

# ISLIP ART MUSEUM

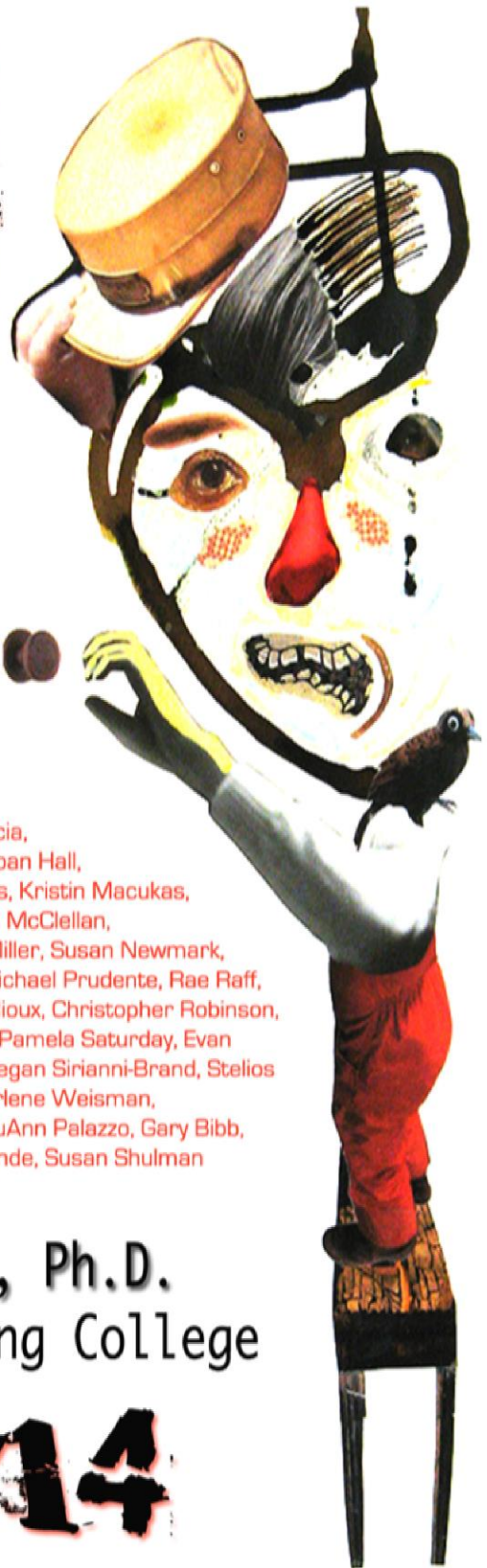
## MASH UP

:Collages in Mixed Media

Elizabeth Albert, Martin Azevedo, Lisa Baglivi, Ayako Bando,  
Jackie Branson, Mitsuko Brooks, Robert Calvert, Robert Carioscia,  
Monica Chulewicz, Cedric van Eenoo, Garance, Jenny Gordon, Joan Hall,  
Beth Heit, Robert Herman, Leslie Hirst, Kiya Kim, Kathy Klompas, Kristin Macukas,  
Elizabeth Malunowicz, Judy Mannarino, Dana Mano-Flank, Eileen McClellan,  
Joseph McNally, Annette Merlis, Robert Mielenhausen, Diane Miller, Susan Newmark,  
Eileen Palmer, Jacqueline Dee Parker, Michelle Posner, John Michael Prudente, Rae Raff,  
Susan Reedy, Stephanie Reit, Lealand Eve Richard, Deena des Rioux, Christopher Robinson,  
Samantha Robinson, Robert Rothstein, Liisa Salosaari-Jasinski, Pamela Saturday, Evan  
Schwartz, Anne Seelbach, Neva Delihias Setlow, Beth Shipley, Megan Sirianni-Brand, Stelios  
Stylianou, Janice Sztabnik, Steven Terr, Shawn Uttendorfer, Marlene Weisman,  
Kristen T. Woodward, Burhan Yilmaz, Nancy Yoshii, Tmima Z, LuAnn Palazzo, Gary Bibb,  
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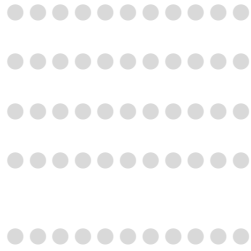
Curated By Stephen Lamia, Ph.D.  
Prof. Visual Arts, Dowling College

6/29 - 9/14





## Islip Art Museum



### *Mash Up*

Curated by Stephen Lamia Ph.D.  
Professor of Visual Arts at Dowling College

#### **Exhibiting Artists**

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Martin Azevedo,  
Lisa Baglivi,  
Ayako Bando,  
Jackie Branson,  
Mitsuko Brooks,  
Robert Calvert,  
Robert Carioscia,  
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ANNUAL OPEN CALL 2014

# Mash Up:

**Collages in Mixed Media**

**Curated By Stephen Lamia, Ph.D.**

Professor of Visual Arts at Dowling College

**June 29 – September 14, 2014**

## ***MASH UP: Introduction***

It has been slightly over one hundred years since Picasso and Braque experimented with the then-new art form called Collage. To mark that ground-breaking innovation, The Islip Art Museum announced its 2014 Annual Open Call for artists to contribute work displaying this century-old art form. Numerous submissions poured in both locally and globally underscoring the importance of this technique in the realm of modern art. Now, Collage Art has metamorphosed from a simple visual expression of two-dimensional forms to one that may be characterized as possessing a complex, rich, mixed-media format. In fact, some of the artists who entered submissions for *MASH UP* actually ventured into the realm of the third dimension, and their work can be classified as a combination of both Collage and Assemblage Art.

At this juncture, it would be instructive to mark the distinction between these two art forms. Collage Art is a process by which various types of paper and other two-dimensional objects are glued down onto a support surface. In fact, the word collage comes from the French word *coller* which means to glue.<sup>1</sup> Assemblage Art, on the other hand, is a process by which individual pieces, segments or objects are brought together to form a sculpture.<sup>2</sup> The origin of the word assemblage, in its artistic sense, can be traced back to the early 1950s, when the French artist Jean Dubuffet created a series of collages of butterfly wings, which he titled *assemblages d'empreintes*.<sup>3</sup> Thus notably, Collage and Assemblage can be seen as two discrete, but related, artistic processes. In the field of Visual Arts, they consist of making two-dimensional or three-dimensional artistic compositions by putting together found objects.

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<sup>1</sup> Debra J. DeWitte, et al, *Gateways to Art: Understanding the Visual Arts*, (New York, Thames & Hudson, 2012) p. 591.

<sup>2</sup> Mark Getlein, *Living with Art*, 9<sup>th</sup> ed. (New York, McGraw-Hill, 2010) p. 244.

<sup>3</sup> Paul Watson, "A Brief History of Assemblage Art," in [www.lazaruscorporation.co.uk](http://www.lazaruscorporation.co.uk), Dec. 27, 2003.

## Abstractions: Process and Image Liberated

The first manifestations of abstract art hark back to the early 20<sup>th</sup> Century in works by that painter in the vanguard of all painters, Vassily Kandinsky, a Russian expatriate based in Munich affiliated with Der Blaue Reiter, an avant-garde group of German artists. Fast forward to mid-century America which sees the triumph of Abstract Expressionism in artists of the New York School – Jackson Pollock, Willem de Kooning, Mark Rothko, *et al.* – names familiar to any student of art history. What these artists accomplished, among other goals, was the reaffirmation of the two-dimensional surface of the canvas and the action of paint splashed or dripped across the surface of the support, in most cases, canvas. Essentially, they liberated painting from traditional subject matter and process, thereby merging both iconography and process. Since then, a veritable plethora of artists has followed suit creating a most fecund and exciting field upon which the pure language of paint – color and line – becomes one with the pure language of form or subject matter – also paint and line. This so-called union of the two can be transferred into the technique of Collage Art, as witnessed in the artwork that falls into this particular category of *MASH UP*.

Take, for example, Beth Shipley's simple and straightforward *East West Movement Study*. In this work, we are presented with several cut and torn pieces of colored paper glued onto a white surface, and the total visual experience is the interaction of positive and negative space – the positive space formed by the colored paper and the negative space by the white ground. The surface tension and implied movement these areas create are nothing short of palpable. In another, more intimate photocollage, Cedric van Eenoo's *Untitled*, a similar effect can be noted, though in this instance the artist has purged the work of all color entirely, leaving the viewer to flutter visually across the piece like a flying insect buzzing around a sweet confection on a small plate.

Then, furthering the discussion of abstraction, we note two works that take that notion to another degree altogether. These are Assemblages by Kristin Macukas and Tmima Z. In the former example, entitled *I Say*, we are confronted by a jumble of objects – a voodoo doll, a tambour, some wire mesh, etc. – that seem to spring forth spontaneously from the surface, in this case, a wooden board. Everywhere one looks, the support is covered by drips and splashes, splotches and smears of both vivid and drab paint. The total effect is a riot, a cacophony, a pandemonium even, akin to the noise of a parade winding itself wildly through urban streets (think Mardi Gras in New Orleans), thus crossing over into the realm of synaesthesia: two sensory experiences, in this case sound and vision, combined in one work of art.<sup>4</sup> The other piece, entitled *Red*, takes us into an entirely different world, at once surreal, dark and macabre. The various items included in this

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<sup>4</sup> On the notion of synaesthesia in art see Stephen Lamia, "Souvenir, synaesthesia and the *sepulcrum Domini*: Sensory Stimuli as Memory Stratagems," in *Memory and the Medieval Tomb*, E. Valdez del Alamo with Carol Pendergast, eds. (Aldershot, England, Ashgate, 2000), pp. 19 – 41.

piece are, among others, the extraordinary juxtaposition of ordinary objects: wooden slats, antlers, a toy doll, a weathered photograph – all seething with the gloom of a post-apocalyptic environment in which remnants of some sort of eerie event are splayed out for the viewer to contemplate.

### **Figurations: The Icon Re-Examined and the Post-Modern Context**

Glittering with gold, tinted with tesserae, then smashed to smithereens during the Iconoclastic Controversy of the eighth and ninth centuries, the Byzantine icon had a central place in the pantheon of the Visual Arts of medieval Eastern Europe. That tradition has since disappeared, now replaced by the worship and cult of images of celebrities, sometimes in similar guise. As an example, think of Andy Warhol's Gold Marilyn, made during the Pop Art Movement of the 1960, as a paradigm for these Post-Modern examples.

It is no great wonder and surprise that, in this exhibition, we see a re-examination of the icon in its post-modern context, as this subdivision intimates. Several examples that fall into this category demand a rethinking of this time-worn tradition, not the least of which is Evan Schwartz's *Aaron*. We don't know who the subject is nor do we know anything of his background, but what we do recognize is his formal, hieratic presentation that gives off the aura of someone who is to be revered, someone to be contemplated, someone, perhaps, to be worshipped by an individual who has taken him into their life as a very special person. At the other end of the spectrum is the flashy, neon-lit, jazzed up and metallic mixed-media collage *Classic Beauty* by John Prudente, at once the offspring of Pop Art and at another an individual and unique expression of an artist who has interpreted the zenith of female beauty formally encapsulated in new media – another signpost that the Post-Modern icon has been elevated to the world of the sacred, even if, in this case, it is a generic ideal rather than a specific individual. Finally the quasi-mysterious and talismanic image by Kristen Woodward, *Head* (subtitled *The Magician*) presents us with a rather ghostly spectre of a head, an image that likewise demands reverence. It shaped wooden support, reminiscent of a late medieval altarpiece, its nebulous images within images and its overall sense of irreproachability sends a message to the viewer that we are in the presence of a quasi-religious figure, almost like having a visual encounter with a hermetic, cultic persona who jars our complacency into a sense of uneasiness.

Leaving the world of the isolated icon this category also offers us several alternatives, one of which is the figure within the context of inexplicable narrative. Lealand Eve Richard's *Cinderella Tumbleweed* and Janice Sztabnik's *Slice of Lime* are two such examples of this phenomenon. In the first instance, a seemingly harmless fairy tale takes

on the atmosphere of impending disaster as the central character appears to be chased by an enormous orb of fragmented figures, jagged vegetation and other such menacing forms. By employing a palette of pastel colors the artist negates the sugar-coated aura substituting it instead with sinister images bent on doing harm to our besotted heroine. In the latter canvas, a de Kooningsque, faceless and hence phantom-like individual is seated in a suffocating space nearly entirely soaked with a super-saturated monochrome of the color orange. Prominently displayed at the figure's mid-section is a peculiarly placed slice of the eponymous citrus fruit that gives this enigmatic artwork its title.

### **The Cabinet of Curiosities: Visual Ephemera for a New Century**

Cabinets of curiosities (also known as Cabinets of Wonder, and wonder-rooms) were encyclopedic collections of objects whose categorical boundaries were, in Renaissance Europe, yet to be defined. Modern terminology would categorize the objects included as belonging to natural history (sometimes faked), geology, ethnography, archaeology, religious or historical relics, works of art (including cabinet paintings), and antiquities.... a microcosm or theater of the world, and a memory theater.<sup>5</sup> How fitting that we should employ this term to the remaining works in *MASH UP*, for they so aptly fit the bill!

Consider, for example, the types of images by artists that would clearly suit this catch-all category, and you have a Cabinet of Curiosities that would be filled to the brim... even to the point of overspill!

One only has to list them in various subdivisions to realize the richness of this phenomenon:

- Steampunk: Azevedo's *Building Steam*; Brooks' *Shack-les in the Heart*; Sirianni-Brand's *Day Dream Balloon*;
- Flora and Fauna: Baglivi's *Untitled #1 (Blue)*; Bando's *New Journey*; Carioscia's *Cosmos Ilc*; Newmark's *Nancy and Her Adventures with the Fox Hunters...*;
- Compartmentalizations: des Rioux's *Family Portrait Silhouette*; McClellan's *Timeworn Terms*; Terr's *Five by Five*;
- Memorabilia: Heit's *80 Winthrop Street*; Rothstein's *Aunt Blanche's Basement*;
- Odds and Ends: Albert's *Working*; Branson's *Karpet Print #1*; Stylianou's *Under the Stars*; Utterdorfer's *The Crest*.

In metaphorically closing the door to our Cabinet of Curiosities, we thus end our catalogue essay for *MASH UP*.

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<sup>5</sup> This definition is taken from Wikipedia, and is, for the most part, fairly accurate, despite the sometimes dubious reputation this particular source has in the world of academia.

### ***MASH UP: Acknowledgments***

An exhibition of this complexity and magnitude requires many people to realize its full potential and success, and I would like to mention those key individuals who helped to bring *MASH UP* to this fortuitous conclusion: first and foremost, Ms. Beth Giacommo-Lachacz, Museum Exhibition Director and Curator, for inviting me to curate this exciting exhibition, for providing her assistance with the administrative responsibilities and for her keen eye in helping with the design of the installation; Mr. Jay Schuck, Museum Curatorial Assistant, for his unending supply of patience with the installation and reinstallation of the artwork; Ms. Lynda Moran, Executive Director of The Islip Arts Council, for her belief and support of this project; Ms. Jessica Elias, Administrative Assistant of the Islip Arts Council, for her diligence in registering all incoming drop off submissions and subsequent paperwork; Ms. Gloria Chmurzynski, for her efforts in registering and relegating the numerous submissions to their proper places; Mr. Joseph Albanese, of George Washington University, Ms. Esra Erdogan, of Northeastern University, Ms Erin Miller, of Dowling College and Ms. Rebecca Vicente of Connetquot High School, our four Interns, for their helpful insight, dialogue and contributions in the selecting and installation processes; Ms. Loretta Corbisiero of Sachem School District and Adjunct Assistant Professor of Visual Arts at Dowling College, for her assiduous photo documentation of the various submissions; and last, but by no means least, Ms. Mimi Costa-Lamia, for her steadfast support and interest. Without the concerted efforts of each and every one of these splendid individuals, *MASH UP* could not have been taken to its smash- up ending!

Curator, Stephen Lamia, Ph.D.  
Professor of Visual Arts Dowling College



Elizabeth Albert  
*Working, 2012*  
Mixed Media on paper, 15.5 x 9 ins.

Statement:  
I have always been struck by how suddenly the familiar ceases to be so. I find that working with collage replicates these moments of estrangement. A found scrap or mark offers so many possible paths. Each additional move and the direction shifts; the language changes and I must respond anew.



Martin Azevedo  
*Building Steam, 2013*  
Relief, lithography, silkscreen and watercolor  
110 x 90 ins.

Statement:  
My imagery relies heavily upon the use of symbolism and ideas of archetypes as a way to understand the world around me. I am interested in the simplicity of an image and its ability to convey the same, or different, idea or meaning to a group or individual. I am interested in what happens when these symbols interact on the same plane and the conversation that occurs between many or few pieces layered together in one visual plane. I see the nature of memory and the fragments of images left on the mind as a reflection of the imagery I create.



Lisa Baglivi  
*Untitled #1 (Blue), 2013*  
Monoprint collage, 20 x 16 ins.

Statement:  
The whole consists of all its parts:  
paper, ink, brushes, pencils and 'the process.'



Akayo Bando  
*New Journey, 2014*  
Monotype print and collage on paper, 11 x 8 ins.

Statement:  
For I am a cloud moving across the sky and a river is running through the land.



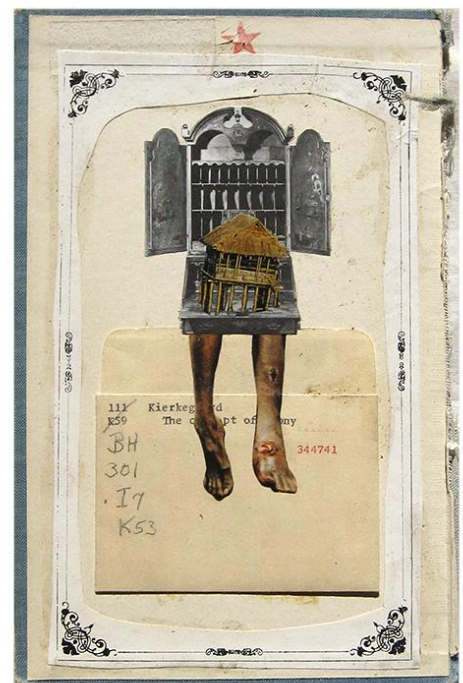
Jackie Branson  
*Karpet Print #1, 2011*  
Multi-plate collograph print (using carpet, cut-up circular saw & band saw blades, computer parts, nuts, staples, eyelets and adhesive), 12 x 9 ins.

Statement:  
In both its imagery and materials, my work is an exploration of identity and appearances. By repurposing oriental rugs and using materials that are ever-present in my life, I attempt to connect my Armenian heritage to an ever-evolving understanding of domesticity.



Mitsuko Brooks  
*Shack-les in the Heart, 2014*  
C-Print on Archival Matte Paper of mail art collage on book cover, 17 x 22 ins.

Statement:  
My deconstructed book collages and mail art pieces are principally concerned with my long-time interests in the power of taste, the (un)certainty of ownership, and the exchange of capital. In my collages I incorporate fragments of appropriated photographs, printed ephemera, and typewriter text onto a discarded library book cover which is thrown out during a rebinding process. Curator Christian Fuller describes my deconstructed book collages as “creating a visual narrative for yet-to-be-written novels on the endurance of the human spirit.”





Robert Calvert

***Wire Collage #1, 2013***

Oil on paper, pigment print and solar plate etching, 7 x 16.75 ins.

Statement:

When I converse with a painting, I ask to listen, to be genuine and for the freedom to craft an indeterminate process. This allows the forces of imagination, impulse and feeling to speak without expectations or regard for materialist conventions.



Robert Carioscia

***Cosmos II, 2014***

Mixed media framed under glass, 10 x 10 ins.

Statement:

Since 2012 I've been creating dioramic assemblages that radiate a jewel-like quality. In *Cosmos II* clay creatures roam a primordial landscape revealing an ancient reptarium.



Monica Chulewicz

***Earth's Silent Voices / Darkness, 2014***

Transfer on cotton rag paper, 4.5 x 3.3 ins.

Statement:

I hope to express through my work a sense of realization of mortality as well as the loss of memory. I toy with reality of the past, its fiction, the tension between the two, and how it is capable to leave us suddenly.



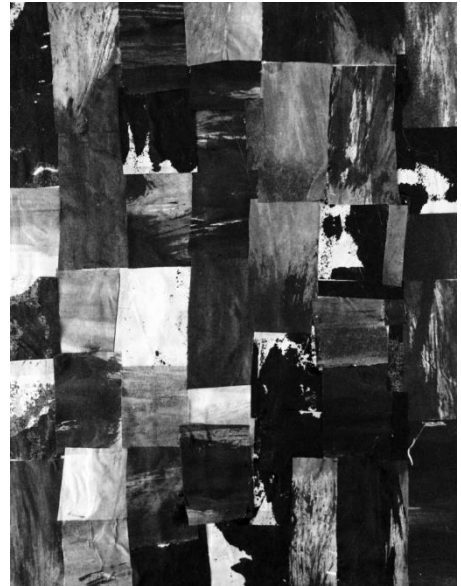
Cedric van Eeno

*Untitled, 2014*

Ink Painting on Rice Paper Collage on Board, 8 x 10 ins.

Statement:

Black and white are positive and negative spaces representing Yin and Yang: the interdependent and complementary concepts of the Chinese philosophy that figure the balance of all things in the universe.



Lealand Eve Richard

*Cinderella Tumbleweed, 2011*

Oil on wood panel, cut paper collage, lace scraps, 30 x 24 ins.

Statement:

Lealand Eve Richard's mixed media compositions combine and layer painting, cut paper and other media to create dream-like narrative windows onto a beautiful but often sinister fairytale world. These works take inspiration from diverse sources including fairy tales, fashion, religious iconography and burlesque to explore themes of beauty, adolescence, memory and captivity.



Garance

*My Garden, 2010*

Collage, 28 x 38 ins.

Statement:

I love to play with paper, all colors and a lot of different materials to create a collage like this of *My Garden*.





Jenny Gordon

***Nature Boy, 2013***

Mixed media on wood, 16.5 x 18 ins..

Statement:

My work examines concepts of identity, isolation and alienation through the media of collage, film and installation. My practice asks questions about how we inhabit the world both physically and emotionally.



Joan Hall

***The Worshiper, 2010***

Mixed media assemblage (wood, metal, rusted tin, plaster, plexiglass), 7.75 x 9 x 2.5 ins.

Statement:

This assemblage is part of a series called Icons. By juxtaposing various materials, I hope to capture the essence of an archetypal figure: in this case, *The Worshiper*.



Beth Heit

***80 Winthrop Street, 2008***

Recycled valise, pit fired white and unglazed brown stoneware, paper, photographs & found objects, 14 x 18 x 22 ins.

Statement:

I was thinking about what items I would have with me if I were returning from the past, when I came upon this old valise put out with the trash. 80 Winthrop Street represents a symbolic visual memoir of that journey.



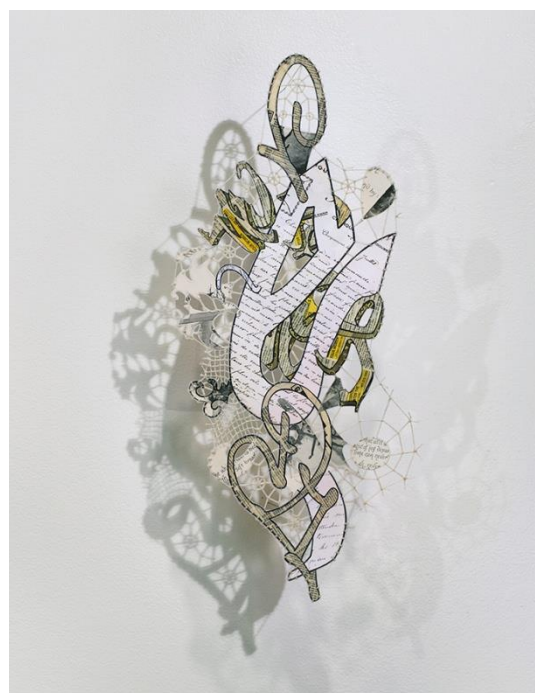
Robert Herman  
*Red Hill, 2006*  
Digital C-print, 32 x 22 ins.

Statement:  
Collage is my way of expressing concepts and ideas that is not possible with a single image.



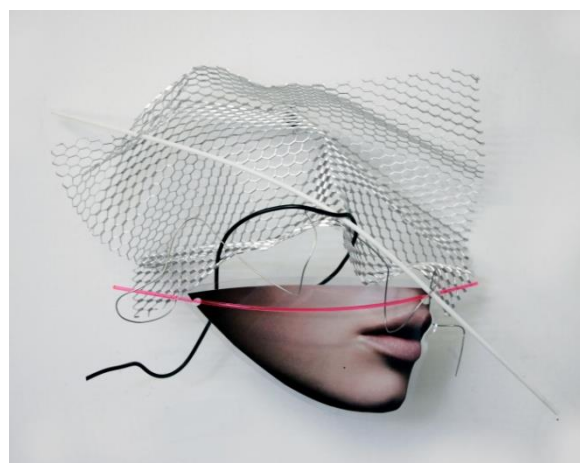
Leslie Hirst  
*WORD-e, 2012*  
Antique hand-written letters, antique etchings, telephone directories, cotton thread, 23 x 9 ins.

Statement:  
The works that I create revolve around the materiality of the written word, its manipulation, distribution, accessibility, meaning, and how it is affected by place and time. Informed by structural linguistics, social sciences, advertising, news media, graffiti and data representation, my processes begin with experimental word play and code building and borrow from practices at the intersection of typography, drawing and even needlework, as the act of stitching was a method for teaching and learning to write in many cultures.



Kiya Kim  
*Exploring for Identity in Wassaic #05, 2014*  
Wire, media image, plastic stick, 14 x 9 x 7 ins.

Statement:  
Entire Object, Time, Space even invisible emotions around me that can be motivated my work, and what I am discovering those means to begins my working on.





Kathy Klompas  
***You're Right, 2010***

Monoprint, watercolor, acrylic medium,  
jewelry findings, ribbon, thread, 16.5 x 20.5  
ins.

Statement:

Life is what you believe you can make of the pieces you are given, printed ephemera bound with creativity and thread. The action of creation slices and repairs our lives, our own handiwork tying right and wrong to the limits of personal vision.



Kristin Macukas

***I Spy, 2014***

Paper, acrylic paint, found objects (antique fabric, voodoo doll, antique funnel, antique frying basket, drummer man, drum, magnifying glass, feathers) on plywood, 24 x 49 ins.

Statement:

Kristin Macukas is a self-taught collage artist currently residing in Patchogue, New York. Kristin is an elementary teacher who enjoys spending her free time creating mixed media collages on plywood.



Elizabeth Malunowicz

***Bracelet of Life, 2014***

Mixed Media, 14 x 18 ins.

Statement:

My collage began with the Doctors Without Borders' Bracelet of Life, which measures the degree of malnutrition and starvation in a child. This collage is my response as I witness children everywhere who live with, and die from hunger.



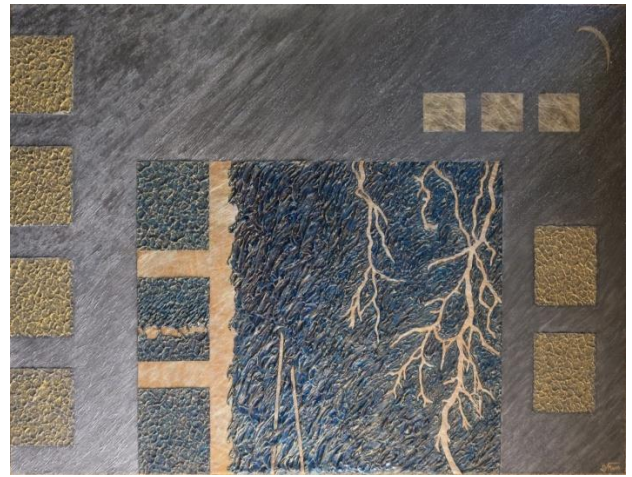
Dana Mano-Flank

***Crescent Moon, 2012***

Mixed media - acrylic paint and specialty paper, 30 x 48 ins.

Statement:

Dana is an abstract artist who works with acrylics and mixed media on canvas, and trusts her passion for color and texture as her guide. She chooses materials such as agates, specialty paper, wood, copper, metal and sand to reflect nature, time, and change. Painting for Dana is an intuitive, dynamic and growing process and her work a continuous investigation of abstraction and exploration of color and texture using different materials.



Judy Mannarino

***Flour Girl, 2013***

Oil on canvas paintings collaged on wood panel, 14 x 11 ins.

Statement:

My work is engaged in the exploration of altered emotional and psychological states of women; coupled with ideas of beauty, attitude and consequence. Each painting is the product of memory, perception and shifting points of view.



Eileen McClellan

***Timeworn Terms, 2014***

Monotype Collage w/ vintage frame, 8 x 11 ins.

Statement:

My mixed media works on paper are a juxtaposition of ideas through the spontaneity of the monotype process and an additional manipulation of the images with collage. Enigmatic family photographs give me inspiration to explore the possibilities of untold stories and to reveal a new conversation within my artwork.





Joseph McNally  
*Central Park, 2013*

Acrylic ink transfer and polycyclic on panel, 30 x 23.75 ins.

Statement:

Joseph McNally is an artist and educator, working with the mediums of photography and mixed media. He utilizes both film and digital techniques to regenerate the appearance of people and locations through dissection and reconstruction.



Annette Merlis  
*Tableau, 1993*

Mixed Media, 24 x 22 ins.

Statement:

In my mixed media collages, disparate components combine and form new relationships. The resulting contradictions and connections are the basis for an ongoing dialogue exploring the interactions between internal and external reality.



Robert Mielenhausen  
*Passing, 2011*

Mixed-media, 32 x 32 ins.

Statement:

My art is centered on combining photography and mixed-media. It is meant to evoke a sense of place and the sculptural elements of the bicycle.



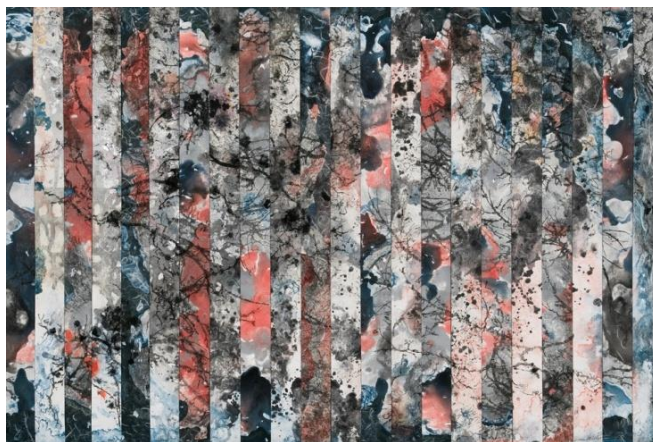
Diane Miller

***Windy Garden, 2014***

Collage of monotypes, aluminum leaf, and fragments of etchings printed on Japanese paper 36 x 50 ins.

Statement:

My collages take advantage of the freedom offered by various forms of printmaking such as monotype, collagraph and etching. I put together fragments of prints to create flickering, cinematic glimpses of the intense forces of nature.



Susan Newmark

***Nancy and Her Adventures Fishing with the Fox Hunters, 2013***

Collage, acrylic paint and fabric on paper, 24 x 36 ins.

Statement:

My mixed collages explore narrative and storytelling through the creation of imaginary landscapes in an additive process that juxtaposes abstract and representational elements with papers from popular culture -- wall paper, wrapping paper, comics, magazines --, and found items. Memory and improvisation are important with Nancy -- a fearless cartoon character from my childhood -- hovering about, and the posters unraveling on subway and building walls providing unexpected configurations and rich layers of experience.



Jacqueline Dee Parker

***WELLING, 2014***

Vintage paper, acrylic, and graphite on canvas, 15 x 15 in.

Statement:

I'm interested in the concept of liminal space, a sensory threshold that bridges the conscious and the unconscious mind. Psychologically, this zone is associated with rites of the passage and the Jungian process of individuation; spiritually, it relates to the stages between life and death. In my work, boundaries, borders, intersections, and thresholds allude to moments of ambiguity, transition, or passage. These stations of psychic space, lit upon by chance, plan, or circumstance, prompt visceral responses before a next move. Juxtaposition is an imposing force in contemporary culture, crowding the senses with wondrous layers of frequently discordant stimuli. The process of collage addresses this fact at the same time as it indulges my interest in language, history, and ephemera.





Eileen Palmer

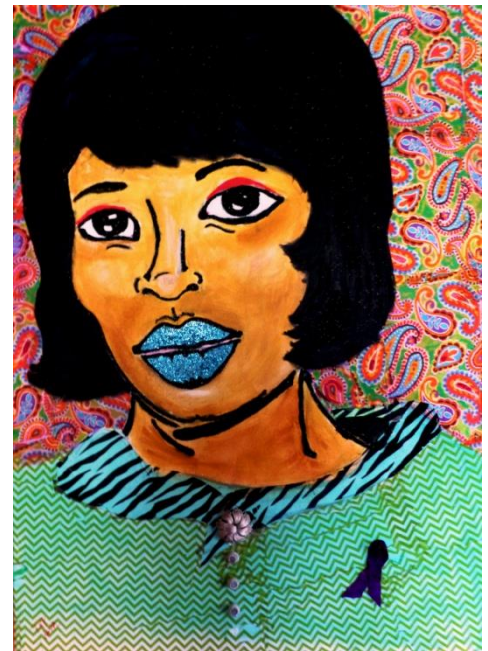
**What Lola Wants, 2014**

Acrylic, glitter, rhinestones, polymer clay, buttons and bling, 36 x 48 ins.

Statement:

The image of Lola suggests empowerment and unconventional beauty. So frequently women are plagued with self doubt and low esteem. Lola's beautiful face and plaintive gaze beckons our young women to

BElive in  
YOUrself!



Michelle Posner

**Venus DeMilo, 2012**

Mixed media on wood, 12 x 24 ins.

Statement:

Michelle Posner is an artist and teacher, residing in Rocky Point. Her passion for art and strong work ethic has enabled her to realize her dream of owning an art studio. Michelle believes that children are infinitely receptive to the powers of creative thinking and that this skill must be cultivated at a very young age. Michelle works primarily with children and feels that her students teach her an equal amount to what she is teaching them.



John Michael Prudente

**Classic Beauty, 2013**

Sign making materials, 36 x 48 ins..

Statement:

John Prudente is a Graphic designer working in the Sign Industry for 10 years. John Creates Art using the materials he deals with everyday making what he calls "Vinyl Pop Art".



Rae Raff

***Passages, 2006***

Mixed media collage, 33 x 45 ins.

Statement:

In this work, I have tried to evoke a sense of mystery by creating openings or passages into the closed forms, producing a feeling of going and coming. Most of the collage elements are torn pieces from my recycled watercolors.



Susan Reedy

***Urban Soliloquy #16, 2012***

Vintage sheet music and magazines, acrylic, graphite pencil on canvas, 46 x 24 ins.

Statement:

My work investigates themes of language and memory using ephemeral materials that have been discarded, lost, or partially destroyed such as vintage sheet music, letters, prayer books, and dictionaries. The work crosses boundaries between painting, drawing and collage by incorporating elements from each discipline; the use of deconstructed vintage paper plays a large role in the expressive quality of the work.



Stephanie Reit

***Roots and Rambles #2, 2014***

Mixed Media, oil and collage, 16 x 20 ins.

Statement:

Stephanie Reit explores what lies beneath the surface of her feelings about the east end of Long Island, as well as what lies beneath the surface of the farms that proliferate the area.

In this new series “Roots and Rambles,” she uses a combination of oil paint and collage to depict the farms, the land, the scattered seeds, the roots of produce and the roots of generations of families that worked the land.





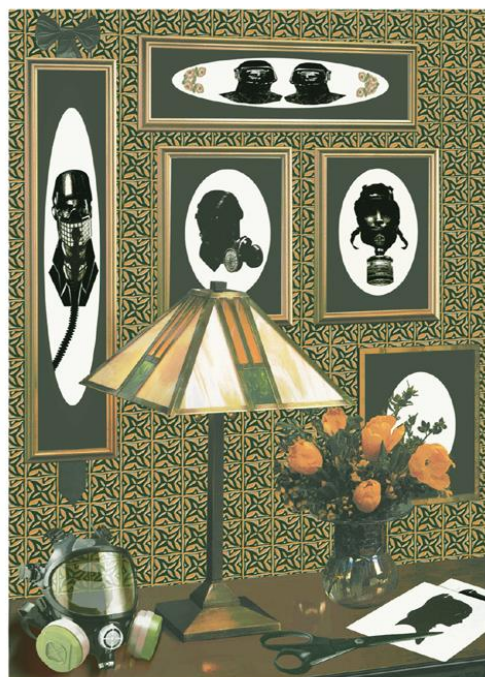
Deena des Rioux

***Family Portrait Series: Silhouettes, 2004***

Photo-based computer montage, 30 x 21 ins.

Statement:

Family Portrait is an ecology conscious series that offers a window on a dismal future from the reverie of a more innocent past. Silhouettes as decoupage are no longer variations on traditional likenesses; they are recast as tributes to the breathing apparatus that protects the family from an unsafe environment.



Family Portrait Series: *Silhouettes* Computer montage 30 x 21 inches Deena des Rioux ©2004

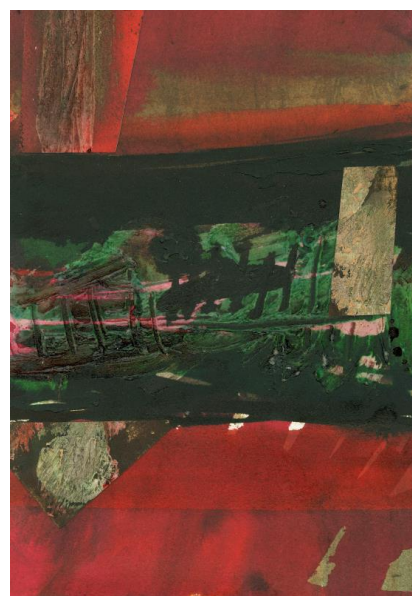
Christopher Robinson

***Untitled #3, 2013***

Vegetable dye inks, gel medium, metallic gold antiquing enamel paint on watercolor paper, 7.5 x 10.5 ins.

Statement:

I can only hope that my work speaks to and perhaps inspires others.



Samantha Robinson

***Untitled (Sewn Blue Septagon), 2014***

Dye and ink on muslin, sewn and stretched over pine, 18.75 x 18.25., each side 8 ½ ins.

Statement:

Samantha Robinson is a painter working out of Bushwick, Brooklyn. Her work seeks to show a painting's object-hood by exploring the relationship between frame, fabric support, wet media, and the wall, all while working with the traditional concept of what a painting is.



Robert Rothstein

***Aunt Blanche's Basement, 2013***

Mixed media, 22 x 13 x 7.25 ins.

Statement:

After a long journey in the arts, I have found that collage has been the media which I am most naturally adapted.

Moving into constructed pieces is a natural fit for my engineering and science background.



Bob Rothstein , Aunt Blanche's Basement.jpeg

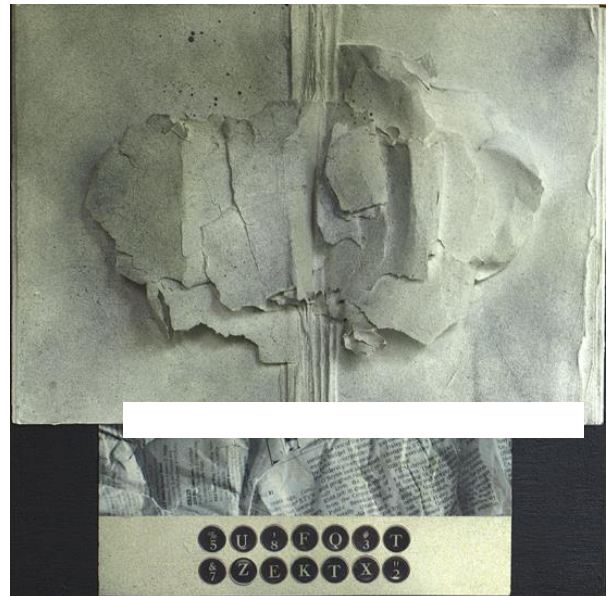
Liisa Salosaari-Jasinski

***Last Chapter, 2013***

Altered book, digital transfer, collage, gesso and polymers, spray paint, acrylics on wood panel, 12 x 12 x 3.75 ins.

Statement:

In this Mixed Media work the viewer's eye is led from typewriter keys to finished text fragments and then to the altered book. The symbolism in "Last Chapter" lends itself to a number of interpretations: always a desirable goal in all my work.



Pamela Saturday

***Fragments, 2014***

Painted paper, wall paper, photos, fabric, 24 x 30 ins.

Statement:

Metaphorically, the emphasis on layering suggests unknown depths and images only partially visible or present. For me, this connects to a sense that the world is not completely knowable, that any truth is partial, and that the actual includes potential.





Evan Schwartz

***Aaron, 2013***

Acrylic, collage, tissue paper, liquid watercolor, paint marker, polyurethane resin, 16 x 20 ins.

Statement:

*Aaron* is a portrait of a young, talented, emerging artist.



Anne Seelbach

***Encounter, 2013***

Acrylic on cut paper, plastic cloth, mat board, 20 x 11 x 2 ins.

Statement:

Pesticides, herbicides, plastics and other debris are polluting our Long Island waters. Fish and other living creatures, threatened by these artificial, man-made substances, adjust ... or do not ... in this new marine environment.



Neva Delihias Setlow

***Remember US, 2012***

Sculpture collage, 10 x 12 x 21 ins.

Statement:

My work, *Remember Us*, reflects upon our human pursuit of creativity and science. It is a consideration of the meaning of our existence in the greater scale of the universe.



Beth Shipley

***Movement Study (East West), 2013***

Gouache and found paper, 14 x 11 ins.

Statement:

Movement Study (East West) is part of series of works that engage visual rhythm to examine the intersection between narrative, perception and time.



Megan Sirianni-Brand

***Daydream Balloon, 2014***

Collage, 19 x 14.5 ins.

Statement:

"The physicality of my work is hidden by harmonious mixtures of materials and the textural quality that reveals itself through the reworking, often unconscious nature of the creative process. The viewer enters a quiet storm, an ocean, a landscape, a place of nowhere in which they can see everything. My work is a synesthetic paradox, in which everything opens and closes; it's clear, yet it remains inexplicable."



Stelios Stylianou

***Under the Stars, 2012***

Collage, acrylic paint and epoxy resin on panel, 5 x 8 ins.

Statement:

Living by the philosophy that being creative improves quality of life, I produce works of art that may in turn inspire others to be imaginative. As co-proprietor of StudioE art in Miller place I have the opportunity to teach art to students of all ages. I enjoy using mixed media because it allows chance and the irrational element to infiltrate and enhance my work.





Janice Sztabnik

***Slice of Lime, 2013***

Mixed media: newspaper, acrylic, and paper on yupo,  
26 x 20 ins.

Statement:

I really enjoyed working with such a bright palette. The paintings of mine that I find most successful are ones that develop from that. This painting was an unexpected one for me, with colors more vibrant and clear than I normally use and a composition that worked itself onto the paper without strain.



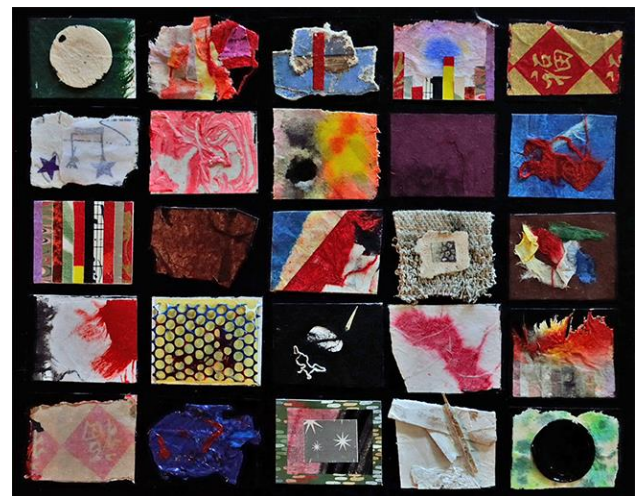
Steven Terr

***Five by Five, 2013***

Collage (cardboard, acrylic paint, plastic, metal, glue, various types of paper, cloth, string, toothpick, acrylic & watercolor paint), 8.06 x 10.06 ins.

Statement:

Twenty-five responses to materials and things found lounging around my studio.



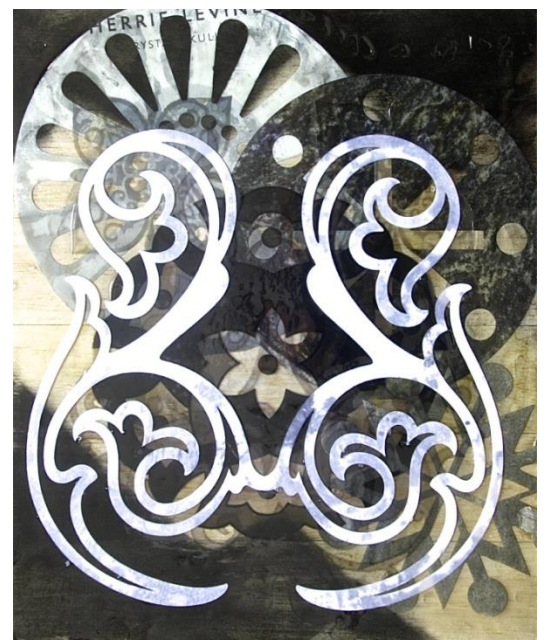
Shawn Uttendorfer

***The Crest, 2014***

Printed acetate, charcoal, paper, magazine paper on Balsa Wood, 18 x 24 in.

Statement:

By choosing mainly formal solutions, my work deals with the documentation of visual language and the question of how this can be presented. My work is an endless expression, utilizing composition and overlapping layers, but not by telling a story or creating a metaphor. This composition is based on formal associations, which open a unique poetic vein. Multilayered images arise in which the fragility and instability of our seemingly certain reality is questioned. By investigating visual design language on a meta-level, I try to grasp visual language as a whole. Transformed into art, language becomes an ornament. At that moment, lots of ambiguities and indistinctness, which are inherent to the phenomenon, come to the surface.



Marlene Weisman

***Supermarket... Homage Series: Janet Flanner, 2013***

Acrylic paint, ink, color pencil, magazine and found paper, supermarket circulars, on heavyweight paper, 28.5 x 24 ins.

**Statement:**

This piece (first in a series) is a homage to Janet Flanner, the 1920's Paris correspondent for The New Yorker. I wanted to represent how she and others balanced important achievements with the mundane chores of daily life. The inspiration for incorporating supermarket circulars came while waiting on a checkout line.



Kristen T. Woodward

***Head (the Magician), 2013***

Acrylic, shoe polish and oil on wooden taxidermy mount, 14 x 18 x 2 ins.

**Statement:**

The mixed media works in my ongoing Small Truths series offer juxtapositions between figurative elements and symbols to suggest moral lessons or ambiguities. The abstracted imagery reveals age old tensions between the sacred & profane as animals, fruits, and figures intermingle with ancient weapons and technological wonders.



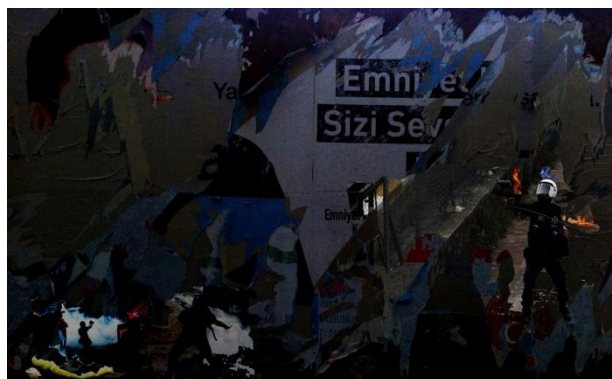
Burhan Yilmaz

***Fragment 1, 2014***

Digital collage, 10 x 16 ins.

**Statement:**

In this study, color, stains and shapes are used to establish an aesthetic integrity.





Nancy Yoshii  
***Night Tempest, 2014***  
Mixed media, 12 x 12 ins.

Statement:

The small collage created by Nancy Yoshii combines paper, fabric, and other material together. Silver stitch work, accented by copper lines bind parts of the work together where one can see the materiality of the piece. Asian writing can be found in the bottom left corner and interacts with the calligraphy found in the negative space of *Night Tempest*.



Tmima Z  
***Red. 2014***

Metal, wood horns, paper, plastic, 26 x 13.5 x 5.75 ins.

Statement:

In my work, space becomes something that can be vigorously experienced and defined by mass and volume to create the impression of silence or movement.

The material I use in my sculptures, metal, wood, fabric, paper and stone, come from N.Y. State and the surrounding areas of my studio. I assemble and build individual sculptures. All sculptures are original.



LuAnn Palazzo, with Gary Bibb, William Evertson, Ria Vanden Eynde, Joan Harrison, Matthew Rose, Susan Shulman

***Don't Press That Button, 2014***  
Digital collage, 11 x 14 ins.

Statement:

“Don't Touch That Button” is a piece premised on the Exquisite Corpse game invented by the Surrealists, in which a collection of words or images was assembled by artists who added to a composition in sequence. The Mail Art version of the game, called Add and Pass, was played by seven international artists in May 2014 expressly for this exhibition. They played the game across half the world, using email to digitally complete the collage.



# Islip Art Museum



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Joseph Montuori, *Commissioner*

The Islip Art Museum is a division of the Town of Islip Department of Parks, Recreation and Cultural Affairs, and is managed by the Islip Arts Council, a non-profit agency in Brookwood Hall, 50 Irish Lane, East Islip, NY 11730

**Beth Giacummo**, *Museum Exhibition Director*

**Jay Schuck**, *Museum Curatorial Assistant*

**Stephen Lamia Ph. D**, *Mash Up Curator*

**Joseph Albanese**, *Museum Intern*

**Esra Erdogan**, *Museum Intern*

**Eric Murphy**, *Museum Intern/Exhibition Install and Lighting*

**Rebecca Vicente**, *Museum Intern/Catalog Formatting*

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**Rosa Ramos**, *Finance Director, Islip Arts Council*

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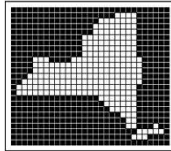
**Jessica Elias**, *Administrative Assistant, Islip Arts Council*

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