal format to reflect upon melting ice terrains. This glacial observation became undulating lines folding and stratifying across a landscape exemplifying global warming. In my drawing, each mark is determined from the previous line, typically without a specific final point on a plane in space or time.

On March 11 the globe was officially in a pandemic, and the drawing shifted. It became an account of marking time. Daily I drew lines and recorded dates, like tally marks on a prison wall. As I marked each day, I considered time's elusiveness.

I recall Emily Dickinson's 1860 poem *Time and Eternity*, where she writes: "A Clock Stopped." And all of the best clockmakers cannot repair it. So it "just now dangled still." Like then, and now, we welcome the expert clockmaker in all of us to move forward time's arrow while lowering the heat.

# Acknowledgements

The Paul W. Zuccaire Gallery is proud to present a Faculty Exhibition featuring the work of Stony Brook University's acclaimed faculty artists. RECKONING presents artwork created in the past year that expresses a range of individual and collective experiences we are living through and the underlying conditions that have brought us to this crossroads.

The online RECKONING exhibition includes work specifically created for a virtual presentation, such as digital media and text pieces, as well as photography, drawing, painting, sculpture, video, mixed reality and sound. The exhibition, as well as recordings of two Salon Artist Talks, can be experienced by visiting the exhibition website: [you.stonybrook.edu/reckoning2020](http://you.stonybrook.edu/reckoning2020). A related online student community forum, RECKONING: Student Digital Mural, includes artwork, poems and writings by Stony Brook University students from across campus and around the globe.

I would like to thank Dr. Judi Clarke, Vice President of Equity & Inclusion and Chief Diversity Officer at Stony Brook University, for her insightful introductory essay and for moderating our Salon Artist Talk. Dr. Clarke's enthusiastic support and partnership is greatly appreciated. I would also like to thank Zuccaire Gallery Coordinator Georgia LaMair for her energetic work on the exhibition, the catalog design and the student digital mural. Many thanks to the staff of the Staller Center for the Arts, especially Director Alan Inkles, for his unwavering support.

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Karen Levitov  
Director and Curator



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



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**Whose**

**Land**



Paul W. Zuccaire  
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Stony Brook University  
Stony Brook, NY 11794-5425