

Newman Club Show Has Broad Scope

By NANCY TOBIN WILLIG

As a theme for an art exhibit and competition, "Intimations of the Transcendent" seems geared to cover just about everything.

Roughly translated, it might read "suggestions beyond the limits of experience."

"Intimations" is the theme of the second annual exhibit sponsored by the Newman Club of Buffalo State College. It opened Sunday night in the Burchfield Center at Rockwell Hall.

Almost Everything

In accordance with the exhibit's theme, its juror has included almost everything, sometimes even transcending artistic ability.

As an art show, it is a self-contained comparison of good and bad work; religious-oriented and non-religious art; and student, amateur and professional artists.

The judge of the exhibit, which attracted almost 300 entries, was Brenda Bettinson, a faculty member of Pace College and a well known painter of religious themes in the tradition of Christian iconography.

She selected an exhibit of 93 works, about 20 too many.

Student Work

Appearances seem to say that a number of art works might have been selected for hanging merely for their religious connotations. Much of the work appears to have been done by students, and one of the show's co-ordinators estimated that about 50 per cent was. Art works however, were not identified in that manner, which makes comment difficult. When the work of a college freshman hangs next to that of a long-time professional, viewers should have the right to know which is which.

Of six award winners, five are students, which says a good deal about the caliber of college art majors.

Outstanding student work included "Danger Ratiocinative" a painting by Robert Tavis and "NN Series 150" and "NN Series 159" by Robert Oracki. These works would have merit were they student or professional. Both artists lean to the hard-edge, soft hue combinations and in their respective styles, both have achieved successful and eye pleasing works.

Tavis was winner of the best work by a student award and Oracki received the Walter F. Bond award for his painting.

The space sculpture award also was presented to a student, Richard Sharp, whose combination of free-form sculpted wood and mirrored base doubled the pleasing effect.

Two prints, both heavily textured intaglio works by student artist Evan Summer, won the best of show award. Other winners included student Paul G. Pie raszewski, the F. T. Coppins Inc. award; and Adele Nash, the Buffalo Teacher's Federation award.

Patrick McIntyre, Jane Cordone and Robert Freeland received honorable mention awards.

Show Ability

Other works which displayed unusually good technique and ability included "Bride," a sculpture by Barbara Phillips; "Circles Black" by Valerie Byram Bartz; "Lynn V" by Sally Potenza; "Brush Pile" and "Edge of the Field," watercolors by Jeffrey Miller; "Portrait of Bob" by Patrick Stickney; "Summer Series No.



2 and No. 7" by Garth Potts and a number of fine photographs.

In addition to not specifying student or professional status, the identification tags also neglected to name the media used. This information would have been very helpful in understanding the technique employed in several works.

The exhibit, which is almost entirely handled by student volunteers from the Newman Center, has been well hung by

Dr. Edna Lindemann, director of the Burchfield Center. More than 1200 area artists had been invited to participate.

The Newman Club was especially pleased by the number of student entries, almost twice as many as last year's exhibit attracted.

The show will be on display at the Burchfield Center through March 19, and will be shown in the Main Place Mall between March 29 and April 1.

Thursday, February 17, 1972

Burchfield Center

Two Prints Richly Deserving Of Top Prize in Newman Exhibit

By JEAN REEVES
Buffalo Evening News Art Critic

Two handsome prints that combine the look of antique art with contemporary techniques are the dual winners of the Best-in-Show Award at the Newman Movement exhibition, "Intimations of the Transcendent."

The \$300 prize accompanying this award was presented to Evan D. Summer, 23-year-old sophomore at the State University of Buffalo. He lives at 63 Fenwick Rd., Williamsville.

The show continues through March 19 in the Burchfield Center at Buffalo State University College, the second of these annual events being sponsored by State's Newman group.

The intention is not to attract art that has the traditional "religious" look, judging by both the entries and the catalogue preface written by the Rev. John C. Weimer, Newman Movement chaplain.

Father Weimer notes that the show is a "new manifestation of a centuries old concern (of the church) for creative imagination . . .

"We are a people who believe that life has a transcendent dimension, that there is a spirit in man that cannot be reduced to a sum of any parts. It is this transcendent dimension, this spirit in man, that flashes forth in the creative efforts of the artist . . ."

THE PAINTINGS and sculpture that comprise the exhibition often seem to have little to do with any concerns but the concerns that distinguish the modern art movement, form, color, space and light, and those, in the most abstract guise. But with art, there is more than meets the casual eye, and Father Weimer's comments are certainly appropriate to painting and sculpture of inspired vision.

What the Newman Club has been able to do is to produce an exhibition with some good work and a lot of unfamiliar names. Many of the artists are students at either State University of Buffalo or Buffalo State and they largely come off as hard-working, searching young craftsmen.

MR. SUMMER certainly deserves that description. With a degree (chemistry) from Cortland State College, he

the only pursuit that mattered to him. In the fall of 1970, he enrolled as an art student at UB.

He has been experimenting a lot and with remarkable success, according to one of his professors, in the printmaking medium these last two years.

The collographs with which he won the top prize are extraordinary examples of this difficult print medium, and I will not qualify that by any reference to his age. He is talented. That suffices.

Mr. Summer built up hard cardboard as his printing surface, pasting paper and cloth over it and then brushing polymer over it or using a palette knife to apply the medium. This method resulted in two prints, "White Room" and "In Front Of," that have the dull black-gold patina of old prints or drawings and the compositional vivacity of the contemporary era.

THE \$100 AWARD for the best student entry was won by Robert Tavis, 223 Merrimac with a hard-edge painting that featured rather mechanical looking forms in a coolly elegant format. Mr. Travis also is a graduate student at UB.

Other award winners, each of whom received a \$25 prize, were:

Robert Onacki, senior at Buffalo State, for two geometric abstractions (paintings) in pale colors with high light saturation, both well-conceived and executed.

Mrs. Adele Nash of 249 Norwood, for an acrylic paint-

ing; Paul G. Pietraszewski, senior at Buffalo State, for a drawing; Richard Sharp, student at Buffalo State, for a stunning polished wood sculpture, evocative of the human form.

Honorable mention went to Patrick McIntyre, for a hard-edge painting in brilliant colors, the subject a seaside resort; Jane Cordone, for a figurative painting, and Robert Freeland, Kenmore art teacher, for a photograph that resembled a small water color.

IT SEEMS inevitable in exhibitions not professionally sponsored that the work will be uneven, covering a rather wide range of abilities. This show ranges from the uncertainly exuberant to the certainly dull, with some room in between for a few works that combine assurance and vitality.

To mention but a few, Estelle Derner's delicate wash drawing of plant forms, Valerie Derner's black and white drawing, "Flight"; Patrick Stickney's delightful print of a crazy machine, "Do Not Open Door While Machine Is Running."

Also, Marston Jacquis' Vasarelyish "Painting for Joan No. 3," an ingeniously-worked out design in attractive purples, greens and black, despite its suggestion of the Master; Daniel L. Benton's zingy-colored painting of squares and paint drips.

AND GERTRUDE Hock's abstract expressionist canvas, red and blue forms shot through with light on a purple ground; Todd Chalk's muted-color wash drawing in the Rauschenberg manner, and Valerie Bryan Bautz's "Circles Black," in which, perversely, the ground is black and the circles, narrow circlets of red and green.