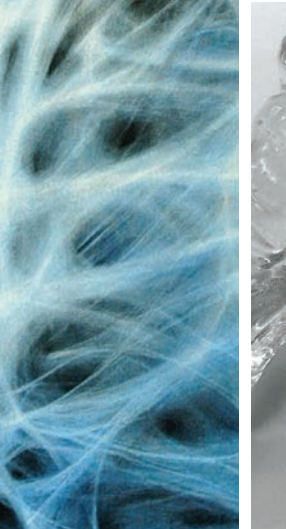
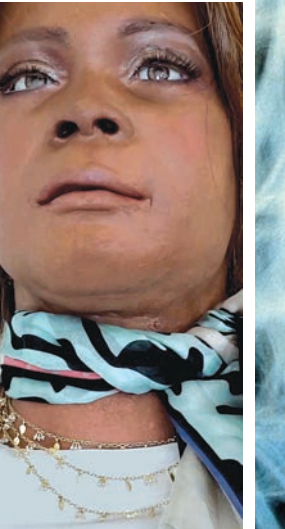
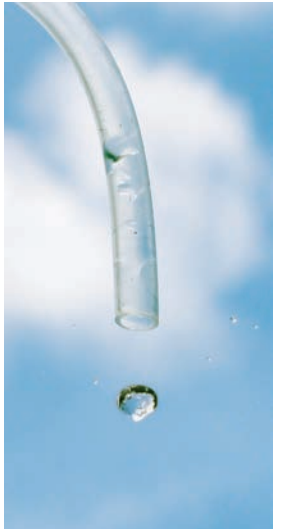
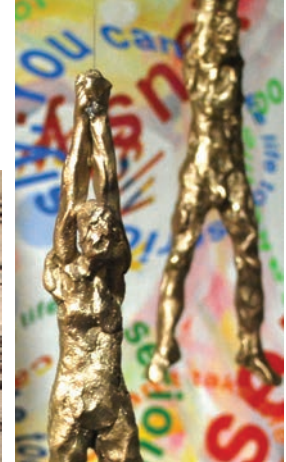


EDICATION GUIDE
ABILIFY® (a BIL-i-ti)
 ionic name: aripiprazo
 The Medication Guide before you start taking ABILIFY® tells you what you should know about this medicine. This Medication Guide does not take the place of talking to your healthcare provider about your condition or treatment.
 The most important information I should know about ABILIFY?
 Side effects also see "What are the possible side effects of ABILIFY?"
 Side effects may happen when you take ABILIFY.
 risk of death in elderly
 ABILIFY can raise the risk of death in elderly patients.
 causes
 sense of restlessness/need to move (akathisia)



FACULTY EXHIBITION 2015

PAUL W. ZUCCAIRE GALLERY
 STONY BROOK UNIVERSITY
 SEPT 15 - OCT 24, 2015

FACULTY EXHIBITION 2015

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 Bachelors 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.

Please take time to engage with these works, question them, learn from them, and enjoy them.

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



From the Life of Engineer D.M., 2014

Isak
BERBIC

Assistant Professor, Photography

From the Life of Engineer D.M. presents text and photographic material, drawing from private, found and media images, staging a story of expatriate guest-work, political conflict, a rare vacation and life back home. The installation, presented as a sequence of photographs and footnotes, a narrative based on unknown details of actual events, tells the stories of the life of engineer "D.M.," an expert on thermostable materials used in the production of industrial chimney-stacks. D.M.'s work took him, and his camera, through Libya, Lebanon, East Germany, Italy, the Non-Aligned and East Africa, dating from the 1970's until the 1990's.



Mike Gralla, 2015

Krista
BIEDENBACH

Assistant to the Director,
Pollock-Krasner House and Study Center



Toby BUONAGURIO

Professor, Ceramics,
Ceramic Sculpture and Drawing

For more than forty years I have created idiosyncratic ceramic sculpture. Inspired by extensive international travel, and an unapologetic affection for Popular Culture, American and otherwise.

My latest work represents the next generation of figures. Androgynous robots, created over the past four decades, a hallmark of my work, have had a radical change of appearance. More than a facelift, they have had a complete body makeover. Now deployed as statuesque, physically enhanced females: "fembots on steroids," they are stripped of nuts and bolts and any reference to mechanical paraphernalia. Manicured with high octane colors, brilliant reflective surfaces, and proprietary processes, I consider them a variant representation for the female icon.

Neon Auroras: Sapphire Ruby, 2015



Sila (video still), 2012

Melissa F. CLARKE

Lecturer in Art, Affiliate of cDACT
(Consortium for Digital Arts, Technology
and Culture)

Sila is a generative audio-visual installation that employs algorithms to give a sense of shape shifting, falling ice and climatic cycles. It is an installation about arctic ice and the Greenlandic culture surrounding it. It explores my 2012 expedition up the northwest coast of Greenland through video, sound and printed works. The video is made of thousands of images of icebergs, ice and glaciers captured in the Arctic during the summer of 2012. Using a custom algorithm, the images are composited over time. The sound is sonified data, water, Greenlandic voices and ice that plays out. Next to the video one sees a grid of small photos of ice and daily Greenlandic life, including hunters, youth, soccer games and family dinners, as well as images pulled from the video.



Sentients (video still), 2014

Stephanie DINKINS

**Associate Professor and Director
for Digital Art Minor, Image Based Object
& Installation, Photography, Video Art**

Grounded in the tradition of creating meaning and histories through representation, my work draws on the power and potential of (the) image to investigate questions of subjectivity and social equity.

Both artist and artwork strive to exist, and encourage ways of being, beyond the bounds of circumstance in a grounded action oriented way. From a position of blackness, which can often be simultaneously invisible and hyper-visible, this requires imagination, mediation, intentionality, knowledge of self and other, vulnerability, fortitude and the kind of luck only hard work and commitment to purpose can produce.



debacle (detail), 2015

Takafumi IDE

Instructional Support Technician



Tribune Tower, 2013

Martin LEVINE

Professor, Printmaking

The American city remains the inspiration for my work, with an historical reverence to the generations of artists who share my love and motivation. This preoccupation was developed through my conviction that architecture is one of humankind's greatest achievements, considering our humble beginnings. My meticulously hand drawn etchings take months to complete due to my obsession with detail, and intense involvement with every technical aspect of the medium. My fascination with exaggerated perspective, unusual vantage points and elongated shadows, continues to characterize my images. My images are intentionally devoid of humans, allowing the viewer exclusivity by minimizing any distractions. Unlike the naked eye or the limitations and distortion of a camera, every object near and far is rendered in extreme focus, accentuating the depth of the image, and allowing for more clarity and heightened observation.

LoVID

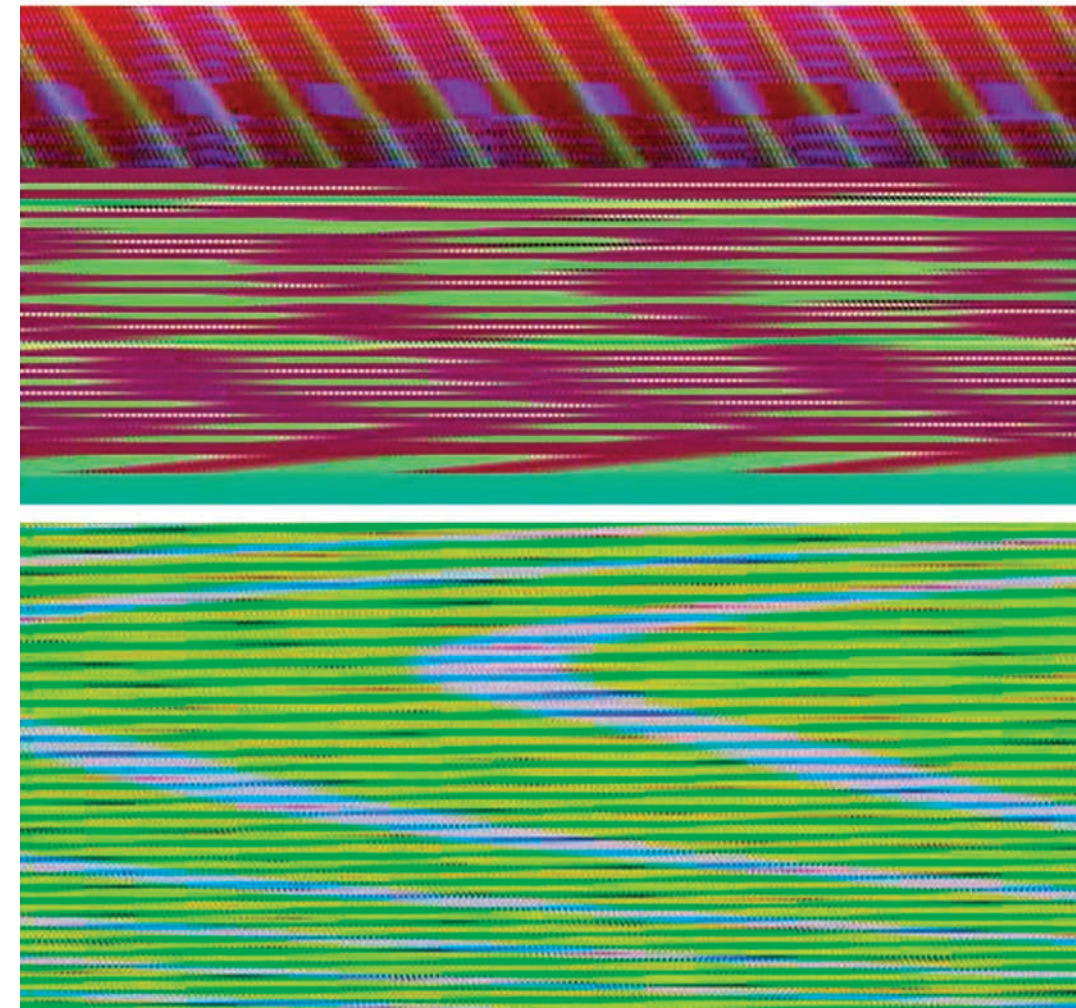
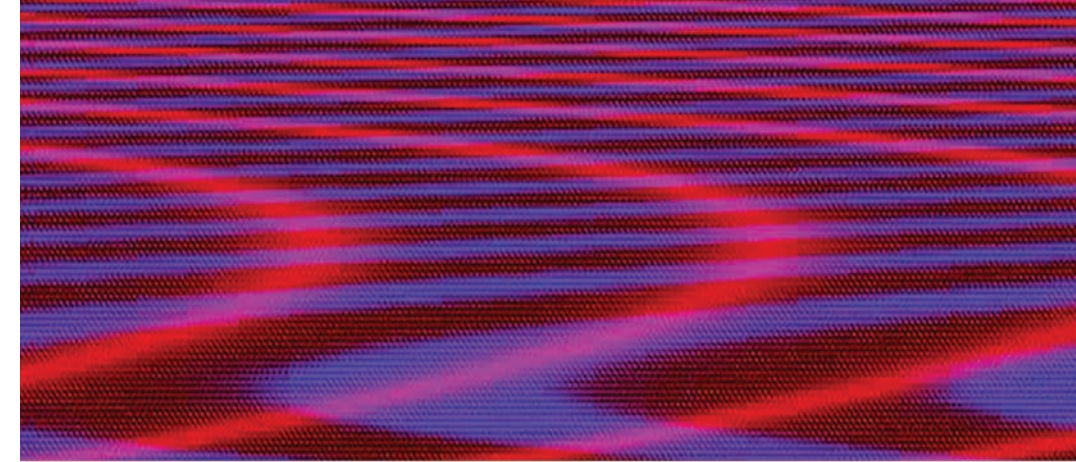
Tali HINKIS

Artist-in-Residence, cDACT (Consortium for Digital Arts, Culture, and Technology)

Kyle LAPIDUS

Assistant Professor and Director of Neuromodulation in the Department of Psychiatry

Throughout their projects, the art duo LoVid explores the ways contemporary society and culture seep into our individual and collective consciousness, shaping perceptions of themselves, others, and the natural world. Many of our works develop organically as interdisciplinary projects, which include video, sound, textile, participatory events, book-art and net-art, featuring playful and tactile elements. We draw our audiences into immersive experiences via audiovisual environments in our performances and installations, or participatory and audience-led engagements that merge physical and virtual spaces. Our interdisciplinary practice allows us to translate ideas from one genre to the next, often transferring experiences that are media-born to tactile and material-based works. We juxtapose analog and digital engineering with traditional art or craft forms to reflect on the role of handmade production in a time increasingly dominated by machines and virtual interactions.



The Other Side of Ground, 2010



Utsusemi 空蝉 (detail), 2015

Nobuho NAGASAWA

**Professor, Sculpture,
Installation and Public Art**

The title of the installation *Utsusemi* derives from two Japanese characters representing emptiness and cicada. Combined together the characters mean shell of cicada. Metaphorically the word *Utsusemi* implies an awareness of impermanence, a literary and aesthetic concept cultivated in eighth century Japan known as *Mono no Aware*. At its core is a deep empathic appreciation of the ephemeral beauty manifest in synesthesia, a neurological phenomenon in which stimulation of one sense causes the automatic experiences of another sense in a cognitive pathway. Cicadas symbolize immortality and the ultimate prospect of transcendent rebirth. Some are known to live in the earth for seventeen years, emerge to shed their skin to transform, and sing only to mate and die. Similar to cicadas, lotuses grow in the mud and rise to bloom, symbolizing the human capacity to rise above the world's impurities. Salt signifies the Japanese ritual of purification. Light breathes slowly and releases the sound as an intimate experience. The metaphoric center of this installation is the path leading toward the sound and light, which one must enter alone. The path is an entrance to the *liminality* between life and death.



Watch Hill, 2014

Jason PARADIS

**Adjunct Lecturer, Drawing,
Painting, Mixed Media**

This body of work is based on direct observation of the night sky over Watch Hill. I was in residence at the Fire Island National Sea Shore during the summer of 2014. Each night, I made ink drawings of the constellations, satellites, planets, and clouds that were visible overhead. Each morning, I plotted that information to a grid of painted panels. This culminated into an installation that includes dimensional elements that reference the boardwalk trail. Ultimately, I arrived at an interpretation that not only meditates on subtle shifts that occur daily but also demonstrates how the elements of nature are unified.



Heating Up (detail), 2015

Mel PEKARSKY

**Professor Emeritus, Drawing,
Painting, Theory and Public Art**

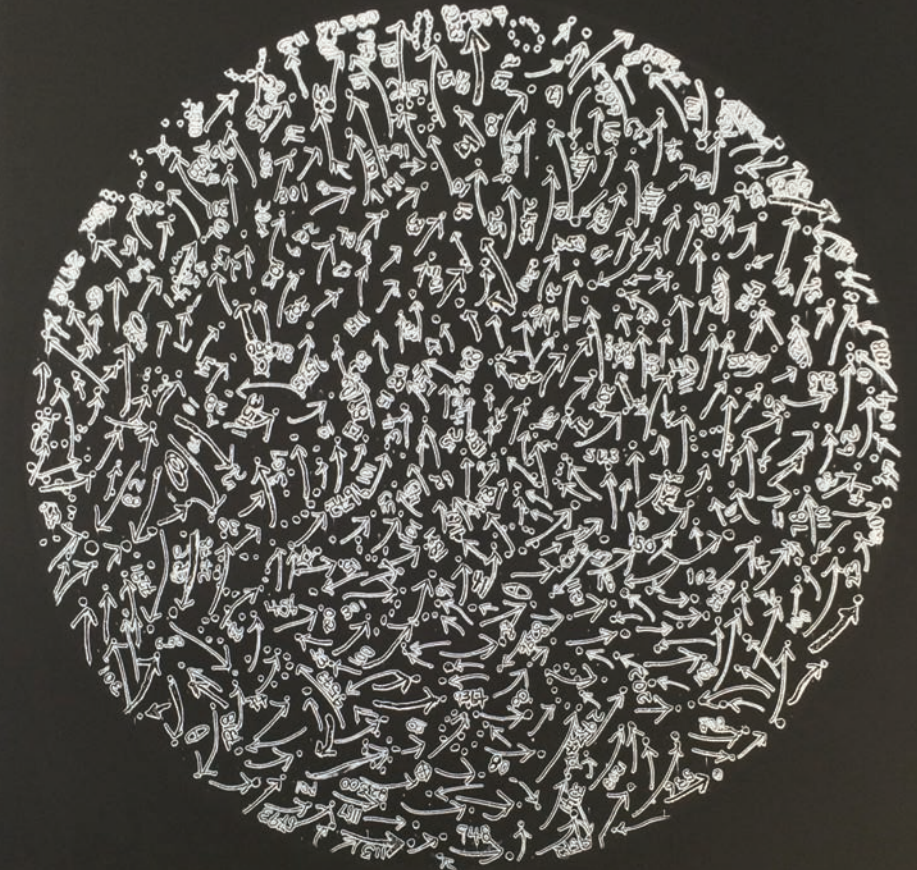
It didn't start out this way, me and the desert. At first it was an epiphany, a confluence of form and meaning, abstraction and representation. But now I'm mostly watching the land waiting for our next move, and I try to bring that back with me and show it to you.

Howardena PINDELL

Professor, Drawing and Painting

I started working on the Astronomy Series about ten years ago after taking an astronomy course at The New School university. They were usually drawings on papyrus or different color bark paper. I would draw from star charts in the center of various astronomy magazines. I have drawn them and have made etchings of them.

Constellations is the most recent piece in this series that I made as the surprise artist for the Norwalk Printmaking Workshop in Connecticut. I used an odd process where you draw with Sharpie markers on a steel-faced copper plate. I chose to use a round format to relate to the cosmos.



Constellations, 2015



X-Ray #10, 2013

Andreas RENTSCH

Adjunct Lecturer, Photography

In the X-Ray series, the double-sided emulsion is continuously exposed to light. The mark-making is created through my application of traditional black & white photographic chemicals by hand onto the film's surfaces. The evidence of my actions is often revealed after several weeks, or is completely deconstructed by the chemistry. The X-ray film becomes a revelatory tool, exposing hidden appearances, almost like a forensic expert unearthing concealed truths under the layers.

This series was triggered upon seeing the horrifying images of the public stoning in Afghanistan of a loving couple by their own community, including relatives. These works continue an ongoing exploration of the connection of fate, geography and politics in the direction of justice.



Mankind with Memories (detail), 2015

Dan RICHHOLT

Technical Specialist, Sculpture Facilities



Inconsistent Repetition (video still), 2015

Kimberly
RUTH

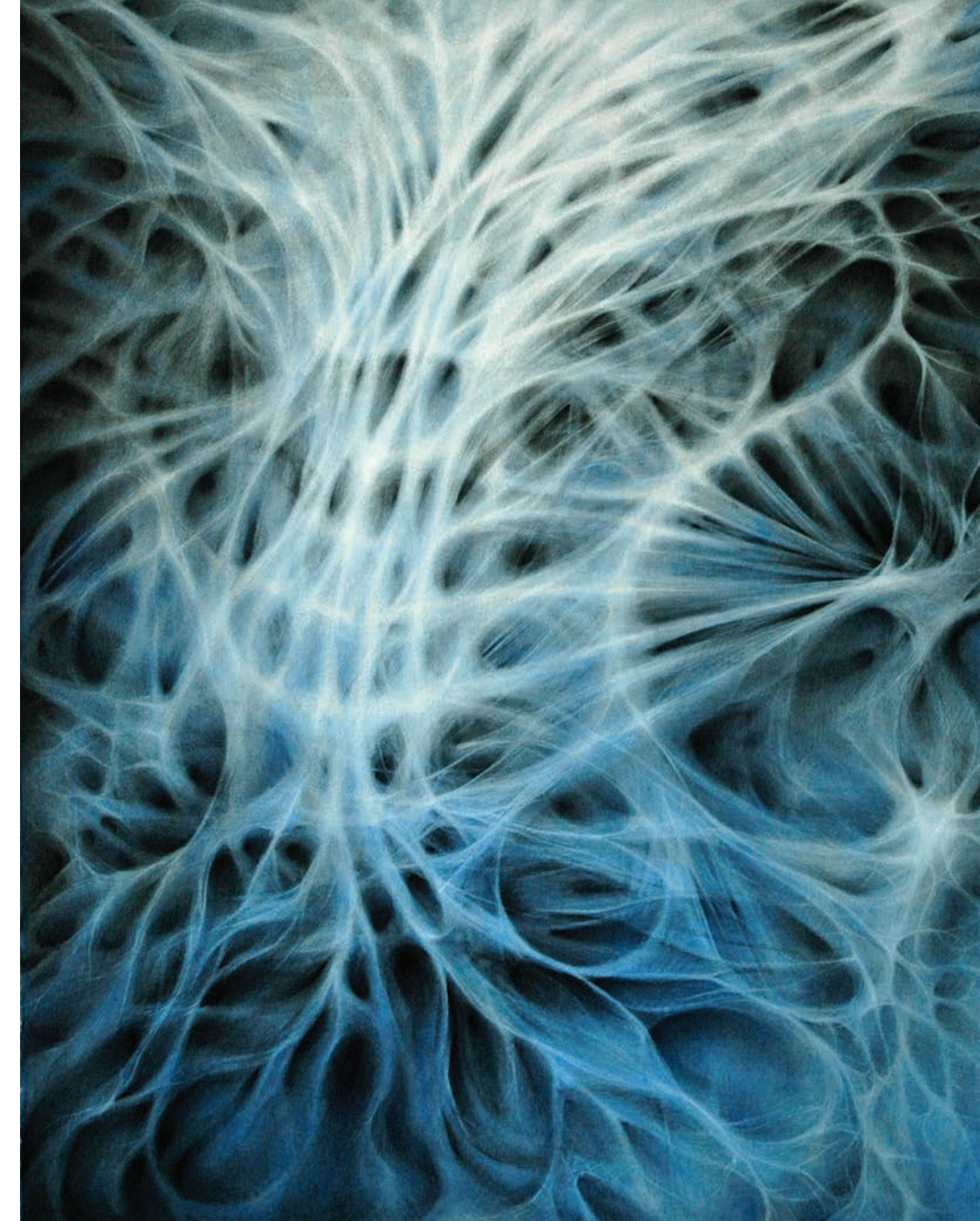
Adjunct Lecturer, Photography

The works in the *Inconsistent Repetition* series explore the idea of language as a construct of misinterpretations and games that confuses the primal nature of human relationships. Further, the works show a connection between infants and primates that suggest the beauty of truth found in pre-verbal communication.

Lorena
SALCEDO-
WATSON

Visiting Artist and Adjunct Lecturer in
Printmaking, Lithography and Drawing

My imagery describes temporal qualities of life. Based on a fascination with botany, entomology and anatomy, I create visual links that interconnect life forms and embrace ambiguities in nature's architecture. My drawings interpret aspects of nature filtered through personal experience, observation and imagination. I wish to evoke unconscious visual associations, pulling the viewer into ambiguously familiar terrain. Life forms merge in a network of connections, extending beyond ourselves, bridging the degrees of separation between a human sternum and an insect's thorax... my wings merging with those of a dragonfly... revealing pathways infinitely transforming into curiously familiar moments and spaces.



Dislocation, 2014



A Train of a Thousand Wings (detail), 2015

Margaret
SCHEDEL

Assistant Professor,
Composition and Computer Music

Patrice
SCANLON

Multimedia Resources Specialist
for the Library Technology, Discovery,
and Digital Initiatives

Analog sound relies on tactile movements that directly produce sound waves, a kind of touch sometimes forgotten in our digital realm of discrete bits. *A Train of a Thousand Wings* uses the audification techniques of the earliest electronic music instruments, creating a periodic signal through electro-magnetic means. Specifically, this piece transforms an early electronic instrument into a soundscape, plunging the listener into the interior workings of the Hammond organ. Like many early analog electronic instruments, the Hammond organ hid its mechanism, the tone wheel, from view inside a decorative cabinet. This piece invites you to explore the beauty of its mechanical workings by exposing the transformation of movement into sound. Listeners manipulate the soundscape by changing the positions of handmade pickups and the speed of the motor, recapturing the material feel of an age long past.

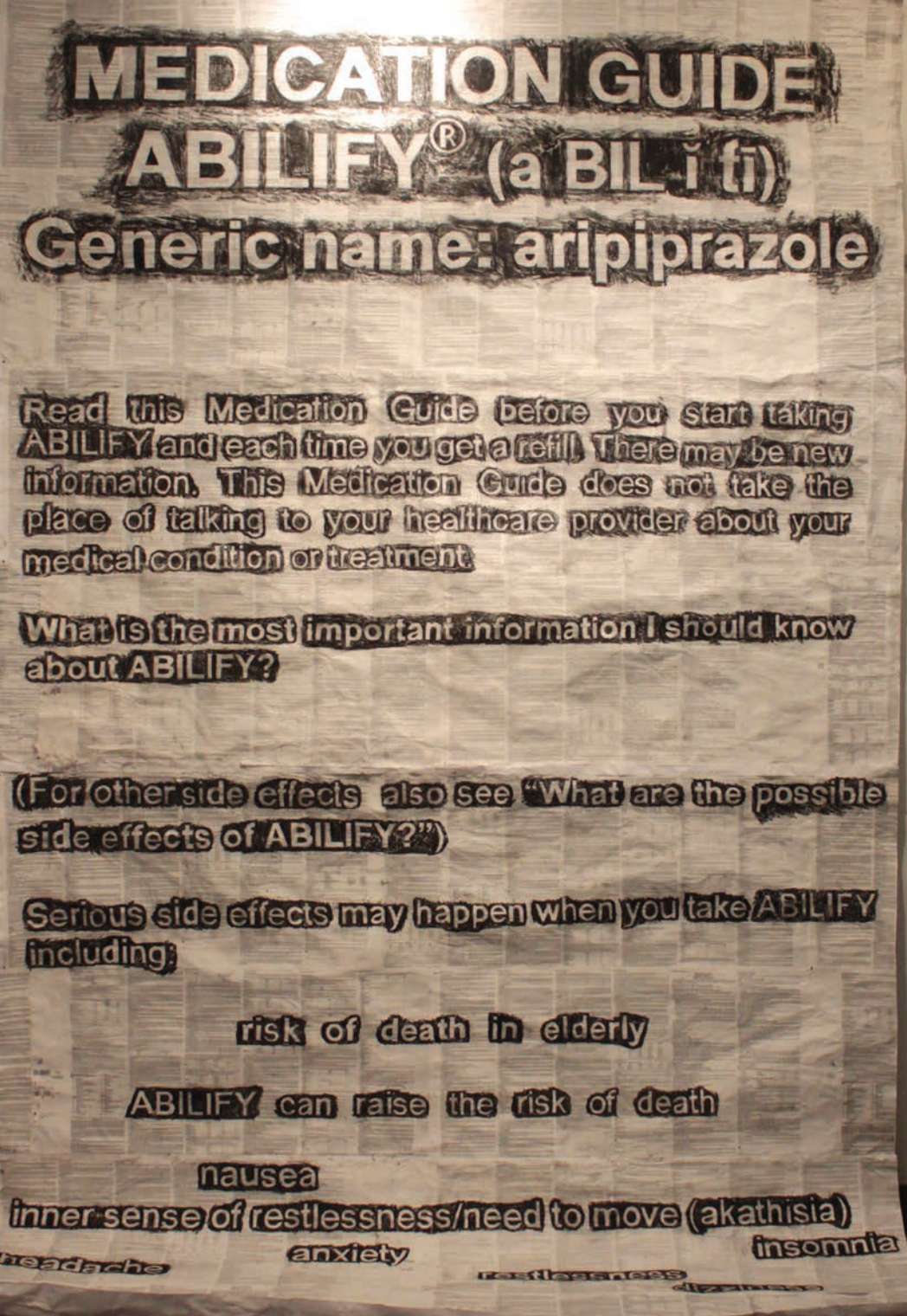
Maya
SCHINDLER

Adjunct Lecturer, Drawing

As an artist today, I try to observe the world, and I do that by pointing, editing, cropping and selecting (and in doing so interpreting the objective world in a subjective manner). I know that when I attempt to objectively show "what is," I must leave much out. When doing that, I attempt to reveal more than one meaning or truth to an image, and only by revealing what is "just" enough for it to "be" or to be true—or maybe one can call it reflection. As an artist today, I indulge my subjectivity by the actual image choice.



Cecil the Lion, 2015



Side Effects, 2015

Chanika SVETVILAS

Program Associate of Cultural Programs,
Charles B. Wang Center

The Abilify medication guides are 17.5" x 24" with text about 6 pt. font size and the secondary one that reinforces the stated medication side effects is 9.5" x 14.5" with a 10 pt. font size. I can read the entire medication guides out loud in almost three hours. The pharmaceutical market is valued at \$300 billion and the cost of medication is inaccessible to many. Some medication side effects can be debilitating and even cause death.

Charcoal contains carbon and remaining ash after water is removed. Activated charcoal is used to absorb chemical substances. For these reasons, I chose charcoal as my drawing medium on the medication guides pasted with rice paste.

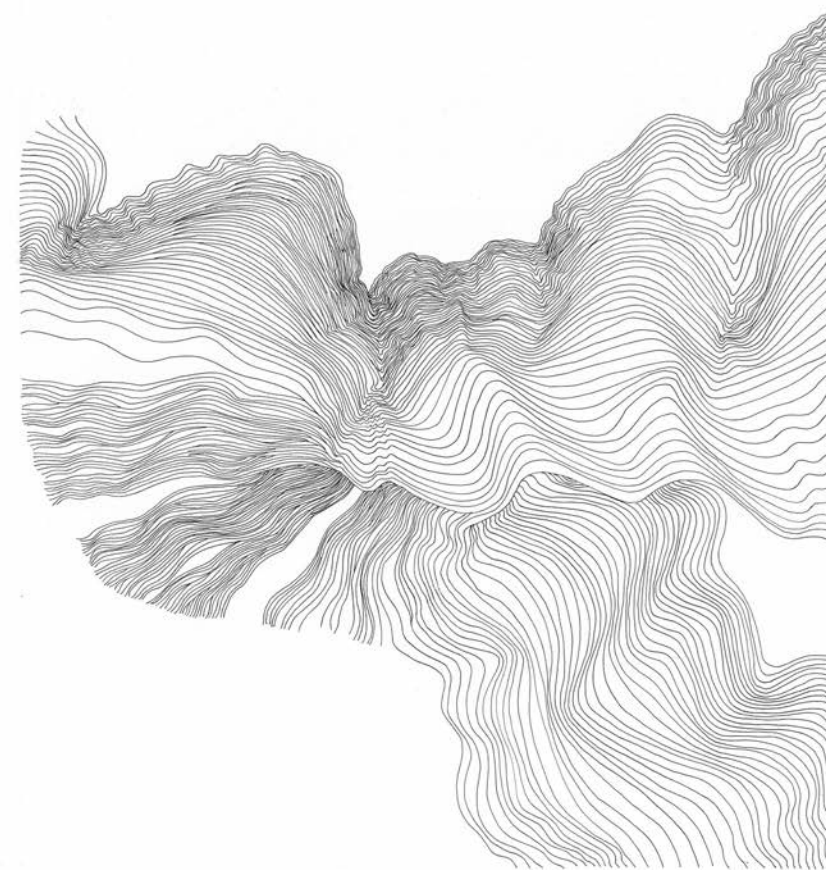
Lorraine WALSH

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

Pleurotus is inspired by John Cage, the legendary composer, musician, artist, writer and amateur mycologist. A genius innovator with a playful spirit, Cage once claimed he studied mushrooms because it was next to music in the dictionary. The mushroom featured here, in both drawing and animation, is the *P. ostreatus*, a genus of gilled mushrooms, collected on my own mycological forays.

Using Cage's compositions and mushroom gills, *Pleurotus* explores drawing in analog and digital media, considering how they're more unified than detached. The drawings may have been created with code and the data-driven video handcrafted with its deliberate slow animation. Drawing, a so-called analog medium, is often disassociated with anything binary. However, analog and digital expression are inseparable. They exist together and the combination thereof creates an aesthetic that observes one of drawing's fundamental greatneses: its capability to mediate eye and hand in a negotiation that simultaneously slows and expands our perception.

Pleurotus 1, 2012



CHECKLIST OF THE EXHIBITION

Isak Berbic

From the Life of Engineer D.M., 2014
Digital c-print
Two prints, 40 x 40" each

Krista Biedenbach

KLGB, 2015
MDF Woodcut
30 x 40"

Mike Gralla, 2015
MDF Woodcut
30 x 40"

Toby Buonagurio

*Neon Auroras:
Sapphire Ruby*, 2015
Ceramic
41 x 16 x 20"

Melissa F. Clarke

Sila, 2012
Generative video and sound
Dimensions variable

Sila, 2012
Cibachrome print
Fourteen prints, 3 x 3" each

Stephanie Dinkins

Put Your Hands Up, 2015
Video projection

Sentients, 2014
Video installation

Takafumi Ide

debacle, 2015
Mixed media
264 x 48 x 48"

Martin Levine

The Guardians, 2005
Aquatint etching
16 ½ x 12"

Rooftops, Tribeca, 1997
Aquatint etching with
chine-collé
5 ½ x 6"

Tribune Tower, 2013

Aquatint etching
20 x 22"

LoVid (Tali Hinkis and Kyle Lapidus)

The Other Side of Ground,
2010
Digital prints from
video recording
Three prints: 15 x 21";
17 ½ x 44"; 13 ½ x 19 ½"

Video Taxidermy, 2015
Synthesizer-based video,
video stills printed on
polyester, synthetic filling,
thread

Nobuho Nagasawa

Utsusemi 空蟬, 2015
Mixed media
Dimensions variable

Jason Paradis

Watch Hill, 2014
Mixed media
Dimensions variable

Watch Hill Skies, 2014
Ink and pencil on paper
Nine drawings,
12 ¾ x 16 ¾" each

Mel Pekarsky

Desert Books III, IV and V,
1998-2014
Mixed media on paper
Each page approx.
6 ½ x 5"

Heating Up, 2013-2014
Oil, oil crayon, colored
pencil and pencil on canvas
60 x 40"

Howardena Pindell

Constellations, 2015
Open bite etching,
edition 25/100
18" diameter on
30 x 22" paper
This edition was produced
as part of the Edition Club
membership program of the
Center for Contemporary
Printmaking, Norwalk,
Connecticut. Howardena
Pindell is represented by
Garth Greenan Gallery,
NYC.

Flight/Fields, 1988-1989
Etching, aquatint, lithograph
and chine-collé,
edition 25/30
19 ½ x 23"
Private collection.
Howardena Pindell is
represented by Garth
Greenan Gallery, NYC.

*Katrina Foot Print Drawn
Months before Katrina Hit*,
2005-2007
Color lithograph, A/P
27½ x 33"
Private collection.
Howardena Pindell is
represented by Garth
Greenan Gallery, NYC.

Andreas Rentsch

X-Ray #10, 2013
Hand-applied black and
white chemicals on
X-Ray film
80 x 224"

Dan Richholt

Mankind with Memories,
2015
Bronze, steel, monofilament
and acrylic on canvas
120 x 144 x 24"

Kimberly Ruth

Double Oh, 2015
Pegboard, fur and
acrylic paint
46 ½ x 55"

Inconsistent Repetition, 2015
HD video with sound
6:01 minutes

Lorena Salcedo-Watson

Dislocation, 2014
Charcoal and watercolor
on paper
57 x 46"

Wingspan, 2013
Charcoal and watercolor
on paper
46 x 57"

Margaret Schedel and Patrice Scanlon

*A Train of a Thousand
Wings*, 2015
Hammond organ tone wheel
and little bits
41 x 11 x 11"

Maya Schindler

Anonymous #1, 2015
Watercolor on Mylar
30 x 40"

Cecil the Lion, 2015
Watercolor on Mylar
30 x 40"

Chris Semergieff

Train Barge Terminal East,
2015
Oil on linen
22 x 38"

Train Barge Terminal West,
2015
Oil on linen
22 x 40"

Chanika Svetvilas

Side Effects, 2015
Charcoal on paper
144 x 78"

Lorraine Walsh

Pleurotus in 4'33", 2013
Video animation
4:33 minutes

Pleurotus 1-10, 2012
Ink on Rives BFK paper
Ten drawings,
22 x 15" each

ACKNOWLEDGEMENTS

It is a privilege to exhibit the creative work of Stony Brook University's talented faculty artists. I would like to express my appreciation to the faculty and staff of the Art Department, especially Barbara Frank, Chair, and John Lutterbie, former Chair, and the artists who created the extraordinary work in this exhibition.

I would also like to thank the staff of the Staller Center for the Arts, notably Alan Inkles, Director, and Samantha Clink, Gallery and Community Relations Assistant. Many thanks as well to Pete Pantaleo for his installation expertise and the student gallery assistants.

The Faculty Exhibition 2015 and the 2015-2016 Paul W. Zuccaire Gallery schedule are made possible by a generous grant from the Paul W. Zuccaire Foundation. Additional funding is provided by the County of Suffolk and the Friends of Staller Center. I am very grateful for their support.

Karen Levitov
Director and Curator

Takafumi Ide
debacle (detail), 2015



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

Tuesday–Friday, 12-4 pm, Saturday, 7-9 pm
Also open during intermission and
one hour prior to most Staller Center
season performances
Free Admission

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Stony Brook University
Brochure design: MACOMEA@optonline.net

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