



BODY PARTS

photography, sculpture, drawing and paintings by

Lynn Puggan
William Jaeger
Jennifer Pepper
Gail Studera
William Wilson
Deborah Zlotky

Curated by Jamie Keane Portan

January 16 — March 15, 1998

Reception: Thursday, January 15
5:30 — 7:30 p.m.

William H. Wilson, Slingerlands NY

A primary shape is made by pouring a thin solution of black oil paint on paper. The shape suggests figures or animal. I draw into this shape to define the suggested form. I do as little drawing as possible and submerge it with the primary shape.



Jennifer Pepper, Brooklyn NY

Accumulated and multiplied, the individual depictions of human form in my work evoke an aspect of the self within a social context, as well as the physical process of gathering and collecting. These interests refer to the history of the body, ceremony and archaeology. My working process in sculpture requires the use of casts created from found objects in hydrostone, polyester resin, fibers and metal. Gathered together the multiples from a larger spatial arena which signal an aspect of *community* an evidential trace, both past and present.



Gail Skudera, Potsdam NY

I use photo-based materials, color and painted surfaces to explore issues of identity in many forms. The portraits are layered by the manipulation of materials through a woven process. As part of a series, each portrait suggests a different manifestation of the subject's persona. The images may be seen more clearly at a distance. For the closer one gets, the more they seem to dissolve into abstract surface patterns which serve to at once, both reveal and obscure identity.



Buffalo Girl, No. 1, photo transfer/watercolor on cloth/woven fiberglass/nylon



Columbus Day, Washington Park, 1998, photography

William Jaeger, Albany NY

For me, the figure is not just a component of the landscape — it is a transforming presence. It converts a place to a context. Yet, in these long exposures, the figure is imprecise and anonymous, watery and temporary, like a smudge on your glasses, a ringing in your ears.

LynnA. Duggan, Penfield NY

I seek to express the fragmented psyche with figurative images in which the forms themselves are fragmented, disconnected, disintegrated. The pieces refer to Western philosophy's separation of body, mind and spirit, as well as the corresponding gendered oppositions, male/mind/culture versus female/body/nature. The utensil form acts as a metaphor for the relationship of eating to body image, sexuality and gender roles.

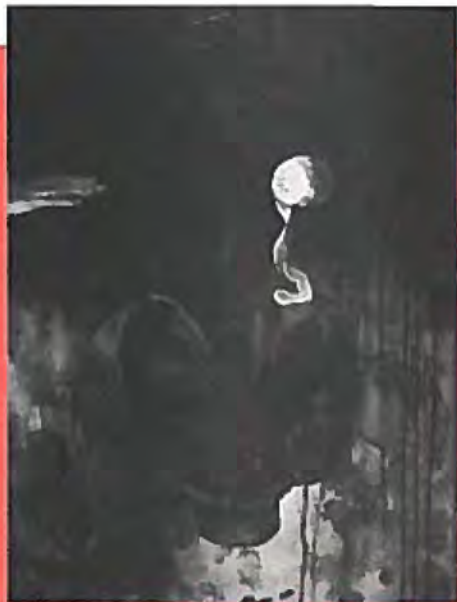
Inner Vision, sterling silver



Deborah Zlotzky, Albany NY

Through the juxtaposition of historical and contemporary imagery, surface abrasion, and deteriorating descriptive passages, an atmospheric space is created that operates on a visual level much in the same way that smell operates on a sensory level. As a sensory experience, smell is unique in its ability to allow a fleeting moment from the past to penetrate the present.

It is this type of connection or evocation of the past that I seek in my work: the psychic presence of the past, embedded and potent in the present.



Shrouded, oil/wood panel

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Jane Keane Dorgan, Director/Curator Rice Gallery

Artists may send slides and a resume for consideration.
Include an S.A.S.E.

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US Postage
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Permit No. 72
Albany, NY

Brochure Design: Anemone Graphic Design, 452-3183

Cover art: William H. Wilson, Untitled Series (detail), oil/pencil