

Luminous Journeys Through the Abstract

EXHIBITION CATALOG

**Exhibition Catalog
created by
Studio 245**

**Catalogs may be ordered
on the exhibit's website.**

www.luminousjourneysthroughtheabstract.com



Loy



Hughto



Godfrey



Sickler



Jacopelle



Bell



Bigness



Hudson

John Loy, Marjorie Hughto, Diana Godfrey, Michael Sickler, John Jacopelle, Maria Bell, Linda Bigness, Bradley Hudson

Luminous Journeys Through the Abstract

Exhibit Dates: April 3-May 31st 2014 Opening Reception April 6, 2014 3-5:00 PM

An Invitational exhibit of meaningful abstract work featuring artwork explorations from eight selected artists

with writing and video interviews by Artist curator Linda Bigness.

Kirkland Art Center Clinton, NY

**KIRKLAND ART CENTER
CLINTON, NEW YORK**

**CURATED BY
LINDA BIGNESS**

LUMINOUS JOURNEYS THROUGH the ABSTRACT

April 3 - May 31, 2014 Reception: Sunday, April 6, 3-5 PM
KIRKLAND ART CENTER, CLINTON, NY



Exhibiting Artists



Use your cell phone to access the exhibits web site. Download a QR reader from your app store.

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Exhibit Website:
www.luminousjourneysthroughtheabstract.com
featuring documentary videos and studio visits.



Artist Curator: Linda Bigness

Photography by John Bigness

“Abstraction allows man to see with his mind what he cannot physically see with his eyes... Abstract art enables the artist to perceive beyond the tangible, to extract the infinite out of the finite. It is the emancipation of the mind. It is an explosion into unknown areas.” (Arshile Gorky)

Acknowledgements

This exhibit was made possible by many volunteers and Kirkland Art Center supporters and patrons.

I would like to personally thank the following individuals for their contributions to making this exhibit a success.

Gina Murtagh, Executive Director (Interim) Kirkland Art Center

John and Mary Loy, Exhibition Committee (Installation)

Karen Christensen: Postcard

Just Peggy: Reception

NBT Bank-Exhibit Sponsor

Historical Society-Mary Gaylord Loy

And all of the support staff at the **Kirkland Art Center**. Your contributions are invaluable.

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has found the art of collage, as interpreted through the abstract placement of found and chosen materials, to be his stimulus for inspirational rich surfaces laden with hidden meaning. His work speaks volumes and challenges the viewer to interact with their own perceptions.

Exhibit Dates: April 3 – May 31, 2014

Artists' Reception: Sunday April 6, 3-5 PM

Gallery Hours:

Tuesday through Friday 9:30 am – 4:30 pm

And by appointment Please call 315-853-8871

Reception Sponsor: Just Peggy

Exhibit Sponsor: NBT Bank

www.kacny.org

**Linda Bigness
Artist as Curator**

Linda Bigness lives in the abstract and chose the artists for this exhibit from her own personal engagement with the artists and their works. Each of these artists brings us their own interpretation of their work through engaging canvases, prints, collage, sculpture, and in some cases through their own words.

Bigness states: "It is my reason to be; that the art of the abstract is a reflection of what I am and what I see in others, as exhibited in their own abstraction of ideas, emotions, and life experiences." This exhibit represents a life-long desire of Bigness' to curate a range of abstraction that crosses into the extraordinary from the ordinary. In doing so, she feels she is giving back to a community of artists and to the public viewers through humanizing the sometimes elitist world of art.

Bigness's background may have a lot to do with her way of perceiving the arts as it has been difficult at its lowest point and exhilarating at its highest. Sometimes her adventures in life have verged on the edge of fictional fodder that could contribute to a pretty interesting novel. Maybe this will happen in the future as Bigness has already started a novel of sorts that in many ways will reflect her life's experiences as it has intertwined with her art. Part of her experiences has been to work with the children of the Say Yes program at Franklin Elementary School in Syracuse, New York. The works you will see in this exhibition reflects her involvement with the children as she teaches them about the processes of creativity as it applies to making art. Often their works become abstractions of the difficult realities they have already experienced in their young lives.

The Experience

In the beginning is the stimulus, the desire to make sense of the why and the how these children came to our shores to be embraced by a strange land and stranger still our culture. Displaced and forever removed from what is familiar must be an incredible challenge for these children to overcome. As I engaged the children with different art projects I came to realize a common theme amongst them and that was of identity. Each child without exception, from Nepal, Thailand, Somalia, Ethiopia, Taiwan, Laos, Puerto Rico, Korea, China, West Africa, Sudan, Haiti, Iraq and yes America, found a way through their own mark making to interpret who they are. From the colors they chose to their subject matter each child brought some of their own identity and background into the process. During the eight months of daily observation of the children coming together to make art I noticed a pattern starting to develop. I observed this pattern progressing and changing as the days and months passed by and it was these changes that began to affect how I saw their art. The children were beginning to inter mix their identities through the exchange of their own experiences. As they spent more and more time together creating they began to share their experiences with one another through their art and conversations. This is the part of the process, the experience; I took from this observation and made it my process to work through with the abstraction of surface using the lines, color and pattern garnered from the children's artwork, dress, mannerisms and stories.

Linda Bigness 2012-2013

the experience of seeing. The abstractness of the paintings invites the viewer to seek meaning within the surface.”

Margie Hughto, Jamesville, NY, Professor of Ceramics at Syracuse University, is internationally known for her large scale ceramic installations. Her ceramic earthy wall pieces are influenced by nature and the surfaces reflect upon the abstractness of the ferns and fauna growing abundantly in her studio gardens.

Bradley Hudson, Manlius, NY, Professor of Museum Studies at Syracuse University, is committed to the abstract through his life's work in painting. His large scale abstract expressionism paintings reflect his love of the chaotic and voice his vision through rich and textural surfaces.

Diana Godfrey, Syracuse, NY, seeks the abstract through her rich collaged surfaces. She states, “Within a nonrepresentational image, I am concerned with color, texture and the enlivenment of the entire picture, intending to create a visual experience of discovery that draws the viewer into and around a varied surface.”

John Jacopelle, Lake Wales, Florida, Past Pratt Gallery Director and Instructor, is a romantic in the abstract. He states: “I can feel the sensation of rhythmic lines, colors that scream and subjects of thoughts seeking to survive. I rise up from the words, explanatory words, clarifying everything to me. The mystery of what my unconscious mind will bring me in a vision only meant for me. I am exploring my perception.”

John Loy, Clinton, NY, is widely recognized for his color rich, geometric paintings that explore the abstract through hard edges and color drenched shapes transforming three dimensional architectonic forms into flat aligned surfaces inviting the viewer to seek the richness within their interiors.

Michael Sickler, Minoa, NY, painter and published poet,

Press Release

The KAC Gallery presents "*Luminous Journeys Through the Abstract*"

An Invitational exhibit of work by eight artists with catalog essays and video interviews about the artists and their work curated by exhibiting artist Linda Bigness

In addition, an online gallery with video interviews of the artists' studio visits will be available for public viewing on the day the exhibit opens April 3, 2014.

Exhibit Web Site:

www.luminousjourneysthroughtheabstract.com

**Marna Bell * Linda Bigness * Margie Hughto
*Bradley Hudson**

*** Diana Godfrey * John Jacopelle * John Loy *
Michael Sickler**

Marna Bell, Syracuse NY, employs digital photography to reflect her experience in the abstract. She states, "My work has been greatly affected by the abstract expressionists, and in particular the color field painters of the late '50s and early '60s. Morris Louis' "Unfurls" and "Veils" have had a particular influence on this "Transported" series. His veils even look like the curtain in the car wash, and his "unfurls" look like the water running off the windshield."

Linda Bigness, Syracuse NY, curator of this exhibit, is committed to the abstract to reflect her life's experiences. She states: "In creating these works I sought to reveal cultural awareness and meaning as interpreted through

Linda Bigness



Seeking Identity
24 X 24" (2013)
Encaustic Collage



Journey Markers
24 X 24" (2013)
Encaustic Collage

Michael Sickler

ARTIST'S STATEMENT

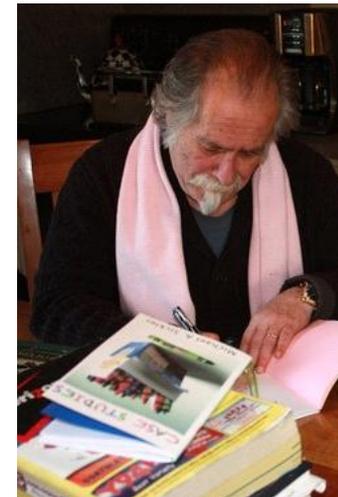
I am in a warm tunnel traveling towards a radiant beam of light, beyond a veil of mystery. Beads of water appear before my eyes. I see my physical world fading; it is being obscured by the sudden rush of water. A blue curtain and a wall of mist are descending over me, and there are red lights guiding my way to the other side. My vision is now completely obscured. I hold my breath. I feel I am being transported towards this light and a sense of absolute peace comes over me, knowing I can't stray from the path. I am not alone on this journey; there are others before and after me.

“Transported” is a series of archival pigment prints derived from my early roots as a painter. Having contemplated this series for years, it finally came to fruition in the summer of 2012. My work has been greatly affected by the Abstract Expressionists, and, in particular, the color field painters of the late ‘50s and ‘60s. Artists such as Morris Louis, in his “Unfurls” and “Veils”, have had a particular influence on this series, as well as the luminous misty colors of Helen Frankenthaler and Mark Rothko.

Marna Bell
2014



Snake Bite-- 28 w x 36 h, acrylic/collage



The artist signing one of his recent published books of poetry.

Artist's Statement

Over the last thirty years or so, the genre of Abstraction has taken quite a hit. Never before has the truth of 'seeing' been so rudely challenged only to be replaced by the terms *Reading* and *Decoding*. Paintings aren't 'read,' (a post-modern term that has come to dominate critical thinking). A painting is experienced!

There has been far too much 'eye-surgery' regarding the artistic experience. For some, *Meaning* is all. It is in effect a cerebral condition that doesn't allow for the primacy of emotive or felt cognition that paintings insist on. Experience in toto at first glance, with no redirection to the mind. Today there are those viewers who've never felt, or are afraid of trusting their feelings lest they be wrong. Experiencing a work of art requires a momentary sublimation of self to let the artist's intentions *come* to one, not the reverse.

All paintings have a countenance that insists on being 'heard through sight alone'. The mind, while it has a role, comes last because it always wants answers before it knows what the question is.

If you are looking, passively, at a grove of trees, you are seeing their general overall shape. When you walk into a stand of trees, you recognize the individual differences, that are the composites of things seen and it is then you must begin to look elsewhere to understand how the space functions within the whole.

Meaning, if it exists, is located in the spaces between. It manifests itself in slivers or expanses. Areas that are compressed or released. Its lineal design gives way to the movement of the arabesque. Planes and objects move toward or away from one another.

The rhythm of their interpenetration creates pockets of transition. And so it is never about the tree or even tree-ness but the collusion of parts that create wholeness.

Michael Sickler (2014)

Marna Bell



Transported 2
Archival Pigment Print 2012
13 1/2 x 19 1/2"



Marna Bell shown with recent exhibit at the
Lightworks Gallery Syracuse University

ARTIST'S STATEMENT

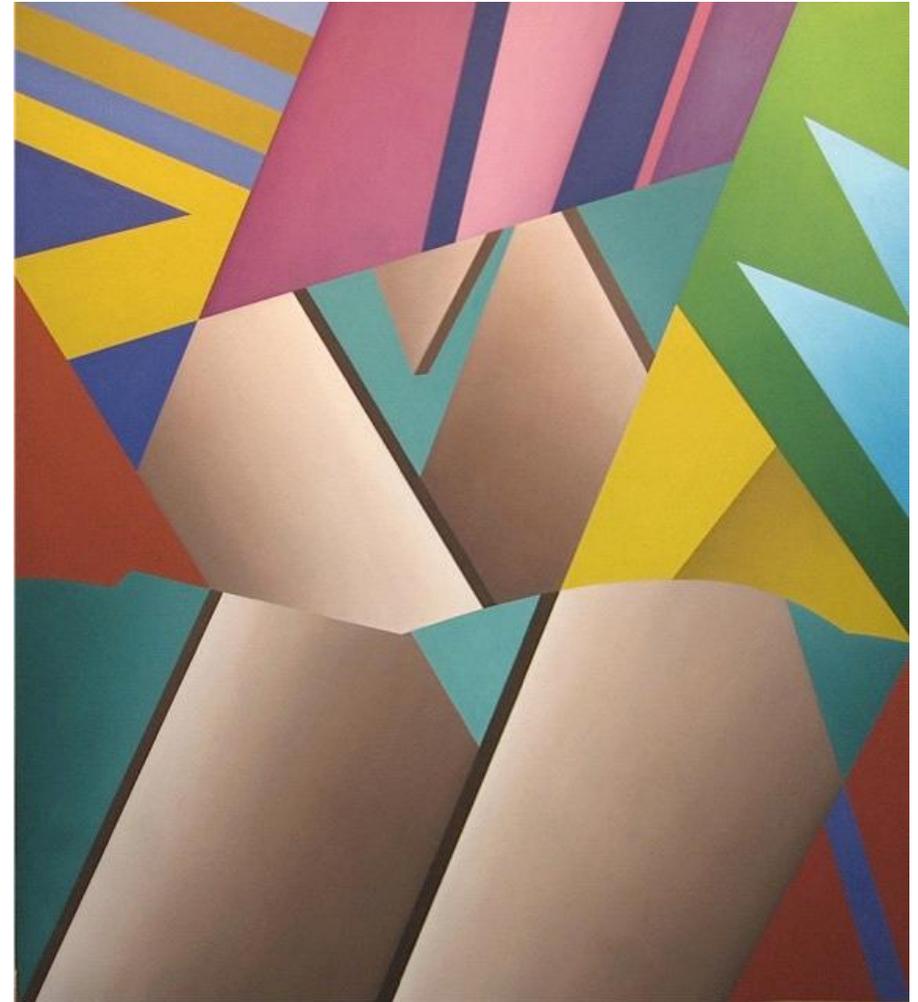
Within a nonrepresentational image, I am concerned with color, texture and the enlivenment of the entire picture, intending to create a visual experience of discovery that draws the viewer into and around a varied surface. I enjoy expressing with color--sometimes subdued and sometimes lively. The marks, shapes and forms in the art can also be subtle or strongly defined creating a range of feeling and atmosphere.

There is no preconceived idea of the finished piece. The final image evolves and emerges over time through the building up of layers with collage and adding of color, line, form with pastel or paint. The layers and overlapping create depth, form relationships and texture. Color unifies, clarifies, balances and organizes the work. Each artwork is an individual journey that has its own visual story to tell.

Diana Godfrey
2014



John Loy



Trompe Loy
2007
oil, 40 x 36

Artist Statement

I am an abstract artist, and as such, I am primarily interested in the formal elements of painting. My ideas are frequently derived from collage, which I use as a point of departure, and sometimes as an end in itself. Collage is a simple and direct medium, which offers a great deal of creative freedom to explore many possibilities quickly and easily. I am fascinated by the interplay of fragmented shapes, colors, and images. I use these fragments for their abstract quality rather than their symbolic significance. Although there may be some recognizable “clues,” there are no hidden messages or meanings. My art is essentially about color, shape, pattern, movement and space. And my primary intention is to create a unique visual experience. Technically speaking, I am a perfectionist and a precisionist. I am obsessive about my edges and surfaces. I work slowly and methodically, trying to keep everything under control. Although the finished work may appear to be predetermined, the work in progress usually involves many changes. However, I do not want the working process to be evident, only the final results.

John Loy (2014)

Diana Godfrey



White Jazz
acrylic mixed media
32 x 48"



A view of Godfrey's Studio located in Syracuse, N.Y.

ARTIST'S STATEMENT

“Every poem can be considered in two ways – as what the poet has to say and as a thing which he makes. – C.S. Lewis

I have made art over the past 40 years. I began in painting, switched to sculpture during my graduate studies, and finally returned to painting and drawing roughly 20 years ago. I became interested in life and figure drawing. In addition to teaching in the museum studies program at Syracuse University, I taught a course devoted to painting materials and techniques. This experience inspired me to return to painting as I became aware of the incredible plasticity of the paint medium and the expressive range of both line and color. At about this same time I began to experiment with the symbolic and expressive nature of wave energy. The undulating movement of these lines across a two dimensional surface holds a special fascination and satisfaction for me. This can be seen in the paintings by the continuous modulating lines of different colors and mediums that usually move across the canvas in diagonal directions, these are contrasted by different colored individual dashed strokes moving in counter directions.

All these movements of multiple colored lines build up a pattern as they interact on a “stage set” of a shallow background of luminous colors.

Many different types of pigments, acrylic varnishes, and granulated materials, all of which are water based are employed. Often I will use a self-made walnut ink as one of the background or “stage set” colors. Other materials include: pure pigments, felt markers, charcoal, graphite, pastel chalks and bronze powder. All of the materials are applied in multiple layers and are locked in place under many coats of varnish and spray fixatives.

The paintings are done over a time period of usually a month or so. They are gestural and colorful expressions of my internal reactions to life events and the people around me. As such, I believe them to be an accurate rendering of the events of my life. But my primary inspiration remains my love of what I see happening before my eyes as I work the materials and react intuitively.

Bradley Hudson
2014

John Jacopelle



Untitled
Acrylic on Canvas

ARTIST'S STATEMENT

Every artist is asked, "How do you define your work? There must be a reason?"

In an analysis, one would have to account for fragmentation of form, color, linear line contouring shapes, and narration. But the work is much more than design. It's about emotion, thought and process.

Clearly there is a need for me to make work but why this work?

I'm a romantic. I can feel the sensation of rhythmic lines, colors that scream and subjects of thoughts seeking to survive. I rise up from the words, explanatory words, clarifying everything to me. The mystery of what my unconscious mind will bring me in a vision only meant for me. I am exploring my perception. We all wake up to the same realization. We see what is in front of us but we dream of what can be. We all find our own accounting, this is how I find mine.

The work has been about doing. I paint using an intuitive direct language of marks and shape making. The subjects develop as I work and safely I find how it refers to me. Gradually, the marks teach me what they want to say. This is not revolutionary, many have made this discovery. But the awakening of my smirking smile is my own revolution.

My work is a creation of realities jumbled together on top of one other. Artists before me have found how to relate to the common elements of life. They gave us their vision. I am confused about mine... where I am or what I should be doing. It is a spiritual existence that connects me to my process. I've had a wake up moment, a place to remind me of what can be the focus of life. For me, it is to have a happy playful attitude.

I know there is something in a smile. It cures the sick, it rests the soul. Faith reminds me my work is significant. The work quietly talks. New messages are found. Standing in front of the work, it will take you in. Through radiation of color or organic shapes, their energy exists.

I hope you smile.

John Jacopelle (2014)

Bradley Hudson



From the Series, Unstruck Sound
Mixed Media Acrylic
42 x 68"



The artist in his Manlius, NY studio.

Margie Hughto, Jamesville, NY, Professor of Ceramics at Syracuse University, is internationally known for her large scale ceramic installations. Her ceramic earthy wall pieces are influenced by nature and the surfaces reflect upon the abstractness of the ferns and fauna growing abundantly in her studio gardens.



Revelations by Margie Hughto. Dimensions: 26" x 50".



Margie Hughto



Margie Hughto's Studio is located in Jamesville, NY



The artist working on one of her fern pieces in her studio.