

1987

# Contemporary Modes of Expression

University of Richmond Museums

Follow this and additional works at: <http://scholarship.richmond.edu/exhibition-brochures>

 Part of the [Art and Design Commons](#), and the [Fine Arts Commons](#)

---

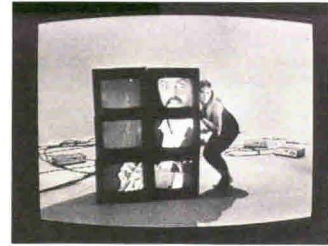
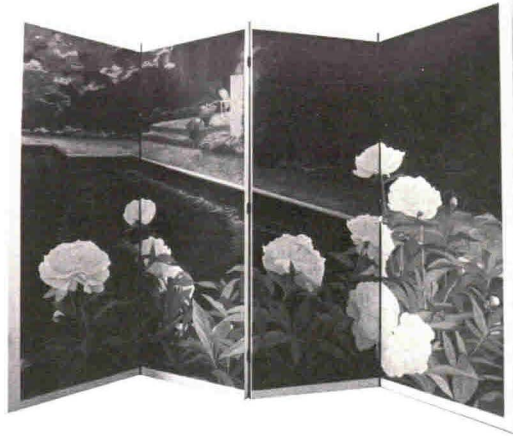
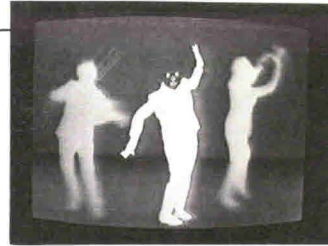
## Recommended Citation

University of Richmond Museums. *Contemporary Modes of Expression*, March 09 to March 31, 1987, Marsh Art Gallery, University of Richmond Museums. Richmond, Virginia: University of Richmond Museums, 1987. Exhibition Brochure.

This Book is brought to you for free and open access by the University Museums at UR Scholarship Repository. It has been accepted for inclusion in Exhibition Brochures by an authorized administrator of UR Scholarship Repository. For more information, please contact [scholarshiprepository@richmond.edu](mailto:scholarshiprepository@richmond.edu).

---

***CONTEMPORARY MODES  
OF EXPRESSION***



***Tucker-Boatwright Festival  
University of Richmond  
Art Department  
March 9-31***

*The Art Department of the  
University of Richmond  
presents*

---

# **CONTEMPORARY MODES OF EXPRESSION**

***Tucker-Boatwright Festival  
Schedule of Events  
March 9-31, 1987***



Allan Rosenbaum *Erupting Man*, 1986

---

## ***Monday, March 9***

- 3:30 p.m. *Tri-City Inter-Action and The Magical DAX 3*, lecture by Bruce Breland, Rm. 115  
4:30 p.m. *Video Transformations* (runs 6 hours), Rm. 109  
7:30 p.m. *The New Nationalism/Regionalism*, lecture by Donald Kuspit, Camp Theatre  
8:30 p.m. *Contemporary Modes of Expression:VA/DC Artists*, Opening reception of Marsh Gallery Exhibition

---

## ***Tuesday, March 10***

- 10:00 a.m. *Kuspit informal lecture* to students, public  
*Video Transformations* (runs 6 hours), Rm. 109  
1:45 p.m. *Panel Discussion*, Camp Theatre  
4:00 p.m. *Breland colloquium*  
8:00 p.m. *Panoply*, concert by Claudia Stevens, Keller Hall Recital Room

---

## ***Wednesday, March 11***

- 10:00 a.m. *Breland tri-city telecommunications exchange*  
12:00 noon *Video Transformations* (runs 6 hours), Rm. 109

---

## ***Thursday, March 12***

- 10:00 a.m. *Video Transformations* (runs 6 hours), Rm. 109

---

## ***March 16 and 17***

- 10:00 a.m. *Video Transformations* (runs 6 hours), Rm. 109

---

## ***Tuesday, March 31***

*Last day of exhibition*

All events will take place in the Modlin Fine Arts Center except concert. Events are free and open to the public. Marsh Gallery hours are Tuesday-Friday, 10:00-4:00 p.m., and Saturday and Sunday, 1:00-5:00 p.m.

## FOREWORD

The Tucker-Boatwright Festival is an annual celebration of the arts at the University of Richmond, which features literature, theater arts, music and dance, art and film in a four-year cycle.

It is with pleasure that the Art Department presents the 1987 Tucker-Boatwright Festival. The purpose of this year's festival is to emphasize the diversity and vitality of art being made today by presenting to the students and the community a series of

events entitled "Contemporary Modes of Expression." Included are lectures by noted art critic Donald Kuspit and by telecommunications artist Bruce Breland; an invitational exhibition of work by Virginia and Washington, D.C., artists; a tri-city digital art exchange by Breland and collaborators; *Video Transformations*, a traveling exhibition organized by ICI, New York; a performance in mixed musical idioms by Claudia Stevens, and a panel discussion involving artists and critics who will focus on the festival's theme and events.

Special thanks go to Donald Kuspit and Bruce Breland for their participation and enthusiasm, Roger de la Burde for his generosity, Carol Rand for her essay, and to Sheldon Wettack for his continued support.

Charles Johnson, Chairman, Art Department  
Judy McLeod, Visiting Professor  
Carlton Newton, Visiting Professor  
Susanne Arnold, Director, Marsh Gallery

## ESSAY

From the very onset, the Art Department had ambitious plans for the 1987 Tucker-Boatwright series. The fundamental concept was to provide a platform *in situ* for UR students to experience the art of the '80s. Insisting on nothing but the best and the newest, the department began building this project around one critic and one artist: Donald Kuspit and Bruce Breland. Mr. Kuspit's critical response to art has become an internationally significant contribution to the study of the late twentieth century. Breland's telecommunications art, so new it seems almost alien, boasts international expositions like the 1986 Venice *Biennale*.

As if the interaction with these men and their ideas were not enough for the students, the faculty also envisioned a performance by Claudia Stevens, a video exhibition and a large invitational show that would interpret the festival's theme, "Contemporary Modes of Expression." The invitational show fell to the director of UR's Marsh Gallery, Ms. Arnold chose to feature artists in the Virginia/D.C. area. Quick to dispel the connotation of a "regional" or "local" art, she commented, "I see Virginia and D.C. as a small pocket of what's going on in the U.S., perhaps all over the world."

The theme of the show calls for, indeed, demands a display of the diverse approaches that artists are taking now. The audience will be stumped to find a stylistic relationship between a painting and the one hanging next to it. The cohesive thread of the show *IS* its diversity.

Speaking as an artist herself, Ms. Arnold continued, "Very few artists are following a trend. We all know what's going on in art... through the media and art magazines. Nonetheless, artists today either choose to assimilate or ignore this information. This is not like the 50s when there was a predominant mode. Artists have chosen a medium, a sensibility and form that favors a personal idiom more than it favors a current "ism." The work of these VA/D.C. artists characterizes this tendency as well as any. And what's more, this work doesn't fight for attention like much of the art in New York."

While the new art can revel in its independence from the dominance of past "isms," the diversity of much of the new art derives from the major movements of recent history, reacting to its form or underlying concepts. Bruce Breland's method of collaboration with DAX for his video images relies upon a practice that originated with the Surrealists. The simplicity of Betty Branch's provocative phallic-shaped female sculptures recall Brancusi's forms of the early 1900s. Frank Cole's brooding, impassioned images of women call on the heroics of 50s expressionism while they also convey the struggle of his own libido. Jerry Donato, painting's own recalcitrant child, creates to anger and baffle. His mindless, "air-head" characters emerge on an elegant surface challenging the beauty of the noblest of European palettes only to be disrupted by extraneous, ugly, flip chalk marks. Judy Mussoff's hot and flashy theatrical portraits of women deliver the raunch of 80s sexuality with a flair for emptiness that parallels the German flair for the insidious in the 30s.

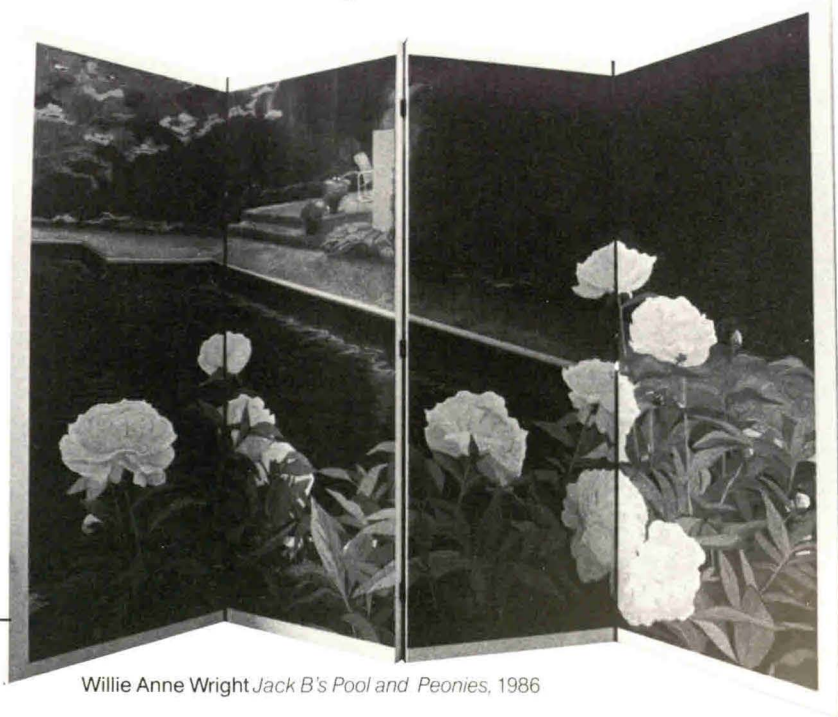
The majority of the show is figurative. On the other hand, Ms. Arnold recognizes that in the last half of the 80s there remains a camp of formalist painters who are equally convinced about their work and has given them

a balanced share of exposure. Stefanie Newman's abstract painting *Against the Tangibles* has vigorous, amorphous forms of translucent brilliant color and a jewel-like quality that rivals a Siennese altarpiece. Dean Dass uses geometric shapes to make oblique references to lunar diagrams, yielding a strong sense of myth, primitive rites, and cosmic forces. Conway Thompson's environmental sculptures are made of raw materials such as Virginia cedar logs and stones from ancient Indian burial grounds. This history in the materials themselves give her formalist constructions a sense of life.

The spectrum of art in this exhibition enjoys an extraordinary range. In addition to painting and sculpture, the show includes photography and ceramics. There is a mix of age, gender and race of these artists that orchestrates a balance in the presentation of styles and points of view.

The idea to call this conjunction of events a festival is appropriate. Indeed, it is a celebration of the freedom of expression and independence that began with Courbet in his Pavilion of Realism. Instead of Courbet's slogan "I paint what I see," these artists celebrate in the spirit that seems to say "I make what I choose."

Carol Rand



Willie Anne Wright *Jack B's Pool and Peonies*, 1986

## TRI-CITY INTER-ACTION

Bruce Breland will orchestrate the first tri-city interactive image/sound exchange during the Tucker-Boatwright Festival. Working in Richmond with UR students, Breland will be exchanging images with Jim Kocher and the DAX Group at Carnegie Mellon University in Pittsburg and with Dana Moser at the Massachusetts College of Arts in Boston, March 9-11.

The theme of their collective authorship/image making will be the mythic symbol of three, playing on their tri-city collaboration. The results will be published in *Monday Magazine*.

Bruce Breland has been exploring communications art as an alternative form of expression for a number of years, and has been instrumental in the forming of the Digital Art Exchange (The DAX Group).

"The Digital Art Exchange consists of an eclectic group of individuals, each of whom contributes his and her special talents to the purpose of interactive art. Images are shared using a wide variety of technological equipment including slow-scan television (SSTV), which converts single frames of television into audible tones. The tones are sent to distant groups either by telephone or radio... Telefacsimile (FAX) is well suited to interartographica (the sharing of art marks)

by allowing the exchange of monochrome images. Electronic mail provides a primary interactive channel for artists to share inspiration and strategies."

"Art is now occupying the same electronic space as Chase Manhattan Bank. We're using the equipment that has been developed for corporate interaction and we're refining it for our own use."

quotes reprinted from *Monday Magazine*, 42nd Biennale issue, July 7, 1986



The Venice DAX team



Bruce Breland

JEFF BRELAND ASSOCIATES

## VIDEO TRANSFORMATIONS

*Video Transformations* presents current video works which reinterpret the performing and visual arts. Many of the works are collaborative creations of the video maker and artists in other fields. In some instances, most particularly in the ultimately non-collaborative area of visual art, the video maker is the artist.

The exhibition is divided into four programs, each about 90 minutes in length and each providing a sampling of art transfor-

mations. The video makers represented come from all parts of the United States, and include men and women of a variety of backgrounds and points of view. Many names in the exhibition will be known to those familiar with video; some names will, undoubtedly, become known in the future.

Video has emerged as a significant contemporary art form in its own right and as an adjunct to the artistic techniques of other fields. In this exhibition we shall see how today's video artists have dealt with the limitations and challenges posed by the

medium, and how they have transformed other arts to video.

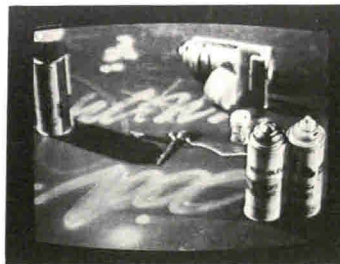
The exhibition is organized and circulated by Independent Curators Incorporated of New York, a non-profit traveling exhibition service specializing in contemporary art. The exhibition tour and catalogue are made possible, in part, by a grant from the New York State Council on the arts. Lois Bianchi, Guest Curator.

reprinted from *Video Transformations* catalogue

INDEPENDENT CURATORS INC., NY



Meridith Monk *Turtle Dreams*, 1983



Dean Winkler/Stefan Gosiewski *Futura 2000*, 1982



Laurie Anderson *Sharkey's Day*, 1983



Zbigniew Rybczynski *Diana D*, 1984



COURTESY OF THE ARTIST

Gerald Donato "Look at it this way,"  
1985-86



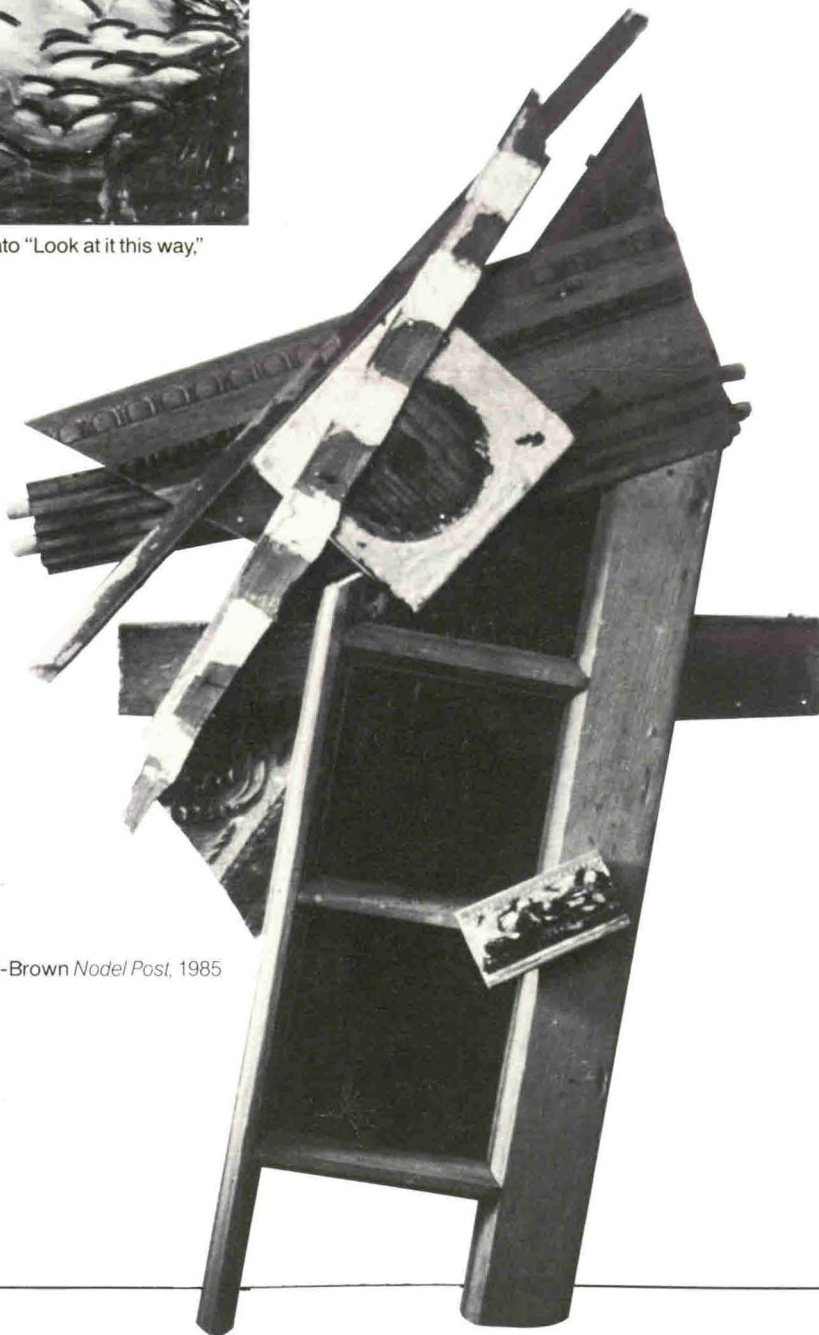
COURTESY OF THE ARTIST

Stefanie Newman *Against the Tangibles*,  
1986

## CONTEMPORARY MODES OF EXPRESSION: VA/DC ARTISTS

### Artists in the exhibition:

Betty Branch	Ann Lyne
Lorraine Brevig	Judy McLeod
Allen Carter	Jody Mussoff
Arleen Cohen	Stefanie Newman
Frank Cole	Carlton Newton
Dean Dass	David Noyes
Darrell Dean	Allan Rosenbaum
Gerald Donato	Eleanor Ruffy
Sam Gilliam	Roland Russell
Reni Gower	Claudia Smigrod
Robert Graham	Michele Smith
Myron Helfgott	Chica Tenney
Ray Kass	Conway Thompson
Richard Kevorkian	Barbara Tisserat
Betty Kord	Denise Ward-Brown
Victor Kord	Willie Anne Wright



Denise Ward-Brown *Nodel Post*, 1985



DOUG HAYES

David Noyes *Home Front*, 1986

## PARTICIPANTS

### DONALD KUSPIT

Donald Kuspit is an internationally recognized writer and critic on modern and contemporary art. Professor of Art History and Philosophy at the State University of New York at Stony Brook, he is editor of *Art Criticism* and "Studies in Art Criticism" (UMI Research Press), contributing editor of *Art in America* and author of *The Critic is Artist: The Intentionality of Art* (Ann Arbor, 1984). Mr. Kuspit is a regular contributor of articles and reviews to such magazines as *Artforum* and *Journal of Aesthetics and Art Criticism*. In 1983 he was awarded the Frank Jewett Award for Distinction in Art Criticism by the College Art Association of America.

### BRUCE BRELAND

Bruce Breland is Professor of Intermedia/Video, Art Department, and Research Fellow, Center for Art and Technology, at Carnegie Mellon University, Pittsburg; director of the Digital Art Exchange Group (DAX); editor of *Monday Magazine* and invited participant, with DAX, at the 1986 Venice Biennale.

### CLAUDIA STEVENS

Richmond-based Claudia Stevens has achieved national acclaim as a pianist for her performances of twentieth century American music. She has performed world premieres by more than 25 composers, including Aaron Copland and Elliott Carter. Her collaborations with composers have led to recitals of new music at Carnegie Recital Hall, Jordan Hall in Boston, the Dallas Public Library and the National Gallery in Washington, D.C. She is the recipient of a grant for new music performance from the Virginia Commission for the Arts. Recently she has turned to performance art, using piano in combination with vocal and theatrical idioms. She teaches at the College of William and Mary.



## PANELISTS

### Dr. Donald Kuspit,

Professor, Department of Art, SUNY at Stony Brook, New York; editor of *Art Criticism*

### Bruce Breland,

Professor, Art Department, Carnegie Mellon University, Pittsburg; telecommunications artist

### Paula Hovde,

Director, Hand Workshop, Richmond, VA; painter and printmaker

### Dr. Roderic A. Taylor,

Assistant Dean and Chairman, Art Department, Norfolk State University; sculptor

### Gayil Nalls,

Washington, D.C., artist; recently showed at Ruth Siegel Gallery, New York

### Dr. Howard Risatti,

Chairman, Art History Department, Virginia Commonwealth University

### Carlton Newton,

Visiting Professor, Art Department, University of Richmond; sculptor; moderator



**Art Department**  
**Modlin Fine Arts Center**  
**University of Richmond, Va. 23173**  
804-289-8272

**Non-Profit Organization**  
**U. S. Postage Paid**  
Permit No. 1  
University of Richmond  
Virginia 23173

