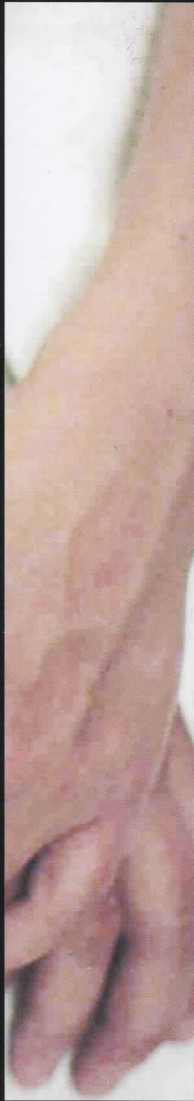


# I N Q U I R Y



Tulu Bayar



Rosalyn Richards



William Lasansky



Dan Mills

OCTOBER 23 – NOVEMBER 23, 2003

## TULU BAYAR

### SETTLEMENT

The recent increase in violence and incendiary rhetoric in the Middle East — which in turn, only begets more violence — has led me to think more about the water scarcity problem among Jewish and Muslim communities. As tensions rise and both Jewish and Arab Muslim communities brace for an ideological standoff, perhaps now, more than ever, there is a need for understanding and an open discourse which addresses the similarities of religious tenets and faiths rather than their differences.

I believe that the water conflict is one of the main issues embedded into politics facing the Middle East Region. Living with this problem throughout my childhood, I experienced how the political, symbolic and historic essence of water and its connection to land have made compromise and agreement difficult for both communities.

"Settlement" is a ten-minute, two channel video installation intending to create an experience for the viewer which affects as many senses as possible simultaneously. Having worked with women of divergent cultures and backgrounds and concentrating on the nexus of their commonality in my previous work, I extended this research into the realm of women with differing two religious faiths — Judaism and Islam — who share the same land and natural resources to continue their existence. With this body of work, I intend to draw attention to "water," not only as a source and essence of life, but also a tool for spiritual cleansing in both faiths.

The work is my response to a world in which water is not shared peacefully, but is rather a source of conflict.

Tulu Bayar, installation and photography artist, received her BA from the University of Ankara and her MFA from the University of Cincinnati. She has exhibited in various venues both throughout the United States and Turkey, notably at the Center for Photography at Woodstock NY, Contemporary Art Center in Cincinnati, Ankara Photographic Arts Center in Turkey, Artemisia Gallery in Chicago, and 825 Gallery in Los Angeles. Her computer sculptures were presented at the 18th International Sculpture Conference in Houston, Texas. In 2000, she became one of the distinguished few to exhibit in "Image Ohio", a Statewide photography exhibition curated by the Curator of Photography at Columbus Museum of Art. In 2002, she received an artist in residency grant from the Center for Photography at Woodstock funded by the Andy Warhol Foundation for the Visual Arts and the New York State Council on the Arts.

Bayar has taught a variety of photography classes at the Art Academy of Cincinnati and the University of Dayton. She joined the Department of Art and Art History at Bucknell in 2002, where she teaches photography and multimedia courses.

## ROSALYN RICHARDS

### STATEMENT

My recent work has evolved out of a fascination with how developments in technological imaging have given us a new way to see and understand the natural world. Technology has opened up an unseen world of nature and has influenced how we experience our surroundings.

Images from scientific sources such as seismology, micro tectonics, oceanography, and theoretical physics, have been compelling to me personally because of their evocative and mysterious qualities. My interest in using scientific imagery is a means to move into a realm that concerns our efforts as humans to make sense and meaning out of physical phenomena. But I also wish to deal metaphorically and contemplatively with issues of memory, perception, and the passage of time.

My images are directly related to mechanical images generated by technology, but I am also interested in the immediacy and presence of the hand made object, and drawing as a sensual and tactile process. I often work in double images, or sequential images in order to explore a world of expanding references, hidden meanings, associations, and movements from one realm to another.

My large-scale drawings require a physical involvement, both by the artist and by the viewer, while the small format prints encourage an intensity of perception and visual focus. Their intimacy evokes notebook pages and imaginary diagrams. I have tried to allow each image to reveal the intensity of its own marks, lines, shapes, or information systems from which it is built. My hope is that these images, which began as functional data, will be imbued with new life and mystery through their transformation.

Rosalyn Richards earned her BFA from the Rhode Island School of Design in 1969 and MFA from Yale University School of Art in 1975. Her work is represented in many museum and corporate collections, including the Yale University Art Gallery, the Art Institute of Chicago, the Minneapolis Institute of Art, and the Grunwald Center for Graphic Arts. Recently her work has been added to the corporate collections of US Airways, Agilent Technologies, Guidant Technologies, IBM, and Bayerische Landesbank. She has had numerous solo exhibitions, at Anita Shapolsky in New York, Franz Bader Gallery in Washington DC, Artemisia Gallery in Chicago, and the Print Center in Philadelphia, among others.

Richards' work in painting, printmaking and drawing has also been included in numerous national and international group exhibitions, at institutions including Davidson Galleries in Seattle, Purdue University, Prince Street Gallery in New York, University of Richmond, University of Pittsburgh, and Chiaroscuro Gallery in Auckland, New Zealand. Since 1982 she has taught drawing, printmaking, and mixed media in the Department of Art and Art History at Bucknell. Richards is originally from California and grew up in the San Francisco area.

## WILLIAM LASANSKY

### STATEMENT

As an artist, I have concentrated on granite carving over the past twenty years though I continue to work with metals and other material. The work in stone deals largely with an exploration of formal relationships between positive and negative spaces and forms. These spaces and forms are often produced when patterns reminiscent of roots and tendrils are interpreted in low relief on the stone surface. In this body of work a few figurative themes emerge from what is otherwise a formal and abstract focus.

I see an interesting dialectic in adjusting an idea to the material while at the same time shaping the material toward the moving target of a growing idea. This process reveals many dynamic moments that incrementally yield the discovery and evolution necessary for a resolved work. Each piece of stone has intrinsically insistent qualities of surface and form such as coloration, rippled fractures, eroded textures and evidence of previous quarrying processes. I try to respect and retain some of these qualities of the material as the act of carving reveals my sense of visual order. I enjoy this process because the gradual shaping focuses sharply on conveying a visually viable balance between the untouched areas of primordial material and those areas the chisel consciously animates.

I prefer to work with some of the so-called black granites such as dolerite and gabbro because of the great range of contrast between variously chiseled and polished surfaces. I carry out much of my work in a studio and outdoors on the coast of Maine at several locations where the black granite is readily available in ledges, outcroppings, and abandoned quarries. I also work at a Bucknell studio with stone from Pennsylvania quarries. At present I feel equally comfortable at both locations while finding different ways to seek the rewards of a personal vision.

Professor William Lasansky was born in Argentina and earned his BA from University of Iowa in 1961 and MFA at the University of Iowa in 1964. He taught at the University of Ohio, then joined the Department of Art and Art History at Bucknell where he established the sculpture area with bronze casting, welding, ceramic, and mixed media facilities. Lasansky was a "Dayton Hudson Distinguished Visiting Artist/Teacher" at Carleton College.

His students have completed graduate studies, become independent artists, art center directors, and professors of art. A symposium and exhibition focusing on their post-Bucknell experiences was held on Lasansky's 20th anniversary of teaching at Bucknell.

His own work in cast bronze, welded steel, and carved granite has been exhibited in numerous competitive and invitational shows nationally, receiving best of show or best sculpture awards, most recently in *Site/Specific*, Vinalhaven, ME in 2002. His public commissions/purchase prizes include a granite piece for the Arts in Public Places at State College, PA, and a bronze piece for the Ford Foundation. He has juried several national competitive sculpture exhibitions in the East.

## DAN MILLS

### USA FUTURE STATES

Think of this ongoing series as analogous to a letter to the editor that embraces a position and, as a form of critique, pushes it even further. In *USA Future States*, I recognize the US's sole superpower status and embrace the current leaders' imperialist leanings. For example, think of recent US wars, occupations and open threats to other nations. Our government has acted or threatened action against nations for reasons such as they dislike the leaders, the form of government, a nation may possess weapons of mass destruction (note: only if *not* a US ally), an unstable government may put natural resources the US depends on at risk.

In this series, rationales such as these are employed as reasons for taking over various countries. But why stop there? Why not take over a nation for its location, natural resources (especially energy), proximity to our adversaries, because it is a good military or missile base site, etc. (and did I mention energy?). Using the "CIA World Factbook" website as a primary source for all sorts of information on countries, I then make conclusions that support a grand empire-building scheme.

Each *Future State* includes several components: selected written background information, a rationale for takeover, and how it benefits the USA; colorful painted passages rendered as images of desire that fetishize the coveted future state; text that is part of a developing imperial, global narrative; images that reinforce future statehood by providing size comparisons between existing and new states; and finally, the new name, stamped on the artwork (Iraq will become USArabia, Albania will be New Albany, and so on).

The project has evolved into forty-eight future states, which will be known as US Global (USG). Combined with the USA they will form The United States Empire (USE). The matter-of-fact application of these ideas and actions seem disturbing but plausible at this moment in history. That they do not seem totally outrageous is a critique of where we have been led to today — and to me, *that* is frightening.

Dan Mills earned his BFA from Rochester Institute of Technology in 1978 and his MFA from Northern Illinois University in 1981. He was an active member of the Chicago cultural community from 1981-1994 as artist and curator, exhibiting frequently, serving as curator of the Art Collection of the First National Bank of Chicago for ten years, and organizing exhibitions for universities and non-profit institutions. From 1994-2001 he was director of The Roland Gibson Gallery, SUNY Potsdam. He has been Director of the Samek Art Gallery at Bucknell since 2001. He has curated over 50 exhibitions for universities and museums nationally.

Mills has had solo exhibitions at institutions including the NIU Art Museum Gallery in Chicago, Printworks in Chicago, 76 Varick in New York, William Paterson University in Wayne NJ, and University of Tennessee. He has been curated into numerous exhibitions at institutions including Chicago Cultural Center, Minneapolis College of Art and Design, Everson Museum of Art in Syracuse, and galleries in the Netherlands, Greece and China. Collections include John D. & Catherine T. MacArthur Foundation, University of Illinois, Bank One, and Phelan, Pope and John.

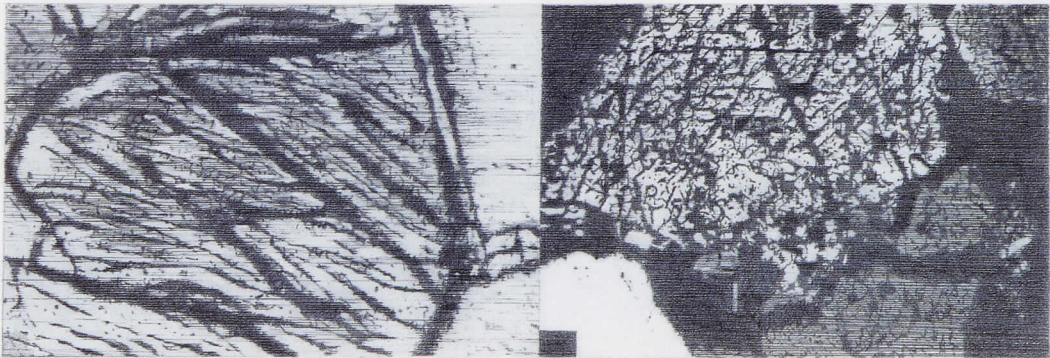
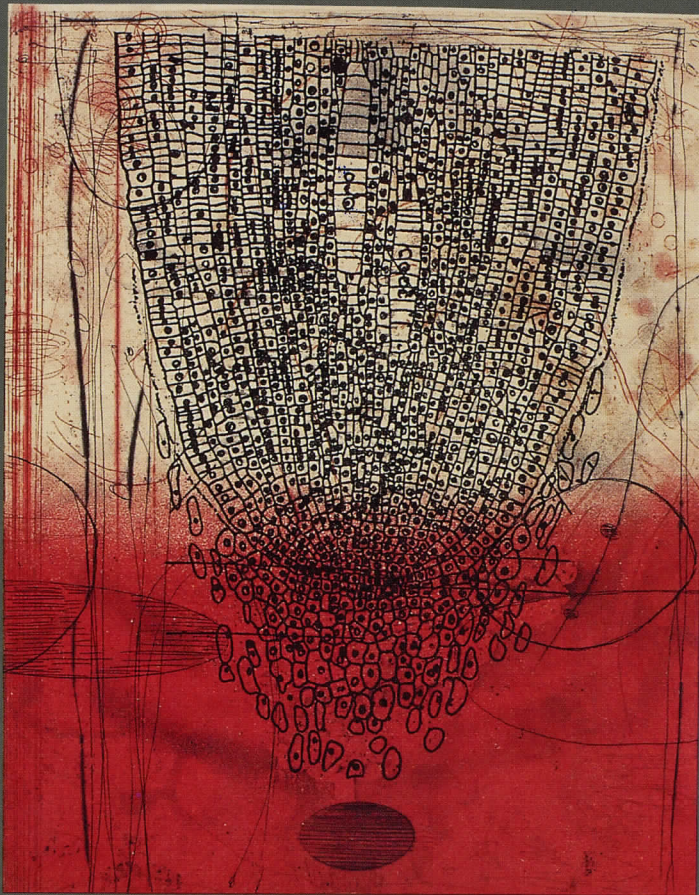


**TULU BAYAR**

*Settlement, 2003*

two channel video projection, 10 minutes

courtesy of the artist



**ROSALYN RICHARDS**

*Touch, 2003*

etching/drypoint, chine collé, 8 1/2" x 6 3/4"

courtesy of artist

*Separation, 2003*

graphite on paper, 7" x 21"

courtesy of artist



**WILLIAM LASANSKY**

*Running Blade, 2000*

21" l. x 10" h. x 7 1/4" d. black granite

Collection of Katherine and Jack Wheatcroft, Lewisburg



## PROGRAMMING

Thursday, October 23 at 5:00 p.m.

Tulu Bayar and Rosalyn Richards will present lectures on their work in the Gallery Theatre.

The opening reception will follow at 6:00 p.m.

Monday, November 3 at 5:00 p.m.

William Lasansky and Dan Mills will present lectures on their work in the Gallery Theatre.

A reception will follow at 6:00 p.m.

# SAMEK ART GALLERY

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[www.departments.bucknell.edu/samek\\_artgallery](http://www.departments.bucknell.edu/samek_artgallery)

GALLERY HOURS: Monday - Friday 11-5 p.m. | Saturday & Sunday 1-4 p.m.  
Staff: Dan Mills, Director | Cynthia Peltier, Operations Manager | Nancy Cleaver, Gallery Assistant

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# Bucknell

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