

ISLIP ART MUSEUM

Remembering Things Past

Curated By John Cino & Jay Schuck



Pablo Caviades, *This Makes My Mouth Water*, 2002

Remembering Things Past

Curated By John Cino & Jay Schuck

On view at the Islip Art Museum is **Remembering Things Past**, which features foreign-born artists that are presently living and working in the United States. The artists presented in the exhibition arrived at different points in their lives and at different stages in their artistic career.

Linda Abadjian arrived in 1984 as a child escaping the long fought Lebanese Civil War. The works in the exhibition were created after the artist's first trip back to Lebanon in 2005. The bombed out buildings, interior scenes, and landscapes of the country reflect the state of her childhood home which was damaged during the war and has fallen into disrepair. After her return and upon reflecting on her recent experience, Abadjian was moved to work in a new way and began drawing with her opposite hand. Despite exposing the destruction of war in her mixed media works, Abadjian examines a new hope for the future rising from the ashes of its war-torn past.

Pablo Caviedes received his formal education in Ecuador before coming to the United States. His skull and bone sculptures show the artist recalling past experiences of collecting animal bones while exploring the Andes Mountains. These old bones, polished by time and nature, sparked Caviedes' artistic interest by offering the deceased creature new life in art. The works whether skull or vertebrae are embellished with resin, adding unrealistic elements that are seamlessly incorporated.

Cui Fei earned a BFA from Zhejiang Academy of Fine Arts in China before receiving a MFA from Indiana University of Pennsylvania. As a Chinese artist active in the United States, she witnessed the rapid social changes taking place in China from afar while having to adapt to a radically new American culture. Her installation *Manuscript of Nature*, based on Chinese calligraphy, fuses the Chinese conception of nature, which emphasizes the interconnectedness of all living creatures, with the Western theory of Transculturalism, the notion of finding oneself within all human cultures.

Romanian artist **Ana Golici** brought with her to the United States 36 years ago, a fascination with natural forms. In her *Icon* series, Golici replaces the Christian iconography of traditional Eastern European icon paintings, a staple in many Romanian homes since the Middle Ages, with microscopic biological imagery in hand made gilded frames.

Taiwanese artist **Anti Liu** grew up in a time when war between China and Taiwan seemed imminent. After completing a BFA at the National Taiwan University of Arts, he came to America where he pursued his MFA studies at Long Island University. Liu's work pokes fun at current events and today's political climate, recognizing the severity of these issues while presenting them in a playful manner. His sculpture fuses his Asian heritage with pop culture imagery of the West.

Meleko Mokgosi's art education straddled two continents, beginning in his native Botswana and continuing in the United States. In his text-based series, *Modern Art: The Root of African Savages*, he addresses the problematic re-inscriptions of colonial discourse. The series is based

on the exhibition *African Art, New York, and the Avant-Garde* that was on view at the Metropolitan Museum of Art in 2012. Here the artist is responding to the museum labels, the primary source of information for the general public. Each panel consists of printed text resembling large-scale museum labels for African artifacts, apparently looted during colonization. The artist then adds notes and revisions to the labels, critiquing the structure in how museumgoers would understand the material.

In his artwork, Canadian born **Jason Paradis** incorporates memories of his time in the vast northern wilderness. In *Dead Man's Bay*, the artist presents the viewer with a star constellation the artist would have seen while gazing out at the nighttime sky while on a camping trip. Like natural constellations in the sky, the painting inspires a feeling that there is something much larger in existence than our immediate world.

Through imagery derived from Pre-Columbian sources, Mexican born artist, **Filiberto Perez** takes a critical view on social, political issues found in the States and his native Mexico as he strives to deconstruct long held cultural beliefs. In *Serpiente Emplumada*, Perez takes on the subject of the Feathered Serpent, a divine creature rooted in prehistoric Mesoamerican societies. Here, the artist takes familiar visual symbols of the serpent, such as the decorative serpent heads shown in profile modeled after sculptures found at Ancient Aztec temples, and arranges these elements into a conceptually layered manner.

Fatima Shakil is a trained miniature painter from Pakistan who received an MFA from Stony Brook University. In her works *Tangible Memories I – III*, she combines her interest in miniatures and textile design most notably inspired by Persian carpets. Shakil symbolically weaves memories of her past through individual strands of Wasli paper, a traditional miniaturist material invented in South Asia.

Richard Smith received his formal education in Britain during the 1950s, a time when the debate between the non-objective art of the Abstract Expressionists and the influence of the consumer oriented British Pop Art was in the minds of young artists. Smith developed an art that occupied the space between the two mindsets, taking in all the formal visual aspects of consumer products, and incorporating them into field painting. In *Portrait*, the shape of the canvas resembles that of a crushed cigarette pack. Aided by the silhouette self portrait of the artist, complete with cigarette in mouth, it becomes obvious which consumer product the artist is referring to. Smith fuses together these elements with his signature formal imagery. Repeated bands of yellow, orange, red, and blue, are painted across the canvases in a random manner, expanding the work past the picture plane.

In her installation, *Across the Pond*, British artist **Annemarie Waugh** recalls the many idioms and phrases of the British English language. Phrases commonly used by the artist in England while growing up, have fallen on deaf ears here in the U.S., replaced by a different group of locutions. Like a dictionary, Waugh presents the viewer with a variety of British phrases along

with their definition, allowing the American viewer to finally understand the foreign expressions. Ultimately she seeks to reconcile her position between two similar but varied cultures.

Multi-media artist, **Shirley Wegner** reconstructs landscapes of her childhood in Israel through paintings, photographs and installations. In her print *Explosion with Road*, Wegner examines the relationship between fact and fiction. She reconstructs Israeli landscapes from memory offering a comparison between childhood reminiscences and contemporary landscapes of urban decay, natural disasters, and the aftermath of war. Wegner addresses notions of identity, nostalgia, and the mechanisms of territory.

Remembering Things Past brings together a collection of artists from different parts of the world. Each artist has unique memories and experiences of their home country that are incorporated into his or her art. **Remembering Things Past** is a traveling exhibition, expanding from an exhibit previously shown at the Patchogue Arts Gallery this past November – December.

- *Jay Schuck & John Cino*

Islip Art Museum



EXHIBITING ARTISTS

Linda Abadjian
Pablo Caviedes
Cui Fei
Ana Golic
Anti Liu
Meleko Mokgosi
Jason Paradis
Filiberto Perez
Fatima Shakil
Richard Smith
Annemarie Waugh
Shirley Wegner

Linda Abadjian

These depictions of bombed buildings, interiors, and landscapes of Lebanon examine a new hope, while expressing the atrocities of war. Unforgiving Sharpie lines emerge through layers of paint, mimicking insistent memories from my childhood - growing up during the Lebanese civil war.

These paintings convey the marks of my fragmented identity: Lebanese, Armenian and American. Another visual element, writing gradually weaves through the layers of intricate imagery. Whether Armenian, Arabic, or English, these familiar and often simple words are sometimes fragments of my poetry. There is an unrelenting focus in showing beauty in humanity's resilience during the most harrowing times.



Linda Abadjian
Lamb I
Mixed Media on paper
2009

Pablo Caviedes

The works, which I am presenting, happened as a result of finding these bones while exploring the Andes Mountains in Ecuador. Those old animal bones, polished by time and the nature, have never presented themselves to me as useless garbage. They always bring sense to my creative process. What category would the bones of dead animals fall to? Each time they become part of my art, I offer them life and continuation.



Pablo Caviades
Looking South
Bone, resin, and leather
2002

Cui Fei

As a Chinese artist active in the United States, witnessing radical social changes in China and experiencing cultural differences in the United States, I find that my thinking has been permanently altered. In response to a continually changing outside world, I seek the underlying essence of our lives, something that is real and permanent, which cannot be altered by social, political, cultural, or geographic conditions. I see nature as consistent and ordered, thus providing a therapeutic agent for healing and harmony in an otherwise chaotic world. I utilize materials found in nature, such as tendrils, leaves and thorns to compose a manuscript that symbolizes the voiceless messages in nature that are waiting to be discovered and to be heard.

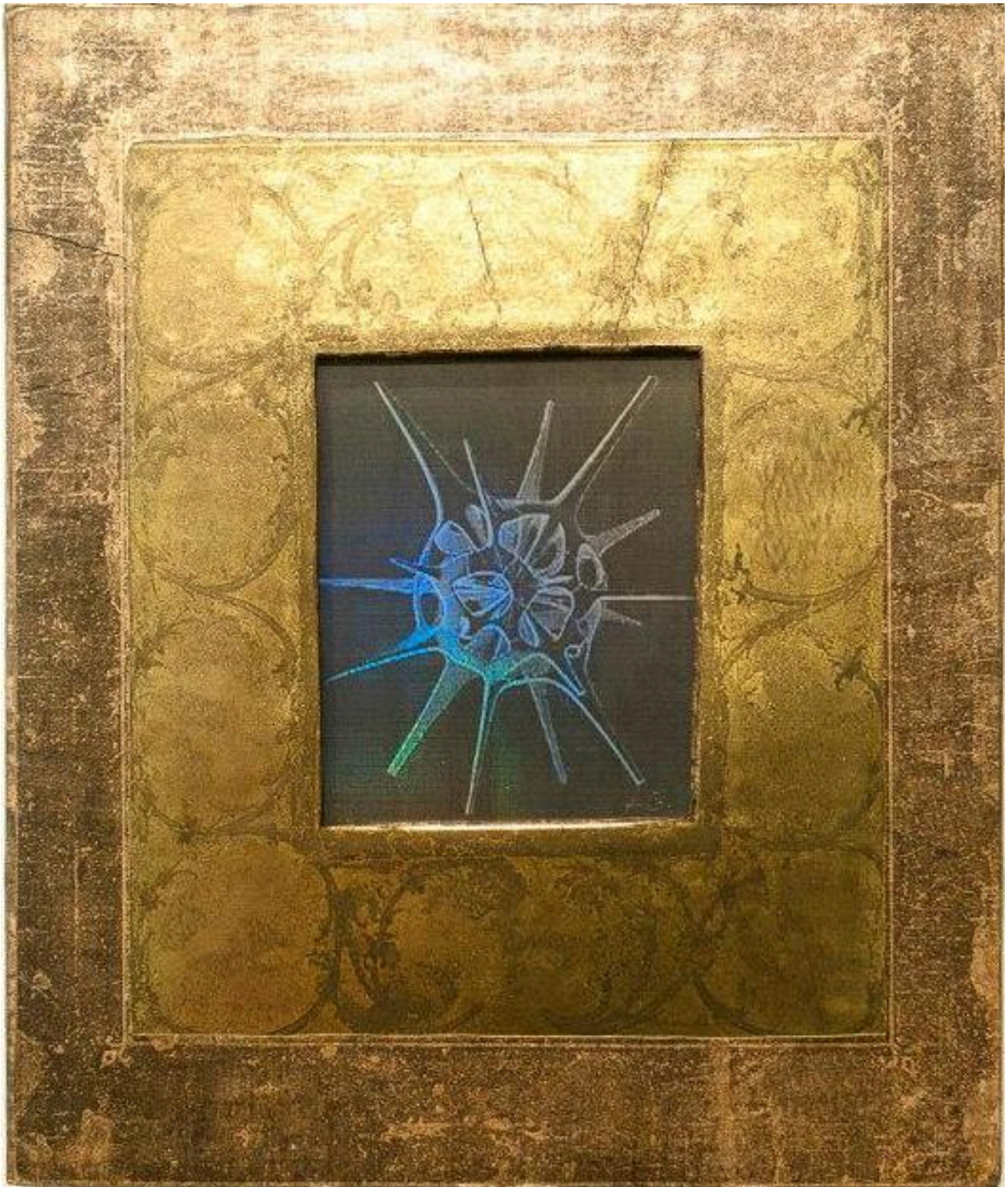
Both the concept of nature in my Chinese heritage, which emphasizes the interconnectedness of all beings, and the Western theory of Transculture, which stresses living beyond the limitations of any particular culture, offer me a unique vision to view the relationships between cultural differences; between culture and nature; and between nature and human beings.



Cui Fei
Manuscript of Nature (detail)
Installation, tendrils, pin
2014

Ana Golici

Ana Golici is a mixed-media artist, best known for her prints inspired by art, science, nature and photography. One of her series centers around prints of a flea enlarged 750 times its original size using a scanning electron microscope. During her residency at The Studio, Golici created an 8x12-foot glass mural using this imagery. The project is composed of about 180 pieces of photo sandblasted glass. Golici is a Romanian artist who works and lives in New York City. She teaches at Hunter College and her work is in the Library of Congress, as well as in private collections in Europe and the United States.



Ana Golici
Icon V
Printed Collage
2014

Anti Liu

Human relationships hover between fascination and destruction. How do we fit in our roots and our culture? I try to interweave with humor, madness, fragility, aimlessness, and immobility of current circumstances. I create work that both comments and plays with the notions of current affairs and political action. I subtly comment on these topics while also poking fun at them. We recognize the severity of the issues at hand yet view them as if they are a show we are watching or a game we are playing.



Anti Liu
Baby Pillow
Clay, glaze and cement
2011

Meleko Mokgosi

Meleko Mokgosi (born in Francistown, Botswana) is an artist who works within an interdisciplinary framework to create large-scale project-based installations. Mokgosi works across history painting, cinematic tropes, psychoanalysis, and post-colonial theory. His studio program interrogates narrative tropes and the fundamental models for the inscription and transmission of history alongside established European notions of representation in order to address questions of nationhood, anti-colonial sentiments, and the perception of historicized events. His artwork has been exhibited nationally and internationally at venues including the Botswana National Gallery, The Hudson Valley Center for Contemporary Art Museum, The Studio Museum in Harlem, the Armand Hammer Museum of Art and Culture Center, Yerba Buena Center for the Arts, and the Lyon Museum of Contemporary Art.



Meleko Mokgosi
Modern Art: The Root of African Savages III
Inkjet and charcoal on linen
2012 – 2014
Courtesy of Honor Fraser Gallery

Jason Paradis

In my art, there is a sense of contemplation or of reverie that speculates on fundamental mysteries – this being the result of a lot of camping under an expansive sky in the northern Canadian wilderness. There, questions emerged regarding the existence of something much larger than the immediate world. I am very interested in a moment where the past, present, and future collide. Modes of my current environment, laced with reflection, memory, and speculation, filter into the development and translation of the work. This disjunction demands a layered approach in both the meaning and implementation of the artwork. The pieces end up feeling like some sort of phenomenon (either natural or supernatural) has occurred, or is occurring. They are at once primitive, timely, and futuristic.



Jason Paradis

The Snake

Acrylic image transfers, collage, acrylic, spray-paint and pumice on panel
2011

Filiberto Perez

I, Filiberto Perez-Mendoza, was born in Mixquiahuala, Hidalgo, Mexico. I discovered my love of art at a very young age. I began to use drawings to illustrate some of my homework assignments in elementary school. I used pencil and pen during my early years due to lack of financial resources. When I entered high school, I was introduced to the use of paints, brushes, crayola, etc.

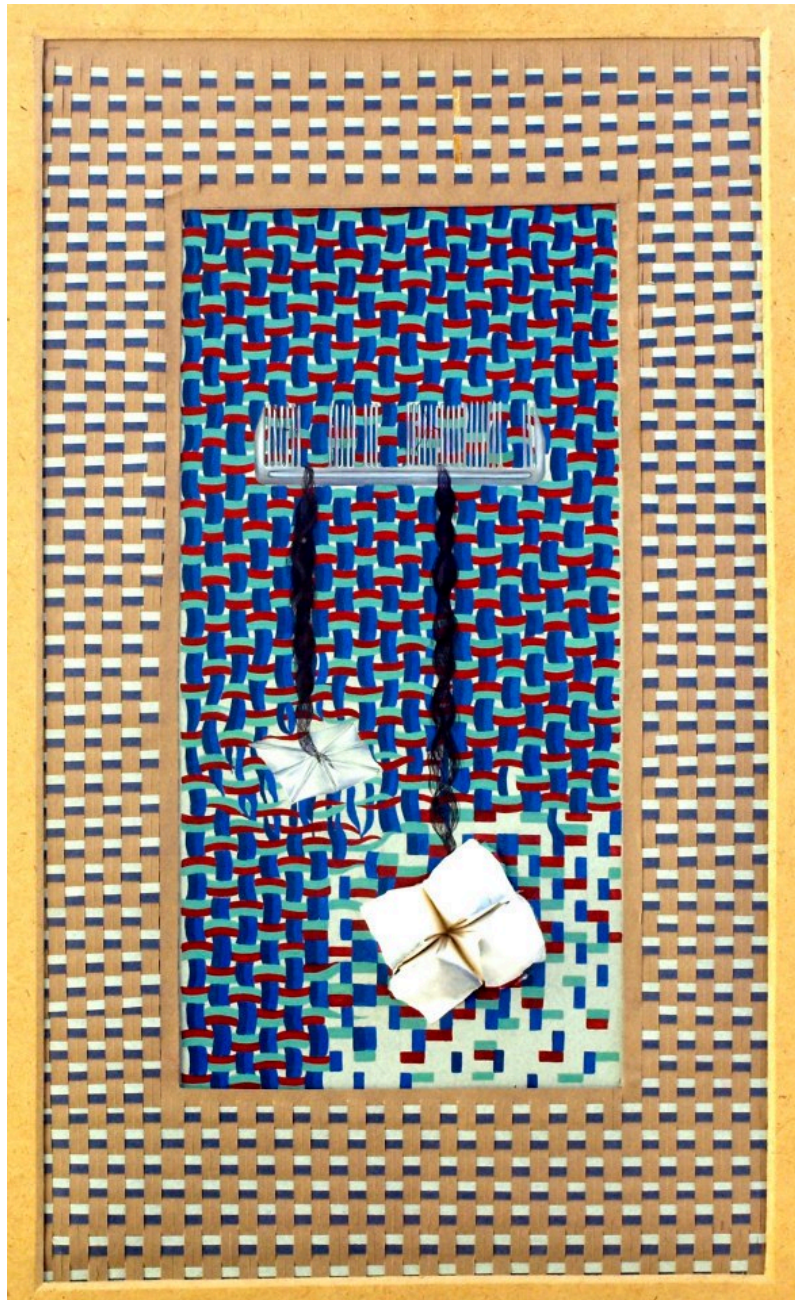
My artwork takes a critical view of social, political and cultural issues. In my work I deconstruct long held beliefs of our culture. Having engaged subjects as diverse as Statute of Liberty, Aztec figures, and religious figures, my work reproduces familiar visual signs, arranging them into new conceptually layered pieces. Being able to draw and paint after a long day of work has served as a form of meditation for me, for it allows me to express all of the contradictions inherent in all of the injustices suffered by those who are marginalized for one reason or another. My works have been shown at St. Joseph's College, Hofstra University, Stony Brook University, Suffolk County Community College Selden and Brentwood Campus, Suffolk County's Hispanic Heritage Day Celebration, Salvadoran Consulate Art Gallery, May 5th Festival in Farmingville, Central Islip Spring Festival, National Day Laborer Conference, Traveling Immigrant Art Exhibit, Brentwood Latino Arts Festival and published in Hybrido Magazine, Congregational Church of Patchogue Suffolk, consulado salvadoreño, and Artspace, Patchogue NY.



Filiberto Perez
Serpiente Emplumada
Acrylic on canvas
2014

Fatima Shakil

Fatima Shakil trained as a miniature painter at the National College of Arts in Pakistan. She further pursued a MFA degree at the Stony Brook University, New York. In her work, Fatima experiments with the traditional surface titled Wasli used specifically for painting miniatures. Select exhibitions include Degree show, National College of Arts, Rawalpindi, Pakistan (2010); Group show, National Art Gallery, Islamabad, Pakistan (2010); Women's Exhibition, National Art Gallery, Islamabad, Pakistan (2010); Rohtas Gallery, Islamabad, Pakistan (2010); Gallery 6, Islamabad, Pakistan (2010); Modula Conception, Dubai, UAE (2011). Fatima has also miniature painting to MFA and BFA students at the Fatima Jinnah Women University (FJWU), Pakistan. She is currently working on a mural project in New York City and a forthcoming exhibition at the Twelve Gates Gallery in Philadelphia (USA). She lives and works in New York.



Fatima Shakil
Tangible Memories II
Gouache on paper
2014

Richard Smith

Born in Hertfordshire in 1931, Richard Smith studied at the Royal College of Art, London from 1954 – 75. In 1959, Smith was awarded the prestigious Harkness Fellowship, which facilitated his move to New York, where he has remained ever since. During this time, Smith was able to observe form and colour featured in the iconography and consumerism of the 1960s.

Smith challenged the structural properties of stretching canvas, expanding the frames into three-dimensional structures by building extensions. Smith produced these works on a large scale, alluding to the monumentality of the billboards that surround the landscape of America. During the 1970s and 1980s the canvas was taken off the usual wooden stretchers, with strings hung from the edges or tied in knots; these works were coined the ‘kite’ pieces and were no longer restricted to hanging rigid on the wall.

Although now painting on a more conventional canvas, Smith’s oeuvre remains as dynamic, colourful and expressionist to this day.

“Each canvas has a past and future; even the first and the last connect in an eternal return, if we think of their relationship as that of the crescent moon to the full moon which inevitably succeeds each waning crescent.”

- Barbara Rose, *Richard Smith Seven Exhibitions 1961 – 75*, Tate



Richard Smith
Portrait
Acrylic on canvas
1997

Annemarie Waugh

I like British expressions. I like saucy slang, such as slap and tickle, snog, dangly bits, and a bit on the side. Jammy expressions that show you're pleased, the dog's bollocks and chuffed to bits. I like a chin wag, a good nosh, a knees up, and a bit of a do. I like moaning and grumbling expressions, such as narked, cheesed off and not well pleased. I like daft cow expressions, such as slapper and in the pudding club. I like mucky pup, snazzy, it fell off the back of a lorry expressions, such as gamy, mankie and what a palaver. I like lovely jubbly rhyming slang, such as, raspberry tart and what a pen and ink. I like twee phrases, such as she's got the decorators in; she's got her knickers in a twist and thrown a wobbly. I like kerfuffle and clobber expressions, such as knocked for six, a lick and a promise, squiffy. I like ninny expressions, such as twirp, gormless, and skew-whiff.

This ongoing series is about the British sense of humor and all the funny expressions and phrases British people say. These are words and sayings that live in my dreams and memories.



Annamarie Waugh
Across the Pond Series: Faff
Acrylic, watercolor, and pencil on watercolor paper
2014

Shirley Wegner

Shirley Wegner is mostly known for her large-scale photographs of landscapes that seem sustained between real and fiction, and question the relationship between documentary photography and storytelling. In these, Wegner reconstructs landscapes that are embedded in the collective and personal experience of her home country of Israel. Each photograph carries its own investigation, meticulously crafting a large-scale set in her studio over weeks and months, using mundane, everyday materials. Once photographed, the result is a form of a visually compressed image made of layers of painting, sculpture, and craft-like objects that suggest a new form of a memory-image, one that exists between a personal and a collective realm. Wegner is interested in how her own memories, as they were captured through a younger gaze, were shaped by early imagery of her homeland and how these images are relevant today, against the backdrop of contemporary landscapes of urban decay, ruins, natural disasters and the aftermath of war. She addresses questions of nostalgia, ideology, and the power-relationship that exists between the photography of landscape and mechanisms of territory. Working in a number of mediums simultaneously, she interweaves her images through painting, sculpture and photography, suggesting a lexicon of memory that exists between a personal narrative and a collective reality.



Shirley Wegner
Explosion with Road
Chromogenic print mounted on dibond
2012

Islip Art Museum



The Islip Art Museum is a division of the Town of Islip Department of Parks, Recreation and Cultural Affairs, and is managed by the Islip Arts Council, a non-profit agency in Brookwood Hall, 50 Irish Lane, East Islip, NY 11730

Beth Giacummo, **Museum Exhibition Director & Curator**

Jay Schuck, **Museum Curatorial & Exhibitions Assistant**

Eric Murphy, **Museum Exhibition Intern & Docent**

Rebecca Vincente, **Museum Intern**

Vanessa Nguyen, **Museum Intern**

Islip Arts Council

Lynda A. Moran, **Executive Director**

Victoria Berger, **Program Director**

Jessica Elias, **Program Assistant**

Town Board

Kerry Vassett, **Commissioner**

Trish Bergin Weichbrodt, **Deputy Supervisor**

Steven J. Flotteron, **Councilman**

John C. Cochrane, Jr., **Councilman**

Anthony S. Senft, Jr., **Councilman**

Olga H. Murray, **Town Clerk**

Alexis Weik, **Receiver of Taxes**

Thank you to our donors, Islip Arts Council Members and donors, and sponsors. The staff of the Islip Art Museum thanks the artists for their participation.

Visit us at www.islipartsmuseum.org and www.isliparts.org

Or like us on Facebook.



©2015 Islip Art Museum

All rights reserved. All materials in this catalog are copyrighted. No part of this publication may be reproduced or used in any form without written permission of the publishers. For information contact Islip Art Museum, 50 Irish Lane, East Islip, NY 11730