

GESTURE

FORCEFUL

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THE POWERFUL GESTURE

October 9- November 20, 1992
East Campus Galleries
Valencia Community College
Orlando, Florida





The potency of drawing for me lies in its role as a connector of mental and physical processes. It should have force and conviction not unlike the path of a tornado or a bolt of lightning scarring the earth. Drawing, like the power of nature, is primal — the most elemental form of artmaking — and can be as simple as a stick or stone scratching into the earth. As a foundation for other processes, it is critical to artmaking. Drawing, however, holds its greatest power standing alone.

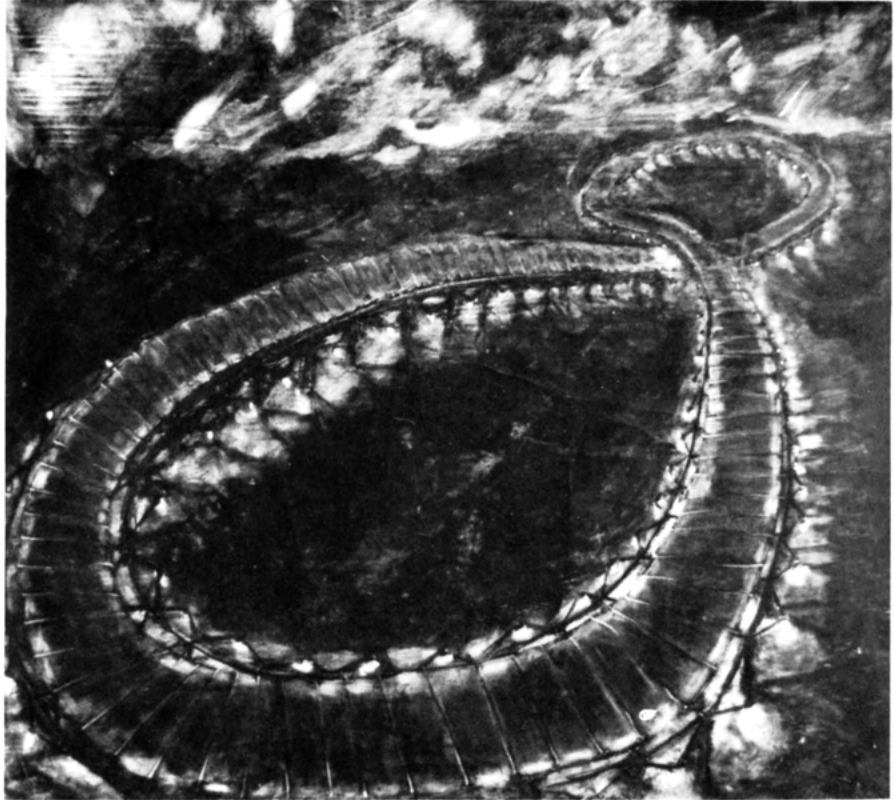
The artists participating in this exhibition were selected because their approach to drawing is confident and direct. Their works have a clarity of vision that comes from understanding who they are and the processes they utilize. We can feel their energy through the power of their gestures. This is drawing at its best.

Judith Page
Curator
East Campus Galleries

Thomas Koole

Born: October 1, 1954
Ridgewood, New Jersey
Resides: Orlando, Florida

“Drawing is to visual communication (art), what facial and body expression is to verbal communication (language). Gesture in drawing, like intonation and emphasis in conversation, often carries the burden of meaning sometimes in contradiction to what is spoken. Never is so much said by so little and that is the beauty of it.”



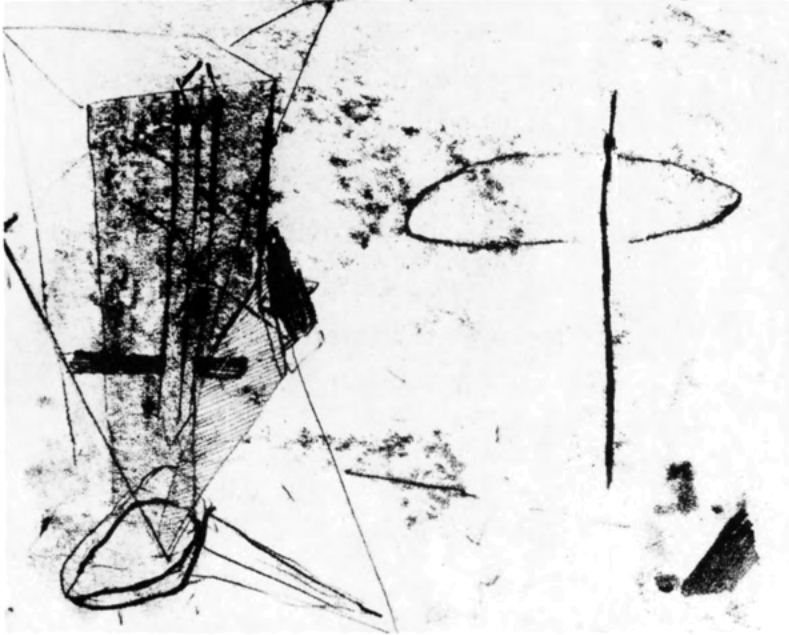
NIGHT WALK
oil stick, oil pastel on paper
26" x 29", 1990

Claire Lieberman

Born: October 5, 1954

Milwaukee, Wisconsin

Resides: New York, New York



BREATHING

ink transfer on paper

11" x 14", 1990

“Breathing as a visual and tactical activity is potentially revealed through a coalescence of disparate elements. Lines that are taut, yet fluid, shapes that are awkward, yet incisive, and configurations of forms that are concomitantly dense and elusive all reinforce sensations of the interior. In my drawings the interplay of these elements of visceral forces depicts a figural complex. The image of breathing is rendered as a careful maneuver of time in order to balance the fragile wavering between chaos and order. Through this motion the continuous act of breathing becomes a release of stasis.”

David Mann

Born: December 3, 1950

Buffalo, New York

Resides: Brooklyn, New York



“These drawings began like a black electrical storm in my brain. Things fizzing, popping, and crackling. A series of compression and release that resulted in a kind of imagery; like a chorus of wailing saxophones. The charcoal, rubbing, smudging and scraping. Drawing is so direct, so immediate and seductive. This work was a revelation for me.”

DRAWING IV

mixed media on paper

49 1/2" x 38"

1991

Courtesy: LedisFlam, New York City

China Marks

Born: Kansas City, Missouri
Resides: Hoboken, New Jersey

“I started this series late last December. I'd never drawn with a brush, had never before limited my palette to black and white, but for the time being, this format is working for me. I feel as if I have scarcely begun.”



LOCAL CUSTOM
acrylic, gouache, latex
paint on paper
38" x 50"
1992

Photo Credit: Michael Flanagan

Creighton Michael

Born: 1949

Knoxville, Tennessee

Resides: Ossining, New York



“Drawing is the immediate visualization of an idea. A system which manifests an idea either by marks or action with the most direct process. Delineation of form, motion, and/or time is the function of drawing.”

WATER MUSIC PART I (2)

graphite on paper

14" x 11"

1991

Steve Moore

Born: September 17, 1947

Memphis, Tennessee

Resides: Arlington, Virginia



“ Ideally, the drawing process (as in painting and other creative mediums) should be in a meditative state where there no longer exists even an awareness of time and surroundings, but the drawing itself, as the art “object,” will reflect the mood and feelings of the artist. At least this is what I have found to be true in my own work. Drawing is the most spontaneous of all art mediums. I’ve often marveled at many artists today who have tended to de-emphasize drawing as being at the sheer crux of all the other art forms. How could one deny drawing? It’s the heart of the visual art form, from which all else springs forth.”

UNTITLED (TWISTER)

mixed media on rag board

17 1/4" x 10 1/4"

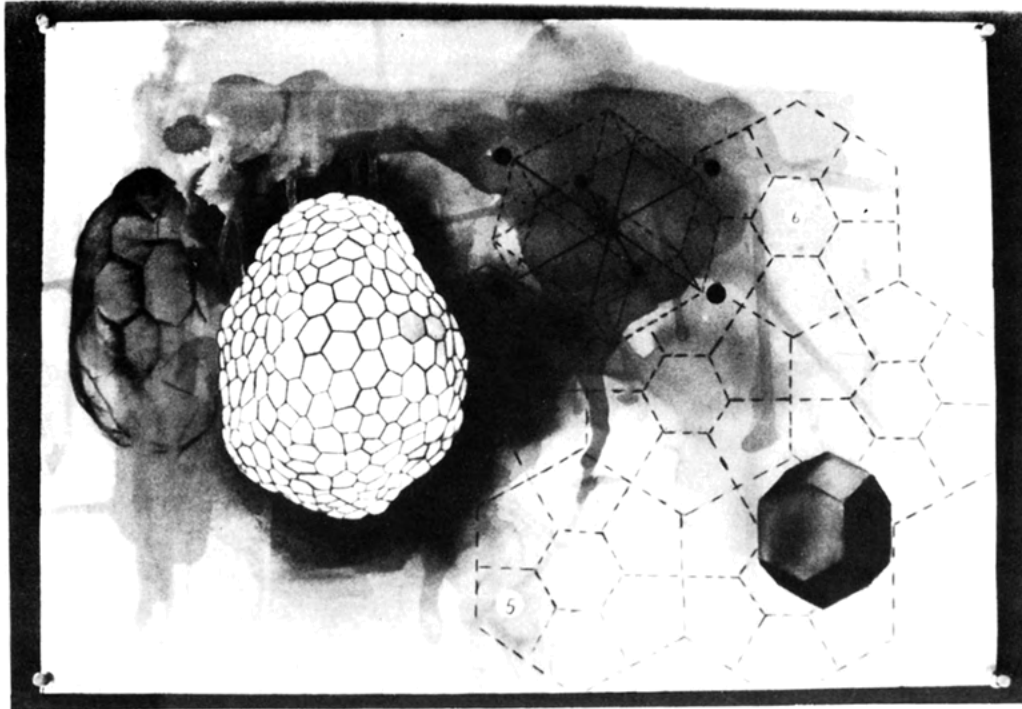
1987

Carol Parlato

Born: July 29, 1960

Brooklyn, New York

Resides: Brooklyn, New York



MORPHOLOGIC I
mixed media on Arches
18" x 24"
1991

“My method of working is highly physical. I redraw, repaint and layer. The forms in the “Morphologic Series” are created from studying botanic and scientific charts. A diagram in one context becomes the drawn image in the new context. An interplay of image, process, and material transforms the scientific into the aesthetic.”

Gary Petersen

Born: Staten Island, New York

Works: Brooklyn, New York

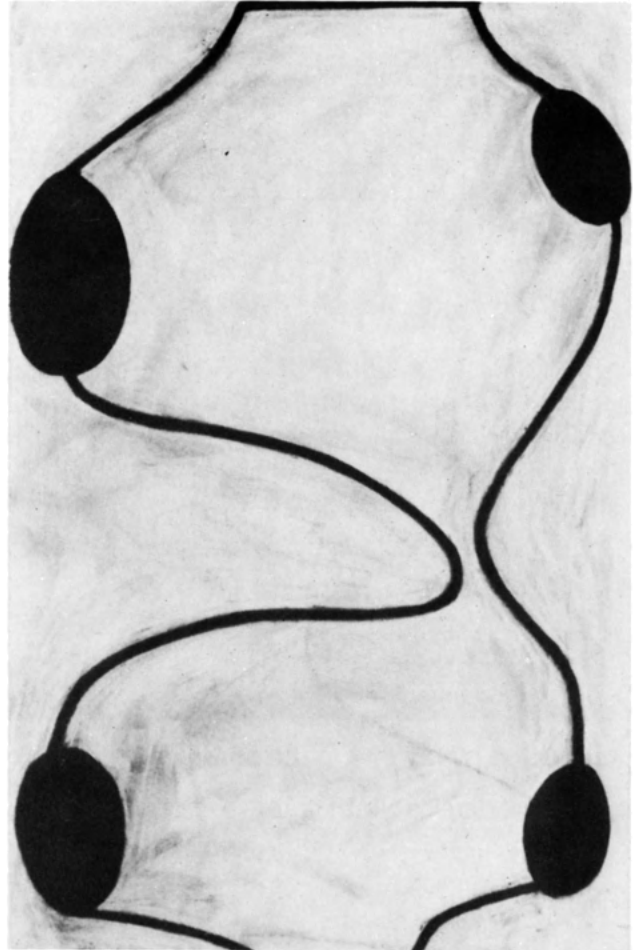
“Drawing, by its very nature, allows me to work quickly on ideas and builds a vocabulary of forms which I use in my paintings. It is a very direct expression of an artist’s thoughts and feelings, and often is more revealing than the painting or sculpture. Drawings often show the essence of the idea, tracing thought patterns as an idea takes shape. Drawing is how I think, but should not be understood as simply a preparation for a painting. For me, the work on paper parallels the work on canvas and holds an equal place with it.”

LEARNING TO THINK ON YOUR OWN

charcoal on paper

40" x 26"

1991

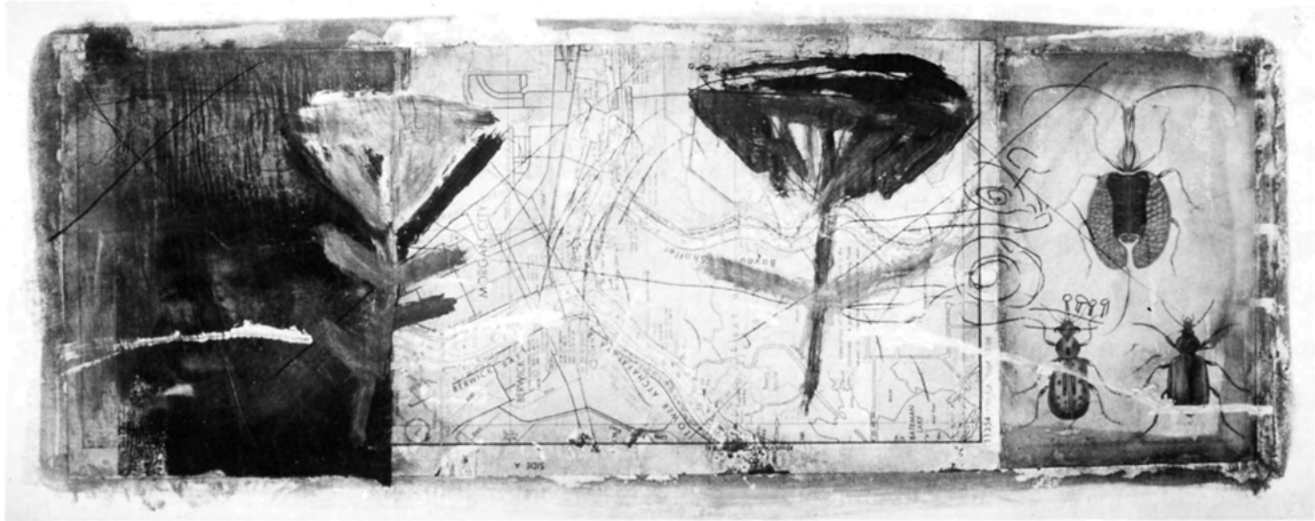


Gary Retherford

Born: September 2, 1956

Pensacola, Florida

Resides: Houston, Texas



UNTITLED mixed media 10"x 28" 1992

“Drawing has become a sort of visual management activity for me, I collect or create elements and assemble them into a gesture or complete drawing inspired by a landscape. My drawings combine elements created by my own hand as well as found elements that are selected to create the unique range of visual experiences that I want to express.”

Mary Segal

Born: 1933

Cincinnati, Ohio

Resides: Roseland, Florida

“I try to draw every day.
Drawing practice teaches me
about everything — art, the
world, and myself.”



JOURNAL DRAWINGS #2, SECOND STATE

Xerox transfer, colored pencil

22" x 30"

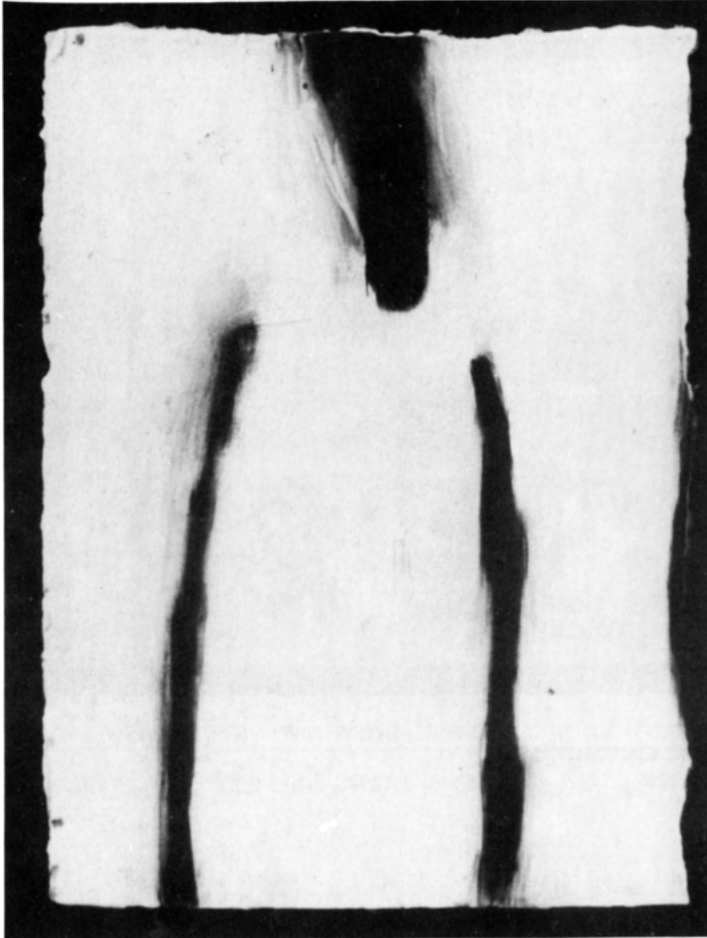
1992

Elise Siegel

Born: 1952

New Jersey

Resides: New York, New York



“Often circuitous, sometimes direct, drawing is a way into myself and out of myself.”

UNTITLED
modeling paste on paper
15" x 11"
1989

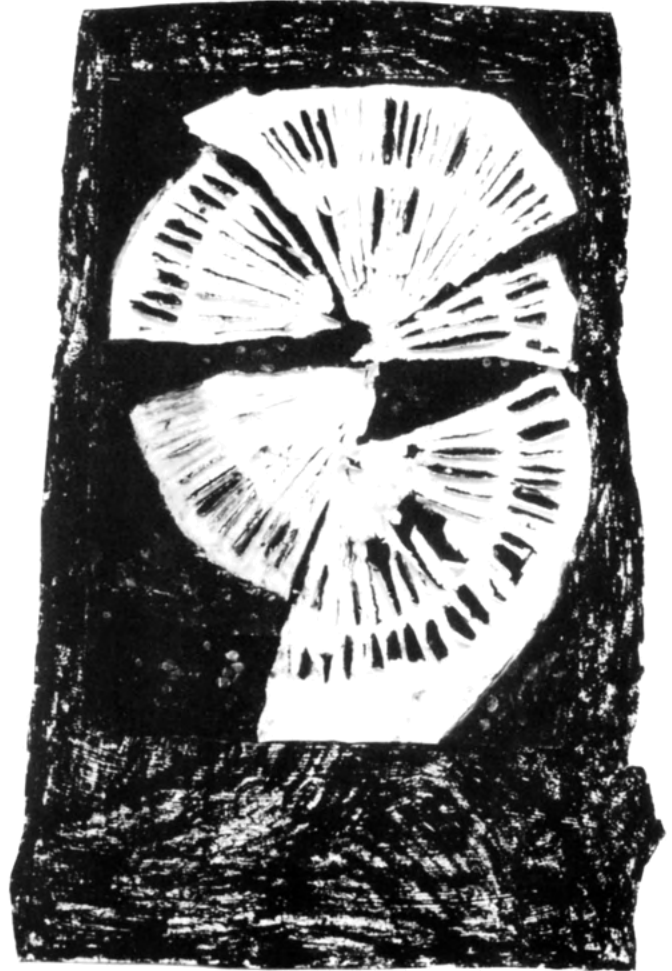
Merle Temkin

Born: Chicago, Illinois

Resides: New York, New York

“My artwork develops from a highly personal vision in my mind’s eye. The essential element in defining the vision is air spaces created by perforations, and as a consequence, the work is three-dimensional. I particularly like to use the medium of paper because of the new and experimental directions which result. In “The Forceful Gesture,” “Windmill” evolved from a barbecue grill that I found.”

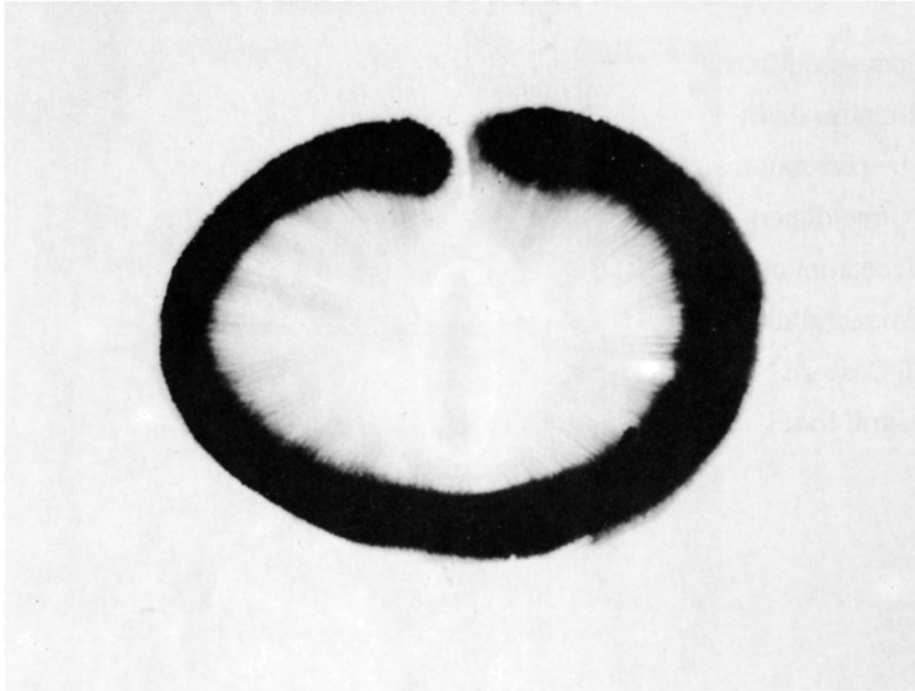
WINDMILL
oil stick on torn paper
43" x 29"
1992



Jill Viney

Born: Carmel, California

Resides: New York, New York



CAVE OF THE HEART #3

ink, pastel

22" x 30"

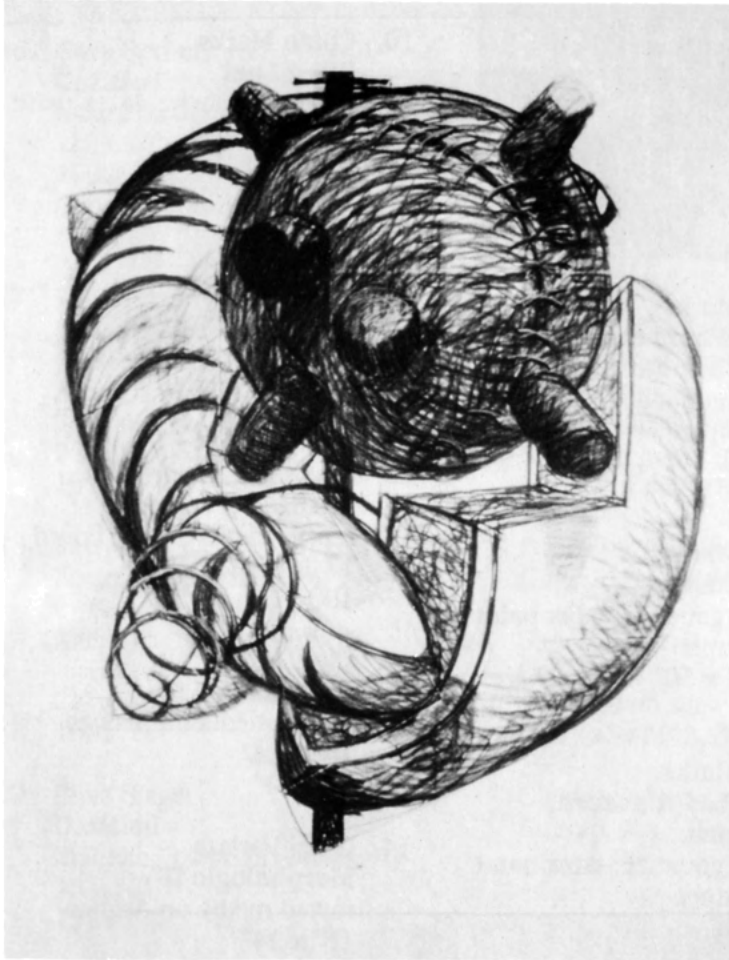
1992

“Drawing helps bring a form into focus and come to its nature. I draw at each stage of realizing a sculpture - diary sketches, dimensions for patterns and molds, and larger studies during fabrication when a work is out of my hands, but close in my thoughts.”

Sandy Winters

Born: Arcadia, California

Resides: North Miami, Florida



“Drawing is the recovery of memories
through the recording of what one sees.”

CAT'S PAW

charcoal on paper

62 1/4" x 52 3/8"

1989

Courtesy: Frumkin Adams Gallery, New York City

1. Thomas Koole
Night Walk
oil stick, oil pastel on paper
26" x 29"
1990
2. Thomas Koole
Much Ado About Nothing
oil stick, oil pastel on paper
36" x 33"
1990
3. Claire Lieberman
Breathing
ink transfer on paper
11" x 14"
1990
4. David Mann
Drawing IV
mixed media on paper
49 1/2" x 38"
1991
Courtesy: LedisFlam, New York City
5. David Mann
Drawing VI
mixed media on paper
49 1/2" x 38"
1991
Courtesy: LedisFlam, New York City



6. China Marks
Those Whom the Gods Love, They Eat Slowly
acrylic, gouache, latex paint on paper
26" x 41 1/2"
1992
7. China Marks
Local Custom
acrylic, gouache, latex paint on paper
38 1/4" x 50"
1992
8. China Marks
Unmasked, Unmasked, Undone...
acrylic, gouache, latex paint on paper
38" x 50"
1992
9. China Marks
The Devil and His Son
acrylic, gouache, latex paint on paper
40" x 26"
1992
10. China Marks
Blind Lust
acrylic, gouache, latex paint on paper
29 1/2" x 41"
1992
11. Creighton Michael
Water Music Part I (Sections 1 - 6)
graphite on paper
14" x 11" each piece
1991
12. Stephen T. Moore
Untitled (Twister)
mixed media on rag board
17 1/4" x 10 1/4"
1987
13. Carol Parlato
Morphologic I
mixed media on Arches
18" x 24"
1991
14. Carol Parlato
Morphologic II
mixed media on Arches
18" x 24"
1991

15. Gary Petersen
Learning to Think on Your Own
charcoal on paper
40" x 26"
1991
16. Gary Retherford
Untitled
mixed media on paper
10" x 28"
1992
*Courtesy: James Gallery,
Houston, Texas*
17. Mary Segal
**Journal Drawings #2,
Second State**
Xerox transfer, colored
pencil on Arches cover
22" x 30"
1992
18. Mary Segal
**Journal Drawings #4,
Second State**
Xerox transfer, colored
pencil on Arches cover
22" x 30"
1992
19. Elise Siegel
Untitled
modeling paste on paper
15" x 11"
1989
20. Elise Siegel
Untitled
modeling paste on paper
15" x 11"
1989
21. Merle Temkin
Windmill
oil stick on torn paper
43" x 29"
1992
22. Jill Viney
Cave of the Heart #3
ink, pastel
22" x 30"
1992
23. Sandy Winters
Everglades Ridgeback
conte' on paper
69 1/2" x 52 1/8"
1989
*Courtesy: Frumkin Adams
Gallery, New York City*
24. Sandy Winters
Cat's Paw
charcoal on paper
62 1/4" x 52 3/8"
1989
*Courtesy: Frumkin Adams
Gallery, New York City*

VALENCIA
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