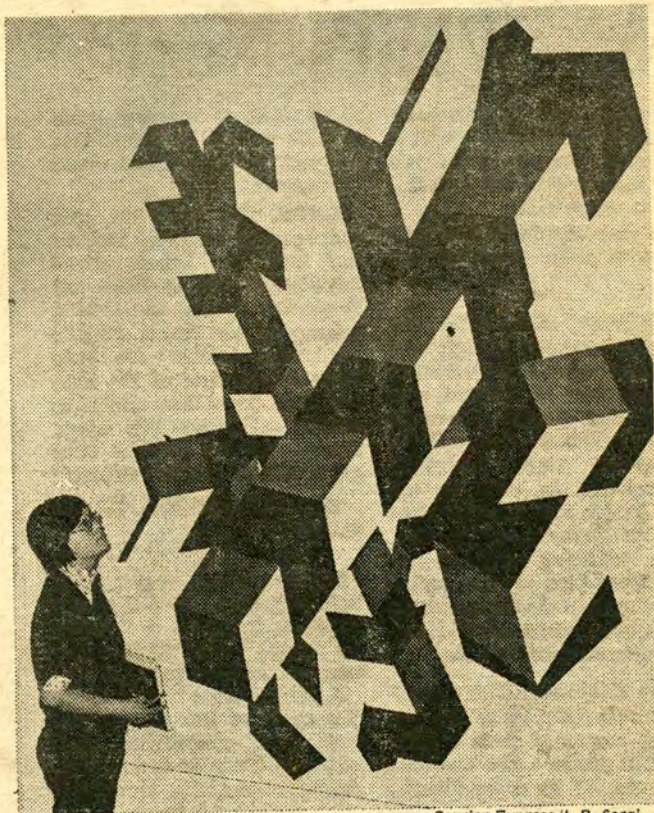


Art



Courier-Express/I. R. Sorgi

Senior Micheline Lepine views D'Arcangelo painting
... in Buffalo State College's Burchfield Center

Burchfield Center Deserves Thanks

By **NANCY TOBIN WILLIG**
Courier-Express Art Critic

THE BURCHFIELD Center in Buffalo State College's Rockwell Hall continually mounts displays that make me thankful there's a Burchfield Center.

Indeed, it has — to the mutual

drawings or studies to complement the major paintings.

"WE WOULD DO for the artists whose works we select, what we have done and are doing for Burchfield," explained Dr. Lindemann, "...

satisfaction of both institutions—assumed duties that might normally be borne in this area by the Albright-Knox Art Gallery.

Case in point is the current exhibition at the Burchfield Center — Works by Living American Artists: Western New York. It runs through June 27.

IT IS A DISPLAY that defines half of the dual purpose of the center — to build a collection of selected works by prominent artists whose lives have been touched by the Niagara Frontier. Artists whose works are being collected were born here, lived here for a period of time, worked in the area.

The other primary function of the center is of course, the collection of artworks and memorabilia of the late Charles Burchfield, certainly the most prominent Western New York artists.

"Our concept of ourself," explained director Edna M. Lindemann, "is to be a regional center for American art embracing the historical aspect as well as the contemporary."

IT IS THE contemporary aspect that is highlighted in this exhibit that includes new works acquired by the center with funds from a matching grant from the National Endowment on the Arts plus works purchased through a similar program in 1974.

The NEA grant, matched by funds raised in the community was used to purchase works by Alan M. D'Arcangelo, Robert C. Baeumler, Benedict S. Gibson, Duayne Hatchett, John McIvor and Donald Robertson. A sixth work by Roland Wise was acquired through the Creative Artists Public Service Program (CAPS).

In addition, most of the artists whose works have been acquired over the last three years by the center have donated

we would build their archives here. All of these artists have lived in Western New York and have absorbed a portion of the area.

"They don't all paint goldenrod and city scenes as Burchfield did, but what they do paint exists among us. We take pride in being a cultural institution that helps to develop the community's awareness of what these artists did and do."

The new group of paintings and drawings is a wonderful complement to the first group acquired several years ago. The entire WNY collection is displayed, along with a case of Burchfield memorabilia and watercolors and a set of notebook drawings and sketches from the George W. Eggers archive.

THE COLLECTION highlights the strength and diversities of artists now, or once living in this area.

It is a stunning group of works moving from the photorealism of Ben Gibson's canvas: to the geometric color-banded ovals of Robertson's painting and prints; to the crisp linear patterns of Hatchett. And in-between hover Baeumler's screened patterns arranged like ornate stained glass windows; the powerful pop-associated designs of road markers by D'Arcangelo; crisp watercolor variations on a theme by McIvor and the warm abstraction of an interior by Wise.

NEVER CONTENT with the status quo, Dr. Lindemann is already planning the next installment of Burchfield Center acquisitions—at least two and one-half years away.

"My dream is to make every effort to expand this collection," muses a very purposeful Dr. Lindemann. No doubt, she will.