

HOFSTRA UNIVERSITY MUSEUM OF ART

An abstract graphic design featuring numerous horizontal lines of varying lengths and colors, ranging from dark purple to bright pink. The lines are scattered across the black background, creating a sense of movement and depth. The lines are more densely packed in the lower right quadrant and become sparser towards the top and left.

Uncharted:

American Abstraction
in the Information Age

HOFSTRA UNIVERSITY MUSEUM OF ART

Uncharted: American Abstraction in the Information Age

Exhibition Dates: January 28-June 19, 2020
Emily Lowe Gallery

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Acknowledgements

The mission of the Hofstra University Museum of Art is to "... advance knowledge and understanding through experiences with authentic works of art ..." To achieve this aim, the Museum presents exhibitions and programs that encourage dialogue and inquiry with the intention that audiences consider an alternate point of view or see an issue from another perspective. The Museum strives to reach across traditional academic disciplines enabling all visitors to gain a deeper and more layered understanding of a specific topic. In harmony with the Museum's mission, STEAM is an educational method that uses Science, Technology, Engineering, the Arts, and Mathematics as entry points for learning through guided inquiry, dialogue, and critical thinking. The intention is for participants to become thoughtful risk takers, persistent problem solvers, engaged collaborators, and to work through the creative process. The artists whose works of art are included in this exhibition exemplify these ideals.

Uncharted: American Abstraction in the Information Age began as a phone conversation between Laurie Fendrich and me. The idea immediately resonated, as I was seeking to create an exhibition about the intersections between the arts, science, and technology. Further meetings with Creighton Michael, Laurie, and I solidified the proposal and we moved forward with exhibition development. I thank them for their insightful collaboration and for contributing essays to this publication, providing their unique perspectives. We are grateful to Creighton, Laurie, and the American Abstract Artists group for their support of this exhibition.

This exhibition would not have been possible without the following lenders and we are indebted to them for providing works of art for this exhibition:

Berry Campbell Gallery, New York, NY

James O. Clark

Lynne Harlow

Daniel G. Hill

Gilbert Hsiao

Irene Rousseau

James Seawright

Patricia Zarate

Producing an exhibition is a collaborative project and, as always, I express my gratitude to and appreciation for the Museum's staff: Elisa Bruno, Annemarie Brusca, Elizabeth Dysart, Jackie Geis, Kylie McGinnis, Jill Mellow, Kristen Rudy, and Amy Solomon.

Karen T. Albert

*Acting Director and Chief Curator
Hofstra University Museum of Art*

American Abstract Artists (AAA) is a democratic, artist-run organization founded in 1936 in New York City to promote and foster understanding of abstract and non-objective art. AAA was founded at a time when American abstract art was met with vigorous critical and popular resistance. During the 1930s and early 1940s, AAA provided exhibition opportunities where few existed. It was a predecessor to the New York School and contributed to the development and acceptance of abstract art in the United States. Its exhibitions, publications, panels, and lectures provided a forum for discussion and gave abstract art theoretical support, and continue to do so. American Abstract Artists is one of the few artists' organizations to survive and thrive from the 1930s into the 21st century.

Jim Osman, *President*

Joanne Freeman, *Vice-President*

2020

Uncharted: American Abstraction in the Information Age

Art, science, and technology have become increasingly intermingled. The distinctions between the disciplines are less clear, leading into unknown territory where all things are possible. The eight artists included in *Uncharted: American Abstraction in the Information Age*¹, drawn from the membership of the American Abstract Artists organization, explore some of the unexpected ways that math, science, and technology are transforming our perception of the visual arts. Using a range of styles and materials, creating both two- and three-dimensional works, and site-specific works, these artists investigate mathematical or scientific principles, in explicit and implicit ways, and often use technology to produce their work. As addressed in the following essay by artist and curator Creighton Michael, "Technology and Art: A Brief Observation from the Studio," the influence of technology – in its broadest definition – on artistic expression is not new. Artistic movements and innovations are often connected to concurrent scientific discoveries and explorations.

The works of art in the exhibition – by artists James O. Clark, John Goodyear, Lynne Harlow, Daniel G. Hill, Gilbert Hsiao, Irene Rousseau, James Seawright, and Patricia Zarate – can be difficult to categorize. They often defy traditional classification, eroding boundaries between artistic media and combining qualities associated with different art forms to create new hybrids. For all the perceived stylistic differences of artistic expression, there are commonalities between these works of art, such as an interest in exploring scientific principles, incorporating motion, investigating mathematics, and examining visual perception. Our visual experience is dynamic and our perception of objects is more than a factual representation of what is present. A range of information such as pattern, structure, and relational observation (comparative scale and coloration, for example) provides clues to how we see the world. These artists also consider how our perception, ambiguous and individualistic, influences our experience of the work of art.

Multidisciplinary artist, Daniel G. Hill, has worked in digital media, painting, photography, and sculpture. An interest in exploring the role of gravity led Hill to create wire drawings such as the ones included in the exhibition. During the winter of 2014, Hill began translating paintings into wire-frame drawings, quite literally drawing with wire. Understanding the physical effects of gravity on sculpture, he pondered what might be the results if gravity affected painting – how would it differ and what would it look like? Using steel wire, Hill transforms the two-dimensional line drawing into a three-dimensional drawing in space. *Net*, *Sling*, and *Diagonal Slice II* are wall mounted as if they were two-dimensional works of art but the act of installation transforms the work. The position of the hanging points, their distance from each other and their height on the wall, are practical and aesthetic decisions that change the final version of the work. The wire drawings are flexible and dynamic, not rigid or fixed. Hill developed his own method for creating the wire drawings, handcrafting the wire lengths and their connections, in order to allow gravity to become part of the creation of the work of art.

The concept of movement, both the illusion of and actual physical motion, is apparent in a number of the exhibited works. John Goodyear's works of art can be considered paintings but are they something different? His work defies easy categorization. Throughout his long career, Goodyear produced work that is stylistically abstract and figurative, kinetic and static, and drawings completed by hand and computer. His work is not dominated by a single style but, rather, by a curiosity and willingness to experiment with different materials and processes. One focus of his work has been the nature of perception and how it influences our interaction with the everyday world. Works like *Diving Board* and *Figurative Abstraction* are not complete

¹The Information Age, characterized by the rapid shift from traditional industry to an economy based on information technology, is commonly held to begin in the 1970s. It is also referred to as the computer, digital or new media age.

until the viewer activates them by putting the floating grid into motion. Both are constructed with an open, vertical, wooden grid suspended in front of a stationary painting. From the viewer's position, the left-right movement of the grid alters the colored bands or image on the painting. The movement of the suspended grid changes what is seen, producing random reconfigurations from the interaction between the grid and the painting. Goodyear engages the audience by allowing them a role in the creative process.

James Seawright was one of the earliest artists to incorporate electronics and technology in his sculptures, creating kinetic and interactive experiences. His work with such nontraditional elements as electronic sensors and computerized gears laid the groundwork for many artists who followed. Seawright's kinetic sculptures are meticulously crafted and precisely constructed. The full effect of the sculpture depends upon physical motion, provided by the electrical components embedded in the work. The movement transforms the stationary work and the sculpture is incomplete without it. The experience of his work, *Twins*, is dependent upon the environment and activity in the space. Sensors on the work recognize changes in the amount and intensity of light and movement is created from that information. The motion of other sculptures, such as *Gemini* and *Lyra*, relies on the electronics incorporated into the works in which the pattern and pace are determined by the artist.

With varying degrees of engagement, the works of Goodyear, Seawright, and Lynne Harlow all depend upon viewer interaction. In her installation *All Above the Moon*, Harlow entices the viewer to push through the vinyl curtain into the space beyond. The work cannot be fully experienced without participation. A multi-media artist, Harlow works in a variety of methods including painting, drawing, and installation. With an emphasis on color, light, and space, she employs a combination of fine art materials and unconventional sources based upon their physical attributes such as the subtle movement of a vinyl curtain and the translucency of sheer fabric. She is particularly drawn to the feel, movement, and reflective quality of the vinyl curtain material. Of interest to her is how variances of light and material affect our perception of color, i.e., how the same color produced on one material can appear different on another.

Many of the works of art on view in the exhibition rely on an underlying organizational structure, often a grid-based format. This is most obvious in the works by John Goodyear, Daniel G. Hill, Gilbert Hsiao, Irene Rousseau, and Patricia Zarate. Through the sequential changes in spacing and alternating color patterns that blur the clear separations between areas, Hsiao creates the illusion of motion, manipulating or directing the viewer's perception. Viewing the dizzying array of paintings from across his studio, the works seem to have a rhythmic beat pulsing through them. Hsiao begins with the shape of the wood panel, sometimes using computer programs to create more complicated shaped panels, as it determines the direction of the painting. The design and patterns are not fully conceived but develop as Hsiao paints. Using tape of varying widths, he lays out an initial design based on the overall shape of the panel and a limited number of motifs, while making decisions on whether lines radiate from a center point or off-center on a circular form. Typically beginning with black and white pigments, he adds mid-tones, often silver, and vibrant colors. The design creates the illusion of depth of space and motion.

Painter Irene Rousseau is inspired by patterns found in nature, such as symmetries, branching, spirals, waves, and tessellations. She aims to bridge the disciplines of art and mathematics, visually representing the hidden formal order found in nature. Her abstract imagery consists of formal variations. Rousseau's latest series, *Stretching the Space*, are her most complex paintings, laying pattern over pattern over pattern to create a symphony of visual rhythms. She creates an illusion of movement as the repetitive and layered

designs appear as if the central pinwheel figure is rotating, echoing the idea of infinity and never reaching an end. Rousseau begins with an underlying grid, and uses oil paint pens and a brush to reinforce the symmetrical and tessellated (repeated use of a single shape without gaps or overlaps) patterns created by the interlocking square forms.

Patricia Zarate, an artist and curator, believes art – an outlet for expression – is about continuously developing and growing as a human being. Initially working in a representational style, Zarate began to concentrate on specific elements, such as color, light, and shape, which put her on a trajectory to her current work. Exploring her visual and perceptual experiences, her work considers how we recognize and identify color and what influences our perceptions, such as light, place, time, and space. Her *Tri-modulation* installations are created using hand-cut modular units that are set in a regulated, structured pattern that creates visual movement. The viewer's eye moves continuously back and forth across the components. The individual shapes are not perfect, but one visually "finishes" the pattern and fills in the imperfections along the edges of the hand-cut paper.

The exploration of light, both natural and artificial, is another theme running through many of the works of art in the exhibition. The presence or absence of light transforms a work of art and alters the viewer's perception. While James O. Clark's work uses a range of ideas and materials, he mostly explores the qualities of light using neon, fluorescent, LED, and argon light sources in combination with vinyl and other manufactured or found materials. The three-dimensional works in his studio move, change, and glow in a range of colors. His sculptures and installations often combine commercial materials with technology. In *Tralfamadorian*, the vertical electroluminescent wire is held in place by magnets, highlighting Clark's understanding of magnets and his ability to use this technology, creating a seemingly visual impossibility as the sculpture appears to be a vertical glowing broken line. His vision is realized through his sensitive use and technical knowledge of materials. In *Reflective Moments* and *Coruscate*, the material is clearly vinyl when not activated but, as the sculptures are plugged in and the lights come on, the surface appears to be metal. The activation of the sculptures transforms the look and substance of the material and all is not what it seems.

Despite similarities in materials and construction as well as within their investigative threads, the exhibiting artists are individuals with a variety of personal artistic approaches. Their works of art reveal a divergence of forms, materials, and artistic styles. They make use of new methods and commercial or industrial materials, along with scientific principles and technological advances. The viewer may initially be intrigued or amazed by the technology incorporated in the work of art but, to paraphrase Laurie Fendrich in her following essay "Abstract Art Does Not Stop an Hour," the point of creating art is to express feeling and reveal the human side of existence. While the works may appear immaculate and precise, the hand of the artist is evident through slightly imperfect squares, vagaries of solid colors, or handmade construction. These abstract artists have no common intention or focus, but by exploring new ideas, materials, and technologies in their artistic practice, they share a desire to head further into uncharted territory.

Karen T. Albert

*Acting Director and Chief Curator
Hofstra University Museum of Art*

Technology and Art: A Brief Observation from the Studio

Over the long arc of human history there has existed a relationship between art and technology with technology acting either as a catalyst, a tool or as a challenge to the status quo of existing art disciplines. A notable example of such a challenge would be the transformative effect photography had on painting in the mid-19th century, particularly with the Impressionist painters Mary Cassatt, Claude Monet, Berthe Morisot, and Alfred Sisley. As a tool, photography provided a new way of seeing that moved beyond the limits of human capabilities and imagination, often replacing drawing as an aid to the preliminary stages of a particular work, especially in portraiture. From recording the movements of humans physically interacting with one another to horses galloping, Eadweard Muybridge's photographic motion studies visualized the mechanics of locomotion in specific detail, intimately informing some of the future paintings of such celebrated artists as Edward Degas, Marcel Duchamp, and Francis Bacon.

How one sees as well as how one perceives the visual world depends on a number of variables including cultural indoctrination or societal traditions, personal experiences and visual literacy. Altering or appreciating the manner in which one encounters a shared existence is a role played by the visual arts often arising in the wake of technological change. Developments occurring from innovations in science, mathematics, and physics continue to profoundly shape the role of the visual arts from rendering or replicating the perceived world to explaining an evolving existence.

Within the context of this essay, the definition of technology is expanded and refers to any advancement that had an effect on the expansion of Western culture, whether it was the discovery of fire, the "spark" that ignited the visual arts with wide ranging consequences or something more specific and specialized like the invention of Prussian blue (Berlin blue). As with many discoveries, Prussian blue occurred accidentally. Working in an alchemist's Berlin laboratory around 1706, Johann Jacob Diesbach, a Swiss dye and pigment maker, was attempting to make Florentine lake, a red pigment produced from the boiling of insects. After substituting an ingredient for the one he did not have, his concoction resulted in the first synthetic pigment, one that would be commercially available to artists within 20 years. The significance of this new synthetic blue pigment was immense. Prussian blue was relatively inexpensive to make, especially in comparison to traditional blue pigments of the time such as ultramarine, Tyrian purple and smalt (ground cobalt). Prussian blue did not fade and produced amazing atmospheric effects as witnessed in paintings ranging from Canaletto (Giovanni Antonio Canal) and Thomas Gainsborough to Élisabeth Louise Vigée Le Brun and Eugène Delacroix. Arriving in Japan during the early 1800s, Prussian blue exerted a major influence on wood block printing masters, Katsushika Hokusai and Utagawa Hiroshige. By 1860, a reverse effect would occur for Impressionists and Post-Impressionists alike when these Japanese prints, known as *ukiyo-e* (pictures of the floating world) reached France. The impact of Prussian blue was not just limited to fine art. In 1842, a mathematician, astronomer, chemist, and experimental photographer, John Herschel, invented the cyanotype commonly known today as a blueprint; a process that continued well into the 20th century. Among his other distinctions, Herschel is credited with coining the term, photography from the Greek, meaning light drawing.

Photography in general and photographic processes in particular would later become an integral part of an artist's studio practice. Photomontage has its roots in the 1830s. Combination printing, as it was known then, was a photographic technique using two or more negatives to create a single unified image. The term, photomontage, generally credited to the Dadaists, John Heartfield (Johann Herzfelde) and George Grosz in 1916, exploited an earlier technique of paper collage (*papier collé*), which originated with the Cubist, Georges Braque. The development of the collage format or method itself has had far-reaching implications that continue into today's digital world. Differing from the Cubists, the Dadaists, and the Surrealists who

followed, pushed the limits of not only the process of collage but more importantly, the content of their photomontages. Initially, the messaging was mostly antiwar or leftist political rhetoric, which was later replaced by the Surrealists with excursions into the realms of fantasy created by the juxtaposition of unrelated images that produced an oddly convincing pictorial space. The general belief that through viewing these compositions of radically realigned images, one would experience a new “reality” that existed somewhere between the states of dream and consciousness.

Another mathematician exercising considerable influence on the development of the visual arts, in this case Cubism, was Maurice Princet, who introduced the concept of the Fourth Dimension from the writings of Henri Poincaré and Esprit Jouffret to Picasso and Duchamp. Known as “le mathématicien du cubisme,” Princet was also influential with the artist collective, Section d’Or, among whose members were Jean Metzinger, Robert Delaunay, Fernand Léger, and Marie Laurencin.

In this essay, revolutions such as the Industrial or Digital revolutions are considered a collective technology. A significant reaction to the Industrial Revolution in Western culture was a renewed appreciation for nature, manifested by Romanticism, a multidiscipline art movement that would peak by the mid-19th century, setting the stage for the Modern era. Landscape painting, a genre that had existed since antiquity, acquires a new intensity by the early 1800s, displaying nature’s magnificence in vast, remote, dramatic panoramas that would amplify human insignificance. Thomas Cole, whose paintings were often imbued with allegory, his student, Frederic E. Church, and Harriet Cany Peale, were among the first American landscape painters collectively known as The Hudson River School. Neither a school nor a cohesive group, the unflattering term generally described their subject matter, which was taken from the Hudson River Valley region as well as from scenic vistas further north in New York State, pushing as far east as New Hampshire’s White Mountains.

In the contemporary world, technology’s ubiquitous effect on the arts is impossible to gauge. From the availability of unorthodox tools to novel processes and the creation of objects yet imagined, the electronic revolution (or evolution) has changed not only the characteristics of studio practice but the public’s visual perception as well. With digital platforms and applications integrated with analogue techniques, an artist has an exponentially increasing number of choices with which to work. Waiting at one’s fingertips are an endless array of ideas, virtual experiences including expeditions to locations near and far, and environments both habitable and uninhabitable, accompanied by ceaseless updates on current events. Shifting spatial perceptions along with the changing comprehension of time intervals associated with pattern recognition speeds are just some of the effects that technology is currently having both visually and cognitively, publicly and individually. How we see, in addition to comprehending what we see, remains in constant flux.

Relationships between art and technology are not new. They go back to the beginning, to our creative beginning, with the discovery of fire that not only allowed humans to penetrate the depths of caves, but also gave them the material with which to draw, allowing them to explore and expand the narrative of creation. Fire, the primary technology, was the vehicle for discovery that would take us beyond the physical on a journey to becoming human.

Creighton Michael

2019

Creighton Michael is an artist, educator, and curator based in New York.

Abstract Art Does Not Stop an Hour

The works in *Uncharted: American Abstraction in the Information Age* are, for whatever their reliance on what we call “technology,” first and foremost abstract art. To allow ourselves to be distracted by any “wow factor” that might lurk in some of them because they employ modern technology, or to be overly impressed by any conceptual systems behind their making, is to miss their whole point. From Paleolithic cave painters hewing rough rocks into mark-making tools, to such 15th century artists as Jan Van Eyck discovering that plant-based oil made an almost miraculous vehicle for painting trompe-l’oeil images, to Jackson Pollock inventing his radically new technique for pouring and dribbling paint onto canvas, the role of technology in art has always been secondary to the need artists have to express themselves.

That said, any exhibition about art and technology piques aesthetic anxiety in thoughtful abstract artists who are stubbornly sticking to paintbrushes or carving and welding tools. Static, standstill abstract paintings and sculptures are one thing, but art emanating from electronics, computers, the internet, and all the rest, are quite another. Does this split threaten more traditional abstract artists? Does it open the sluice to a day when the cart of digital technology rolls in front of the horse of art? One need only think of the myriad examples of human beings using technology for appalling purposes to be reminded that one of art’s most enduring goals – whether it’s abstract or figurative – is to express feeling and the more humane side of human existence. Art is as much about getting away from measurement, quantity, and bytes of information as it is about giving us ways to grasp the otherwise ineffable whole of things.

Keep in mind that abstract modern art – defined for our purposes as art without recognizable subject matter – has been around for well over a century. (In terms of post-Medieval art movements or eras, this is a long time). For most of this stretch, individual “touch” (evidence in the work of art that it’s been made by a particular artist’s hand) was supremely important. Individual touch is the source of the awe we feel in the presence of great art that Walter Benjamin so brilliantly described in his seminal 1935 essay, “The Work of Art in the Age of Mechanical Reproduction.” Right up until Minimalism in the early 1960s – when touch was expressly repudiated, and such artists as Tony Smith and Donald Judd proudly had their art made in factories according to blueprints they’d drafted—individual touch was valued by artists and audience alike for revealing artists’ personal vision and, perhaps, even their souls.

Yet as the case of Piet Mondrian shows, long before Minimalism artists had sometimes wanted to get away from making touch so crucial to meaning. By relying on masking tape (invented in 1925) to make his clean edges, Mondrian strove for a semi-machine-made look that a human hand could not achieve on its own. In other words, that we now feel a tingle at how perfectly Mondrian was able to paint his edges without resorting to an actual machine has more to do with our own romantic attachment to the artist’s touch than to anything Mondrian ever wanted to convey in his art. (Just asking: Could “dynamic symmetry” ever have been sloppily expressionist?)

One reason abstract art, for all its declining status in today’s increasingly flash-and-filigree art world, has had such a long and vigorous run, and why it’s still going strong, is that from the start it was never invested in any single technique, style, or manner of making art. It began on multiple fronts and in multiple places when a number of artists, all working around 1910, began making paintings (abstract sculpture appeared somewhat later) without any reference to the visible, physical world. To this day, the recognized names from abstraction’s early years are the Dutch artist Mondrian and the Russian artists Vasily Kandinsky and Kasimir Malevich. But there were others as well. The Chicago painter Manierre Dawson (who also painted in the 1910s, but is barely referenced in today’s art world) and the spiritualist Swedish artist, Hilma af Klint. Even 19th century French writer Victor Hugo, whose visual art has been almost entirely ignored by historians of modern art, was an abstract artist.

These pioneering abstract artists led to successive generations of the same. Roughly speaking, the many styles of abstraction we have today fall into categories laid out at the start – “geometric,” “grid-like,” “expressionist,” etc. These aren’t impermeable silos, but as labels, they help us make sense of all the abstract art that’s still being made.

Another reason abstract art keeps on going is that it has turned out to be at least somewhat evergreen. After Marcel Duchamp’s first “readymade” – his famous 1914 *Bottle Rack* – abstract artists might have understandably thought that if an ordinary factory-produced object for drying wine bottles could be displayed as a bona fide work of art, hand-made abstract art’s sincerity, invention, and imagination went right down the drain. Circa 1960, of course, there was Andy Warhol, whose insouciance made a further mockery of aesthetic sincerity, even Duchamp’s intellectually satirical version of it. Abstract artists reacted, however, to Duchamp’s and Warhol’s de facto threats without blinking, saying in effect through their art, “We don’t really give a damn about your head games, we still love following the many roads and paths where beauty and wonder are to be found.”

When modern abstract art first appeared, it shocked and repelled most people, including most artists. After all, the early 20th century was a time when the public was still getting used to the idea that Impressionism – let alone Cubism – wasn’t the product of outright madness. Today, abstract art ruffles few feathers. For most, it’s evanescent in the extreme – certainly not harmful in the way violent images or disgusting words can be. Many people who don’t pay much attention to art think of abstraction as good-looking or even suitably decorative for, as they say, “home or office,” and regard it as a safe signal that they are thoroughly modern. To quote The Bard, “Ay, there’s the rub.” While today’s abstract artists might have complete freedom, they risk losing the thrill, the exhilaration, and the urgency that drove earlier abstractionists to produce new forms that expressed the anxieties and joys they felt about their age.

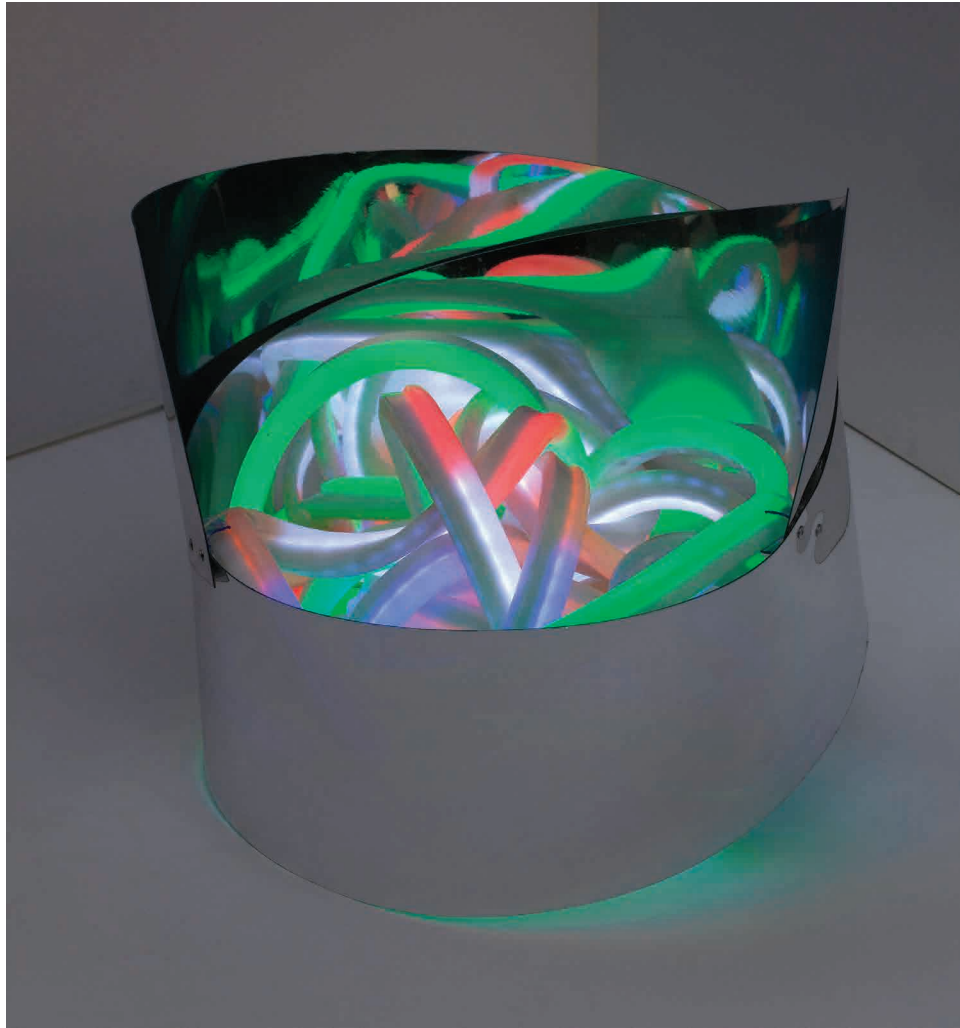
As we speculate about the future of abstract art, one thing is certain: To fear incorporating new digital technologies is to miss the ways in which abstraction has always been about intensifying our happiness and frissons concerning existence itself. In this sense, abstract artists who embrace digital means resemble abstraction’s earliest forbearers: forward looking, optimistic, and even (however unfashionably) Universalist regarding beauty and expressing something trenchant about the times in which we live. Malcolm Gladwell has argued that the odds are that whatever the moment in history in which we’re living, we’re likely neither at the beginning nor at the end of something, but rather somewhere in the middle. While we may have little idea where we are in the timeline of abstract art, the fact that many abstract artists are embracing the digital age suggests that perhaps we’ve barely begun.

Laurie Fendrich

2019

Laurie Fendrich is a professor emerita of Fine Arts at Hofstra University. She is an abstract painter and writer whose essays appear frequently in The Chronicle of Higher Education.

Note: The title to this essay is a play on the famous line of Petrarch, the great Renaissance scholar and poet who was one of the earliest humanists: “Life flees and does not stop an hour” — Canzone 272, line 1 (La vita fugge, et non s’arresta una hora).



James O. Clark
(American, born 1948)

Coruscate, 2018

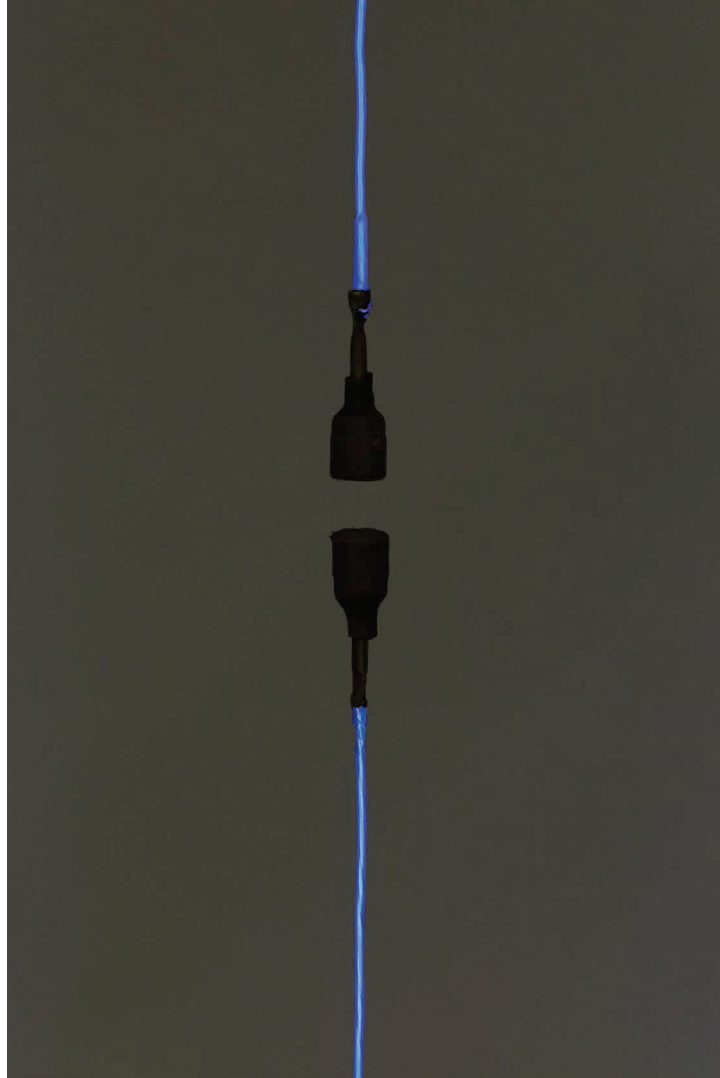
Clear vinyl, mirror Mylar and LED lights in silicone tube
13 3/4 x 14 x 12 1/2 in.

Courtesy of the artist
© 2020 James O. Clark



James O. Clark
(American, born 1948)

Reflective Moments, 2018
Clear vinyl, mirror Mylar, Plexiglas and argon light tube
18 x 12 x 14 in.
Courtesy of the artist
© 2020 James O. Clark



James O. Clark

(American, born 1948)

Tralfamadorian (detail), 2020

Magnets and electroluminescent wire

147 x 11 x 11 in.

Courtesy of the artist

© 2020 James O. Clark



John Goodyear
(American, 1930-2019)

Diving Board, 1983

Acrylic on wood

36 x 36 x 6 in.

Courtesy Berry Campbell Gallery, New York

© 2020 John Goodyear



John Goodyear
(American, 1930-2019)

Figurative Abstraction, 2015

Acrylic on wood and canvas

36 x 36 x 6 in.

Courtesy of Berry Campbell Gallery, New York

© 2020 John Goodyear





Lynne Harlow

(American, born 1968)

***All Above the Moon*, 2020**

Vinyl curtain and chiffon

108 x 138 x 96 in.

Courtesy of the artist

© 2020 Lynne Harlow



Daniel G. Hill

(American, born 1956)

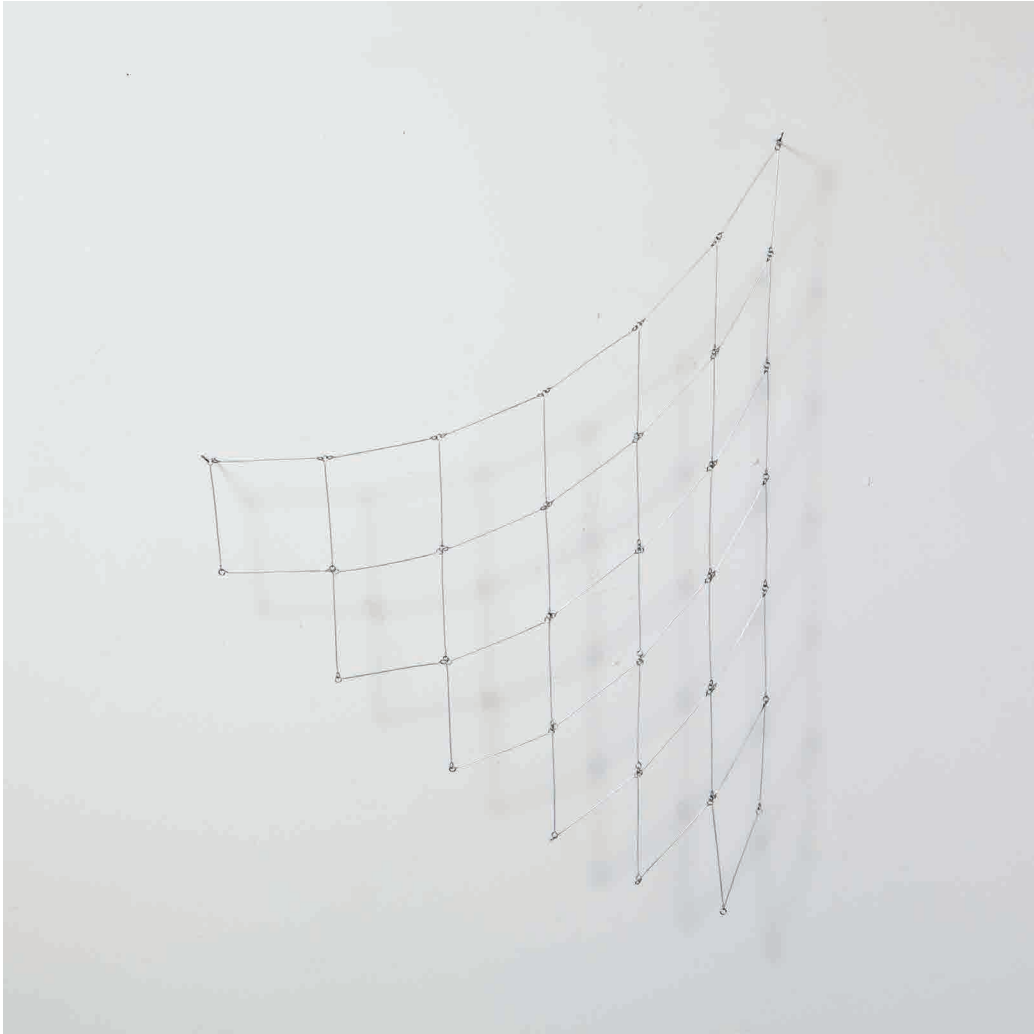
Diagonal Slice II, 2014-2015

Stainless steel wire and music wire

12 1/2 x 17 1/2 x 2 1/2 in.

Courtesy of the artist

© 2020 Daniel G. Hill



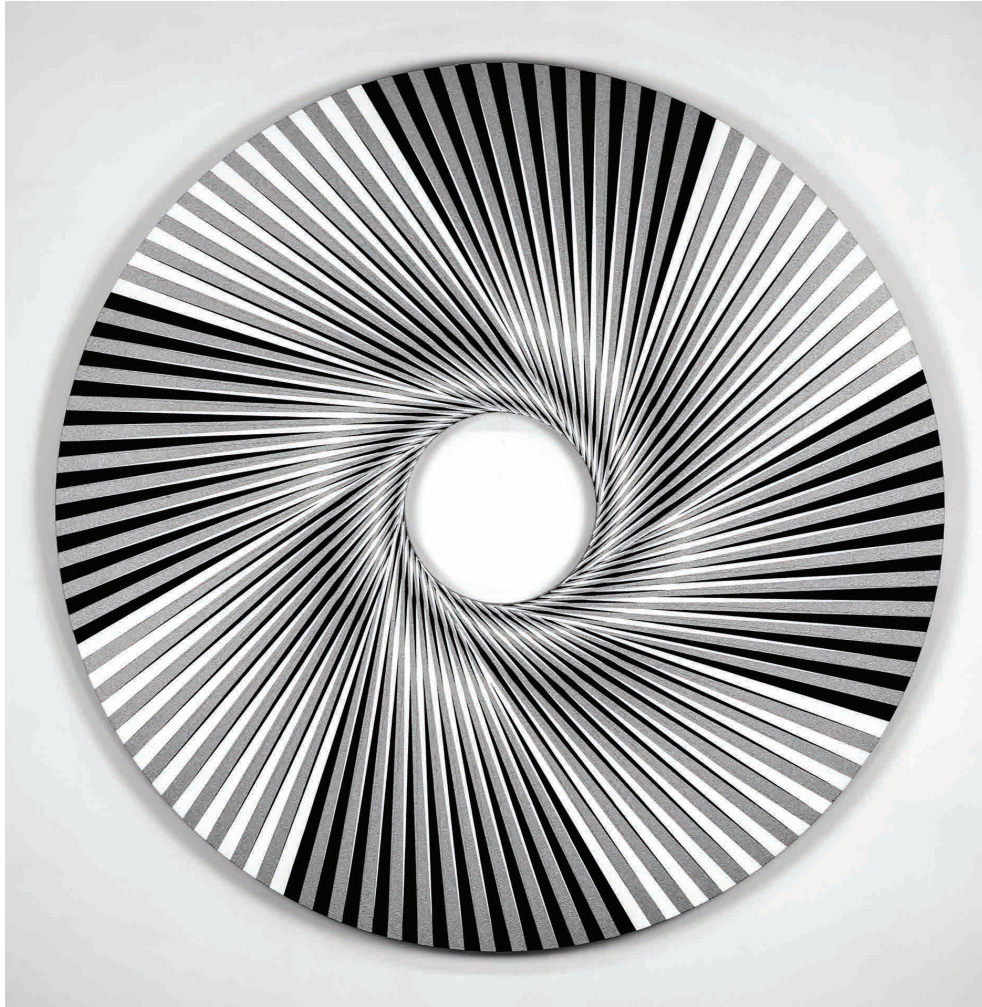
Daniel G. Hill
(American, born 1956)

Net, 2014-2015
Galvanized steel wire
28 x 21 x 3 in.
Courtesy of the artist
© 2020 Daniel G. Hill

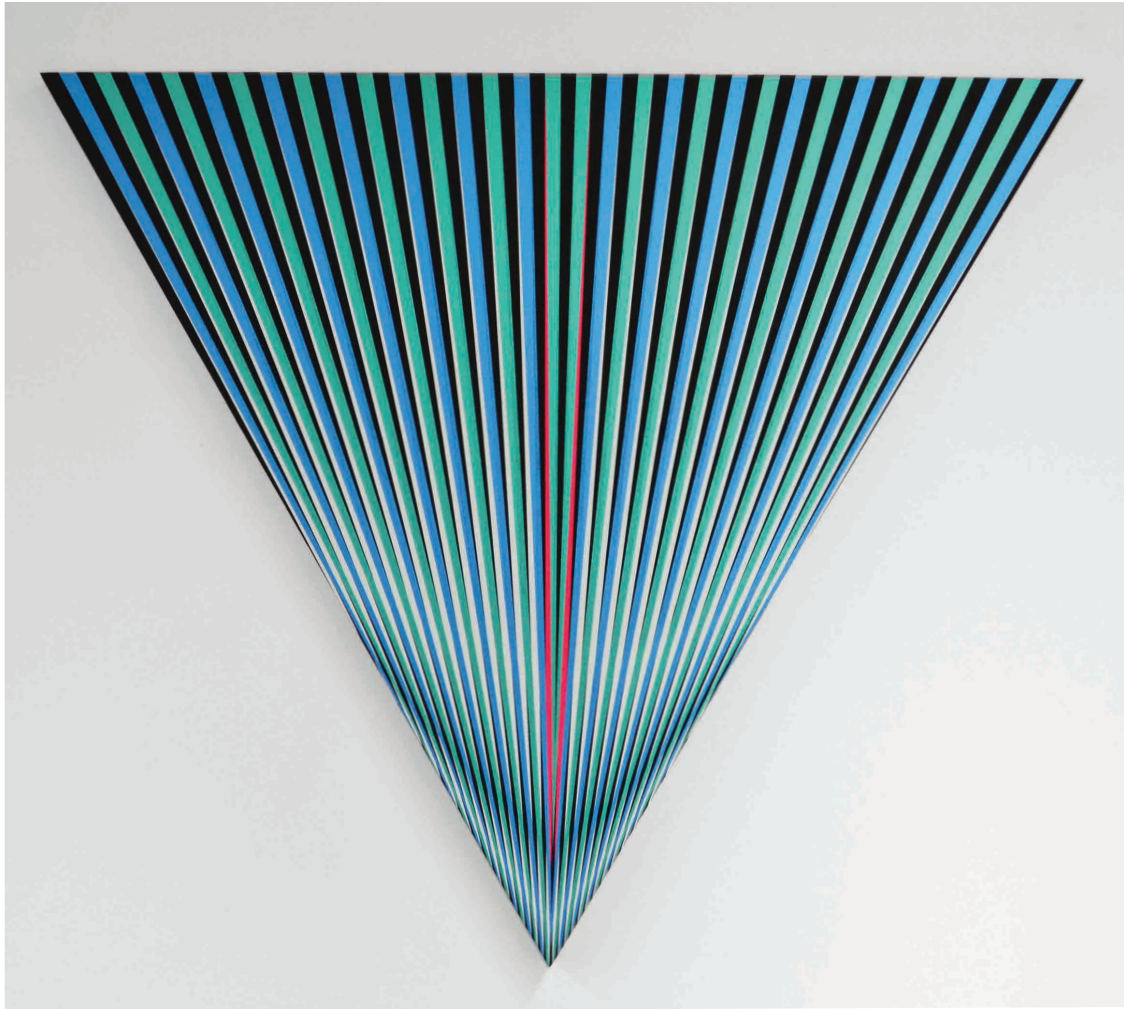


Daniel G. Hill
(American, born 1956)

***Sling*, 2016**
Stainless steel wire and music wire
34 x 24 x 15 in.
Courtesy of the artist
© 2019 Daniel G. Hill



Gilbert Hsiao
(American, born 1956)
Galaxie 64, 2015
Acrylic on panel
41 x 41 in.
Courtesy of the artist
© 2020 Gilbert Hsiao



Gilbert Hsiao
(American, born 1956)
Slide, 2012
Acrylic on panel
48 x 42 in.
Courtesy of the artist
© 2020 Gilbert Hsiao



Irene Rousseau

(American, born 1941)

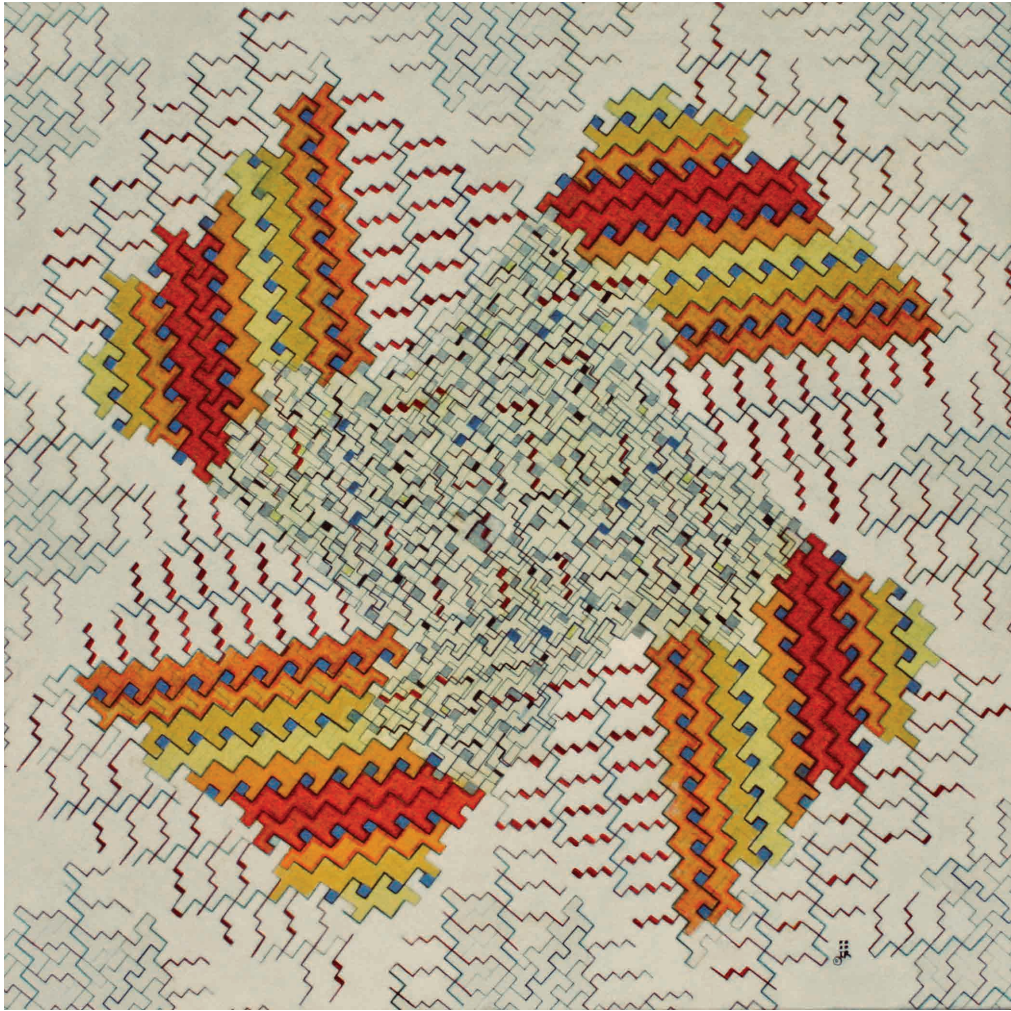
***Stretching the Space*, 2014**

Oil on canvas, pen and Ink

36 x 36 x 1 1/2 in.

Courtesy of the artist

© 2020 Irene Rousseau



Irene Rousseau
(American, born 1941)

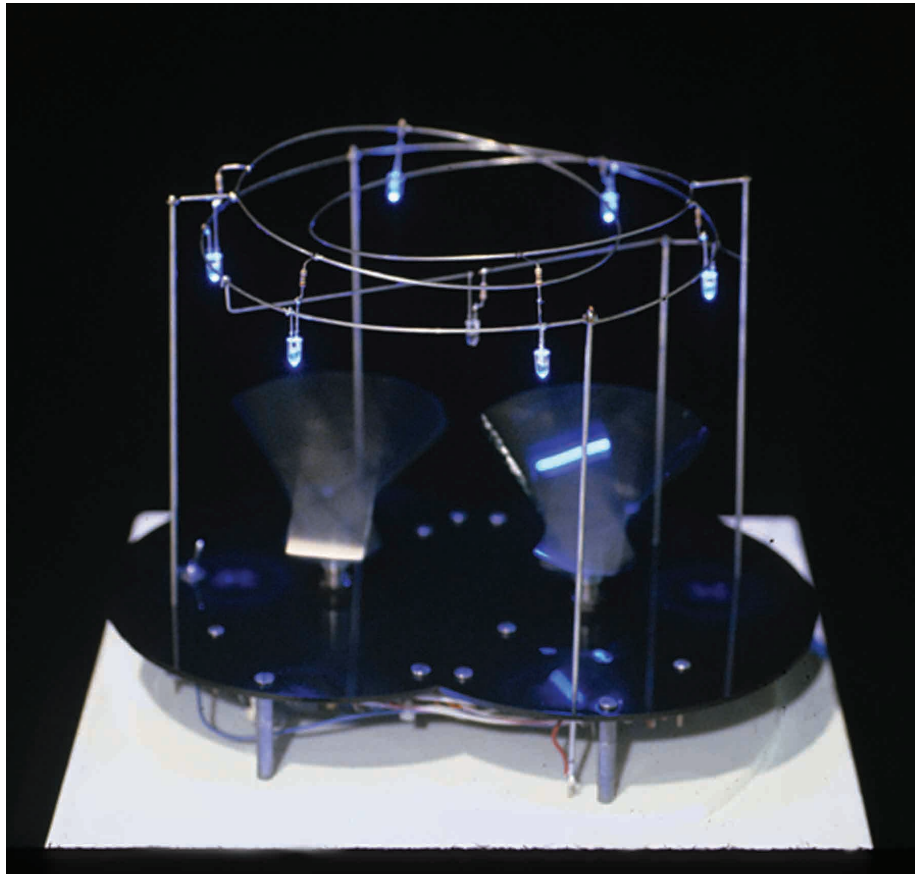
Visual Symphony: Stretching the Space, 2019

Oil on canvas, pen and Ink

36 x 36 x 1 1/2 in.

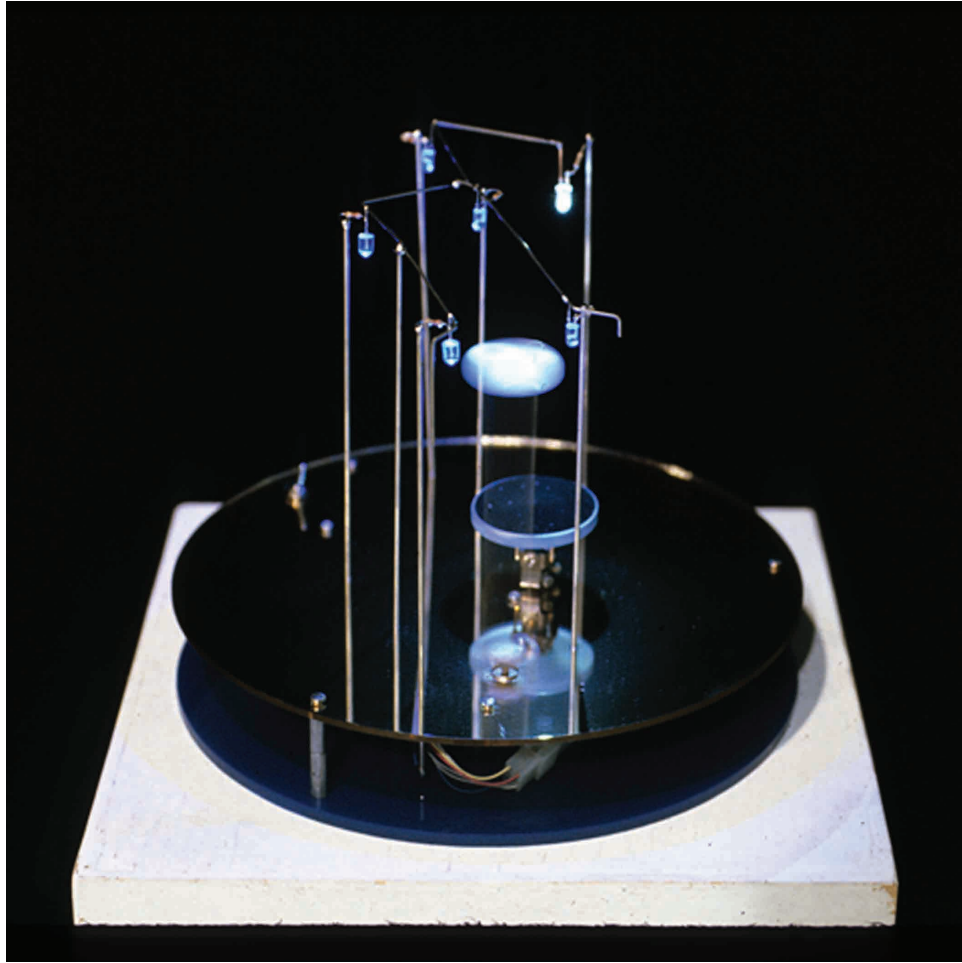
Courtesy of the artist

© 2020 Irene Rousseau



James Seawright
(American, born 1936)

Gemini, 2004
Metal, plastic, and electronic components
17 x 15 x 15 in.
Courtesy of the artist
© 2020 James Seawright



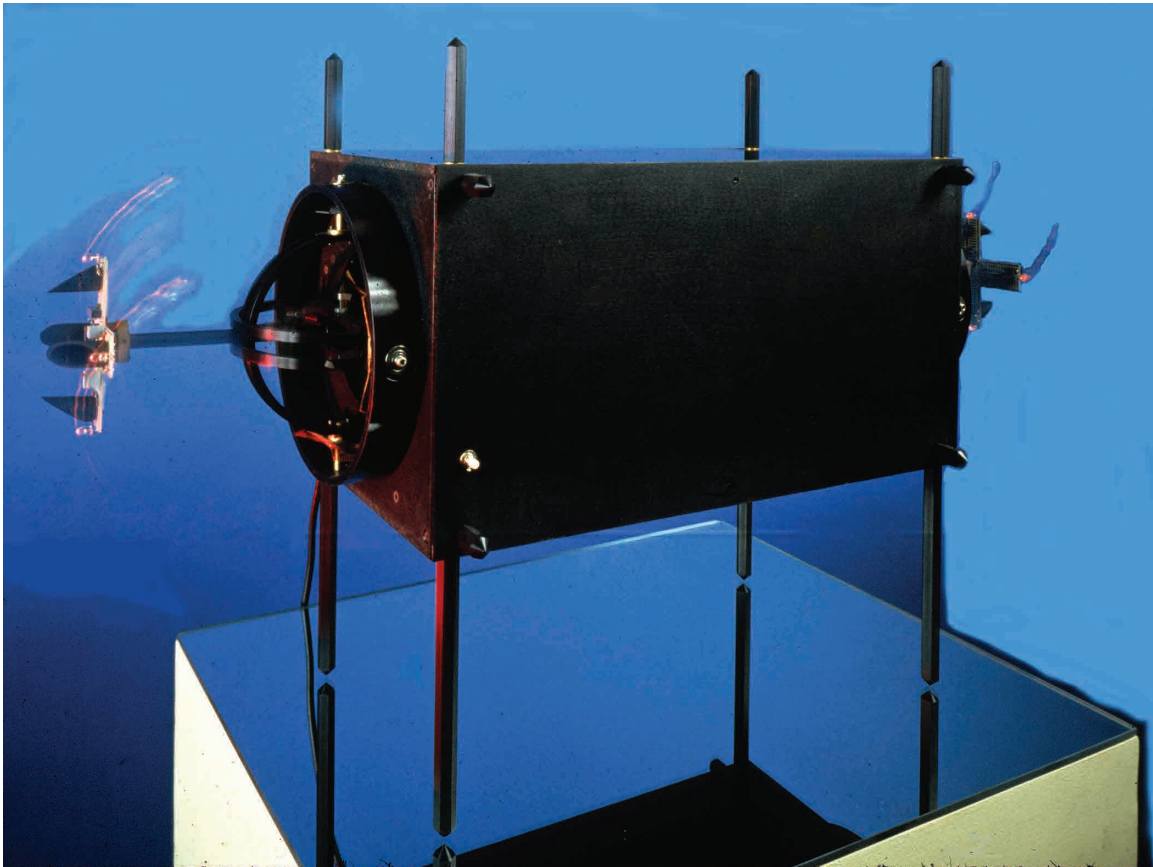
James Seawright
(American, born 1936)

Lyra, 2006

Metal, plastic, and electronic components
15 1/2 x 15 x 15 in.

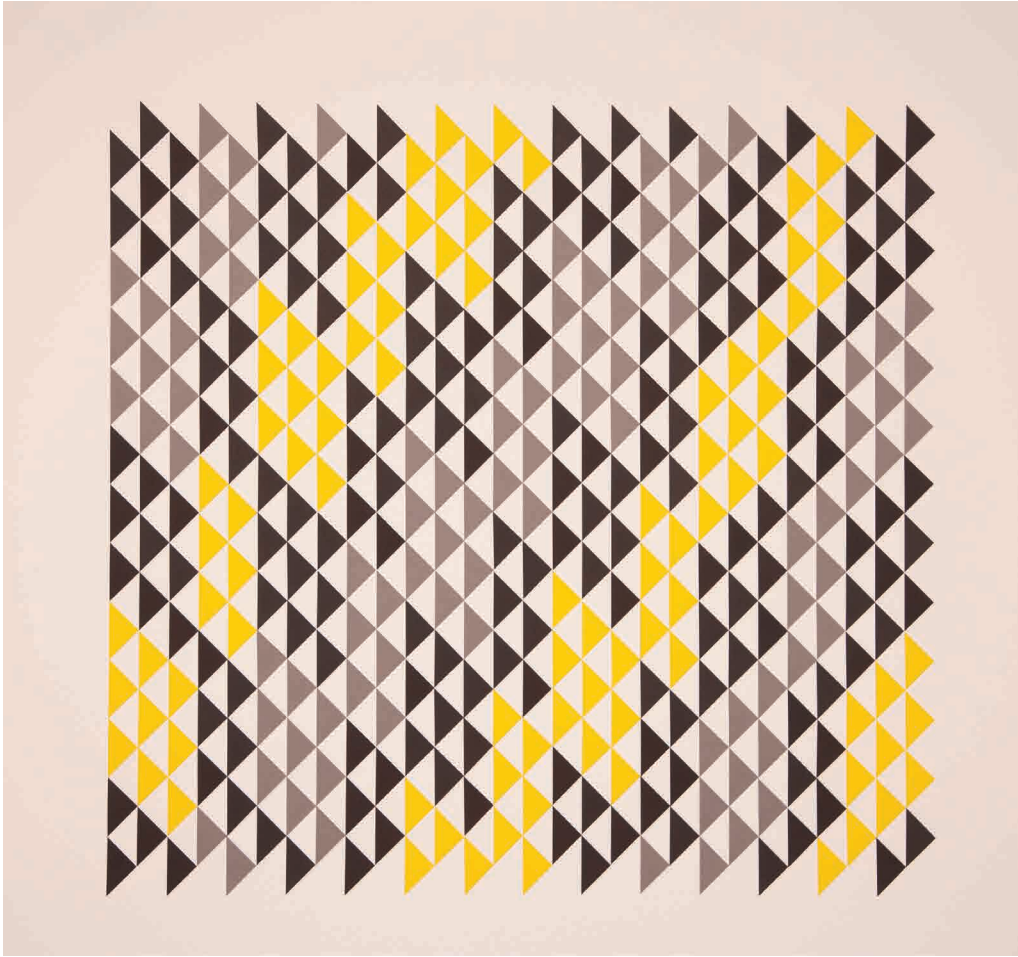
Courtesy of the artist

© 2020 James Seawright



James Seawright
(American, born 1936)

***Twins*, 1992**
Metal, plastic, and electronic components
20 x 37 x 13 in.
Courtesy of the artist
© 2020 James Seawright



Patricia Zarate

(American, born Colombia, 1962)

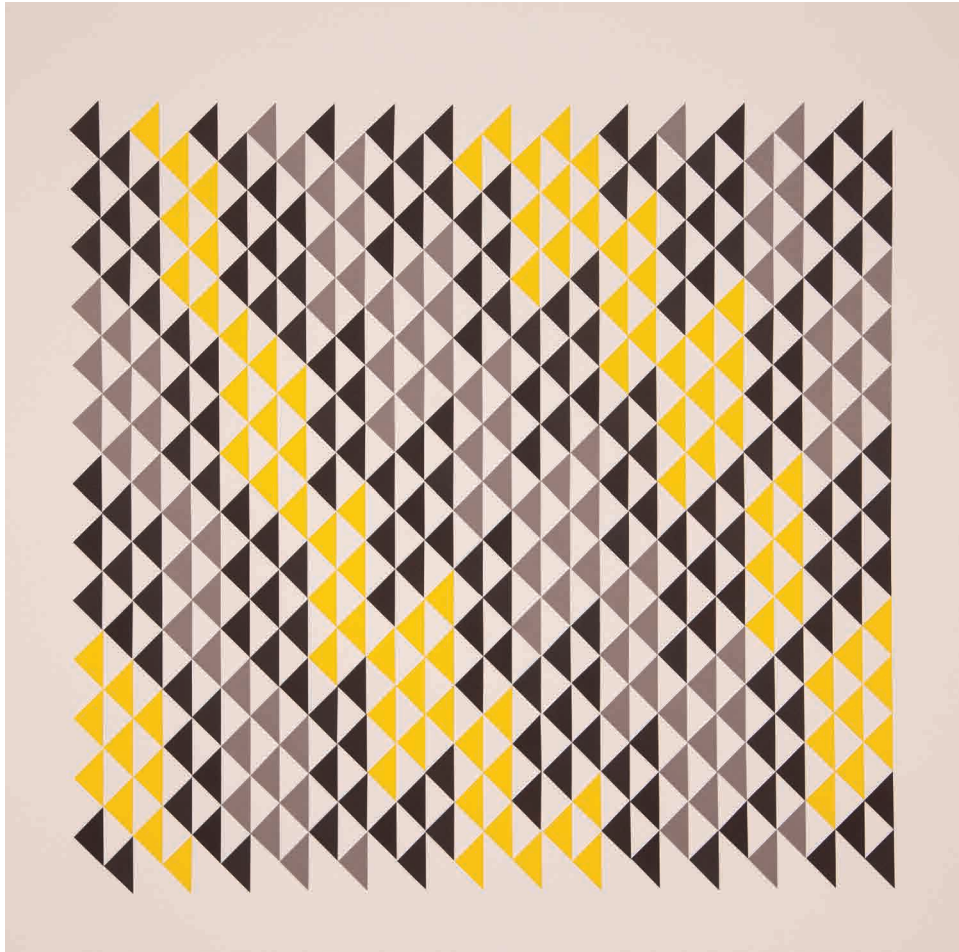
***Tri-modulation (364)*, 2020**

Colored paper, cut and mounted on wall

40 x 40 in

Courtesy of the artist

© 2020 Patricia Zarate



Patricia Zarate
(American, born Colombia, 1962)
Tri-modulation (364), 2020
Colored paper, cut and mounted on wall
40 x 40 in.
Courtesy of the artist
© 2020 Patricia Zarate

Exhibition Checklist

James O. Clark

(American, born 1948)

Born in Pennsylvania, Clark has lived in Williamsburg, Brooklyn since the 1980s. He has exhibited widely in numerous solo and group exhibitions nationally and internationally: LTD Los Angeles, CA; Lesley Heller Gallery, Elizabeth Harris Gallery, Max Protech, New York, NY; Ohio University, Athens, OH; Maier Museum of Art, Lynchberg, VA; International Cultural Center of Krakow, Poland; and Seibu Gallery of Contemporary Art, Tokyo, Japan. Awards include Pollack-Krasner Foundation Grants (2013, 1995); Sidney Simon Sculpture Award (2008); American Academy of Arts and Letters (1998); National Endowment for the Arts Fellowships (1982, 1983); The John Simon Guggenheim Memorial Foundation Fellowship (1989); and the Gwendolyn Knight Lawrence Award in Art, American Academy of Arts and Letters (2019). Reviews of his work have appeared in *The New York Times*, *Los Angeles Times*, *Sculpture Magazine*, and *Art in America*. The artist serves on the MFA Fine Arts faculty at the School of Visual Arts, New York, NY.

Artist's website: jamesoclark.com

Coruscate, 2018

Clear vinyl, mirror Mylar and LED lights in silicone tube
13 3/4 x 14 x 12 1/2 in.
Courtesy of the artist

Reflective Moments, 2018

Clear vinyl, mirror Mylar, Plexiglas and argon light tube
18 x 12 x 14 in.
Courtesy of the artist

Tralfamadorian, 2020

Magnets and electroluminescent wire
147 x 11 x 11 in.
Courtesy of the artist

John Goodyear

(American, 1930-2019)

Born in California, Goodyear later moved to Michigan, where he attended the University of Michigan, Ann Arbor, on a full tuition scholarship. He graduated with a bachelor's degree in Design in 1952. He served in the U.S. Army and was stationed in Japan for two years. Japanese architecture and Zen Buddhism had an important effect on his work. Since the 1960s, his work has been widely shown and early exhibitions include *Art of the Responsive Eye*, Museum of Modern Art, New York, 1965; *Optic Art Today*, Albright-Knox Gallery, Buffalo, NY, 1965; *Light/Motion/Space*, Walker Art Center, Minneapolis, MN, 1966; and three exhibitions at the Whitney Museum of American Art, New York, 1966. Goodyear's works are held in over 60 museum collections worldwide including the Metropolitan Museum of Art, New York; the Museum of Modern Art, New York; National Museum of American Art, Smithsonian Institution, Washington, DC; Solomon R. Guggenheim Museum, New York; and the Whitney Museum of American Art, New York.

Berry Campbell Gallery website:

berrycampbell.com/artist/John_Goodyear/info

Diving Board, 1983

Acrylic on wood
36 x 36 x 6 in.
Courtesy Berry Campbell Gallery, New York

Figurative Abstraction, 2015

Acrylic on wood and canvas
36 x 36 x 6 in.
Courtesy of Berry Campbell Gallery, New York

Lynne Harlow

(American, born 1968)

Harlow currently lives and works in Providence, R.I. She earned an MFA from Hunter College, CUNY. Her work has been exhibited in the United States and internationally. In 2002, she was a Visiting Artist at the Chinati Foundation in Marfa, Texas, where she lived onsite with unrestricted access to its resources. In 2010, she was awarded a MacColl Johnson Fellowship, which included a \$25,000 grant to support new work. In 2011, she was a fellow at the BAU Institute's residency program in Otranto, Italy. *Reviews of Harlow's work have appeared in Artforum, The New York Times, The Boston Globe and ArchitectureBoston.* Minus Space in Brooklyn, NY and Liliana Bloch Gallery in Dallas, TX, represent her work. Public collections of The Metropolitan Museum of Art, The RISD Museum of Art, and The New York Public Library include her work.

Artist's website: lynneharlow.com

All Above the Moon, 2020

Vinyl curtain and chiffon

108 x 138 x 96 in.

Courtesy of the artist

Daniel G. Hill

(American, born 1956)

Hill received an AB, Magna Cum Laude, from Brown University and an MFA from Hunter College, CUNY. He lives and works in New York City and is an assistant professor of Fine Arts at the Parsons School of Design. Hill is a multidisciplinary artist who has worked in sculpture, installation, painting, photography, and digital media. He has exhibited in the United States for more than 35 years and recently in Europe, Asia, and Central America. His work is held in the collections of the Arkansas Art Center, Little Rock, AR., the Sanbao Ceramic Art Institute, Jingdezhen, China, and in several corporate and private collections. He is the recipient of a fellowship in painting from the National Endowment for the Arts.

Artist's website: danielghill.com/art

Diagonal Slice II, 2014-2015

Stainless steel wire and music wire

12 1/2 x 17 1/2 x 2 1/2 in.

Courtesy of the artist

Net, 2014-2015

Galvanized steel wire

28 x 21 x 3 in.

Courtesy of the artist

Sling, 2016

Stainless steel wire and music wire

34 x 24 x 15 in.

Courtesy of the artist

Gilbert Hsiao

(American, born 1956)

Raised in Terre Haute, Indiana, Hsiao attended Columbia University in the 1970s, where he studied art history, the psychology of perception, and worked as a DJ at WKCR, the Columbia radio station. He received a BFA from Pratt Institute. He has participated in residencies at Art Omi, Marie Walsh Sharpe Foundation, Millay Colony for the Arts, and Gallery Aferro, and he was a New York Foundation for the Arts Painting Fellow. His work has been exhibited at MoMA PS1, NY; Contemporary Arts Museum Houston, TX; Indianapolis Museum of Art, IN; MassMOCA, North Adams, MA; and the Visual Arts Center of New Jersey, Summit, NJ; as well as galleries throughout the Americas, Asia, Europe and Australia.

Artist's website: gilberthsaio.com

***Galaxie 64*, 2015**

Acrylic on panel
41 x 41 in.
Courtesy of the artist

***Slide*, 2012**

Acrylic on panel
48 x 42 in.
Courtesy of the artist

Irene Rousseau

(American, born 1941)

Rousseau grew up on Long Island and lives in Summit, NJ. She received an MFA from Claremont Graduate University and a PhD from New York University. Her work is in the collections of more than 15 international museums, private and university collections. The conceptual framework of her work encompasses structures and patterns that are related to the mathematical coherence found in natural forms. Since 2003, she has exhibited, lectured, and published extensively in international juried venues. Her work was chosen for a traveling exhibit *Mathematics and Art* by the Ministry of Culture, Paris, France; *Science and Art*, Athens, Greece; Malta Biennale First Prize Installations; BRIDGES International, Granada, Spain; Banff Art Center, Canada. Commissions include the Holocaust Memorial, Gramercy Park, NY.

Artist's website: irenerousseau.com

***Stretching the Space*, 2014**

Oil on canvas, pen and Ink
36 x 36 x 1 1/2 in.
Courtesy of the artist

Visual Symphony:

***Stretching the Space*, 2019**

Oil on canvas, pen and Ink
36 x 36 x 1 1/2 in.
Courtesy of the artist

James Seawright

(American, born 1936)

James Seawright, born in 1936 in Jackson, MS, was Director of Visual Arts at Princeton University for many years. Recognized as one of the foremost technological artists since the late 1960s, his works are in the permanent collections of the Museum of Modern Art, the Whitney and the Guggenheim museums in New York, the Rose Art Museum at Brandeis University, the New Jersey State Museum at Trenton, and other museums throughout the world. Seawright was one of the first artists to incorporate electronics and new technology in his sculptures, thereby creating kinetic and interactive experiences.

Artist's website: seawright.net/jamesseawright

Gemini, 2004

Metal, plastic, and electronic components
17 x 15 x 15 in.
Courtesy of the artist

Lyra, 2006

Metal, plastic, and electronic components
15 1/2 x 15 x 15 in.
Courtesy of the artist

Twins, 1992

Metal, plastic, and electronic components
20 x 37 x 13 in.
Courtesy of the artist

Patricia Zarate

(American, born Colombia, 1962)

Born in Colombia, Zarate currently lives and works in New York City. She received an MFA from the Pratt Institute in Brooklyn, NY, and a Bachelor of Business Administration from Baruch College, CUNY. Zarate is a visual artist whose work has been exhibited in the United States, and internationally in Croatia, Colombia, France, Germany, Netherlands, Puerto Rico, South Korea, and Thailand. She was awarded a fellowship at BAU Institute Artist Residency, Otranto, Italy, in 2013, and was the recipient of an Individual Artist Support Grant from the Queens Council on the Arts in 2004. Reviews of her work have appeared in *ArtNexus*, *Art News*, *Newsday*, and the *Philadelphia Weekly*. In 2013, she co-founded Key Projects, an art space devoted to creating dialogue and community with other artists through group exhibitions.

Artist's website: patriciazarate.com

Tri-modulation (364), 2020

Colored paper, cut and mounted on wall
40 x 40 in.
Courtesy of the artist

Tri-modulation (364), 2020

Colored paper, cut and mounted on wall
40 x 40 in.
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