



# Cell Phone Tour Transcript



MEMORIAL ART GALLERY  
UNIVERSITY *of* ROCHESTER

**64<sup>th</sup> Rochester-Finger Lakes Exhibition**  
**At the Memorial Art Gallery from July 13-September 8, 2013**  
**“Artist Cell Phone Tour: In Their Own Words”**  
**Dial in to the tour at 585-627-4132**

**Stop 1**

**Director’s Welcome**

**Grant Holcomb, Mary W. and Donald R. Clark Director, Memorial Art Gallery**

I’m Grant Holcomb, director of the Memorial Art Gallery. Welcome to the 64<sup>th</sup> Rochester-Finger Lakes Exhibition, and to this special audio tour in the artists’ own words.

Tracing its roots back to the Gallery’s early years, the Finger Lakes Exhibition showcases works by emerging and established artists from western and central New York. We are proud to continue this tradition, celebrating the creativity of our contemporary artists.

As ever, we’re grateful to our exhibition underwriters for making shows like this possible. This exhibition is sponsored by Burke Group, M&T Bank, and the Elaine P. and Richard U. Wilson Foundation. Additional support is provided by the Rubens Family Foundation.

Thank you for supporting the Gallery, and our area artists. We hope you enjoy this tour “in the artists own words.”

**Stop 2**

**Tour Instructions**

**Patti Giordano, Marketing Manager, Memorial Art Gallery**

Throughout the exhibition you will see several signs that indicate a cell phone audio stop. Call the telephone number listed and enter the stop number to hear the artists talk about the highlighted work. When the stop concludes, you may simply enter the next stop number, or hang up and call the tour number back when you’re ready. To interrupt a stop, press # and then the next stop number.

You also have the opportunity to share your thoughts with us about this tour, or your overall experience at the Gallery today. We encourage you to enter \*0 (star 0) at any time during your tour to leave us feedback.

This cell phone tour is free, but please be aware that your normal plan minutes will apply. Thank you for visiting the Memorial Art Gallery.

**Stop 3**

**Phyllis Bryce Ely, *High Falls with Train and Mist***

This painting of Rochester’s High Falls is a studio piece based on *plein air* work I did in November of 2012 from the cold and windy bridge at the Genesee Brewery. It’s one of a small series describing my experience at the falls in the autumn and winter.

In this painting I was excited by the mass and downward rush of water set against the horizontal action of the train, the hovering mist, and solidly anchored buildings and bridges.

Whether in the field or studio, my paintings explore the idea of place using a narrative of color, movement, form, light and pattern. Features of the landscape and manmade structures often become “characters” in a story I’m sharing.

#### **Stop 4**

##### **Jeanne Beck, *Book of the Ancients 9: Memory***

My name is Jeanne Beck and I have always been drawn to books and stories. At age four, I learned that the mysterious markings on the newspapers that absorbed my father’s attention (instead of me!) actually spelled words. I was hooked.

In my earlier life I wrote fiction, but when I turned 40, I traded pens for paints and plunged into learning about visual art, a whole new language.

My fluttering pages pieces consider the effects of time on memory and how relatively current the idea of “ancient” has become. This piece contains remnants of the Palmer Method of handwriting taught in elementary schools in the 1950s.

Cursive writing was once a mainstay of grade school education, complete with inkwells and fountain pens and patient practice; now it is nearly obsolete.

#### **Stop 5**

##### **David Dorsey, *Eggplant and Bok Choy, Skull Unearthed circa 1930, and Still Life with Pocket Door***

When I was in my teens, painting—along with my copy of *Catcher in the Rye*—more or less kept me alive. It was how I found meaning in a world that, at the time, made no sense to me. Van Gogh became a kind of guru to me, and I began to experiment with different ways of creating images. Decades later, I’m still doing it. As an adult, like most artists, I found a day job. In my case, as a writer and author. It has kept me afloat, while I’ve continued to refine what I do as a painter. After the economic collapse of 2008 it’s become tougher to make a living as a writer, so I’ve made the counter-intuitive choice of focusing on something with even less of a regular income attached to it. It has done for me, decades later, what it did for me in my youth. It keeps opening my eyes. It makes the simple act of looking the most fundamental way of apprehending the world. Painting, for me, is meditation. It requires an attentive eye, a receptive mind, and a willingness to keep discovering new ways to see the wholeness of life.

#### **Stop 6**

##### **Kathie Belly, *Highland Magnolias***

I am Kathie Belly and my watercolor painting is titled *Highland Magnolias*.

Walking through Highland Park in early Spring, I was captivated and inspired by the light, texture, and form of the magnolia trees. I wanted to capture and share that moment in time, that sense of place—described by light, using a large format watercolor.

The watercolor technique that I used is called glazing. Glazing is layer upon layer of transparent water color allowing each wash (or layer) to dry before adding another. The transparent colors give a brilliant jeweled effect, because they allow the white of the paper to glow through the paint.

I enjoyed the process, working on several areas of the painting at one time, starting with the main shapes and adding more abstract shapes made from multiple glazes of color.

Thank you and enjoy my painting.

## **Stop 7**

### **Loraine Cooley, *Phases: Birth/Chaos/Rest***

My name is Loraine Cooley. My triptych, titled *Phases: Birth/Chaos/Rest*, is a reference to our passage through life. The abstracted boat shapes are a metaphor for the journey we each take from birth to our ultimate end. *Birth*, with the upright boat within a boat, suggests ripples in water, a symbol of movement, emerging and awakening. In *Chaos*, spikes thrust from the boat shape in different directions. This speaks of the joys, sorrows and challenges we face along our individual paths. *Rest* has an overturned skeleton of a boat within a boat symbolizing the end of our physical presence in this world and our journey beyond it.

## **Stop 8**

### **Kevin Schoonover, *The Waste of Pleasure***

I'm Kevin Schoonover and my photograph is titled *The Waste of Pleasure*.

I find hints and echoes of lives past in decayed architecture, neglected abodes and time-worn statuary. These forgotten monuments, built to endure, whisper to me of life's struggles and sadnesses, triumphs and laughter. Such sorrowful relics are bursting with historical memories that connect us to those who've gone before: loved ones, strangers. I yearn to know the details of their lives – who they loved, how they died. The crumbling edifices they left behind tether me to the now, shining light on the fleeting wonder and joy that define our lives. It is this very mantle of mortality that frees our souls to soar.

## **Stop 9**

### **Jack Elliott, *Samothracae***

My name is Jack Elliott and I am talking about my sculpture, *Samothracae*. *Samothracae* is a Latin word for being of the Greek island of Samothrace. This piece was once part of a living heritage tree located in the F.R. Newman Arboretum, part of the Plantations at Cornell University in Ithaca, New York. It was known as the Treman Weeping Willow, planted 80 years ago, around the time of the garden's founding. In 2011, the tree had to be cut back to its roots as it could no longer support itself, succumbing to age and ants. Rather than being chipped for mulch, I asked that the tree segments be delivered to my studio. I did not have a preconception of the result but I was intrigued by its burly surface. I simply wanted to work with the piece to let it reveal its own significance. As the bark and rotted material were removed, a winged, headless figure began to appear, hence the reference to the famous *Winged Victory of Samothrace*. However, instead of being a harmonized, hybridized whole like the Greek figure, this piece is more transfigurational, where one form is emerging from the other through a process of rupture. Instead of being white, my piece is rendered in black by scorching the outer sapwood, transforming it away from the tree and towards the human. Thank you.

## **Stop 10**

### **Kirby Lowenstein, *Balloon Rally***

My painting *Balloon Rally* is an experiment in language. My work begins with creating drawings to function as a visual lexicon but is transformed through process. In *Balloon Rally*, photographs of my drawings and of a previous painting act as the underpinning for the work. I used photography, digital manipulation, photocopying, acrylic transfer, painting and sanding to form abstract spaces on the canvas. These techniques allow me to experiment with degrees of

fragmentation to see how far I can push the marks from their initial forms while still preserving my drawing language. In each layer of the painting, I obscure or reveal my original drawing in different ways. The new marks that are generated through my process are a dialect that references the source while communicating independently from it. My painting is from an infinite recursive landscape with its only resolution existing in the new work that extends from it.

### **Stop 11**

**Dale Inglett, *Converge, Diverge, Melodiously Expire and Referent to Nothing But Nonetheless Real***

I'm Dale Inglett, and I have two paintings in the exhibition: *Converge, Diverge, Melodiously Expire* and *Referent To Nothing But Nonetheless Real*. For me these images suggest elusive and shifting forms, astronomic and atmospheric events, and perceptual anomalies. I seek to make images that are only just resolved, and that retain tensions between disparate elements.

In these paintings, the initial gestural layers are done with the intent of pushing paint toward its limits, to force it to reveal something unique that I couldn't anticipate. I respond to these layers with more structured and depictive shapes, attempting to carve into it and give it form. I believe this process has yielded images of unidentifiable, ephemeral forms that appear in states of in flux.

### **Stop 12**

**Stephen Merritt, *Cairn Study***

Hi. This is Stephen Merritt. My piece is entitled *Cairn Study*. A word derived from Scottish Gaelic, a cairn is a manmade stacking of stone. From prehistory to the present, cultures have used cairns for many purposes; as directional markers, monuments, even manifestations of ceremonial or astronomical events. For me, stone, by itself, is important at two levels. First, in their infinite variety of shape, color and texture, stones are among nature's most beautiful objects and, as such, a source of inspiration for any artist. But also, stone crushed by time and geological forces becomes the essential element of the clay and glazes I use every day in my work. In *Cairn Study*, I adopt the form vocabulary of the potter to evoke the simple beauty of a stacking of stone.

### **Stop 13**

**Donalee Peden Wesley, *Better Living Through Chemicals***

The drawing speaks to our reliance on chemicals to solve our problems, be they real or imagined and to seemly enhance our lives. Big Pharmaceutical has control of our healthcare, they tell us what we need to be happy, to sleep, to wake up, to be thinner and sexier. Chemical companies tell us we need greener grass, redder apples, genetically modified food, treated water and dangerously extracted gas.

Animals and birds are factory farmed and injected with large amounts of antibiotics to keep them alive in squalor. All of this and more creates a prime condition for the next plague. This is our canary in the coal mine.

### **Stop 14**

**Jonathan Merritt, *Solace no. 1 and Solace no. 3***

I travel at night, when my visual certainty is poor. I find myself in spaces temporarily void of human contact, caught in a state of transition, and illuminated by low light. Planes shift in and out of my frame as I connect the lines that lead me through each conscious moment. I feel tense, but calm; I am an intruder navigating an ambiguous framework

between space and light. Rooms connect as my mind wanders, and the slow hum of my mediated footsteps leads me to uncertain destinations. Psychologically charged, these liminal spaces see more construction with each visit. Wide, rectangular frames eventually form glass windows, while splattered concrete facades coagulate into pristine white walls. My photographs attempt to amplify this confusing and apprehensive transformation. Extreme perspectives and multiple vanishing points lead to uncertain destinations, while indeterminable objects and forms rise out of the dimly lit rooms. Here, I seek an emotional contemplation. I want viewers to stand before these images and become lost in their visual confusion, to find consolation in the stillness of an undecided world.

### **Stop 15**

#### **Sam Sadtler, *In Television***

My name is Sam Sadtler, and my piece is entitled *In Television*. My multilayered work seeks to illustrate what is timeless about household appliances. Aesthetically, these machines appear dated, yet retain a sense of timelessness when their cold plastic exteriors are removed. I call attention to the fact that with each iteration of a device, it maintains its internal structure despite outward appearances. By removing the cover, I allow the viewer a glimpse into the mysterious world of bright colors and certain destruction. To me, this image captures the humanizing gaze of the once-coveted portable television, now dismembered and waiting on city streets for its rise to fame again.

### **Stop 16**

#### **Carol Acquilano, *Linwood Garden I***

Last summer I decided to go to Linwood and paint at night during the full moons. They were my Full Moon Sessions! Along with some other artist friends, we watched the weather and settled in at the garden late in the day, before sun set. My strategy was to get comfortable with my painting rig and know exactly where each color was on my palette because once the light faded, there was no telling what color was on the brush. It could get pretty messy and abstract. It was really fun. This painting was made during one of those sessions. It was early in the day so I could actually see what I was doing. I was very tuned-in to the Linwood feeling.

### **Stop 17**

#### **Lin Price, *Trilogy***

This triptych is from an ongoing series of idiosyncratic paintings that I attempt to execute with empathy and imagination, sometimes using areas of intense color for respite, or as a nod to color field artists. They are an exploration of the place where stream-of-consciousness, the mystery of dreams, and day-to-day realities intersect.

This painting, *Nebraska Trilogy*, reflects my interest in what I think of as true Americana, like a Sunday drive, a cross-country road trip, playing opossum, and blind pigs - rather than ice cream cones, bakery shops, and swimming holes.

### **Stop 18**

#### **Walter Jakubowski, *Pratt Opera House #1; #2; #3***

“...the ghost of former pleasures looks down on Main Street dreaming of evenings when he was the Prince of Entertainers.” Words by J. Howard Pratt, original owner of the Pratt Building and Grande Opera House in Albion, New York, lamenting the decline of the era of small town live theater. Entertainment in the latter 1800s and early 1900s consisted of musicals, plays and vaudeville acts traveling to cities and towns connected by rail.

Of the seven theatres Rochester architect Leon H. Lempert designed in 1889, this he proclaimed to be “the best.” In 1892 the building was expanded. The resultant stage, the largest between Buffalo and Rochester, was attractive to many of the larger traveling shows with extensive set designs. The end of the original stage floor is visible in the foreground of the monochrome image #3.

After an active life of over 35 years and virtually untouched since the 1930s, the Opera House was gutted of many of its architectural treasures and amenities due to the subsequent war effort and ravages of time. A renovation project initiated in 2005 by the building’s new and current owners, the Koehler-Bonafede family of Albion, hope to restore entertainment to this venerable venue.

My goal artistically was to produce images which evoke the spirit of what once was a lively cultural landmark of a small historic community along the Erie Canal. Within these sleepy walls remembrances of spirited times past are held with the hope of an awakening in the future. As put by Gaston Bachelard: “A house that is as dynamic as this allows the poet to inhabit the universe. Or, to put it differently, the universe comes to inhabit his house.”

These images will be part of a subsequent exhibit on the Pratt Opera House, sponsored in part by the Genesee/Orleans Regional Arts Council and the New York State Council on the Arts.

## **Stop 19**

### **Jane Hopkins, *Reflection and Branches***

Hello, this is Jane Hopkins. My pictures are *Reflection* and *Branches*.

When I was an RIT photography student, I discovered that the repeating patterns in mandalas are similar to kaleidoscopic images I loved as a child. Computer technology allowed me to create mandalas from my digital nature photos.

You see here two images of spring: one is the reflection of bushes and trees in a pond; the other is of sycamore trees at Highland Park, just as the leaves are emerging.

As you look at the images, you may be drawn in first by the overall pattern, then look for the details of the original picture as well.

## **Stop 20**

### **Daniel Reidy, *Thrift Store Wedding Gown***

One time me and my brother Eddie were playing baseball in the front yard with a tennis ball and a wiffleball bat. I was pitching and he got a hold of one and it went to the middle of the street and bounced once and then again. Then it stuck in the tailpipe of a car going south on Grove Street. It was a one in a gazillion shot.

## **Stop 21**

### **Jerry Alonzo, *Hawk and Stone***

Hi, I'm Jerry Alonzo.

I made *Hawk and Stone* to pay homage to those things we think of as part of our everyday lives; the bird overhead, the stone on our path.

The hawk has been called a keen observer, messenger and protector. The stone is no more, no less than that, an earth fragment.

I like to think of the hawk sitting there, looking out at us with the message "Don't screw this up."

## **Stop 22**

### **Scott Reagan, *Green Barn***

I'm Scott Reagan and you are viewing *Green Barn*. My style is impressionistic and primitive with elements of abstraction. I use a pallet knife to achieve the desired application I was unable to produce with a brush.

The scenes I depict are rarely exact reproductions of a particular place. Photos are followed loosely and serve mainly as a starting point and the painting then moves in a direction of its own.

My subjects vary but are most often found on the country back roads. Our once agrarian way of life is rapidly vanishing. Landscapes of plowed fields, pastures and woodlots dotted with sturdy wood barns are a peaceful, bygone part of America that is becoming more memory than reality.

It is my intent to preserve the old barns on canvas before they succumb to the elements and grace the back roads no more.

## **Stop 23**

### **Renée Simone-Lee, *Autumn Woods***

Hello, my name is Renée Simone-Lee and you are viewing my oil painting *Autumn Woods*. Most of my current work is inspired by the diverse landscapes throughout the United States. I have traveled from coast to coast and my paintings are meant to quietly capture the spirit of time and place. This particular piece was inspired by a trip to Maine in the late fall. I was wandering through Acadia National Park and on one side of the loop trail was the stunning rocky coast, on the other was a grove filled with lingering late fall leaves. The memory of this moment was eventually executed with the additional inspiration from our own spectacular local fall color. To break down my work to the simplest of intentions would be to say that I am inspired by natural form, color, and the richness of the painting process itself.

## **Stop 24**

### **Mona Oates, *Detached***

From my birthplace in Germany, I headed for an international boarding school in Singapore, where I furthered my desire for creation. After finishing my international Baccalaureate, I decided to take a gap year in remote Estonia. In Chester, England, I studied psychology with fine art, which led me to my current depiction of the strange. After successfully finishing university and receiving the 2010 Art Price, I moved to Rochester to join my husband, leaving everything behind.

My work is an experimentation with free association. I start with photographs of the natural world, architecture, and technology. These operate as documents of observed reality. They are also encapsulations of the creative and imaginative possibilities of the untapped parts of the human psyche.

As human beings we have a tendency to classify and categorize the world around us. My work defies easy categorizations. My visual world aims to make you more aware of their reality and cause a bewilderment of sensation. This in turn triggers emotional responses and new experiences of reality, nature, and your own identity.

## **Stop 25**

### **Amy Davison, *Master Piece Theater – Ode to Faberge (#1 of 2)***

I am Amy Davison. Welcome to a *Master Piece Theatre* that captures my longtime passion for collecting vintage objects. The piece intricately blends an array of media, technology, patterns, colors and shapes. This intriguing stage set features misplaced objects and suspended images, posing questions, such as:

Is the piece Serious or playful?

Is it Traditional or high tech?

Most unique are the three pieces of detachable jewelry, one on the chair and two others on very top of the back wall. Notice the image of the purple earring in the window in the wallpaper. This is replicated photographically from the pin on the chair. This theatre is one in a series of seven and gives tribute to Faberge.

## **Stop 26**

### **Michael Sampson, *Masking #1***

*Masking #1* was painted directly on to the blank canvas. There were no preliminary sketches or drawings onto the surface. The spontaneity and freedom to go directly into the act of painting without reference, letting the gesture and physicality take over allows me to find images and shapes I didn't know I was thinking of. I edit those images and shapes as I go, letting little references come out and seeing what comes forward. This way of working feels natural to me, the physical and poetic directness.

## **Stop 27**

### **Dale Klein, *Hadang***

Normally my work has to do with place. I am visually influenced by where I am, its eccentricities, history, and function. When I visited Senegal in June 2012, I found that the essence of the place was the people. The Senegalese are known for their hospitality as well their fierce defense of their democracy which in the spring of 2012 was threatened. This is a portrait of the mother of a family that my daughter stayed with during her junior semester abroad in college. She became so close to them that she wanted us to meet her Senegalese family. Hadang (her Senegalese mother) is a warm, strong woman with a terrific sense of humor. She and her family welcomed us into their household and I feel grateful to have been given a glimpse into a culture so different from mine.

## **Stop 28**

### **Donna Meadows Manier, *Luxury***

My name is Donna Meadows Manier and my work is titled *Luxury*.

This work is a monoprint, which means it's a one-of-a-kind print. *Luxury* was created using printing ink, letterpress cuts, and paper. The background was created by rolling ink onto the paper.

Letterpress cuts are wood cuts with words or images actually carved in wood. The cuts I used for this print include the coffee cup, the word luxury, wavy lines, and the rooster. These are vintage cuts that came from a print shop called Hatch Show Print. The cuts were inked by hand and pressed onto the paper.

To learn more about this process, investigate: the monoprint, letterpress printing, and Hatch Show Print. To view my other letterpress monoprints visit the Gallery Store.

### **Stop 29**

#### **Emily Gibbons, *Road to Dingle***

My name is Emily Gibbons and my pastel is titled *Road to Dingle*.

I studied painting on the Dingle Peninsula on the West coast of Ireland one summer in college. This piece is inspired by my many studies of the beautiful landscape that summer. This is one of my favorite spots on earth, so I wanted to capture it.

### **Stop 30**

#### **Ray Helmke, *Train to Nowhere, Alaska***

Early in the last century gold was discovered in Nome, Alaska. One mining outfit set up a short rail line to support their operation. When the gold ran out the equipment was abandoned and left to sink slowly into the permafrost. A hundred years later the scene shows a human drama of greed, ingenuity, toil, and failure. It seems to pose more questions than it gives answers.

This wreckage of human folly is set in Alaska's vast and beautiful wilderness, which is the aspect I am most drawn to. So, in this print, the train is muted and dark against the bright and inviting hills of the distant horizon.

### **Stop 31**

#### **Ray Helmke, *Pond and Rocks, Tirol***

Hiking in the Austrian Alps, near Innsbruck, I happened upon a small glacial tarn in which there seemed to be a reflection of a distant peak, but it wasn't. Two rocks near the edge of the little pond cast their reflection which mimicked that of the peak, and I was fascinated. This photograph is my rendering of the scene. I like the image for its surprising visual ambiguity as well as the stark beauty of the mountain scenery.

### **Stop 32**

#### **Jim O'Neill, *Yellow Flowers***

Hi, my name is Jim O'Neill. You are looking at my image titled *Yellow Flowers*.

Several years ago I started using a digital camera and began the process of learning the computer software needed to post-process the pictures I took. Over time I moved from producing large highly detailed photographs to an artistic style. *Yellow Flowers* is a simple example of my style and when I take it to the extreme you may not think the image was originally a photograph.

This year has been a break out year for me. I had my first exhibit last February. Exhibiting here at the Memorial Art Gallery is a surprise and a thrill for me. I hope you enjoy my work.

### **Stop 33**

#### **Dennis Revitzky, *Trunk***

I am Dennis Revitzky, and my linocut print titled *Trunk* is an example of my work in which I try to depict the mysterious forces in nature and the world in which we live. This is a theme I use as well in my drawing and painting, but I think I can be more energetic and expressive with my imagery through linoleum printmaking.

I've been making linocuts on a regular basis for over thirty years, mostly in small editions of 25 or less. I use oil-based ink on Rives paper, and they are all printed by hand using a wooden spoon.

### **Stop 34**

#### **Olivia Kim, *Golden Morning***

Hello, this is Olivia Kim. You are looking at one of my new pieces in cast glass called *Golden Morning*. As an artist, studying and sculpting the human form is my way of seeking the truth. I believe art is an intuitive science. It involves great depth of study and creative experimentation. My work explores various aspects of what it is to live as a human being. *Golden Morning* seeks to capture a moment when we merge with our surroundings. This is how I see the body connecting with finer energies; in this case, with morning light.

### **Stop 35**

#### **Christine Sullivan, *The Cardinal***

Hi, this is Christine Sullivan from Elmira, New York, and I paint representational abstract landscapes and someone asked me one day why I don't have people in my paintings. Well, I was thinking about this while driving around the countryside taking photos of barns and farms that I like to use in my paintings when I spotted some magnificent clotheslines and was inspired to add them into my work as a way to represent the human connection we have with the land. And soon the clotheslines started to take on a personality all their own so in a way they are my "people." This clothesline painting is called *The Cardinal* in honor of a close friend of mine who passed away recently. It represents hope, abiding love and a way to remember to appreciate the beauty we hold in our very own backyards. Thank you.

### **Stop 36**

#### **Allen Smith, *Bon Chance #3***

My name is Allen Crittenden Smith. The artwork you are viewing is *Bon Chance #3*. It is the third watercolor painting in a series of several. For each of the *Bon Chance* paintings, the order of color application is determined by nearly 500 tosses of a coin. This act releases me from the responsibility of color choice, and rewards me the same sense of surprise that my audience experiences.

For me, making art is a visceral experience and a meditation. Consciously deciding what the form will be, I allow my hand to follow a random path, periodically making judgments on formal content, movement, and line. In the end, the results are the routes of my synapses, evidential marks of my existence.

Thank you.

### **Stop 37**

#### **Lee Hoag, *Dream Drill***

My work is a collaboration with selected objects I encounter and their past creators. Through a postmodern alchemy, embedded meaning is transformed, new relationships are forged. This “alchemy of objects” as I call it, is simply the transformation that occurs within the various collected forms, and the ways in which they are seen, thought about, and interpreted. Each object part having existence for some other use and intended purpose, through a developed experimentation process and improvisational working, is brought together to create an amalgam form: something unexpected—farfetched from its original inherent nature. At some point, each thing transforms from a mass produced manufactured object: a vase, a pressure flex hose, a roof vent, a kitchen bowl, a fence post cap, or what have you, and becomes part of a new, handmade form singular object. Morphology altered, they now exist as objects of art and artifice, shaped by the influential hand of my personality—even marked in some way by the viewer's own response, imagination and interpretations. Changed.

### **Stop 38**

#### **Lee Hoag, *Capsule Dream***

My work is a collaboration with selected objects I encounter and their past creators. Through a postmodern alchemy, embedded meaning is transformed, new relationships are forged. This “alchemy of objects” as I call it, is simply the transformation that occurs within the various collected forms, and the ways in which they are seen, thought about, and interpreted. Each object part having existence for some other use and intended purpose, through a developed experimentation process and improvisational working, is brought together to create an amalgam form: something unexpected---farfetched from its original inherent nature. At some point, each thing transforms from a mass produced manufactured object: a vase, a pressure flex hose, a roof vent, a kitchen bowl, a fence post cap, or what have you, and becomes part of a new, handmade form singular object. Morphology altered, they now exist as objects of art and artifice, shaped by the influential hand of my personality--even marked in some way by the viewer's own response, imagination and interpretations. Changed.

### **Stop 39**

#### **Bonnie Gustin, *Gaia's Reflection***

Hi there! My name is Bonnie Beckman Gustin and I am a photographer, living and working on Keuka Lake in Hammondsport, New York. The piece you are looking at is entitled *Gaia's Reflection*. Gaia is the first Goddess. She is Mother Earth. As autumn embraces the Finger Lakes in a hundred magnificent hues, Gaia reveals a bold, beautiful and colorfully rich existence, which we can visualize as we gaze, and also contemplate in the reflection of our Self.

### **Stop 40**

#### **Alice Gold, *Wrapped***

My name is Alice Gold.

I want to tell you about my painting, *Wrapped*. It is a painting that developed over a period of time, subject to revisions, additions, and subtractions.

The medium I used is an oil based paint rubbed and painted onto a clay coated surface. The rubbing and painting of colors over the glossy surface imparts a rich patina to the painting. The title I selected reveals the concept I am trying to convey. Wrapped can mean to envelop, enclose, conceal, preserve or finish. I am utilizing all the meanings to store

my thoughts and feelings. These thoughts and feelings are the result of my interaction with people and events that make up my world.

### **Stop 41**

**Jim DeLucia, *Alignment***

I make art because creating is a great challenge. Art is why I am here, I believe that. As I make random connections to further a narrative, the more exciting the process and work become. My thought process is very intuitive; colors and images come and go. I'm letting go of insecurity and living in the moment. I can't compare this to anything. The materials, paint, brushes, being with myself. Having a thought and running with it. This is my communication. I'm exploring, learning, and layering my findings on canvas. It's a great challenge to paint and I am having fun with it.

### **Stop 42**

**Sue Huggins Leopard, *THE PINK TRANSIT BETWEEN BLACK AND WHITE***

THE PINK TRANSIT BETWEEN BLACK AND WHITE

DEEP SPACE:

In the firmament  
your light sputters  
and disappears.  
do I vanish with it?  
mystified, betrayed?

TRANSIENT BLUSH:

snow falling all night  
the coffin is carried in  
I recall your blush

MIRACULOUS BREATH:

a gentle breath of air  
barely felt touching  
my face

WAKING

MEMORY

### **Stop 43**

**Kelly Clancy, *Trapped and Tomorrow***

My name is Kelly Clancy, and I am a printmaker. The two pieces I have in the Finger Lakes show are entitled *Trapped* and *Tomorrow*. The power of human feeling motivates my desire to make art. My current work deals with the paradox that purity and pollution are intrinsically inseparable within the human role. I endeavor to make morbid human qualities beautiful, while revealing the fallibility of the perfect machine. Through personal paradigm, I want to expose universal struggle dealing with vulnerability, psychological pain, and anxiety.

#### **Stop 44**

##### **Willson Cummer, *Dawn Light #2***

Hello. My name is Willson Cummer. I'll be talking about *Dawn Light #2*.

In late July of 2012, a five-month depression suddenly lifted. I was able to wake up in the morning with energy, eager to explore the day. I soon began to photograph the early morning light as it fell upon Fayetteville, New York, my hometown. I walked from my front door and occasionally drove a bit further into the village. I wanted to see the territory closest at hand.

Light is a fundamental ingredient for photography. It has also, for centuries, been used as a metaphor for healing and recovery. As a recovering depressive, I wanted to explore the dawn light on a metaphorical level. As an artist, I wanted to record the gorgeous cross-light of the early morning and the rich yellow hue of the direct light.

I was attracted to humble structures: gas stations, parking lots and aging commercial buildings. The interplay of the natural world and the built environment is a subject which continues to excite me.

#### **Stop 45**

##### **Tim Rodrigo, *Nine Mile***

This is Tim Rodrigo. The painting you are looking at is *Nine Mile*.

My paintings are generally about opposites: soft and hard, dark and light, solid and transparent. In this painting the rocks and water provide a base off which to abstract and experiment with the color and surface. Possibly because of my extensive time spent doing pen and ink drawings, in the final stages of the painting linear elements are added to create more movement, cool and warm color, contrast, and stronger texture.

On a more poetic level like the 19<sup>th</sup>-century American landscape painters of the Hudson River School I am seeking the sublime in nature. It is a lofty goal, probably not obtainable, but it does force me outside the box on occasion.

#### **Stop 46**

##### **Trish Coonrod, *Central Park Tree***

My name is Trish Coonrod and my drawing is titled *Central Park Tree*. It's painted with sumi ink diluted in water. I like this medium because it allows me to develop the image slowly and deliberately in layers. This process can result in an image with deep soft values with a stark overall effect. I'm interested in drawing trees because of the endless analogies that can be made between them and people due to their gestures, adaptations, and even diseases.

#### **Stop 47**

##### **Richard C. Harrington, *Hot Summer Sky***

Fifteen years ago I stood in the beautiful, vaulted space of a massive hay barn in eastern Oregon. I was there with my wife, Darby Knox, to introduce her to my extended family, my mother's aunts and uncles. I stood next to her, in this place I'd visited frequently while growing up in the Pacific Northwest. I'd played there as a child, and was left misty eyed over the life I'd missed, in this gorgeous country, amongst people I loved and admired so much. Darby said quietly, "Why don't you paint any barns? They are spectacular."

I kind of scoffed at the idea. “They're kitschy,” I replied, “maybe the most over-exposed subject in American painting.” She gave me a bump and a smile, and said, “They don't have to be.”

And that's where it started for me, a new body of work. Trying to take a common subject and make it something new. To turn a subject of sweet nostalgia and American pie into something contemporary and iconic, representational to an extent, but imbued with the energy and surface of expressionism.

For me they are monuments to people like my aunts and uncles, men and women who greeted the day the same way they did their nephew, with smothering hugs, bone crushing handshakes, and enthusiasm for the life at hand.

As for kitsch, as a good friend of mine says of his prodigious storytelling, the facts are just the jumping off point.

### **Stop 48**

#### **Richard Edic, *Trellis and Rose Boxes***

These two still lifes, *Trellis* and *Rose Boxes*, are digital assemblages, made up of dozens or even hundreds of individual photographs, woven and pieced together with imaging software. Although they are made up of pixels and ink dots, for me they are as constructed as any collage or three dimensional assemblage.

### **Stop 49**

#### **Bev Allardice, *Invasion***

My name is Bev Allardice and my painting is *Invasion*.

Once upon a perfect day I looked up, saw clouds and never looked back. They provide me with endless adventure. Welcome to my fantasy art where I create a window for you that is not here but is real anyway. A window that allows you to walk, fly, or ride through and create your journey to escape your twisting and turbulent times, or just enjoy a ride. It allows you to go anywhere, any place and also experience my feelings of being in another world or zone when I paint. *Invasion* is my fantasy world, can you create your fantasy world from my painting? If you can't, buy ice cream.

### **Stop 50**

#### **Jack Wolsky, *Ain-Yesh #3***

My latest paintings are titled *Ain-Yesh*, meaning in Judaism, Being and Nothingness. As in mystical Judaism, “nothingness” is considered sacred in Zen Buddhism. In both cases “nothingness” is not a negation of something, but rather an open vibrating space – not in opposition to the form that fills it, but rather is the form itself. As such, this space of “nothingness” inherently possesses evocative powers. I see it as a fertile opportunity for creative expression, in the spirit of Zen and Jewish esoteric traditions and occult lore, the conduit for the making of “visual prayers.” “Nothingness,” in this way of thinking, is “sacred space.” My *Ain-Yesh* paintings are my attempt to objectify, through the media of encaustics, paintings that evoke in the viewer higher states of consciousness, statements worthy of meditation and transcendent timelessness.

I presently have chosen open space and gesture over past Cubistic elements of form and structure. T.S. Eliot wrote in his last major poem:

We shall not cease from exploration  
And the end of all our exploring  
Will be to arrive where we started  
And know the place for the first time.  
Four Quartets

This is the aesthetic state I feel I am presently in. I am continually enjoying the journey.

### **Stop 51**

#### **Rich Tomasello, *Learn***

Hello, my name is Rich Tomasello and the title of my piece is *Learn*.

For the last several years I have addressed issues in my work such as power, control, masculinity, and violence.

To me, *Learn* visually represents the loss of innocence in the children of today. I created the piece as a direct response to the increasing gun and school violence in the United States. Other works in this series include heavily armed teacher and student action figures, packed with an excessive amount of weaponry, making something absurd out of something meant to bring happiness to a child.

### **Stop 52**

#### **Bill Santelli, *The Path 24***

One of the most amazing things about nature is how personal it is - how it can fire up the individual imagination, and function as a metaphor for growth and change. Case in point - my drawing *The Path 24*, which depicts, at the most basic level, sea grass. Yet, it's also a highly abstracted, brightly colored environment. I think of the narrow, tapered shapes as forming a site of contemplation for the inner self, a kind of locus of discovery.

This drawing is one in a series, each a slightly different study in composition and color. Drawn on large sheets of Stonehenge paper, the process is very labor-intensive. Each drawing takes about 3 months to complete.

I use up dozens of Prismacolor pencils building up layers of color to achieve intensity and rich tonality. I use bold, primary colors for their power to evoke sensations and elicit a more emotional response in viewers.

### **Stop 53**

#### **Eric Kunsman, *Warden's Corridor***

The *Warden's Corridor* is a single image from a large body of work, *Thou Art..., Will Give...* It has been an active project for me for over 11 years. In *Thou Art ... Will Give*, I hope to offer some of the atmosphere experienced by prisoners when the Penitentiary was active. This exhibition attempts to capture some of the story, energy, and the sorrows of this remarkable space. Actual photographs of entries from the warden's 1800s logbooks have been blended with my photographs of the Penitentiary, to give a historical sense of both the prisoners and their treatment at the Penitentiary. Photographs with text overlaid are offered to allow the viewer just a hint about the presence of individual prisoners. I am hoping that through these images and text, visitors can share some of the sense of loneliness, hopelessness, and desperate search for redemption that drove so many of those spirits still trapped within the walls of Eastern State.

If you would like to see more examples from this body of work please visit [www.erickunsman.com](http://www.erickunsman.com).

## **Stop 54**

### **Dewey Fladd, *Faces of Men***

My name is Dewey Fladd, and this image is titled *Faces of Men*. Educated and trained as a photojournalist, people have always fascinated me. In this study, I photographed each of the nine men, ages 16 to 86, using the same posing, lighting, and cropping. I've also printed them keeping tones and contrast as close as possible throughout the process. Each image is then mounted separately to help give them definition, and then assembled into a group to carry continuity from one image to another. The faces are grouped with the oldest subjects in the center, and the others radiating out from there. These men come from widely different backgrounds: they are high school and college students, ship captain, umpire, financial advisor, stone mason, sign painter, and a bartender in the mix.

## **Stop 55**

### **Barbara Page, *Black is a Color***

*ArtForum* has the heft and style of *Vogue*. Both magazines are short on substance and long on eye candy. A full page black and white advertisement in *ArtForum* costs over \$5000. I appropriate the content of these art ads and arrange it in new combinations. Before I take control, an artist's work has already been subjected to the photographer's camerawork and graphic designer's text overlays. My mutilations both erase associations and create connections. With attention one may discern who is keeping company with whom in this new order. If you can identify the three artists whose work appears in this archival print, you may have it.

## **Stop 56**

### **John Griebisch, *Quarry – near Louisberg, North Carolina USA; Steel Mill and Water Truck, Gary, Indiana USA and Quarry Squares near Auburn, NY USA***

My name is John Griebisch. I am an aerial photographer. I have three works in the Finger Lakes Show this year. Two of the pieces are from a series of quarries that I have been working on for some time and the third is from an industrial series, in this case the steel mills in Gary, Indiana.

I work with ambiguity of scale, the graphic quality of nature and the hand of man upon the landscape. My images are at once factual and interpretive. Otherwise familiar landscapes take on a fresh context when airborne. There is the position and altitude of the airplane, and the need to capture the photograph while flying along at more than seventy miles per hour. Most of my work has been photographed from my 1952 vintage Cessna 170. You may see more of my work at [www.JohnGriebisch.com](http://www.JohnGriebisch.com).

## **Stop 57**

### **Stefan Zoller, *The Irish Hill Ratio***

Hi, my name is Stefan Zoller, and this is my painting *The Irish Hill Ratio*. The title "Irish Hill" refers to a neighborhood in Corning, New York where my wife and I used to live, and where I kept a small studio. An elderly local told me the name of the neighborhood, where blue collar workers of Irish descent used to reside during the first half of the 20th century, and who worked at the nearby Corning Glass Works.

The term "Ratio" refers to its composition – specifically the central three verticals and their relation to the whole of the picture, as well as referencing the classical geometric relationship of "the golden ratio." In a much earlier and smaller picture, I discovered this 'image' which I found to be exceptionally pleasing in its proportions, and has since become an archetypal motif in my work.

## **Stop 58**

### **Carey Corea, *Sea Wall***

Hello, I'm Carey Corea and the work you are viewing is entitled *Sea Wall*. It is painted with encaustic and oil on canvas. Encaustic is an ancient medium comprised of a mixture of bee's wax, tree sap, and pigment. It must be applied quickly while still in a molten state. This painting is an example of my technique of blooming the paint to create a beautiful and unique surface. This technique can best be seen throughout the bottom half of the painting.

Surface is an important element in my work, for I seek to translate substance into spirit. Hoping for a positive metaphoric response from the viewer that lifts his spirit and brings joy to his heart. To achieve this, an element of paradox is necessary—unity and diversity must embrace. One painting, three levels, each created through combinations of color, form and texture suggesting hidden worlds. I hope you explore the painting closely and discover them.

## **Stop 59**

### **Sophia Amm, *Incantation***

My name is Sophia Amm. I have been an artist for over forty years.

The title of this abstract painting is *Incantation* which means a magical formula, a spell, a charm. I painted this work last summer when I found out that my sister was dying of cancer. She was given only a few more months to live. I fervently started to pray for her health. I pray all the time. The idea of prayer rugs came to me.

This was the first painting of that series. It is still full of hope that she would recover. It is also a tribute to her; she was a very talented and accomplished artist.

Thank you.

## **Stop 60**

### **Lori McCall, *Snoozin' on a Sunday Afternoon***

Hi, my name is Lori McCall and I want to thank you for checking out my digital photograph titled *Snoozin' on a Sunday Afternoon*. My process here is to start with a simple basic photo. I then add digital paintbrush strokes to create depth and color that draws the viewer into the scene. I like to choose a variety of subjects for my work and hope this one has made you smile!

## **Stop 61**

### **William Keyser, *Peripheral Vision***

Hello! This is William Keyser. You're looking at my painting titled *Peripheral Vision*.

Exciting things are happening just beyond the corners of your eyes, if you only take the time to look! There's a whole, wonderful world out there! *Peripheral Vision* gave me permission to explore those vistas, and to let the center of the painting take care of itself, to just come along for the ride. Enjoy!

## **Stop 62**

### **John Kosboth, *Interior Spaces – I and Love and You***

Born naked, screaming, without a clue...

Emotional landscapes... interior spaces found and lost...

Our images are aspects of life recognized, moments recalled in quiet times... memory fragments... fantasies (such as tree houses made real or floating in the sky)... parties and pains also real and imagined... walls of all sorts, people, remnants, clutter, hope, small rewards by which we know we exist and have meaning (doing and hanging the wash)... ever present is death... the figure in the doorway with shadow on the right... both montage and memories have necessary edges... the art is in the doing of life and this image an artifact of our process.

Presently just old, no clue, occasionally naked, screaming through art.

## **Stop 63**

### **Kate Timm, *8 Glasses 2 Roosters***

The still lifes, which I have been painting for 30 years, reflect my interest in contemporary perceptual realism and in my immediate environment. Garden vegetables, flowers, birds, houseplants, fabrics, glassware, antiques and other collectibles form the nucleus of each still life composition. The interaction between these items and the visual flow thus created make their selection critical to the development of each painting. The use of vibrant colors, varied forms and shapes, and the gesture in loose but controlled brushwork, creates an energy and a visual movement across the two-dimensional surface.

The treatment of these materials transforms these everyday objects from the ordinary to the extraordinary. The complexity of the images and the inclusion of both contemporary still life and upstate New York landscape genres encourages the viewer to return to the paintings for that double-take; to find more in the images than at first glance, capturing the subtle humor and irony and the interplay between the objects themselves.

## **Stop 64**

### **Paul Brandwein, *Locus Amoenus***

My name is Paul Brandwein and I created the work *Locus Amoenus*. This title is a Latin literary term meaning a “pleasant spot” such as an idealized garden. It is as much a mental or spiritual refuge as an actual place. This is actually a work that I had exhibited at the Center at High Falls gallery six years ago. At that time it was very simply airbrushed off-white with a suggestive red center. Recently I decided to revisit this piece and take it in another, more painterly direction. While wanting to draw the viewer in with lush colors and patterns, I also wanted to establish a sense of mystery and foreboding as well. When I was finished, the surface reminded me of the floral imagery in oriental carpets. Researching the themes employed in these carpets led me to the title.

## **Stop 65**

### **Amanda Oglesbee, *Whence***

I'm Amanda Parry Oglesbee and my painting is *Whence*.

*Whence* is one of a series of paintings based on my love of trees.

I use complementary colors to activate the painting which literally causes a physical reaction in our eye, to create a three dimensional illusion. Note the orange branch against the blue sky in the upper center of the painting, for example.

There is play in the painting between flatness and depth. *Whence* has a “cartoon-like” quality partly because it is lacking an outside light source, yet there is solidity in the forms and depth in the composition.

I hope that these and other tensions will bring excitement to your viewing of *Whence*.

## **Stop 66**

### **Jeff Kell, *Hero or Zero?***

My name is Jeff Kell and I’m the creator of the work titled *Hero or Zero?*

This ceramic piece combines comic book imagery with a classic Greek vessel to tell a much too common tale: a lawmaker passing important legislation... yet on the flip side receiving money from special interest groups.

“Cash for influence” could be a contemporary headline yet the idea is as old as democracy itself and permeates our everyday lives.

The piece poses a question to viewers. Are politicians, or even people like you and me, all one thing or the other: good or bad, right or wrong, selfless or self-serving?

## **Stop 67**

### **Bill Wolff, *Bellow***

My name is Bill Wolff, and the piece I am exhibiting is called *Bellow*.

Conceptually, this work draws on contemporary culture and my experiences and observations. Above all, I am interested in movement, forms, and surfaces that evoke response from the viewer, whatever their personal background.

I think this piece looks in equal measures like a seal standing up or a dolphin diving down. My two year old son saw it and said, “It’s a vacuum cleaner!” I like it when different people clearly see different things, and all of those readings are ok, because what it is is clear: it is a form with a clear and plaintive gesture.

It is a woodcarving, produced from a single locally grown cherry log which has been split apart, hollowed out, assembled and carved. This is a traditional Japanese carving methodology, known as *yosegi zukuri* or multiple hollow block construction, which I studied for several years in Japan. The surface is a combination of burnt wood, planed and sanded wood, and copper leaf which has been chemically blackened.

In form, content and technique, this work reflects the juxtaposition of nature and craft.

## **Stop 68**

### **Tracy Fiegl, *Needle Case***

My name is Tracy Fiegl, and the title of my piece is *Needle Case*. It’s a cabinet with glass sides to display small objects (possibly a collection of antique cell phones). The overall form of the piece with its long curved legs was based on a cluster of pine needles. The needles of the white pine tree come in clusters of five, but I made six legs and six sides since six is a number that occurs often in nature, in honeycombs, centers of flowers, and basalt formations for

example. The piece is made from walnut with highlights of bleached maple, and a red mahogany finial alluding to the flame finials on early American furniture such as highboys.

### **Stop 69**

#### **Colleen McCall, *Colossal Vase***

Hi, my name is Colleen McCall and this is my colossal vase. I love exploring history and culture through clay and I love a good challenge. This vase is as tall as my kiln. I typically make functional pottery that is more practical in scale despite decorating every surface. I always create the form first then imagine the pattern and colors. Dishes, plates and bowls are gently press molded in custom plaster molds. If you look closely you'll find the rim of this vase is actually an oval serving bowl. The rest of the form is coil built. The dark brown clay is coated with porcelain slip and then hand-painted with vivid floral patterns. Lastly, I scratch through the painted surface to reveal the clay underneath creating a bold outline. The shape of this vase creates two distinct areas for decorating. On one side is the tree of life and on the other, two pomegranates both inspired by patterns in Turkish ceramics.

### **Stop 70**

#### **Tracy Fiegl, *Cascus***

My name is Tracy Fiegl, and the title of my piece is *Cascus*. *Cascus* is a word I made up from "cask" as in a barrel, and "cactus," as in a spiny plant. Several years ago I saw in the background of some TV show a vague piece of furniture which may have been a table with a box sitting on top. That inspired me to design a piece consisting of a table-like base with a small case attached to the top. The first version was very simple with a squarish base and three drawers in the case. That led to different variations culminating in *Cascus*. The pointed buttons (or thorns) in the centers of squares of wenge veneer were based on a door I saw with decorative nails on the surface in a grid pattern. I've always been fascinated by the idea of something elegant and beautiful juxtaposed with something dangerous or painful. A rose, for example: a beautiful flower on a stem full of thorns. (It's a metaphor for life.)