Light Works

The Visual Arts Gallery at Florida International University Frost Art Museum

The Patricia and Phillip Frost Art Museum

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Artists have used light since the first intelligence created art. The difference now is the way in which electro-magnetic energy (light) is used. Since human beings can see only a small fraction of the total of electro-magnetic wave lengths, this visible fraction has been the only usable portion in the past. The energy (light) that has been used as a viewing medium has now become the form. This form is the subject of the exhibition presented in the Florida International University Gallery.

The contemporary artist has at his or her disposal options from the shortest to the longest wave length. Light becomes art, as in neon or argon and mercury illuminated tubes or even when it is controlled by various types of switching devices, activated by other influences such as the human voice, music, or other light sources through an electric eye.

The limit of imagination is the only limit to this kinetic art. The limitations that in the past chained the artist to object-viewing situations have been set aside, allowing the artist to create with complete freedom using a multitude of light sources for viewing directly or as a medium. Light can be defined, directed and translated into sounds and movements giving other dimensions to the artists' work. Sounds, physical movements and electrical phenomena can become viewing situations.

The blending of art and science gives the artist-scientist-engineer the capability to move one's mind beyond reality into a world so spontaneous that the unexpected becomes a common occurrence.

Gene Arant
Adjunct Professor
Department of Visual Arts
"Is there a single aspect of the installation of an exhibition that you find exceptionally exciting?", a student once asked this gallery director. The response was affirmative, and though consideration was given all phases of designing and structuring a show of works of art, the final step — lighting — was identified as the process that generated the most immediate and intense response. This moment of illumination reveals the shapes, the colors and the surfaces that compose the art piece, and it thus becomes a highly critical point both in assessing the artist's success in achieving his or her intention(s) and the gallery's effectiveness in presentation.

This exhibition has demanded a reverse procedure in the installation process. In place of light illuminating the pieces, the pieces use light to create their own illumination; rather than consider light as a terminal step in setting the show, it (light) becomes the formal basis for the exhibition; and instead of shapes, textures and colors being revealed by light, these qualities exist as light itself. Experiencing light in this different context has raised new questions in this person's mind and precipitated a fresh view towards a familiar phenomenon. Hopefully, it will have a similar effect upon visitors to this exhibition and that the viewer will in the words of artist Cork Marcheschi, "plug in . . . enjoy."

An exhibition of this nature has been made possible due to the support and effort of many people. Thanks must go to the Student Government Association and the Office of Academic Affairs for their support; to the Offices of University Publications, Duplicating, Media, and Physical Plant for their cooperation and contributions; to F.I.U. staff members Gene Arant, Ralph Buckley, Renee Cooley, Fred Hoover, Curley Ulrich and Frank Wyroba for their generous assistance; and to the artists, collectors and galleries who so kindly loaned the works herein presented.

James M. Couper
Gallery Director
GENE ARANT
Lake Worth, Florida
Born: Pahokee, Florida
Education: M.F.A., Florida State University, 1968.
Professional Experience: Instructor, Palm Beach Junior College, 1968-present.

1. UNTITLED
   neon and argon with mercury
   2' x 3' x 4'
   1964

BARBARA BAUER
Miami, Florida
Born: 3/27/49, Miami, Florida
Education: M.F.A., Ceramics, The University of Georgia, Athens.
Professional Experience: Ceramics Instructor, Grove House, Coconut Grove, Florida; Ceramics League of Miami; Teaching Assistant, University of Georgia.

Statement about Work: “The sounding mechanism and light synchronization should become an integral part of the form, acting together as a whole. Any combination of effects must first create an interesting optical work. Linear elements create a visual flow, and music (an important part of my background) has its influence in the connection of these pieces. Rhythm and dynamics on paper connect for me three dimensionally.”

2. SOUND AND LIGHT SYNCHRONIZER
   acoustical arrangement of sound and light
   8' x 4' x 3'
   1977
CHRYSSA
New York City
Born: 1933, Athens, Greece
Collections: Museum of Modern Art; Guggenheim Museum; Whitney Museum; Albright-Knox, Museum, Buffalo; Metropolitan Museum of Art.
Statement about work: "The three prints of the present exhibit are part of major portfolio that consists of twenty prints on the subject of Times Square, which is a subject matter that has involved me the last twenty years. The portfolio will be printed during April, 1978."

3. THREE PRINTS ON THE SUBJECT OF TIMES SQUARE (Three sequences, two of them activated by electricity and one portraying an unlit sign)
prints
40" x 31½"
1977
Photo: Raul Rubiera

ALAN B. EAKER, JR.
Tampa, Florida
Born: 7/17/41, San Francisco, California.
Education: M.A. in Sculpture, University of California, Berkeley, 1969.
Professional Experience: Associate Professor, University of South Florida, 1974- present.

4. UNTITLED
polyvinylchloride pneumatic structure with electronic control and incandescent light
1976

RON FERRI
New York City
Born: 1932, Providence, Rhode Island.

5. 249-3983
neon
4'
1977
Photo: Flamingo Photo Graphic
R. M. FISCHER
New York City
Born: 3/21/47
Education: M.F.A. San Francisco Art Institute, California, 1973.
Group — State University at Potsdam, New York, 1977; Outside the City Limits,

6. UNTITLED (It won't rub off)
photographs, wood, electric light variable size
1973-76
Photo: Flamingo Photo Graphic

Photo by Flamingo Photo Graphic, No. 6
JOHN A. GIORDANO
New York City
Born: 1948
Selected Exhibitions: One person —

7. APERON
   copper, wax, neon
   25" x 10" x 14"
   1976-77

8. UNTITLED
   slate, wax, bone, feather, neon
   31" x 27" x 25"
   1974
   Photo: Flamingo Photo Graphic

9. UNTITLED
   wax, latex cord, wood, neon, hair
   60"
   1976

REUBEN HALE
Lake Worth, Florida
Born: Greenwood, Mississippi
Professional Experience: Senior
Instructor, Palm Beach Junior College, 1962-present
Selected Exhibitions: Art Institute of Chicago; Del Gado Museum, New Orleans; Brooks Museum, Memphis.

10. UNTITLED
    white light holograms
    4" x 5"
    1977

K. C. IRICK
Miami, Florida
Born: 3/25/49, Miami, Florida
Education: M.F.A. Florida State University, Tallahassee, 1973
Professional Experience: Instructor, Video, Art Museum of South Texas, Corpus Christi, 1975-76; Instructor, Video, Florida State University, 1973-1975; Co-Director, Video Center, Florida State University, 1973-75.

11. THE ART SIGN
   neon
   4' x 6'
   1973
   Courtesy: Al Nodal

12. ULTRA RAINBOW
   neon, velvet, patent leather attache
   18" x 10"
   1974
   Photo: K. C. Irick

13. TROPICAL DIORAMA
   neon, polyester, rattan attache
   18" x 10"
   1974

14. DREAM CLOUD
   neon, angel hair, metal flake
   attache
   18" x 10"
   1974

CORK MARCHESCHI
Education: M.F.A., California College of Arts and Crafts, Oakland, 1969.
Professional Experience: Professor, Minnesota College of Art and Design, 1970-present; musician.
Selected Exhibitions: One person — Louis Meisel Gallery, N.Y.C., 1976; Ulrich Museum, Wichita, Kansas, 1975; Milwaukee Art Center, 1976; Folkwange Museum, Essen, Germany, 1975; Rochester Art Center, Rochester, Minn.; Hanson-Coles Gallery, Minneapolis, Minn., 1977; Group — Copenhagen Museum, Denmark, 1976; Basel Art Fair, Switzerland, 1975; State University at Potsdam, N.Y., 1975
Commissions: McKnight Art Center, Wichita, 1975; Milwaukee Summer Fest, 1975; Canadian Broadcasting Co.; Walker Art Center, Minneapolis; Morgan Gallery, Kansas City.
Grants: Bush Foundation, 1977-78; Berlin Grant, Germany, 1977-78.

15. GOLD FLOAT
   mixed media
   22½" x 35"
   1976
   Courtesy: Louis K. Meisel Gallery, New York City

Photo by K. C. Irick, No. 14
16. LIFE FIELD
mixed media
31" x 19" x 17\(\frac{3}{4}\)"
1974
Courtesy: Louis K. Meisel Gallery,
New York City

17. WALL PIECE
mixed media
variable size
1975
Courtesy: Louis K. Meisel Gallery,
New York City
Photo: Flamingo Photo Graphic

CLAUDIO MARZOLLO
Born: 7/13/38, Milan, Italy
Education: B.A. Columbia University, New York.
Selected Exhibitions: One person —
United States Military Academy, West
Point, New York, 1977; Maryland Science
Institute, Baltimore, 1977; National
Academy of Sciences, Washington, D.C.,
1977; Delahunty Gallery, Dallas, Texas,
1976; Electric Gallery, Toronto, Canada,
1976; Fischbach Gallery, N.Y.C., 1975;
Galeria USIS, Milan, Italy, 1975.
Selected Collections: Marsall McLuhan,
Toronto; Stanley Marcus, Dallas; Center
For Understating Media; New York;
Fingerhut Corporation, Minnesota.

18. MEDITATION #9
mixed media — light sculpture
24" x 24" x 10"
1974
Courtesy: Fischbach Gallery,
New York City.
Photo: Cynthia Johnson
MARTY NEWMAN
Seekonk, Massachusetts
Born: Chicago, Illinois, 1939
Professional Experience: 1975 - present, President, Creative Tech Microelectronics, Inc., Rumford, R.I., inventors and developers of electro-optic units for the toy industry and consumer market.
Selected Exhibitions: One person — Rhode Island School of Design; Carnegie-Mellon University, Pittsburgh; University of California at Berkeley; University of Illinois, Champaign-Urbana. Group — Jacksonville Art Museum, Florida; Ft. Lauderdale Museum, Florida; Akron Art Institute, Ohio, Museum of Contemporary Art, Chicago.
Collections: Rhode Island College, North Providence, R.I.
Bishop Corporation, Honolulu.
U.S. Steel Corporation
Statement about work: "Although there remain viable means of expression via the use of traditional media, there is an evolution of art beyond those means. Energy is the major factor that separates twentieth century mankind from our ancestors. We are coming out of the Dark Ages — the evolution on mankind through technology will be seen in our art — this is the dawning of a Renaissance."

19. HOLOGRAM #1
laser hologram
8½" x 11"
1974

20. ETALON INTERFEROGRAM
light
36" x 12" x 18"
1977

21. HOLOGRAM #2 PSEUDOSCOPIC & VIRTUAL IMAGERY
laser hologram
11" x 14"
1972

ERIC STALLER
New York City
Born: 9/14/47

Education: Bachelor of Architecture, University of Michigan, 1971.
Public Collections: Museum of Modern Art, N.Y.C.; Everson Museum of Art, Syracuse, N.Y.

22. LIGHTTUNNEL
color photograph
16" x 20"
1977

23. CITROEN
color photograph
16" x 20"
1976

24. RIBBON ON HANOVER STREET
color photograph
16" x 20"
1977
Photo: Raul Rubiera

25. CUTTING OUT SPACE
color photograph
16" x 20"
1977

26. LIGHT DOMES
color photograph
16" x 20"
1977

27. MIDNIGHT MET
color photograph
16" x 20"
1976

FRED TSCHIDA
Alfred, N.Y.
Professional Experience: Asst. Professor, Glass Design, N.Y. State College of Ceramics at Alfred University, Alfred, N.Y., present.


28. UNTITLED
glass and neon
1 1/8" x 4 3/8" x 2 3/4"
n.d.
Courtesy: Louis K. Meisel Gallery, New York City

29. UNTITLED
glass and neon
2 3/8" x 2 1/4" x 2 1/4"
n.d.
Courtesy: Louis K. Meisel Gallery, New York City

Photo: Flamingo Photo Graphic, No. 29
TED VICTORIA
New York City
Education: MFA in Sculpture and Painting — Rutgers State University, 1969.
Professional Experience: Instructor at various schools and colleges, most recently, Kean College, Union, N.J. (formerly Newark State College) 1968-69.

30. BOTTLE — POUR #3
mixed
variable size
n.d.

31. LIGHTBULB PROJECTION (100 W. G.E. 1/6 R.P.M.)
mixed
variable size
n.d.

GERALD GOOCH
Born: Manington, West Virginia, 1933.
Education: Masters Degree, San Jose State College, 1968.
Collections: J. Patrick Lannan Collection, Palm Beach; Time Inc., New York; Johnson Wax Co.; Rod McKuen; Museum of Modern Art, New York; Oakland Art Museum.

32. AGORAPHOBIA
lithograph on plexiglas with etched lines and multiple lights
30½" x 30½" x 12"
1969
Courtesy: The Lannan Foundation